HOCHSCHULE
FÜR MUSIK UND THEATER
»FELIX MENDELSSOHN
BARTHOLDY«
LEIPZIG

SCHRIFTEN 14

CHRISTOPHER WALLBAUM (ED.)

COMPARING
INTERNATIONAL
MUSIC LESSONS
ON VIDEO

OLMS

Comparing International Music Lessons on Video
Edited by Christopher Wallbaum

HOCHSCHULE FÜR MUSIK UND THEATER

„FELIX MENDELSON-BARTHOLDY“ LEIPZIG – SCHRIFTEN 14

Comparing International Music Lessons on Video

Edited by Christopher Wallbaum

Georg Olms Verlag
Hildesheim • Zürich • New York
2018

Wissenschaftlicher Beirat / Scientific Advisory Board:
Marianne Betz, Barbara Büscher, Jens-Dag Kemser, Anja Klöck,
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Die Deutsche Nationalbibliothek verzeichnet diese Publikation
in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten
sind im Internet über <http://dnb.d-nb.de> abrufbar.

*Die Deutsche Nationalbibliothek lists this publication in the
Deutsche Nationalbibliografie, detailed bibliographic data are available
in the Internet at <http://dnb.d-nb.de>.*

The print version of this book comes with 10 DVDs.
Compared to the print version this online version contains
links and little corrections on pages 102, 114, 137 and 431.

Georg Olms Verlag AG, Hildesheim 2018
Umschlagentwurf: Markus Dreßen
Lektorat: Sarah Hennessy and Susanne Wallbaum
Satz und Layout: Monika Rohde
Printed in Germany
www.olms.de
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ISBN 978-3-487-15633-0

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For the purpose of ASF creation, the individual video and audio files of each lesson can be obtained from the editor on an USB stick at self-cost price. Please contact us by info@comparing.video. An interactive platform for sampling new lessons and creating ASFs is planned. See www.comparing.video or use the QR code.

Acknowledgements

The biggest part of the book and media package has been made possible by the personal commitment of colleagues and students from universities and general schools from seven countries. I would like to thank all those, who made the result at hand possible. Beyond the filmed persons in the classrooms nearly hundred persons have contributed to the product at hand.

The whole project stands and falls with the willingness of the teachers and their students to open their classroom practice for research. Considering the anonymity of the filmed students we don't publish the names of the teachers and schools, but the first thanks is to be given to both the students and their parents for permitting filming and the teachers, whose music pedagogical setting and work is and will be reflected and evaluated from innumerable aspects. They make possible that other teachers, teacher educators and academics can relate their reflection and theories to various examples of practice, which have been judged to be „good“ from at least one professional perspective of today. They make reciprocal criticism possible, theory of practice as well as practice of theory.

There is no political or commercial interest behind the project. This can be recognized due to there was no funding for the project except the possibility to organize the symposium at the University of Music „Felix Mendelssohn Bartholdy“, Leipzig (= HMT Leipzig), and publishing the book with DVDs in the university's monograph series. Only for filming and translating the Bavaria lesson we got generous private funding from the Büne-mann Stiftung (Wolfratshausen, Bavaria), which left enough for a conference dinner.

The production of the book and media package took place in three phases: Preparing the symposium, especially finding, filming and preparing the lessons and interviews, performing the symposium at Leipzig 2014 itself and finally writing and editing the publication.

Looking for international lessons to be documented in the multi-angle manner with interviews started after *Perspectives on Music Didactics* had been published including DVDs in december 2010 (see Introduction, foot-

note 1). First international recordings were initiated in the context of an “Intensive Programme”, funded to intensify cooperation and knowledge between European countries, in this case between music universities from the Netherlands, Sweden, Norway, Germany, Estonia and Portugal.¹ Having analysed international perceptions of the three DVDs from the book *Perspectives ...* on a meeting in Portugal², the group decided to document lessons from their own countries, and two of them could be finished and are included in this book: The Sweden-Lesson, recommended by Tommy Lindskog from Malmö University and organised and filmed together with Simon Stich from Leipzig in 2012, assisted by Kai Schweiger from Leipzig and students from Sweden. Simon adapted the setting from the *Perspectives*-book on needs of a cross-cultural study, Tommy translated all interview-questions into Swedish and afterwards the interviews with the teacher into English and edited the other interviews and the subtitles, which had been transcribed and translated by his students, and he managed the letters of agreement with students and parents. The “additional Estonia-Lesson” from 2012, recommended and organised by Ene Kangron and recorded by technicians from Tallinn Music Academy, is included not only because it shows – in my opinion – a good example for this idea of teaching, but also because it was used for a comparison with the Sweden-Lesson in Chapter IV.2 *Interferences*. Unfortunately it was not possible to complement the missing interviews later, so in 2014 Ene selected Mariliis Kreintaal, who had no suitable class herself, but selected the teacher and managed the complete documentation of “the” Estonia-Lesson. Finally Marek Vilba from the Tallinn Academy managed the preparation and transmission of the material to Daniel Prantl in Leipzig.

At the same time in 2012 Christof Kaminski documented and firstly edited the Lower-Saxony-Lesson, taught from his esteemed former music teacher, for his master thesis. His videos were primary mastered by Mathias Bretschneider from the HMT Leipzig. We worked with this first edition and so took some subheadings within the videos, which we later excluded from

- 1 Lindskog, Tommy/Wallbaum, Christopher (2016): Looking Beyond the End of Our Noses. A Successful intensive Program Focusing on Music in Schools. In: de Baets, Thomas/Sammer, Gerhard/de Vugt, Adri de (eds.): *European Perspectives on Music Education: International Cooperation*. Innsbruck (Helbling), 143-156.
- 2 Wallbaum, Christopher (2013): About different cultures in music classrooms of Europe. An exploratory study. In: Konkol, Gabriela Karin/Kierzkowski, Michal: *Competences*. (=International Aspects of Music Education, Volume 2), The Stanislaw Moniuszko Academy of Music: Gdansk, 102–120.

the documenting standards, into our edition. Nearly two years after the recording the teacher contacted all students and their parents again to sign our letter of agreement.

The other five lessons have been documented after the RIME conference (Exeter 2013), where a conversation with Sarah Hennessy, who had chaired my comparison of the Sweden- and additional Estonia-Lesson (see Chapter IV.2 *Interferences*), gave the encouraging impulse to start the project with the symposium at Leipzig 2014.

The Scotland-Lesson was documented and all transcriptions were done by Jenny Justus from Leipzig. After an Erasmus semester at the Royal conservatoire of Scotland Jenny won Moira Summers from the Glasgow University and they selected teacher and class. Kenneth Mallard supported Moira in creating and transmitting the ASF. The teacher of the Bavaria-Lesson was discovered by me (details see Chapter II.1 *Bavaria*) and documented by Friederike Höschel from Leipzig, who did all transcriptions. Translations were organised by the teacher. The Catalonia-Lesson was selected by Lluïsa Pardàs and documented by Daniel Prantl, who also did one translation from Spanish and organised translations from Catalan into English with the teacher (subtitles) and – with hundred euro funding from HMT Leipzig – some students of the upper secondary level (interviews). Further proofreading followed after the symposium.

Two non European lessons arrived, because the Christiane Lenord and Zheng Li had heard about the project. We decided to include them, because they promised to bring different kinds of music lessons into the project. They had to deal with special obstacles each.

Christiane finished contacting to schools, ministry and the school district coordinator Brad van Padden, filming and interviewing of three lessons assisted by two friends and finally selection of the California-Lesson at hand a few days before she gave birth to her first child.

Zheng Li selected a prized teacher of her country and organised filming in a specialized classroom for recording. To get a multi-angle recording according to the Leipzig-standards a new lesson had to be recorded, because in Beijing they used to cut the lesson during filming. Zheng Li also organised translations of interviews and subtitles into English. Finally she made the complicated digital transfer of video data from China possible by persistently trying different ways.

Sarah Hennessy chaired the presentations and the discussions in fishbowls with three presenters and one empty chair, and at the same time she recorded hypotheses about *tertium comparationis* used in the discussions on flipchart and presentation board. Her part in the symposium can not be overestimated.

The participants of the symposium were sitting at a circle of tables: Guo Hua, Ene Kangron, Alexandra Kertz-Welzel, Yoshihisa Kinoshita, Andreas Lehmann-Wermser, Zheng Li, Tommy Lindskog, Monica Marshall, Lluïsa Pardàs, Mercè Rigaut, Christian Rolle, Moira Summers, Olle Zandén, – Christiane Lenord and Brad van Padden via skype conference –, and from the preparation team Daniel Prantl, Simon Stich and me. Caring for the guests, Friederike Höschel and Jenny Justus from the preparation team were listening and discussing from a second line behind the tables, together with additional visitors Eva Verena Schmid and occasionally Frank Peter, Steffen Reinhold, and Kai Schweiger.

The preparation team had grown out of a group of students, who had been doing theory and research about music education (“Musikpädagogik und Musikdidaktik”), had taken part in the European “Intensive Programme” described above and had met for filming the Sweden-Lesson in 2012. Since my resolution at the RIME conference in spring 2013 the group met regularly in my office at HMT Leipzig, reflected theories about culture, comparing and videography and assumed tasks to prepare the symposium. Simon Stich, having executed the documentation in Sweden together with Tommy Lindskog, managed the to-do-list and the who-is-who, Jenny Justus documented the Scotland-Lesson basing on this instructions, translated the Lower-Saxony-material into English, proofread several correspondences and provided for culinary well-being during the symposium, and Friederike Hoeschel documented the Bavaria-Lesson and managed the hotelling.

Daniel Prantl also was member of the preparation team of the Leipzig-symposium. He is research associate at HMT Leipzig since end of 2012. Being extraordinary fit and quick with digital technologies, beside his documenting the Catalonia-Lesson he gave technical advice by telephone and E-Mail for filming and gathering of additional data. He produced all Multi-Angle-DVDs and the video material for creating Analytical Short Films and he gathered and formatted the Additional Information, which was supported by Jenny, Friederike and Simon. During the symposium Daniel assumed technical support like recording of group discussions and video conferencing and after the

symposium he prepared the additional material – proofread by Sarah – and the DVDs for publishing. Different research, which arised from the “think tank” preparation group can be read within the book.

After the laborious preparation of the conference writing and editing the publication again took time in different respects: The participants had different practices of writing and ways had to be found to integrate the concept of the Analytical Short Film. Sincere thanks to all authors, who patiently went along with me developing the chapters for the book.

Every chapter brought its own needs after the symposium and support was needed. Carsten Göpfert firstly proofread the English subtitles of all videos, in some cases contacting students from the countries of origin, and secondly translated them into German. When we had to assume to get nothing in writing from Beijing after the symposium, Maïke Böckenhoff transcribed the recorded Beijing-presentation to English and the sinologist Antje Uecker identified and translated some Chinese parts. Students in one seminar took part in developing the Scotland-chapter. Students in a seminar, given by Daniel about working with the “grounded theory”, analysed data for the Chapter III.1 *Talking about Music Lessons*. The research for Chapter IV.1 *The Analytical Short Film in Teacher Education*, done by Daniel and assisted by the master students Sebastian Hensel, Theresa Eichler, Marcus Lauer with little funding from the ministry of Saxony, bases on data from another seminar with students creating ASFs about lessons from the project. Again in another seminar students analysed different kinds of comparing in the chapters, so many students from the HMT Leipzig dealt with parts of the book, some just working with and so evaluating it, others explicitly analysing questioned aspects or parts. Thanks to all contributors to the project, who are not named here.

Some more persons must be named. Olle Zandén from Sweden accompanied my own writings since we had prepared a presentation about the Analytical Short Film for the RIME-conference in 2015 together. His sharp, incorruptable and humorous style was of great benefit not only for reflecting ASFs but for my writings in this book. Also Christian Rolle from Germany, a proven partner in former projects, took actively part not only in critically reading single texts, especially Chapter II.1 *RED*, but also in reflecting the setting before the symposium. Both are experienced in international music education.

Thanks to Suse Petersen from the Lucern University for useful hints concerning different meanings of apparently equal concepts in international communication and to Mary McCarthy from the University of Michigan for giving information by E-Mail about the question, if there is an interrelation between the ranking of a country at the UN Human Development Index and the manifestation of institutionalized music education within these countries (there is none). The astrophotographer Bernd Koch from Wuppertal and the famous violinist Carolin Widmann, saxophonist Johannes Enders and bass player Pepe Berns, all professors at the HMT Leipzig, provided their fotos for the book.

Finally my particular thanks go out to the rektorate of the HMT Leipzig for making the symposium and the publishing possible, in person the cancelor Oliver Grimm, who interim covered the editing group of the publication series and showed solidarity and understanding for the needs of this project. This grants made it possible to give the making of the book into professional hands with personal commitment: Sarah Hennessy, having encouraged me in 2013 and chaired at the symposium in 2014, assumed the editing, bringing in her huge experience in the field of international music education, Monika Rohde created different layouts over more than a year and Susanne Wallbaum, always being the first reader of my manuscripts, kept the threads between all involved persons and all elements in her hands and lead them together, until a printable PDF could be delivered to the publishing house. Thank you to all!

Christopher Wallbaum, August 2017

Introduction

This book is the main part of a media-package including ten DVDs which include *Analytical Short Films*, interviews and nine multi-angle-video recordings of music lessons from seven nation-states. It contains and combines three elements: a new method for dealing with video through Analytical Short Films (2–3 minutes long); teachers' and students' views on music lessons on video, from emic perspectives; and comparisons of views of lessons through different lenses. Finally, material for teaching as well as for further research is presented, as well as results of various comparative activities.

The initiating heart of the book was a symposium, which took place in Leipzig 2014. The idea was to compare diverse “good” (from the point of view of the teacher) music lessons from different countries in compulsory schools with students aged 13 to 15 – and then to compare all comparisons in order to derive cross-cultural candidates for categories in music education.

The whole media package should broaden horizons and give material and hypotheses for teachers and teacher educators as well as researchers.

Preparations before the Symposium¹

For finding the lessons, teachers and students to be filmed, different personal encounters in different contexts were decisive: participants were selected through colleagues known at home (Bavaria), student's former teacher (Lower Saxony), European Intensive Programme (Estonia, Sweden), student's semester abroad (Scotland), RIME Conference (Catalonia, Swedish expert), and word-of-mouth recommendation (Beijing, California).

Asking for “a good and typical lesson in the view of the teacher” and for a “national expert” (see below) of music education was reasoned in differ-

1 The setting was inspired by and standards for documenting the lessons are mostly taken from the former project of Christopher Wallbaum (ed.) 2010: *Perspektiven der Musikdidaktik – drei Schulstunden im Licht der Theorien* (*Perspectives of Music Didactics – three School Lessons in the Light of Theories*). Göttingen (Olms).

Translations of non-English titles have been provided by the authors of the individual chapters.

ent respects: first we didn't want to make anyone look foolish and we wanted the teacher to be satisfied with "his" or "her" lesson. The teacher and students had to consent to publication in writing. Secondly we wanted to have lesson-practice, which implicitly claims to articulate a principle of how a lesson can be good, possibly in contrast to common theories of good music teaching. Taking lessons from different nation-states with their own histories, musical and pedagogical cultures, educational systems and curricula raised the possibility to get really diverse "good" lessons.

A lot of work had to be done before the symposium could start: each teacher and filming team had to find a point in time, when a class could come to a point of "good" and "typical" practice, then the interviews with teacher and students had to be done and the teacher had to decide which of the recorded lessons he/she wanted to be chosen for the project. Next interviews, subtitles and additional material had to be translated into English and the whole material sent to Leipzig, where Daniel Prantl put everything together on multi-angle DVDs, so that we could send the whole package to all participants. There was very little funding for the project except for professionally publishing the book with DVDs, so very many people committed themselves to realize this project (see acknowledgements).

The following covering letter in original wording gives information about the idea and the practical context of the symposium.

(The letter is originally reprinted)

2014 May 2nd, Leipzig

International Comparison of Music Lessons on Video

Dear colleagues,

Enclosed you find 6 DVDs with 6 Music Lessons from 5 countries and a link to additional material (XXX) like the interviews with the teacher and students (students in groups of 3-5): Bavaria/Germany, California/USA, Lower Saxony/Germany, Scotland, Spain, Sweden. The lessons from China and Estonia will be sent at the end of May. Each DVD contains three or more camera angles and one or more audio-streams (and one or more subtitle-streams). While watching the DVD, the user can decide which angle he or she wants to see.

Please take into consideration that translations into English could not be done by

professional translators. As you know, we had to cope with financial difficulties and many participants had to do all the work by themselves. But we are confident to get a professional proof-reader before publishing the book and DVDs.

The material of the symposium is quite diverse. For a successful symposium it will be helpful to have a common approach. It will enable us to communicate as clear as possible about the subject of comparison – the practice of music lessons and the music educational concepts which we use when we think and talk about it.

Background, goals and tasks of the symposium

■ Background

'I have never seen a lesson like that before!' called out a music educator from the UK after watching a lesson from Saxony on video. The experiences of practice in Music Education seem to differ between countries. As the technical terms in international music education as well as the languages are different, we bring in music lessons on videos to improve knowledge of and communication with each other.

At first view, working with videos seems to be an outdated method from the 1970ies. But sweeping changes concerning societies and technical facts have established a new situation. On one hand the internet and globalization in general have brought knowledge of worldwide music styles to all over the world and have influenced musical practices and cultures and the background knowledge of the children, who come to the schools and music lessons. Contents and methods of music education may have changed more or less, too. On the other hand new digital technology enables us (a) to transfer lots of data through the internet (e.g. films and games) and (b) to produce multi-angle-videos from music lessons and enables (c) every music educator to produce his own short film on his computer.

■ Goals and Tasks (presentation – comparison – reflection)

As we know the quality of a "good" music lesson is relative to the ideas and values of music and education, so the goal of finding categories for comparing music lessons requires to achieve another goal: the presentation of the lessons in music pedagogical views. At the end the symposium pursues following tasks: The *presentation* of music pedagogical views (=meaning), the comparison of structures and meanings of music lessons including its *reflection*. You can find the tasks systematized in the structure of the symposium.

Half day	Presentation 1 Ideas of Music Education in relation to an own and to a 'strange' lesson. Presentation 2 Presentation 3 Comparison in Fishbowl A with Speakers 1-3+chair+free chair: Establishing Categories of Comparison.
Half day	Presentations 4-6 Comparison in Fishbowl B
Half day	Presentations 7-8 Comparison in Fishbowl C
Half day	Supervisor 1: Hypotheses about Categories of Comparison. Supervisor 2 Plenum: Results

Structure of the symposium:
Presentations + Comparisons

Gathering *presentations* of music pedagogical views can be called the first goal of the symposium. The task is to bring in the points of view of the music teachers and national experts for music education on the lessons as clear as possible and with a common approach. Therefore the speakers are asked to use the method of "Music Pedagogical Shortcuts" (MPS). In the presentations we are interested only in the perception and way of thinking of the speaker-duos. (Details about the MPS see below.)

Of course we cannot conclude from one music lesson on DVD to the Music Education in a whole country. Even if we have additional information about the teacher's considerations from the interviews and beyond it about the larger context by a national expert/researcher, at the end we will be talking about the points of view, which the participants bring in. We considered to give some theoretical texts about Music Education (ME) to make communication easier for us at the symposium, but we rejected this idea, because we did not want to steer the categories you use for your thinking and talking about Teaching Music (or "Teaching Musicking" or "Music Education" or "Music Didaktik" etc.)

The *comparison* of the points of view of the speaker-duos will be the task in the fishbowl-discussions. We assume that the lessons and ideas of teaching music will be different, because they come from different countries. But who knows? At this point we will be in touch with a central problem of international alias inter-

cultural comparison, which my colleague Alexandra Kertz-Welzel – she will take part in our symposium – describes in the following way:

To compare educational systems, strategies, methods, or lessons is an attempt to identify similarities and differences. It is a way of reducing reality's complexity by focusing on certain categories. These aspects are sometimes thought to be the essentials of phenomena, revealing their true nature. In comparing lessons, aspects to be compared could be structure, teacher behavior, methods, musical activities, etc. Comparison aims towards identifying the Tertium Comparationis, aspects that two different phenomena have in common. But the search for the Tertium Comparationis is dangerous, because it promotes the illusion that everything is similar, and that differences do not matter much. Comparison also challenges the perception and the cognitive faculty, particularly with regard to analyzing lessons, because it is often not clear, which similarities are real, and which are imaginary. Therefore, in order to use comparison as a method of scholarly investigations, it is necessary to follow scientific standards, especially when analyzing lesson recordings.

Our symposium is an experiment. One outcome will consist in the presentations of the speakers. The second will consist in our recorded (and for the publication shortened) discussion about *points of quality* in the MPSs and the third will be the result of our reflections about appropriate categories to compare the structures and meanings of all music lessons. Two supervisors and some guests will be attentive to this aspect above all.

Weeks or months after the symposium a small group of experts will analyse all papers and transcriptions of the discussions and gather the results to a hypothesis about appropriate categories to compare music lessons in general.

Music Pedagogical Shortcuts (MPSs) – the common approach of the speakers

■ What is a MPS?

Later we renamed the MPS to ASF (Analytical Short Film). Elaborated theory see Chapters 1.3 The Analytical Short Film and 1.2 Videography on the Way...“.

International communication concerning music education reveals both differences in theory languages and differences in the implicit national pictures of the corresponding practice: music lessons. And it is hindered by the special nature of the subject of music lessons on the one hand and on the other hand of the subject music lessons. Every verbal description of *music* is reductive or most complicated (e.g. the combination of voice, instruments, rhythm, sound color and postures), and *music lessons* contain interferences between underlying values from musical and pedagogical cultures.

The MPS is a new method to communicate music educational points of view in a combination of nonverbal and verbal elements. Today new digital technologies enable everybody to create short films from a given video material. The material from the DVDs, which was produced for the symposium, is to be the basis for the creation of MPS, short films of 2–3 minutes length which are supplemented by an explaining text. (The short film should under no circumstances be longer than 3 minutes!)

Specifically, the MPS addresses the problems in communicating about music and music education by making the translation of specific points obsolete. The possible ambiguity of the lesson video is reduced by the interpreting cuts, the meaningful title and the complementary text. Besides reducing problems resulting from the language barrier, the discourse concerning the praxis of music education is sped up by the use of the MPS. Additionally, the MPS can easily be used by the means of digital communication, as well in teacher education as in further research.

Generally, all techniques of working on the Short Film are allowed. You may split Video- and Audio-streams, cut and combine the elements, use fading, time-lapse, Zoom etc. But please explain your reasons for every decision and relate it to an underlying perspective of music education in the Complementary Information.

■ The approach of MPS 1 and MPS 2 for the symposium

The speakers are asked to create two MPSs. The speakers are asked to create both MPSs together. Please give a meaningful title to each MPS.

The MPS 1 is to present the idea of a good music lesson in the lesson from your own country. The "national expert" alias "researcher" objectifies and underpins the production of the short film and gives Complementary Information.

In general there are several ways to create a MPS. We can gather all kinds of aspects like verbal interaction, teacher's behavior, making music, methods etc. and create one MPS for each of these aspects. But we ask the speakers to do more. We ask them to form the moments of quality, in other words the crucial scenes, which show the music teacher, that this lesson is a good one in his opinion. We suspect that different aspects of the music-lesson-practice (e.g. the style of music, teacher's and student's behavior etc.) come together in relation to the idea of a good music lesson (e.g. learning music theory, cultural understanding, aesthetic experience, Bildung, liberal education, improving creativity, teaching democracy, patriotism etc.).

The MPS 2 should be produced by the National Expert/Researcher accompanied by the teacher. It is to focus something strange in one of the other lessons. ("Strange" in the meaning of "never seen", incomprehensible or mostly unusual in relation to the viewers' habits.) Here we ask the speakers to do a step into a blurry area of what they use to think about music education – and in return to talk about some matters of course in their concepts of teaching music. We have never created a MPS with this approach. Please decide by yourself, if you use elements of the strange lesson (or scene) only or if you combine elements of your own lesson with it.

If the speakers have theoretical references of their music educational point of view, please give them in the Complementary Information.

Beyond the Presentation we ask all speakers to send a chart of the education system of your country and some basic information about the music curriculum, especially relevant for the presented lesson and school. Both education system and curriculum should not be introduced in the presentation, but will be given as material for the participants.

Checklist for the speakers

- Get technical support from Daniel via skype or E-Mail (daniel.prantl@hmt-leipzig.de). E.g. he can give you an introduction how to deal with your video software.
- Produce 2 MPSs.
- Give a meaningful title to each MPS.
- Choose one „strange“ Lesson in June or July and tell us; you will get a link to the single video- and audio-streams for your production of MPS 2.
- Give your reference to a basic scientific discipline.
- Send additional background information (please in writing; not for presentation) four weeks before the symposium: charts of education system (1 page maximum) and central elements of the curriculum in general and for music lessons (3 pages maximum).
- Tip for production of the MPSs: Try to create several versions for your first MPS and start soon (in May) with the production of a first version! It's both discovering and technical training. You will get a link to the single Video- and Audio-streams soon.

In this letter I tried to give a clear idea of our common project and the tasks, which have to be done before the symposium. I asked Simon, Friederike, Jenny and Daniel to read this letter critical and they did. So I wrote some parts again and longer and added Daniels offer for technical support. With filming, translation and DVD-production a lot of work has already been done. In Estonia and China they are doing some extra work! Thank you for all this effort up to here.

If you have any question, please don't hesitate to write an E-Mail.

In Leipzig we are looking forward to meeting you, to seeing your MPSs, learning about your and our views at music education and reflecting about Tertium Comparationis.

Best regards from
Christopher with Daniel, Friederike, Jenny and Simon

Prof. Dr. Christopher Wallbaum
University of Music and Theater
"Felix Mendelssohn Bartholdy", Leipzig
Christopher.Wallbaum@hmt-leipzig.de

The symposium took place according to the plan and Sarah Hennessy, who had encouraged me to do the project, moderated most of the discussions.² In the book some details about the discussions appear in the Chapters III.1 *Talking about Music Lessons* and III.2 *What can we expect from International Comparison in the Field of Music Education*.

The Book

Every chapter starts with a header, so readers can hop through the book to get quick information about each.

A good four years passed from preparing the symposium to writing this introduction. At the end the plan written in the covering letter could be put into practice, expanded with several extras and slightly diminished in two points: the fishbowl-discussions proved less suitable for a shortened reconstruction and so the analysis of the whole material regarding categories of comparison in music education was divided into analysing all documented discussions in the Chapter III.1 *Talking about Music Lessons*, and the final PART V: *Summary Comparing Normative Constellations in Music Education*. The expansions consist of research concerning comparative music education augmented to a new mapping of the field, and of theory about videography and the Analytical Short Film (in PART I). Further expansions of the plan (in PART IV) consist of research, which arose independently of the symposium but related to one of its key elements: comparing, music lessons on video, and/or the Analytical Short Film.

2 For more details see online Daniel Prantl & Simon Stich (2015): Conference report: Symposium International comparison of Music Lessons on Video 3rd to 5th september 2014. In: *b:em* (bulletin of empirical music education research), Vol 6, No. 2, 2–7. www.b-em.info

PARTs I–III: Outcome of the Leipzig-Symposium

The main and crucial PARTs I–III of the book consist of outcomes of the symposium. The key chapters about the eight lessons, all found in PART II, are framed by five other chapters in PARTs I and III. PART I gives a methodological reflection about comparing and videography, PART III presents results of the symposium, based on recordings and observations. All of the framing chapters deal with comparing and comparative music education from a meta perspective and give links to the chapters in PART II.

While the chapters around PART II are primarily guided by scientifically grounded perspectives, the chapters about the lessons in PART II take their starting point from an example of practice and keep an appropriate relation to it even when bringing in further perspectives (see Fig. 7 in I.3 *The Analytical Short Film*, 110).

Chapter I.3 *The Analytical Short Film* gives details and rationale for the method including criteria for the quality of ASFs. The theory was developed in detail after the symposium. Reflecting the ASFs documented in the book with this criteria could point in different directions, depending on the claim. I think, that all chapters find a solution to fulfill their claim: they offer “theory” (e.g. in the meaning of a national perspective of music education) and they relate this to the lesson on video. Some have more detailed theory than others and this becomes visible in what the ASF shows; but in the setting of the symposium they fulfill the task to present their way of music didactical thinking and perceiving.

The task assigned in the covering letter offers a concept for balancing the relation between the lesson and the perspective on it, which meant that the presenters primarily needed to be experts of their “own” lessons. (See above page 21 *The approach of MPS-1 and MPS-2*). Thus the authors were intended to be representatives of *the* normative way music lessons are valued and evaluated in their country. By letting a researcher with deep familiarity with the cultural context analyse and describe a lesson that the teacher considered good, some national characteristics were expected to be highlighted.

In PART II only the chapters about the Beijing-, Estonia-, Scotland- and to some extent the Bavaria-Lesson follow this assigned task. They show how they evaluate a lesson, additionally triggered by talking about a “strange aspect” of another lesson and referring to theories about music education. The

Beijing-Lesson does not contain references, because it consists of a transcribed oral presentation. The Bavaria-chapter takes the approach of a national expert, but distinguishes between a number of current “own” didactics in Germany before relating the lesson to one of them, thus introducing a meta perspective on evaluating a lesson.

The remaining chapters in PART II add a meta-perspective by explicitly comparing the “own” to one of the other lessons. Sweden- and Scotland-Lesson are compared to each other regarding *Enacted possibilities for learning in goals and results oriented teaching*, Catalonia- and Sweden-Lesson regarding *Constructivism and collaborative learning in Music Teaching* and Lower-Saxony- and Scotland-Lesson regarding *How lessons are structured*.

Not all comparisons focus on the lessons-on-video through the Analytical Short Film (ASF) as intended. Some follow their methodologically familiar paths and start, for example, from analysing national curricula (*Catalonia*, II.4) or transcribed verbal communication (*Lower Saxony*, II.6). But in the end all chapters in PART II include ASFs suitable for at least giving an idea of both the lesson and the perspective on it.

The origin and development of the chapter about the California-Lesson (II.3) opens further possibilities to the reader. The German postdoctoral student of music education Christiane Lenord stayed in the United States for a few years and used this opportunity to document a music lesson corresponding to the collection method of the Leipzig-project. However, she had to shift her approach from explaining the Californian lesson to comparing it with the lesson from Lower Saxony, which was quite close to her own experience in German schools. The result is, that the book presents two views of national experts on the same lesson, each compared to another one (California and Scotland). All approaches are described in terms of comparison in Chapter I.1 *On Comparing*.

Beyond the two described approaches of *explaining* how an “own” lesson is evaluated from the perspective of a national expert, and/or explicitly *comparing* two lessons to each other, a third approach brings in *scientific* issues including cross-cultural, nomothetic claims for truth. Adding this third approach to culturally sensitive settings means, that both emic cultural values and etic scientific reflection are to be managed in one chapter. In the end three kinds of discourses are addressed: national music education, reference disciplines (like sociology, psychology, musicology, philosophy or pedagogy) and international music education. Music education is interdisciplinary anyway,

but the interstate and intercultural refraction brings deeper dimensions to understanding.

PART IV: Associated Research with and about the documented lessons

PART IV consists of research, which arose separately to the symposium but related to at least one of its crucial elements (comparing the music lessons on video, or the Analytical Short Film), and which, beyond this, shows methods for further working with the book in research or in teacher education.

IV.1 *The Analytical Short Film in Teacher Education* reports results of evaluating a seminar in teacher education, where students learn about teaching by cutting Analytical Short Films. IV.2 *Interferences between Musical and Educational Cultures in Classrooms* makes visible, how musical and pedagogical activities, postures and gestures can support or disturb each other in music education. The chapter shows this by comparing the Sweden- and the additional Estonia-Lesson. IV.3 *“Doing Gender” in the Music Classroom* shows this phenomenon in the Bavaria-Lesson. The chapter doesn’t offer implications for music educators explicitly, but shows an Analytical Short Film serving as evidence. The last chapter of PART IV, 4 *Didactical Encounters: A Topic-based Analysis of Attempts at Shared Understanding in Eight Music Classrooms from Seven Countries*, presents and shows an “analytical apparatus”, which works for analysing verbal as well as bodily and musical communication. A virtual lesson is constructed with 25 encounters taken from all lessons-on-DVD (Fig. 2 and 3, 396 f.), intended to hint at the potential of this kind of analysis to describe classroom communication, both on the micro-level of single communicative projects and on the macro-level of classroom-cultures.

The Language of the Book

The subject music education needs an interdisciplinary approach, because it is not identifiable through only pedagogy or music theory or musicology or sociology etc. Interdisciplinarity includes the general problem, that on one hand the results of *each discipline* are linked to its *technical language* (in-

cluding methods and terminology) and on the other hand the results of different disciplines have to be connected in *one language*. As long as music education refers to other disciplines, everyday/ordinary language seems to be the only one, which is available for every expert, and that is why the technical language of music education should stay as close as possible to ordinary language.³ For the same reason it appears recommendable to point to some fundamental assumptions, because in interdisciplinary fields there are diverse matters of course.

In international research, especially concerning a culturally interwoven subject such as music education, the problem of interdisciplinary understanding is increased, because there is no common everyday language. After linguistic and cultural turns the fundamental question comes to mind, if and to what extent intercultural (including language) communication is possible. Taking the culture paradigm for determining everything, and actors of different cultures being completely separated, comparing would be impossible. But no matter whether a result of anthropological commonalities or cultural hybridity, personal encounters with people from other countries and cultures always offer at least starting points for understanding. What is more, an experience within international music education – orally communicated to me – suggests, that writing in a foreign language can have a value in itself.

Once I read a paper written in German by a non native German. It was about issues which I had been working on for many years. I made the experience, that it was not only possible to write in simple words about complex issues, but the issues appeared in a kind of naked clarity. As clear as spring water. What I want to say is, that texts of non native speakers may sometimes sound a little bit simple, but this can be a strength, because they have no virtuoso, brilliant and ironical charming clothes around their substance. (Recorded from memory)

Hoping for this to happen and considering interdisciplinary and intercultural challenges I try to write in a simple language and as editor motivated the

3 More fundamental reflection regarding the relation between ordinary/everyday and technical/scientific language see for actual interpretations of Ludwig Wittgenstein, Rupert Read (2017): *Ordinary/Every Day Language*. www.Academia.edu 2017-07-18 and – in a similar meaning and very clear structured see Eike v. Savigny (1975): Inwiefern ist die Umgangssprache grundlegend für die Fachsprachen? (How far is ordinary/everyday language fundamental for the technical languages?) In: Petöfi, Janos S./Podlech, Adalbert/Savigny, Eike von (eds.) 1975: *Fachsprache – Umgangssprache. Wissenschaftstheoretische und linguistische Aspekte der Problematik (Technical Language – Ordinary/Everyday Language. Aspects of Philosophy of Science and Linguistics)*. Kronberg (Scriptor), 1–59.

authors to do the same, because also in simple language we can go deep into detailed questions.

Reasons for referring to videos and communicating through Analytical Short Films in music education research are given in Chapters I.2 *Videography on the Way to the Analytical Short Film* and I.3 *The Analytical Short Film*.

Results, Reach and Use

Joseph Tobin, being experienced at comparing preschool in three cultures, compares comparative classroom ethnography to

a polyvocal conversation, [...] each commenting on the same incidents.⁴

So the book at hand can be compared to a forum, where music educators from different countries present and reflect lessons, and the reader of the book (the user of the media package) can take note of the different points of view and form an opinion.

The limited reach regarding philosophical, cultural, methodological aspects of the results is reflected in many chapters and a look at the little flags on the world map (Fig. 1) illustrates the countries that are represented in this book. The map also shows that whole continents are missing from the study and, moreover, tens of thousands of lessons are not represented in the forum of the book. Christian Rolle in the final chapter of Part III – *What can we expect from International Comparison in the Field of Music Education?* – having fundamentally reflected on the opportunities and challenges of comparing, and on international and intercultural dialogue, and having described concrete observations from the symposium, concludes:

There are no final results. The discussion is to be continued. The cross-cultural dialogue remains open to new arguments. That was to be expected. (III.2, 315)

4 Tobin, Joseph J. (1999): Method and Meaning in Comparative Classroom Ethnography In: Robin, Alexander/Broadfoot, Patricia/Phillips, David (eds.): *Learning from Comparing: New Directions in Comparative Educational Research. Volume 1: Contexts, Classrooms and Outcomes*, Oxford (Symposium Books), 113–134, here 116.

The setting of the book can be understood as an ethnological survey of a global field of music education, imagined to be a global culture. As described in Chapter I.1 *On Comparing*, the ethnological act can be described as a case study with internal comparisons using a mixed method design to triangulate the single results. At the end, the ethnologist selects and arranges his or her results and gives an interpretation, thus being a significant part of this setting (I.1, 52).

Fig. 2: A gestalt not complete and blurred, see I.3, 109

In the final PART V *Summary Comparing Normative Constellations in Music Education* I assume the role of an ethnologist in the field of comparative music education, briefly exposing and juxtaposing some results and finally trying to connect them, thus (re)constructing single sharp figures of not complete and blurring configurations (see Fig. 2): normative constellations within lessons and constella-

tions of lessons, drawn with a thick brush, and carrying on comparing.

The results of all chapters of PARTs I and III proved to be useful for the summarising comparison: the concept of the ASF addresses constellations of practices (I.3), the cube presents the broad range of social fields being connected with music education (I.1, 60), analysis of *talking* about music lessons gives explicitly and implicitly addressed topics (III.1), and reflection of the supervisor draws attention to lack of debate on normative issues (III.2).

Result of comparing chapters of PART II is both, that every chapter is constructing normative constellations and that internationally comparing constellations fractures some of those taken for granted. Constellations within lessons are – for example – corresponding with such dimensions in supposedly preverbal human and cross-cultural interaction (chapter II.1 about Bavaria); or they are corresponding with constellations in societies, based on neo-liberalism (chapters II.6 about Scotland and II.8 about Sweden).

Did the setting of the symposium predetermine finding constellations between apparently remote social fields? Of course the setting of an international comparative symposium with lessons on video draws attention to both single lessons and their national and cultural contexts, thus raising the question for a connection between this micro and macro relation. However, the set-

ting doesn't predetermine an answer before looking at the empirical lessons. But the setting of *Comparing international music lessons on video* clearly illustrates the situation of music education in an increasing globalised world: sights are set on connections between "micro" dimensions of music education like bodily practices in a lesson; and "macro" dimensions like cultural or administrative context, political or theoretical ideas. Not every agent may want such topics to be addressed in music lessons, but children and students may ask for it – and researchers should respond to it as far as possible.

All in all the book and media package include results of research, material and impulses for further work. Beyond working with the given material in future, the collection of comparable documented lessons should be expanded. At the moment we are working on an online portal for comparing, creating and collecting further lessons and perspectives on them, what means: Analytical Short Films. And the purpose of ASFs? I see following purposes of equal rank: improving communication about music education, preparing it for the digital future, capturing the tacit knowledge within practices of music education, and including it in the discourses of music teacher education, research and theory.

Christopher Wallbaum, August 2017

I Methodological Reflection

I.1 On Comparing

Mapping the Field of Comparative Research in Music Education

Christopher Wallbaum & Simon Stich

The chapter starts systematically clarifying the meaning of comparing and then steps into the field addressing systematic problems of comparative research in music education historically and theoretically. Picking up an idea of Bray & Thomas, finally the field of comparative music education is sketched in the form of a cube.

The field of international and intercultural comparative music education is unclear and not without contradictions. The function of this mapping is to give an overview of the situation and to introduce some recurrent differentiations which may prove to be useful in the field. To keep the lines of the drawing clear, we use one continuous terminology and give hints and references to variations, with further examples and literature in footnotes.

After bringing some general reflections on comparing to mind with an illustrative game, we present the historical material around some general points of discussion in the field of comparative studies: nation, culture and interests in history of comparative music education, methods and assumptions, and finally, we pick up an idea of Bray & Thomas (1995 and 2014) and sketch the field of comparative music education in the form of a cube.

A Game on Comparing¹

A simple game helps to clarify both comparison as driven by interests and the complexity of music education as practice in performance (on video). Please look at the three objects in Fig. 1 and decide on one, which you would take away because it differs to the others.

Of course, the objects and units of comparison are three musical instruments but still there are many possibilities and reasons for decision. Maybe you put the double bass away because it is much larger than a violin and a sax-

1 This idea has a source in Mellor (1999), Hargreaves et al. (1996) and Kelly (1955).

Fig. 1: Instruments

ophone. Comparing the saxophone to the violin and double bass, the saxophone differs because it belongs to the family of woodwind instruments. According to this reasoning, the *categories of comparison*, the *tertia comparationis* are the size of the instrument and the instrument-family.

Doing the game a second time with the pictures in Fig. 2, the reasons may change. Even if the same instruments are compared, other *tertia comparationis* appear.

Foto: privat

Foto: privat

Foto: Priska Ketterer

Fig. 2: Musicians playing

The instruments in Fig. 1 already materialise a musical culture, but in use they refer to further cultural aspects like the situation of performance, the attitude of the musician, fashion, equipment in the background, etc. One obvious decision in the comparing game could be to take the violin player away because her attitude refers to classical music while the saxophone player and the bass player seem to play jazz. Following this decision, the *tertium comparationis* would be a musical culture. Hence, the example in Fig. 2 could lead to an intercultural comparison.

In a third step of the game three pictures of different music lessons are to be compared (see Fig. 3). The pictures are stills from music lessons on video, recorded in Beijing, Lower Saxony and Sweden, that are discussed in this book. Which one would you take away? These pictures show one more pos-

Fig. 3: Music practices in classrooms

sible dimension of comparison. Now it is possible to relate two pictures not only regarding music but also with regard to pedagogy.²

Of course we could add further steps to the game, for example comparing the pictures as pictures or the perspective of the cameras used in making the videos (e.g. Bohnsack 2011; on video research in general in educational science, e.g. Goldmann et al. 2007). Whatever we compare, it depends on the particular *tertium comparationis*, which objects are interesting for comparison. The interest can be inspired from theoretical or political interest as well as from characteristics of the objects themselves. In the Leipzig-symposium (2014) we had both: Lessons-on-video as objects and *tertium comparationis* both used in the presentations and in the international discussions about them. (Prantl analysed the *tertium comparationis* in Chapter III.1 *Talking about Music Lessons*).

(Explicit) Comparison and Implicit Comparison

It is possible to describe nearly every perception as a comparison. Even the perception of a newborn baby may be described as comparing its second impression with the first starting a circle of comparisons. In our everyday language we would not call seeing a chair a comparison. Only if we had to decide between two chairs we would perhaps start comparing them. In this text

² About this distinction in music classrooms see Chapter IV.2 *Interferences ...*

Fig. 4: (Explicit) comparison

problems go back to the above stated issue regarding any perception, but there is a difference. It can be compared with the difference between learning a first and a second language. Starting to learn a second language, we compare it with the first until we “take off” and act and think in the second only. In this sense we understand comparative researchers in sociology and compulsory education, when they claim, that *facing* something unknown always means *comparing* it with similar known examples in our memory (Schriewer 2013, 21–22, Stark et al. 2012). In the example of one chair it may remind us of another one. According to Joe Tobin (1999) we call cases like this *implicit comparison* (see Fig. 5).

I need first to make an epistemological point: All anthropology is comparative, but only implicitly. What the anthropologist and his or her audience find interesting and compelling in another culture is based on an implicit comparison with their own culture. Even single-culture studies are comparative in that readers read the culture presented in the ethnography against their understanding of their own culture. (Tobin 1999, 125)

Indeed, there is no consensus about the question, if every single case study can automatically be called comparative only because it is done by an anthropologist or be-

we use the word comparison only if two or more objects are related to each other (see Fig. 4).

The field of comparative music education serves cases of comparison, especially regarding ethnological research, which cannot easily be described as comparisons of two or more units. Somehow these

cause it concerns another culture. The German music educator and music ethnologist Bernd Clausen (in his study about music education in Japan, 2009, 29) makes the proposal, that an *implicit comparison* would be sufficiently justified to be a work of scientific comparative education (*Vergleichende Erziehungswissenschaft*) if it leads to an individual reflection of a euro- or ethnocentric attitude.

Implicit and explicit comparisons can take place in different ways and in different phases of any research. Tobin et al. (1989; 2009) developed a method using video-scenes with Japanese, US- and Chinese teacher-student-interactions. The research team produced 20 minute clips of a typical day in a preschool and showed it to cultural insiders and outsiders to turn the taken-for-granted behaviour of the actors into words.³ All in all explicit comparison defines two objects to be compared and the tertium comparationis, and implicit comparison is done individually during the research process or reading the result of another single case study.

Is Comparative Music Education a Scientific Discipline?

As described in the previous section the everyday meaning of the word comparing can be and has been technically stretched. For international research in music education it is obviously relevant not only to reflect the act of comparing but also to identify it as scientific research. The question, if comparison is or can be a science regarding social subjects has already been reflected in other disciplines. The sociologist Durkheim wrote in 1895:

Comparative sociology is not a special branch of sociology; it is sociology itself, in so far as it ceases to be purely descriptive and aspires to account for facts. (Durkheim, [1895], 1982, 157).⁴

On the other hand, several positions in educational sciences since Dilthey, disclaim a comparative approach as complementary to theoretical and historical approaches (see Schriewer 2012, 31). Concerning single case studies and implicit comparative studies Schriewer refers to world culture theorists with the statement

³ See the method of *Vignettes* in Chapters I.2 *Videography on the Way*, 71 and I.3 *The Analytical Short Film*, 100.

⁴ In the same sense compare Stark et al. 2012, 9.

Comparison comes in only rhetorically (Ramirez & Meyer 1981).

For the most part the disagreement about the scientific quality of comparative research seems to depend on two disputed issues: the reach of comparative methods in general (corresponding to the contrast between quantitative and qualitative research) and the comparability of objects like states, cultures, institutions and practices. We come back to methodological aspects in the section about methods and assumptions.

In comparative *music* education the situation seems to be a little bit different to other disciplines, as the field of research concerning what we call comparative music education is heterogeneous, because the studies in the field do not only have different referred objects (cultures, nations and/or countries) and different approaches – but also do not locate themselves necessarily within *comparative music education*. And if they do, in different discourses the same words have different meanings.⁵ The main reasons are lack

5 Four examples from our exploring the field:

(1) Three articles in the Oxford-Handbook (2012, vol.1) are dealing with objects, issues and approaches of comparative music education, but only McCarthy refers to “Comparative Music Education”, while Nettle and Schippers & Campbell just give hints to comparative inquiry: Nettle describes the interface between music education and ethnomusicology, Schippers & Campbell present a framework for describing music educational practices from a cross-cultural point of view and McCarthy formulates six common global areas of concern.

(2) In January 2016 the international data base for music research RILM (there are no data bases just for music educational research) displayed about 17 500 findings for the term “Music Education”. For the terms “Comparative Music Education” it displayed 87 findings and for “Comparison Music Education” 75. The small number is due to the fact that not many researchers locate themselves within comparative music education explicitly. (It should be noted that there are several studies in music education not listed in RILM.)

(3) Cox & Stevens (2010, 3 and 11) identify the difficulties of reconciling different understandings of *comparative music education*, as on the one hand they describe it as “a part of other fields such like *music education history*” (3, cursive CW&SiS) and on the other hand *music education history* as “just one of the research fields [...] alongside [...] comparative education” (11).

(4) How valid is the result from entering the keyword *Music Education* into a search engine? Within the international discourse the term “music education” may be used as a generic term for all subdisciplines in the field, but in the German spoken world the English word music education is used for just one subdiscipline. (In the German discourse “Musikpädagogik” (music pedagogy) is more general. On variations of the meaning concerning the term music education, cf. McCarthy (2012, 42–43). Furthermore, there is much research within comparative music education, which is not translated into English apart from the abstracts: e.g. Na (2007) and Gweon (2010) in Korean; Kokkidou (2007) in Greece; Dong (2007) in Japanese, Wallbaum (2013a) in German; Clausen (2009) in German (with an English summary) etc.

of manpower and finance combined with a most complex double-cultural object (pedagogy mixed with music, see Fig. 3 in the comparing game above). Nevertheless there *is* comparative music education and there *is* research within it. Reflection about scientific comparative research historically arises with international comparisons.

History: Nations, Cultures and Interests

The history of comparative music education can in large part be told parallel to the history of international comparative studies in political or educational science, although it started later and the reasons for a shift of focus from nation to culture are to some extent different. The first international comparisons appeared with the advent of the national states.

Compulsory schooling began in the early 1700s in Europe ... [It] was initiated in the more peripheral European states, beginning in the various German states and in Austria, then in Denmark, Greece, and Spain. By the mid-1800s, states outside Europe began to institute compulsory schooling – Haiti, Argentina, Massachusetts in the United States, then Japan. European nations continued to enact compulsory schooling statutes – Norway and Sweden, then finally in the late 1800s, the industrial leaders – France, the Netherlands, and Britain. (Williams 1997, 120, cited from Cox/Stevens 2010, 2)

The interest was to learn from the others by *borrowing* (copying and implementing) good ideas. Commissioners travelled to other states and sampled information about how they organised their institutions, structures and national cultures. In France Marc Antoine Jullien (1775–1848) published in 1817 an essay summarising the first scientific reflections about comparative activity in education. In the first part, Jullien reflects on purposes and methods for the discipline he calls “comparative education”. In the second part of his essay, he develops questions, which should be carried out as a questionnaire in order to gather information and data about public education in European states. Using scientific reasoning and methods to find rules and principles, his aim was to ameliorate public education.

The first comparative activities in music education started in the 19th century. In 1827 the American William C. Woodbridge visited Europe. In 1880 Japan wanted to borrow a concept of music education from the US and asked the music educator Luther Whiting Mason to establish it in Japan (Kertz-

Welzel 2015). At the same time in 1878 musical inspector John Hullah visited Germany and France to ameliorate English music education, he adopted the teaching technique of solfège albeit unsuccessfully in most of the countries within Britain's sphere (Cox/Stevens 2010, 7).

For centuries the motive behind comparisons has always been some kind of *application*. Comparisons focused on *understanding* came later. Of course, the objects of international comparison are never as simple as in Fig. 1 (the comparing game) above, every comparison is dependent on communication and includes some understanding, but this minimal understanding may stop, when it seems to be enough for an application. For example, Luther Whiting finished his investigation of the adapted models earlier than he should have for understanding the difficulties in adopting a concept of music education from the US in Japan (Kertz-Welzel 2015). A simple example from today illustrates this principle: it may be enough for an application to understand how a warm-up exercise is well conducted, but it is different to understand its meaning in a musical culture, a national curriculum and philosophy of music education. The relevance of interweaving between educational practice and context has often been underestimated.

Research in comparative music education guided by the interest in *understanding* came from international conferences, even if the idea of “understanding” was completely different in the beginning. When Leo Kestenberg in 1936 – having escaped from Nazi-Germany – organised the first international conference of Music Education with participants from 21 countries in Prague, he had the idea, that a *given global musical understanding* could change the course of events.⁶ We know that it didn't. But it took again several decades until the idea of music changed from a cross-cultural common language of all humans to a culture-dependent phenomenon. In 1953 the International Society of Music Education (ISME) was founded in Brussels.

In a sense, ISME could be conceived as a microcosm of the global community at the time, reflecting the political goals of nations and regions worldwide. (McCarthy 2004, 34)

6 „Discussed topics were the competition festival movement, concerts for youth, the use of the phonograph in the classroom and musical appreciation, and the Jaques-Dalcroze method“ (McCarthy, 1993, 13). Despite these not very political issues even the effort for international communication was highly political, because at the same time the national socialism strengthened.

Comparative music education research after World war II was structured by distinctions following categories of national administration until the last handbook article titled *Research methods in comparative and international music education* was published in 1992 (Kemp/Lepherd 1992).⁷ At that time, in the course of global communicating music education the idea of music gradually changed from a cross-cultural to a culture-relative one. McCarthy (1997, 89–91), locates the starting point for this process during the 1950s and 60s. In other words the focus of interest changed from constructing community to understanding diversity.⁸ It may be emblematic, that *comparative musicology* (in German “Vergleichende Musikwissenschaft”) was renamed *ethnomusicology* (“Musikethnologie”). In our days, the ethnologist Bruno Nettl describes music education as a natural part of ethnomusicology (Nettl 2012) and together with persons coming from ethnomusicology more than from education the ethnological view on music became crucial in comparative and international music education (Campbell 2003; Clausen 2009; Schippers 2010). A guiding question of McCarthy (2012, 48–51) regarding curricula gets to the heart of the interconnectedness between culture and politics in music education: “Whose music is to be taught?”⁹

As the focus in comparative music education had shifted to music as culture, in other comparative disciplines the *idea of nation* became problematic, as it had been equated with one and only one *culture*. Today states are understood as framing different cultures beside the national one, which is considered to be defined by a ruling class (Mason 2014, 229–235; Schriewer 2013, 24–25).¹⁰ At the same time cultures – for example musical cultures –

7 Systemic educational studies were done by Kraus (1960), Gieseler (1969) and later by Lepherd (1988; 1991; 1994; 1995).

8 Today both positions are represented. McCarthy (2004; 2012, 40–42) addresses an international community of music educators. Kertz-Welzel points out the potential of philosophy of music education as an international “meeting point” (2013, 62–64) and promotes *community music* as an international concept, which is “strongly defined through its political and cultural habitus”. (Clausen 2016b, 78–80)

9 Articles from ten countries about *Patriotism and nationalism in music education* clarify the ongoing importance of the political dimension of music as cultural practice impressively. (Hebert/Kertz-Welzel 2012)

10 Alexander (2000) compares the pedagogical cultures of pre-schools in five countries (France, Russia, India, the US and England). He distinguishes three levels of analyses: educational systems/policies/histories, schools and classrooms. Thus, results on different levels can be contextualised with each other. That avoids an equation of nation and culture and the problem of methodological nationalism.

cross the borders of nations. Hence several comparative studies in music education have been carried out within international, intercultural or cross-cultural settings. Ongoing globalisation changed both reality and meanings of *nation* as well as *culture*, but the words are still useful. For example, the comparison of lessons-on-video in this book is addressed as inter-national, meaning that the lessons are from different countries.

In educational sciences the horizon of international and comparative research has been opened to several units of comparison: *places, systems, times, race, class and gender, cultures, values, policies, curricula, pedagogical innovations, ways of learning and educational achievements* (Bray et al. 2014, v–vi). From this general educational perspective culture is only one unit among others, while in comparative *music* education the cultural subject music determines both the units and the approaches and methods.

Interests: Aiming at Application or aiming at Understanding

Summarizing the history of comparative music education research, two guiding *interests* can be distinguished: Application and Understanding (see Fig. 6).¹¹ As stated above the interest in *understanding* is to some extent an element of every investigation. The crucial point addressed in our distinction is that there is no interest in the research other than understanding (or in other words: coming as close as possible to truth).¹²

Nevertheless fundamental problems with this distinction can be exposed in different respects. Alexander (2012, 10–14) points to the problem of misusing results *after* finishing a research project. Attention should be paid to this aspect in disseminating the results, but it does not contradict a guiding interest in understanding during the research process.

11 To the same end Schriewer (2013, 33) distinguishes interventionist vs. academic interests.

12 As for the truth we follow the idea, that nobody can own it, but that it is a cross-cultural basic idea included in communication, that people – if they can take enough time – *can* come to an understanding and that they *can* differentiate between for example the claim of validity regarding a social norm and a scientific truth. Jürgen Habermas claims this position in *The Unity of Reason in the Diversity of Voices* (2009).

Application	<ul style="list-style-type: none"> – Borrowing (Jullien; Hullah) – Benchmarking/Power and performance measurement (PISA; TIMMS) – Politics (ministries, professional associations, music educational communities) (McCarthy 2004, 2012; Kertz-Welzel 2014 & 2015)
Understanding	<ul style="list-style-type: none"> – Critique (e.g. postcolonial perspectives: Westerlund 1999; Agawu 2014) – Questioning the taken-for-grantedness of our beliefs (Burnard et al. 2008) – Expanding the sense of the range of ways humans can live (Tobin 1999, 124) – Finding rational structures/laws of (music) education, of communication, of social systems, of cultural interconnectedness etc. (e.g. the frameworks of Schippers 2010 and Lephed 1988, 1991; McCarthy 2012; TIMMS; pre-study)

Fig. 6: Guiding interests behind comparison

Indeed, a problem lies with the fact that both interests in application and understanding draw close to each other in situations of commissioned research. Tobin points out that it is a

particularly acute problem in comparative educational studies, where researchers often study other cultures' educational practices in order to support a position they held before they begun their research. (1999, 128)

Generally it makes no difference, how a research project is funded. When commissioners from a music education association justify comparative research with the reason to get "historical insights for future policy action" (Cox/Stevens 2010, 3), this can be problematic regarding the interest of understanding in the same extent as, for example, research funding from instrument manufacturers. What is important is whether external funding comes with demands on certain results.

An example balancing exactly on the border between both interests were the (additional) TIMSS video studies 1995 and 1999 established by the IEA

(Trends in International Mathematics and Science Study).¹³ The interest was to portray different models of teaching mathematics. Reaching intercultural validity required *pre*-studies, so international research teams coded observed ways of teaching (more elaborated in the Pre-Study of TIMMS 1999-R). From this perspective the interest of the video studies was on *understanding*. But when associating the results of the video studies with the main study an overlapping of both interests *understanding* and *application* becomes obvious: A high ranking of a nation in the student achievements was related to its way of teaching.¹⁴ Similarly as in the TIMSS pre-study, in the Leipzig-Symposium the researchers came together to *understand* the different ways of teaching music in lessons-on-video. We can imagine, that, if the researchers had been forced to find exact common categories for an international survey, the balance might have shifted to the application interest in the next step. The situation in the Leipzig-Symposium was however free of such application interest.

As we already showed in the game above, no comparison can be done without an interest. But this does not mean, that the reflection of interests guiding a comparative study would be unimportant. On the contrary they are and their disclosure and reflection must be inevitable part of every study in comparative music education as in all scientific research.

13 The setting of TIMSS 1995 is described in detail in Jacobs et al. (1999), TIMSS 1995 and 1999 in Pauli&Reusser (2006).

14 The entanglement of interests became obvious when first results of the TIMMS video study 1995 were published. The study produced the hypotheses of country-specific patterns, extracted from mathematic lessons of Germany, the USA and Japan. Good results in mathematical TIMMS-ranking and the way of teaching in Japan were linked and the “Japanese Myth” was made up. The Japanese pattern coincided with a current idea of best practice in mathematics. After the hypotheses of country-specific patterns could not be replicated in the TIMMS-R video study 1999, a broad discussion without agreement followed: the different methodical procedures of TIMMS 1995 and TIMMS 1999-R were regarded as a cause of why the results could not be repeated (see Pauli & Reusser, 2006, 780 ff.). Secondary analysis and interpretations were done. While Givvin et al. (2005, 342) conclude “that national patterns of teaching do exist”, LeTendre et al. (2001, 12) concedes that there are national factors which shape teaching, but claim that these should not be overemphasized, because “Much of the ‘culture’ of nations like Japan, the U.S., and Germany” would be “embedded in shared common institutional forms”. We come back to this generally different positions in the next section.

Methods and Assumptions (Culture, Social Structure, Person and Interest)

We use the dualism of nomothetic and ideographic approaches as a guideline. The words nomothetic and ideographic are often used similarly to the words etic and emic. As they are not everywhere used in the same way, we use them for different meanings. „Etic“ means the perspective from outside of a culture and „emic“ the perspective from inside. Ideographic approaches to other cultures are interested in emic meanings and the particular, nomothetic approaches come from etic perspectives with the aim to find something general (cross-cultural, global and, in the end, universal laws). The words nomothetic and ideographic address an interest, emic and etic a point of view.

To understand the special situation in comparative studies regarding music education it is helpful first to consider methodological possibilities from a meta perspective. A general distinction between experimental, statistical and comparative methods and case studies can be made (see for example Jahn 2005) (see Fig. 7).

The *experiment* in its purest form is impossible in music education research, because it is not possible, to exactly repeat any experimental setting in social studies. It is not possible to change only one independent variable in an isolated setting, because we cannot get the same people twice. But in a softer sense it is methodological standard in social sciences to change the stimulus (the independent variable) in some groups (for example music classes) and compare it with other “normal” music classes, which don’t get the stimulus.¹⁵ Addressing international and intercultural studies Tobin gives, again, a softer understanding of the experimental method:

For instance a team of ethnographers could agree to focus on the same issues, ask similar questions, and apply a common mode of analysis to several cultures. This is the approach that reached its zenith in the six-culture study organised by John and Beatrice Whiting in the early 1950s. (Tobin 1999, 127)

In comparative music education we found no experimental studies and a few with statistical analysis (e.g. Brand, 2004; Ho/Law, 2006).¹⁶ Tobin calls his own studies on pre-schools in three cultures from 1989 a “scientific Natural Experiment” (Tobin, 1999, 126–127). In this sense the setting of the Leipzig-

¹⁵ E.g. the Bastian-Study in Germany 2000.

Symposium could also be called an experimental setting, because the participants of seven nation-states ask similar questions and apply a common videographic approach to their music classroom cultures.

Fig. 7: Types of comparative methods. (See Lijphart 1975, 162 and Jahn 2005, 4) With bold framed cells we mark dominating methods in comparative music education.

On the whole *nomothetic* approaches are related to *statistical and comparative* methods, while *ideographic* approaches are related to *comparative methods* and *case studies*. Until today the field of comparative music education is dominated by comparative methods and case studies (see Fig. 7). Comparative Methods use settings where a limited number of cases (or objects) is compared. But the reach of comparative studies differs not only depending on the number

of cases but also on the methodology. *Most-similar* or *most-different systems designs* can bring the reach of comparative methods close to statistical methods, if the *selection bias* is reduced. “In short, selecting cases on dependent variable entails the high probability of getting the wrong answer” (Ged-

16 Questioning culture-specific understandings of self-esteem of music education students Brand (2004) examines 37 American, 37 Australian and 67 Chinese students using a questionnaire to measure multiple dimensions of self-concept. Ho & Law (2006) ask how students in the classroom in Hong Kong, Shanghai and Taipei respond to different musical styles and musical activities. The results are based on questionnaires (1750 from Hong-Kong, 1741 from Shanghai, and 1642 from Taipei) and interviews with teachers, and were discussed with respect to curricula and to global trends in music education.

17 The dependent variable produces the similarities between cases for selection, but prevents statements on how the variable interrelates or correlates with the cases. An interrelation is a tacit assumption.

des 1990, 149, cited from Jahn 2005, 6 and 18).¹⁷ For instance we should not sample music lessons from one culture only, if we want to explore cultural influence on music teaching. This is valid for comparative studies with several cases, at least more than two. Comparisons of only two cases come close to case studies, as they cannot prove any laws. For example Clifford Geertz (1971) compared religious developments in Morocco and Indonesia. A contrast oriented method helps to ideographically analyse local or cultural characteristics.¹⁸

Single case studies in ethnology and anthropology often deal with implicit comparisons, but there are several processes to be methodologically reflected as comparative methods. A single case can be compared not only with a second case but also with theories, with typical ideals or counterfactual thought experiments (Tetlock/Belkin 1996; in videography see Dinkelack-

Fig. 8: Internal (within) Comparison

17 The dependent variable produces the similarities between cases for selection, but prevents statements on how the variable interrelates or correlates with the cases. An interrelation is a tacit assumption.

18 Hummrich describes the relevance of an ideographic approach to contrasting cases: „The goal of comparison is primarily not of statistical representativity but is carving out rules of social practices through understanding symbolic order.“ (Hummrich 2014, 96, all translations from German to English from the authors)

er/Herrle 2009, 75–92). Even parallel *demonstration* of theory can be understood as a comparison: by illustrating causal effects it goes far beyond theory without empirical examples (Jahn 2005, 9).

Apart from these special *external* comparisons of single cases, *internal* or *within* comparisons also take place. If we compare a lot of elements within a framed case or a field e.g. to find something common between them, we are doing a within comparison (Fig. 8).¹⁹ If an ethnologist lives in a new culture, he/she samples lots of situations and compares them until principles are found. If for example Clausen (2009) triangulates written documents, personal conversation and videos in a “mixed method design” (2016, 147), he compares moments to confirm principles he found in the Japanese music education. He follows a *methodological* rule to verify rules in his object of research.²⁰

At this point we can sharpen the differentiation between (explicitly) comparing and implicitly comparing:

- (1) Comparison takes place not only *between* objects such as cultures or cases or lessons but also *within* them. And both external and internal (=within) comparisons can be done explicitly or implicitly.
- (2) Every (explicit) comparison is to some extent clear and reflected, as it states objects and categories (or aspects) to be compared (like the two chairs as fit to sit on, in our thought experiment above). In contrast to *implicit* comparison this means that the objects being compared and the comparison itself become a documented issue of research.
- (3) Beyond that *methodological* comparison follows a defined procedure (or rule).

Methodological reflection is an important dimension of scientific quality, but as the political scientist Jahn (2005, 11) warns concerning comparative and

19 Principles of this kind may be *culturally true* in the emic sphere of a field, but that does not mean that it has to be *nomothetically true* for intercultural comparison. Nomothetic laws may be found in isomorphic structures. (See in this sense also reflection on gestalt theory in Chapter I.3 *The Analytical Short Film*.)

20 Comparable methods with different theoretical perspectives have been applied concerning youth cultures in music education during the 1990s. (Wallbaum 1996 takes a praxial perspective following Wittgenstein; Stroh 2010 follows a Vygotskian approach in his “Tätigkeitstheorie”). The *Philosophical Investigations* (*Philosophische Untersuchungen*) of Ludwig Wittgenstein are a perfect example for a purely emic, within comparison. Because he presupposes that people can only think within a language, it is logically impossible to speak in a meta language about language. So he *shows* how natural language works by just juxtaposing several examples of how words are used in the language.

especially ideographic investigations, researchers must not confuse detailed methodological reflection in a study with high validity of its results. In principle, ideographic research can only generate scientific categories and hypotheses for external comparison:

... it can only hope “to stumble upon general truth while sorting through special cases.” (Geertz 1971, 4)

We described the historical development of comparative music education above. Regarding the cultural turn the works of Clausen (2009, with Chatterjee 2012) can be called exemplary albeit decades after the turn, as they disregard all explicit external comparison. Just as musical ethnologists do, Clausen goes into the field of Japanese music education in schools (and, in another study from 2012, into private music education in India), he uses internal comparisons (triangulation and mixed-method-design) for understanding, and presents his results without external comparisons.

Generally, the ethnological radicalism that focuses on emic meanings only corresponds to the basic assumption that everything is determined by culture. If we follow this assumption, everything becomes relative to culture. A logical conclusion is that no adequate intercultural comparison is possible, just as no poem can be translated exactly to another language.

According to concepts of presenting ethnological research, no external comparison can be done, this can only happen implicitly “in the head” of readers. In this situation a basic problem arises: the field has to be perceived and the findings must be interpreted and arranged for readers. At this moment the person of the researcher enters and the attention draws to his personal skills and circumstances. The general educators Phillips & Schweisfurth (2014) entitle a chapter in their book

The crux of comparative and international education inquiry: The relationship between the researcher and the researched. (Phillips/Schweisfurth, 2014, 66-70)

The authors demand that researchers should reflect and answer the following questions (and more):

How familiar are they with [the context]? How similar or different with their ‘home’ context is it? How well equipped are they to learn from similarities and differences? (ibid., 66)

Fig. 9a: Research circumstances and potential respond (Phillips & Schweisfurth 2014, 67)

Fig. 9b: Skills and perspectives of the researcher (Phillips & Schweisfurth 2014, 70)

The authors present continuation in two matrices. Researchers may use them to reflect on to what extent they are familiar with the studied culture (see Fig. 9a) and they can reflect on their personal skills and perspectives: to what extent are they critically reflective of their own culture and curious about others without ‘othering’ them? (Fig. 9b).

At this point of reflection, two incompatible assumptions and methods in comparative music education can be identified. The one sets the emic perspective as a cultural absolute and excludes any nomothetic comparison (remember case studies in Fig. 7), the other starts with nomothetic interest and misses the emic perspective on music (comparative methods in Fig. 7). The one sets the researcher (e.g. an ethnologist) as a single person into the centre, the other focuses on exercising controlled methods and procedures. Sharpening the one again leaves understanding to the endless blurry complexity of a person in his or her individual situation, and the other insists on accurate data to find isomorphic social structures, principles and criticisable assertions. Is it possible to harmonise these positions in comparative music education or do we have to decide which side we are on?

To be able to compare different cases, we must formulate *tertia comparationis* in nomothetic terms. From a strictly logical position there is a gap between ideographic and nomothetic research:

When an ethnography is broken up and turned into characteristics, factors, and codes, most anthropologists believe that much of the original meaning is lost, as emic meanings collapsed into etic categories. (Tobin 1999, 126–127)

The history of comparative music education seems to correspond with this theoretical dualism in a way. The first international studies, with *understanding* as their guiding interest, started with etic categories taken from the organisational and administrative structures of nation-states (Lepherd 1988, 1991, 1994, 1995). Later, after the *cultural turn*, nations were replaced by cultures and globally assumed social structures were replaced by emic perspectives and meanings (Clausen 2009). However, already in 1985, Lepherd titled a paper “Comparative Music Education: Viewing the Forest as well as the Trees”, and most studies in CME mixed both perspectives. They could start from an *etic* term like “Foundation of Music education” (Cox/Stevens, 2010), “Patriotism” (Hebert/Kertz-Welzel, 2012) or “Inclusion” (Burnard et al., 2008), primarily juxtaposing the narratives of experts with (partly free-hand) comparative interpretation.²¹ Or they started from an *ideographic* single case study to find units with emic relevance before they are juxtaposed and compared with emic units from another culture (see Fig. 10).²²

21 Burnard et al. (2008) carried out an international and comparative study in four countries (Sweden, Spain, Australia and UK) to examine how the concept of inclusion is put into practice. First, the institutional contexts are juxtaposed and then compared (looking for commonalities), secondly, examples of classroom practice are juxtaposed and discussed in relation to the institutional context. Each country-context was presented from a researcher with an emic perspective. The comparative method was useful to light the taken-for-grantedness and hidden assumptions of the researchers and national discourses.

Pardas (2016) examines curriculum policies in two world regions (in English-speaking countries: Australia, Canada, New Zealand, UK, and the USA, and in Southwestern European countries: France, Italy, Portugal, and Spain) and the curriculum practices exemplified in New Zealand and Catalonia. By referring to the Bray & Thomas *Cube* (1995, following Bereday’s procedure for comparative analysis (1964), Pardas contextualizes her research within educational comparative inquiry.

22 Wallbaum (2013b) and Stich (2015) give examples of the model in Fig. 10. Based on the stimulus of three music lessons on video from Germany Wallbaum (2013b) explores, how music education students from five countries in Europe discuss similarities and differences to the classroom practice they know from their schools. Juxtaposing and comparing the (emic) descriptions results in hypothesis about cross-cultural categories and aspects of classroom practice. Stich (2015) at first produces thick descriptions of a music lesson on video from Germany and a music lesson on video from Sweden and only in the second step describes in a comparative perspective structures of the lessons and the implicit logics and goals of the lessons. The study brings up hypothesis about implicit and explicit pedagogical traditions in the classroom. See also criteria in Chapter I.3 *The Analytical Short Film*, 109.

Fig. 10: From Emic Perspectives to Nomothetic Terms (Inspired from Bereday 1964 /Hilker 1962)

The methods of both case studies and comparative methods may be different, but in the end the claim of validity is similar: how can we know if a principle of social structure is a principle? How can we know, if we have stumbled upon a general truth? A first step may be to find one or more further comparable cases (or units) to verify or falsify a hypothesis. Jahn concludes, that for empirically verifying or falsifying any hypotheses, designs with explicit nomothetic categories must be found. He outlines, what are globally the most similar systems designs (2005, 20 f.). This has not been feasible in the area of music education research up to now.

What has already happened in studies of comparative music education despite methodological contradictions concerning ideographic and nomothetic understandings, has got theoretical tailwind from reflections about transculture and cultural hybridity (see Welsch, Reckwitz, Cappai, Schriewer). Even if there is no new basic knowledge about connections between nature and culture, globalisation has changed the empirical world. Practically no culture exists on earth which has not had contact with others, with radio, Coca-Cola and the internet. All cultures are interwoven with other cultures when social structures, roads and hospitals, dealers and banks, ministries and schools, radio, tv and internet penetrate their lifeworlds.

If we take the three aspects together, which in a way took place in successive historical phases and which we presented in this chapter as nomothetic

comparative methods, ideographic case studies (see Fig. 7) and the research circumstances including the person of the researcher (see Figs 9a and 9b), we have the three aspects which Cappai (2010) and other theorists of intercultural and international comparative research claim to be relevant. In comparative music education we have to reflect that we are dealing with emic cultural meanings, isomorph social structures and persons with individual activities. And beyond this, practices from different cultures come together, e.g. such from oral musical cultures and others from literate pedagogical cultures. So enhancing a metaphor of Lephherd, comparative music education means: picking up appropriate glasses and viewing the forest as well as the trees.

Comparative Music Education in a Cube

So far this chapter has mapped general reflection about comparing, about historical changes of paradigms in comparative music education from nation to culture, the special focus on culture due to the subject music, and several interests in comparative investigations, which can be summarised under the interests of application or understanding. In the latter section it became clear, that general methodological possibilities in comparative music education developed in accordance with the historical change of paradigms from experimental or statistical settings to “comparative studies” (comparisons of small numbers of cases) and single case studies, i.e. from nomothetic to ideographic approaches. According to the growing consciousness about the complexity of cultural entanglements the focus of methodological reflection shifted to the researcher as interpreting person, who combines several variables to a narrative. Currently, the different focuses change from a historical one-by-one to a more side-by-side mode under the guidance of the culture-paradigm.

Now we are going to reconstruct some categories, which have proved valuable in existing comparative music education research. The purpose of relating the categories in a cube is to present three different dimensions of music education, which prove to be relevant in any comparative research about music education. The *Comparative Music Education Cube* (Fig. 14) picks up the basic structure of the *Comparative Education Cube* of Bray & Thomas (1995; 2014), only replacing the axis *Ethnic Groups* with *Musical Cultures*. The axes of the cube coordinate three dimensions: musical cultures, pedagogical cultures and locations.

- Titling *axis A Music: Structures* addresses the cultural nature of the subject of music education: music. It may appear both independent of or integrated into governmental structures. The theoretical framework of Schippers (2010) proves useful to find categories for this axis. (Fig 11)
- The axis B addresses the second element of music education: education, including its administrative and philosophical dimension in both general and music education. The theoretical framework of Lepherd (1988, 1991, summarised in Kemp/Lepherd 1992) proves useful to find categories for this axis. (Fig. 12)
- The third axis addresses different *Locations*. This proves useful since most studies in comparative music education are – alongside further aspects – determined by this dimension.

Categories of musical cultures	Categories of educational cultures	Categories of Locations
<u>Transmission of the musical culture</u> ²³ (<u>modes of transmission</u>) Notation (modes of transmission) <u>Tradition of musical culture</u> (<u>issues of context</u>) Musical style (issues of context) Music theory (modes of transmission) Body of works (modes of transmission) Instruments (dimensions of interaction) <u>Concept on music</u> (<u>approach to cultural diversity</u>)	Teaching and learning (modes of transmission) Teaching method (modes of transmission)	<u>Informal situations</u> <u>Communities (informal)</u> <u>Classrooms (formal)</u> <u>Schools (formal)</u> Music schools (formal) Universities (formal)

Fig 11: Categories derived from Schippers (2010, 119–136)

23 Underlined categories will appear in the cube, the others will be merged with other categories.

The theoretical framework of the Dutch ethnologist and sitar player Huib Schippers (2010) allows us to derive categories for the music cultural and the locational axes of the cube (see Fig. 11), even if the author does not distinguish explicitly between musical and pedagogical aspects.²⁴ Beyond these aspects of *classroom*-practice, Schippers distinguishes locations: music education in *schools* and *music schools*, *universities*, *communities* and *classrooms*. Locations and cultures can be both issue and context.

Laurence Lephherd (1988, 1991, summarised in Kemp/Lephherd 1992) emphasises six cross-national categories from comparative education research, most of them related to educational rather than to musical cultures. Lephherd gives *aims* (of music education and education), *administration*, *structure and organisation of music education*, *finance*, *curricula* and *teacher education*. Lephherd (1988, 1991, 1994, 1995) convincingly uses these categories on music educational contexts and relates them with locational levels from *national* to *provincial* and *local* (see Fig. 12).

Categories of musical cultures	Categories of educational (and music educational) cultures	Categories of Locations
	Aims Administration on different levels Structure and organisation of music education Finance <u>Curricula</u> <u>Teacher education</u>	<u>National</u> <u>Provincial</u> <u>Local</u>

Fig 12: Categories derived from Lephherd (cf. 1988, 1991, summarised in Kemp & Lephherd 1992)

A combination of the theoretical frameworks of Schippers (Fig. 11) and Lephherd (Fig. 12) gives a basic analytical structure to the field of comparative

²⁴ Because the framework of Schippers serves us as a first orientation we do not pay attention to the complex hierarchy of dimensions, continua and its indicators: all in all they work as cross-cultural categories.

music education research. Before bringing them together in a final cube we enrich the sample of units with some more findings in a third table.

Regarding the music educational axis of the cube McCarthy (2012) divides the field of international music education into six aspects. She starts with *the status of music in education* and *music education advocacy* and points out the importance of politics in national dealings with music education. From this point of view her question *Whose music is presented?* should not be forgotten in comparisons of curricula. Her aspect, *changing culture of pedagogy*, includes Schippers' transmission modes of teaching and learning and goes beyond it in a critical perspective, if we follow the definition of Alexander,

that the educational activity which we call pedagogy – the purposive mix of educational values and principles in action, of planning, content, strategy and technique, of learning and assessment, and of relationships both instrumental and affective – is a window on the culture of which it is a part (Alexander 1999, 149).

The value-entanglement of culture seems to be doubly noteworthy in music education, because pedagogic and music (cultural) values can interact constructively as well as destructively in several respects (see Chapters III.2, IV.2 und V). This is why the unit *music educational philosophies*, which Kertz-Welzel (2013, 54–56) points out, cannot be underestimated.

Regarding the music cultural axis of the cube we add some categories which result from the reflections above regarding the distinction between nation and culture. Since cultural borders are not necessarily identical to national or administrative borders, we have to ask for *musical cultures around*, *institutionalizations of musical culture*, and for *techniques of participants*, and *techniques of musicians* to describe these more or less hybrid constellations (see Fig. 13). The category *techniques of musicians* includes Schippers' categories: body of works, musical styles, notation, instruments and the question on the role of music theory.

Regarding the ongoing globalisation and shrinking importance of nation-states, two more locational levels are gaining growing importance for emerging cultures and may hence be useful for analysis: *world regions* as larger units than states and – going beyond the usual meaning of location – *virtual places*.

Categories of musical cultures	Categories of educational and (music educational) cultures	Categories of Locations
<u>Musical cultures around</u> <u>Institutionalization of musical culture</u> <u>Techniques of musicians</u> <u>Techniques of participants</u> <u>Artefacts</u>	<u>The status of music in education</u> <u>Professional networks and research</u> <u>Music education advocacy</u> <u>Classroom practices</u> (respectively changing culture of pedagogy) <u>Music educational philosophies</u> <u>History of music education</u>	<u>World region</u> <u>Virtual space</u>

Fig. 13: Categories derived from McCarthy (2012) and our own completion

The cube *Comparative Music Education* (see Fig. 14) regarding the axes is inspired by the Cube of Bray&Thomas (1995; 2014), only replacing the axis *Ethnic Groups* with *Music: Structures*. The single categories result from those in Fig. 11–13.

Of course no mapping can present a whole landscape. Bray & Thomas introduced their cube to overcome nation-states as the single dominating category in comparative education. They intended to encourage more complex approaches and well balanced descriptions in form of multi-level analyses. In addition, the cube of comparative music education was intended to present relevant dimensions of comparisons and led us to a structure, which presents general aspects of music education: pedagogy combined with the subject music as culture and its situatedness. Each category on the musical and educational axis of the cube can be described as a social generated structure in the form of institutions, symbols and/or cultural techniques (practices) etc., used for articulating cultures (Lebensformen).

Every mapping turns some perspectives and categories more into the spotlight than others. The present model presents a combination of categories ex-

Fig. 14: Cube for comparative music education

tracted from existing studies and a little systematising reflection. The cube can be a means to find new research objects as well as to assist reflection on existing projects and research in music education.

In whole the cube illustrates the complexity of the interconnectedness of music educational practices. It presents a network of interdependences, which all too easily are forgotten in practical research guides. Using one single category from each axis creates little cubes within the big cube addressing one unit of research in comparative music education. In the geometrical centre of the big cube lies for example *history* and *advocacy* within *schooltypello-*

cal region regarding *artefacts* and *concepts* of music (8 small cubes in the middle of the big cube).

The Leipzig-Symposium in Terms of Comparing – A Summary

Locating the Leipzig-Symposium within the cube (Fig. 14) on the first view produces one **little cube in the front corner** of the big cube. It is built from the categories *Classroom* (axis C), *Pedagogical Practice* (axis B) and *Transmission of musical culture* (axis A). The classroom-videos that were the focus of the symposium firstly direct the attention to surface qualities like the sound, forms of verbal and nonverbal communication, interior design, floor plan, positioning in action, etc. And in fact, in the form of *Analytical Short Films* the videos became pivotal points for the contributions to the symposium.

The participants had been asked to bring “good music lessons” (in the eye of the teacher) to the symposium, so criteria and norms for the quality of music lessons were addressed and the national experts on music education had to connect the lesson-on-video with curricula, current philosophy of music education, national policy and/or other aspects of music education. Hence, applied to the cube several further small cubes (units) emerge and show a network of related categories. Just as in an ethnological field study, in the chapters contributed by national experts in this book, different units about a lesson-on-video can be understood as triangulated (compared in more than one relation) to examine the coherence of an integrated interpretation. (See Part V *Summary Comparing Normative Constellations*)

At the symposium the authors were asked to describe their “own” lesson from an assumed national but, in any case, an emic perspective. The procedures of relating the lesson-on-video to theories and sometimes ideologies can be described as mostly *implicit* comparisons *within* the “own” culture of music education. Connecting rationales with actions is not often explicitly reflected as a comparison. Another and challenging case of comparison is the function of the second Analytical Short Film (ASF-2). The authors had been asked to present a “strange aspect” from an “other” lesson in order to be stimulated to show taken-for-granted assumptions by describing the strange aspect. Faced with this task, the authors found diverse solutions. As intended for the setting of the symposium, one described the aspect of a culturally *external* lesson as an *internal* one from the “own” *emic* perspective

(see Chapters II.1 *Bavaria*, II.5 *Estonia*, II.7 *Scotland* and II.2 *Beijing*). Another solution was to position the researcher out of national cultures in the context of a research community (two times explicitly jumping to another position) and to start from this etic point in the style of Fig. 10: firstly reconstructing emic interpretations of both lessons, secondly juxtaposing them and at the end making a comparative interpretation with a reflected tertium comparationis (see Chapters II.6 *Lower Saxony*, II.4 *Catalonia*, II.3 *California* and II.1 *Bavaria*). A different solution of comparing strange aspects is presented in the ASF-2 of Zandén (Chapter II.8 *Sweden*): He *contrasts* written aims from the “own” country with practice from an “other”, which seems to be better than lesson-practice from the former.

Locating the Leipzig-Symposium within the cube on a second view potentially brings the whole cube into the horizon, as now not only the single lessons-on-video and their descriptions become an issue but also intercultural understanding of emic meanings and theories. Talking about a classroom praxis has already addressed its quality and asked for aims and reasons and was thus linked to other fields of the axes A and B of the big cube. It depended on the glasses of the researchers, if they looked more at the forest or the trees, if they compared *within* their national culture (or discourse) of music education or if they looked at it from an etic point of view such as a specific research context. Now, in the plenum of the symposium, the single descriptions of the presentations are *implicitly* compared with the experience of every listener and the lessons-on-video become the pivotal tertium comparationis for *explicit* comparisons of terms, theories and hidden assumptions. The idea of the symposium was to document all comparisons made to compare the comparisons and to derive cross-cultural candidates for nomothetic categories in music education.²⁵

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25 For the result, see Chapter III.1 *Talking about Music Lessons*.

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²⁶ All non-German and non-English titles and names of authors are taken from our RILM-research and copied from the displayed record.

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I.2 Videography on the Way to the Analytical Short Film Managing the Ambiguity in Interaction regarding Video Material

Daniel Prantl & Christopher Wallbaum

This chapter gives a brief overview of research methods using video material, lead by the question how these manage the ambiguity lying in interaction regarding this footage. The argument is put forward that, from a perspective of symbolic interactionism, in order to adequately make assertions regarding video material it is necessary to use video itself as a key statement in scientific discourse.

Introduction

Advances in technology, especially the digital revolution, can be seen as one main impulse for the usage of video in empirical pedagogical research (Schnettler and Baer 2013, 9; Seidel and Thiel 2017, 2)¹. Like an adolescent that is so eager to use a new technological gadget without really knowing what to do with it, the methodological progress could not keep up with this

1 Seidel and Thiel (2017, 2) differentiate the role of video in this field as (1) a medium for the documentation in a process-based perspective, (2) teaching material or (3) as stimulus in standardised tests (mostly referred to as video vignette, see below). This article explicitly deals with how the medium video can be analysed in research, thus referring loosely to role (1). Regarding the usage of video material in university education, especially in teacher education, compare e.g. Janik et al. 2013; Helmke 2012; Riegel 2013 for an overview, Brouwer and Robijns 2013; Pea et al. 2004; Seidel et al. 2010; Zahn et al. 2009 for exemplary settings with accompanying research; and Dorlöchter et al. 2013; Krammer and Reusser 2005 for a wide array of best practice examples. The question of the usage of video of students' own or others' teaching is discussed in Seidel et al. 2011; Mina iková et al. 2016, the performative function of the camera in the classroom is brought into mind by Fankhauser 2016. One scenario with accompanying research is also sketched in Chapter IV.1 *The Analytical Short Film in Teacher Education*. The usage of short videos as stimulus in empirical research is often referred to as video vignette originating from the tradition of the vignette as "variable description of persons or situations" (Baur and Blasius 2014, 721, Transl. DP), see Baur and Blasius 2014, 723; Fankhauser 2016, 32; Moser 2012, 263. For exemplary scenarios compare Lindmeier 2013, 54–55, 2013, 46; Schwartz and Hartman 2007, 11, regarding the creation of vignettes (which is often not made transparent) Seidel et al. 2010. Although being widely used in research, their advantage over text-based vignettes could not yet be shown clearly, see Lindmeier 2013, 58.

pace (see Helmke 2012, 357). This can be seen as one cause of the current situation with its confusing multitude of methods for analysing videos (Corsten et al. 2010; Goldman 2007; Rauin et al. 2016).

The merits of using audio-visual media in education research, especially in music teaching, cannot be neglected (Fankhauser 2013, 1; Rauin et al. 2016, 9–10). For a music-pedagogical perspective which is often focussed on aesthetic processes as well as aesthetic products (e.g. Wallbaum 2000), the possibility of addressing both in the analysis of video can be seen as a huge benefit (Gebauer 2011, 18). Also, significant aspects of musical or general communication like gestures are only discernible in the audio-visual medium (Kranefeld 2008; Kranefeld and Schönbrunn 2010). The possibilities of using video as a “time-machine and microscope”² (Rauin et al. 2016, 10; Rene Tuma 2016 i. pr., 64–73) in the analysis of data is another among the multitudes of purposes that make the use of video nearly indispensable in contemporary (music) pedagogic research.³ Using video in pedagogic research can also be seen as an answer to the problem of the missing relevancy of practice in this discipline (Einsiedler 2011, 43).

The multitude of opportunities and problems the medium of video proposes in social empirical research (Dinkelacker and Herrle 2009; Goldman 2007; Helmke 2012) also leads to the multitude of classification systems of corresponding approaches. Methods of analysing video have been sorted by the inference of the coding procedures (Janik and Seidel 2009), their ways of dealing with the question of transcription (Moritz 2010), the influence of the camera on the recorded scene (Fankhauser 2013, 1), different epistemological understandings (Goldman 2007, 6) or by ethical issues (Goldman 2007, 7), just to name a few. This multitude of systems may at first yield a picture of disorder. However, if a taxonomy is not only seen as a means for giving order to existing, but for the constitution of new knowledge (see Kaiser 2004, 76–79), the diverse taxonomies of videographic research methods can be understood as a sign for the evolving discourse around this topic.

2 In the sense of repeatedly watching a sequence and having the possibility of slowing down or speeding up the action, zooming into details of the picture, etc. ...

3 A big part of recent empirical (music) pedagogic publications use video in some part of their mostly mixed-method-oriented approaches (e.g. Burnard et al. 2008; Goldman 2007; Wallbaum 2010, 2012, 2013; Hammel 2012; Kranefeld and Heberle 2014; Tobin et al. 1989). For a brief overview regarding publications and conferences in general didactics research compare footnotes 2–4 in Rauin et al. 2016.

The Problem of Video: Syntactical Density and Ambiguity

This chapter puts forward the argument that video material itself should be used as a means for scientific statements. For this, we want to order methodologies of videographic research by how they manage the *special ambiguity* that manifests itself in interaction regarding video material.⁴ One pre-condition for this approach lies in the assumption of symbolic interactionism that “all aspects of the social world are negotiated, constructed, and reproduced [...] through ongoing processes of interaction and subjective interpretation” (Johnson 2011, 111–112)⁵. In the following, we argue that a specific difference in symbol schemes we resort to when interacting regarding video or text material leads to a difference in interaction regarding these sources.

First, we want to make clear what we mean by referring to the concept of *syntactical dense symbol schemes* and the differentiation between *depictions* and *descriptions* following the philosopher Nelson Goodman (Fankhauser 2013, 11; Goodman and Philippi 2010). A *symbol scheme* is understood as “a collection of symbols, or ‘characters,’ with rules to combine them into new, compound characters” (Giovannelli 2010, ch. 3.2) that is “governed by *syntactical* rules – determining how to form and combine characters” (ibid).⁶ In everyday life, e.g. when reading this text, we generally resort to a specific symbol scheme, for instance the English alphabet. Second, *depictions* (e.g. a picture of a chair or a video of a music classroom) and *descriptions* (e.g. a text describing what the chair looks like or what is *happening* in the music classroom) differ in one central property of the symbol schemes that can be used to *read* them. When reading a text, we would, (**before** starting to interpret what we are reading) refer to the symbol scheme of the English language. This scheme consists of the letters of the Roman alphabet (a, b, c ...) and a (theoretically infinite) number of their possible combinations (all possible words). When *reading* a depiction we would, (again **before** interpreting it,) depending on our point of view (often implicitly), refer to another specific

4 This approach is inspired by the idea of communicating through the medium of a film presented as the primary function of the ASF combined with reflexion on dealing with blurring in wholes and parts (Excursus “Dealing with Unschärfe”, 101–109) in Chapter I.3 *The Analytical Short Film*.

5 Regarding the relation of symbolic interactionism and practice theory, which can be seen as guiding background for the ASF, compare Kneer and Schroer 2013, 384.

6 In opposition to symbol systems which are governed “by *semantic* rules – determining how the range of symbols in the scheme refer to their field of reference” (ibid).

symbol scheme: colours, luminance, object types, object relations, and others. Even if both symbol schemes may have an infinite number of elements, the difference between the symbol schemes used to *read* either descriptions or depictions lies in their *syntactical density*.

The term *density* is derived from the way it is understood in mathematics. For example, the well-known symbol scheme of *real numbers* (the numbers we normally operate with in everyday life) is dense because between any two given

Fig. 1: The density of the real numbers

numbers, e.g. 1 and 2, there can always be found one in between, for instance 1.5 in this example. Then, I can go on and find a number between for instance 1.5 and 2 and so on, ad infinitum. In contrast, the *integer numbers* are not dense because there exist entities in the symbol scheme between which there are no more entities of the scheme. For instance, I may be able to find the number 3 between

2 and 4, but I will not be able to find any number between 2 and 3. Easily speaking, we can refer to a *syntactical dense* symbol scheme with the term *continuous* as opposed to *discrete* in *not syntactical dense* symbol schemes.

The symbol scheme of for instance, the English language is a discrete (not syntactical dense) scheme. When I put all of its members (all letters and all possible combinations of them [i.e. words]) in a specific order (e.g. alphabetical), I will not always be able to find a word or letter between two others. Even if I would use all possible combinations of the 26 letters in the English alphabet and sort them in alphabetical and word length order, there would be no word between e.g. abc and abd. In contrast to a language like English a symbol scheme used to *read* a depiction, for example a picture of a chair, would be continuous (syntactically dense). For instance, there is no limit to the number of the different shades between brown, yellow, blue and red in the symbol scheme colours I could resort to when wanting to describe

Foto: privat

Fig. 2: Focussing on specific details of the photography of a chair, zooming in: Within each element in this sequence, an infinite number of elements can be found.

the colours in the picture of an object like a chair. Putting this thought in different contexts, in analysing the texture of the wood, I would always be able to differentiate further in my findings. Or, when focussing upon a specific detail, between any grades of magnification, there will always be an infinite number of additional perspectives that can be taken in.

Consider the screenshot of a scene in a music classroom below (Fig. 3). If we start to read this picture (from our perspective as music education researchers), we might resort, for instance, to a symbol scheme that differentiates between the teachers, the students, furniture, and so on. Regarding the teacher, we can differentiate clothing, posture and more. However deep we go, *as long as we decide to take in every imaginable differentiation*, there will always be something more in between in this symbol scheme we use to read the depiction of the music classroom. Just like the real numbers where I can always find a number between any two others, symbol schemes we refer upon when reading depictions are syntactical dense or, easier speaking, continuous. In contrast, as soon as we decide to write down or talk about our ob-

Fig. 3: Syntactical density of a symbol scheme for reading video data: Just as I can always find a number between any two numbers in the scheme of the real numbers, I will always be able to differentiate more in the symbol scheme I refer to when trying to describe a picture or a video (Source of the screenshot: Beijing-Lesson, angle 1, 39:03).

servations, we will do this using a discrete symbol scheme of e.g. the English language.⁷

Now what does this mean for the above stated *special ambiguity* that manifests itself in interaction regarding video data? Although interpretations of both depictions in videos and descriptions in words can be diverse, we claim that the depiction still has a higher degree of ambiguity than the text. Even if we might disagree with another person's interpretation of a specific text, we would agree that we both are reading the same characters and words – be-

⁷ This is to be held apart from different interpretations of a text. While descriptions may be discrete on a syntactical basis regarding the used symbol scheme, on a semantic basis there still exists a continuum of possible connotations with different words that are largely dependent on cultural issues. (This is why Goodmann does not refer to natural languages as so-called “notational” (in other terms: one-to-one corresponding) symbol systems, see Giovannelli 2010 and John Lee 1998.)

cause we are referring to a *discrete* symbol scheme.⁸ In the case of a video, we can only agree that we are both *reading* the same thing if we agree upon using a common symbol scheme. For this symbol scheme to work reliably, very clear distinctions would need to be made. We would, for example, decide upon a specific palette of colours, types of textures or types of teacher and student behaviour: a discrete symbol scheme would have to be established. With this, we always have at least one additional “transformation step”⁹ when analysing depictions in comparison to descriptions, thus always giving interaction regarding video material a special ambiguity.

The following sections illustrate and evaluate how three different empirical approaches handle this special ambiguity in interaction regarding video.¹⁰ At the end, traits of a new approach to working with video data, the Analytical Short Film, are formulated.

Approach 1: Raising Objectivity with Narrow Perspectives – Theoretically Evolved and Low-inferent Codings

In order to reach scientifically approvable standards when working with the information overload from video data, narrowing the perspective upon specific and very clear questions can be one approach. In our picture of the chair, even if we see the whole chair, we would for instance focus only on the structure of its backrest without going in too much detail (Fig. 4). The symbol scheme we refer upon would consist only of a selected number of

Fig. 4: Focussing on a specific part of a chair

- 8 For example, we can completely agree that this sentence starts with the letter “F” and not with something a little bit apart from it between an “E” and an “F” (syntactic dimension). However, we could discuss about the role this sentence takes in this specific publication (semantic dimension).
- 9 In the understanding of Latour that the world is transformed in several steps to find its way into the scientific discourse with each step moving further away from the empirical findings as described in Fankhauser 2013, 8. See also Latour 2007.
- 10 The following is inspired from a classification by Janik and Seidel 2009 which differentiate between large-scale deductive and small-scale inductive approaches to video material.

items, like a pre-defined selection of colours, of materials, and of forms. We would thus look upon the video material from a very specific perspective approaching only the information necessary for getting clear answers.

This approach is common to large-scale video-surveys (see Lotz et al. 2013; Pauli and Reusser 2006; Reusser and Pauli 2013) with their low-inferent¹¹ and theoretically evolved codings. This applies also to settings with very clearly set theoretical models (in effect-based research, see Proske 2011, 15–16) like the dependence of singing performance on instructional forms in choir rehearsals (Davis 1998), the impact of sign language on the usage of a singers’ voice (Tervoort 2010) or the impact of literary fiction on the Theory of Mind (Kidd and Castano 2013).

Example 1: Taking a selected segment from the Beijing-Lesson, we could for instance decide to analyse the interdependence of gestures of the teacher and the students in detail in orientation on a specific classification¹².

Fig. 5: Interdependence of hand/arm-gestures of the teacher and upper body inclination of a student (Source: silhouetted stills of the Beijing-Lesson, teacher: angle 1, student: angle 2)

11 In contrast to high-inferent codings, a low-inferent approach requires a small amount of interpretation (=inference) by the coding researcher. This is usually achieved by formulating very clear indications for specific codings.

12 For instance, Sager 2005 (following Ekman 1988) proposes a detailed system for analysing body movements e.g. by the elevation, pivoting, inclination, rotation and bending of the shoulder, the upper arm, the elbow, the hand ... in different ways.

In Fig. 5 above, stills of two gestures of a teacher and three gestures of a student are shown. We can see, that from still 1 to 2, the teacher raises her chin and inclines her upper body, and, about a second later, an exemplary student also changes the inclination of his upper body and chin in a 3-step-process. We could now record hand, arm and upper body inclination angles. As modern video analysis software (*Kinovea*; *Dartfish*) allows these observations to be done on a semi-automatic basis, this can be accomplished over a great number of teacher-student-interactions and exported for analysis in statistical software. With this information, a theory regarding the interdependence of certain body movements in classrooms could be formulated.

However, if following this idea of referring to a discrete (and thus easier measurable) symbol scheme for analysing video, two main questions remain: (1) If a video (or the picture of a chair) can be read with a continuous symbol scheme as described above, what is the result of ignoring the bigger part of the information that can be drawn from it? (2) And, if one formulates several theories about isolated aspects of educational praxis in the above way: Is it always possible to apply them together when explaining classroom praxis?

Regarding the first question, one result is that the ambiguity in interaction regarding video material is clearly reduced. However, we strictly rule out alternative (and potentially more plausible) interpretations from differing (scientific) perspectives. Also, the relevance of the context is neglected: If you evaluate an isolated aspect like the quality of a piece of wood in Fig.4, it would be relevant to know that it is the backrest of a chair and to know its function, because otherwise you risk making an implausible evaluation. When analysing chin and upper body inclinations in classroom praxis, context information like the words or other sounds that can be heard in the scene are ignored, again opening up the risk for implausible evaluations. This stands in context with the general problem of “projects working in quantitative-generalizing style that have to contextualize their results and translate them into ‘locally meaningful terms’” (Rauin et al. 2016, 23, transl. DP).

The second question refers to the principle of superposition known from the natural sciences: When, for example, an object is thrown into the air, physicians describe the way it moves by isolating two independent forces: first, the initial force executed on the object by the hand that moved the ob-

ject, second, the force downwards derived from the earth's gravity. Natural scientists know that patterns of movement that are calculated with theories regarding each of these two forces can – in this case – just be added up resulting in the pattern of movement of the thrown object. Of course, the principle of superposition only works if the two forces do not influence each other. In educational praxis with its high complexity and multitudes of influences, this assumption can hardly be held up regarding any two causalities regarding phenomena in the classroom.¹³ Thus, even if we formulate a clear thesis, for instance about the influence of teachers' gestures on those of pupils: it might (latest) lose its validity when used together with a thesis about the same influence for instance regarding the tone of voice, as the influence of this upon gestures cannot be neglected.¹⁴

What is more, it should be noted that the idea of direct causality in classroom praxis that is put forward by theories like the ones presented in example 1 is severely put to question by newer system theoretical approaches to education research that put the contingency of classroom praxis at the centre (Proske 2009, 811).

Fig. 6: Focussing (nearly) all the details on specific parts of a chair

Approach 2: Discovery in Grounded Perspectives – Lost in Detail?

Another approach dealing with the ambiguity in interaction regarding video can be found on the one hand in the documentary method (Bohnsack 2009) and on the other hand in

13 Also compare Chapter I.3 *The Analytical Short Film* (section “Dealing with Unschärfe”) regarding (1) classroom praxis as a resonating process (106) and (2) that a depiction like a video cannot be described as “composite in an absolute way” (104).

14 Of course, we could start putting these influences into a universal theory. However, we claim that, when doing this, due to the above considerations regarding syntactical density of video, we would be caught in an infinite process, thus leading the point of narrowing our perspective upon specific measurable phenomena ad absurdum.

grounded theory-oriented settings that use video data alongside other data (Miko 2013, 153; René Tuma und Bernt Schnettler 2014, 877; see Strauss 1998, 27). In contrast to approach 1, simply speaking, the goal is to include as much information as possible regarding very specific situations in the video data. Referring back to our picture of the chair, we would focus on one (or more) specific parts of it and go into detail as much as possible (Fig. 6).

Examples for this approach can be found e.g. in studies about different aspects of classroom culture (Hecht 2010; Mertens et al. 2014) that take a very detailed and reflective look at classroom praxis.¹⁵ Techniques useful for such research can be found for instance in the (video) sequence analysis (Dinkelacker and Herrle 2009, 75–92) where the course of interaction in a videographed situation is analysed in an iterative manner in a process consisting of seven different steps (with a multitude of sub-steps each)¹⁶:

Example 2: Again, we can choose the perspective on teacher-student-interaction in the Beijing-Lesson. For exemplification purposes, we do this only partially in a very rough scheme as analysing video in this way always goes very deep into the material. After selecting a relevant sequence for our analysis (step 1) we have to decide upon the individual entities lying in our interest (step 2):¹⁷ In the example with two clips of 1–2 seconds length included on the Analytical Short Films-DVD, the focus lies on the teacher's movements and utterances ("the text")¹⁸. For reason of representation, we want to identify them here with the following two stills:

15 A special example for an approach of this kind is represented by the video-interaction-analysis that tries to discover "resources, knowledge and practical considerations" (René Tuma und Bernt Schnettler 2014, 879) of interactants as well as the sequential order of interactions.

16 Other techniques proposed by this author are (1) the constellation-analysis, which follows a similar pattern like the sequence-analysis, but focusses on the simultaneity of actions, (2) the configuration-analysis, which refers to the position of objects in the videographed situation and (3) the segmentation-analysis which tries to give a structure to the course of events of a video. Especially the latter can be used as predecessor to the herein presented sequence-analysis. A very helpful overview is given in Dinkelacker and Herrle 2009, 113.

17 Dinkelacker speaks of "individual utterances" ("einzelne(n) Äußerungen", transl. DP, Dinkelacker and Herrle 2009, 76).

18 To help keep focus, in a specific process of analysis, the researcher should differentiate between the action of his or her interest (the text) and the influencing context (Dinkelacker and Herrle 2009, 77). As stated below, the context data is suspended for a moment in steps 3–6 of the sequence-analysis.

Fig. 7: Two stills from the Beijing-Lesson representing the two entities (in the form of two short video clips) of our sequence-analysis. The focussed person of this analysis is marked.

The next step (3) would be to find a multitude of possible interpretations of this entity while intentionally ignoring our pre-knowledge of the situation. To accomplish this, first of all (3.1) the entity is to be paraphrased concerning auditive or visual utterances:¹⁹

We can see a person in a red dress who is moving her hands up and down two times over her stomach region while moving her head from down-left to mid-right. She is standing in an upright position. At the same time, she changes the position of her feet from open (in about 90°) to nearly parallel. All three movements seem to correspond to the rhythm of the Chinese words she is speaking. These translated into English mean: “Pay attention to your breath.”

Secondly (3.2) different interpretations are to be formulated as “stories in which the utterances can be a suitable element” (Dinkelacker and Herrle 2009, 82, transl. DP):

- a) *Supporting gesture: The speaker is explaining that in order to put the focus on the respiratory system it is helpful putting both hands on the stomach region in order to identify where the air is going.*
- b) *Final gesture: The speaker has given a talk about the importance of the respiratory system and is making her final statement: “Pay attention to your breath”, supported by the up-and-down-movement of her hands.*
- c) *Humorous chitchat: In style of chitchat the speaker has been talking about a good meal she has had before – using the gesture of the hands*

¹⁹ As the classroom action is visible from three perspectives at once, the paraphrasing can be done in a very detailed manner.

moving up and down over the stomach region as an illustrative support of her feeling of fullness afterwards. As a humorous addition, she is telling that it is not easy to breathe when having eaten so much.

- d) *Dance instructor: The speaker is doing different very small dance movements to a specific text. She also wants to tell other persons that they should focus more on their breathing while dancing in order to control their body tension.*

As a last part of step 3 (3.3), we try to identify similarities and differences of these interpretations:²⁰

In all cases, the speaker person is in a somewhat elevated position as she is telling something to other people. However, the grade of this elevation differs: while interpretation (c) puts her into a partner role like someone joking with friends, interpretations (a, b, d) put her into the role of an instructor. The gestures she uses are interpreted either in an illustrative function (a, c, d) or in a moderating function in putting an end to the previous talking (b).

In the following steps 4–7, we would now think of possible following actions (step 4) and then start watching the next entity of our sequence. In this process, some of our possible interpretations from above will be supported while others will have to be modified or dropped. This process is then repeated with the following entity and so on (step 5). As a result, we will have constructed a hypothesis regarding the structure of our analysed sequence – maybe we will come to the point that the speaker is increasingly using her hands as supporting gestures or that she has the goal of controlling the posture of other people. This hypothesis is further to be refined (step 6) and finally confronted with the context information, for example regarding the other people in the classroom or regarding the fact that she is a teacher (step 7). Upon analysing a multitude of sequences in this way, we could for instance formulate a theory about how the teacher deliberately uses her body language in order to control the students' movements.

20 It is important to point out at this stage that in sequence-analysis we first deliberately ignore the simultaneous context outside of our chosen text, the teacher's actions, as the focus of this method lies on analysing the action sequentially. Of course, in many cases, an additional constellation-analysis will be recommendable. Refer especially to Dinkelacker and Herrle 2009, 82–83, regarding this point.

The resulting product of our research will be a text composed in a discrete symbol scheme. Again, as in approach 1, we have reached the possibility of communicating with less ambiguity regarding the video material. Also, resulting theses have a more describing character not proposing direct causality in the classroom. This also makes it more viable using them together, as theories of a describing nature cannot be “just added up” in the way theories from approach 1 could be. Last, through the very detailed analysis of specific parts of classroom praxis that takes into account different interpretations, the possibility of implausible evaluations that rule out the context gets smaller. However, the possible multitude of ways of reading video material and thus the possible multitude of interpretations still gets – necessarily – cut down by the use of a discrete symbol scheme.

When following the idea that one central aspect of classroom praxis is its contingency (Proske 2015, 27) – simply speaking the observation that nothing can be completely determined in such complex situations – we can see that videos in contrast to texts have a higher potential of making this contingency visible. Even if this reduction of contingency might be somewhat desirable in scientific statements, it can be interpreted as a loss when referring to video through the idea of *gestalt theory* that small parts²¹ together can be sufficient for a “whole” to emerge *in praxis*.²² Even if video is only a depiction of praxis, it is much more plausible for a gestalt to emerge in referring to a continuous rather than a discrete symbol scheme, as possibilities for interpretation are far more open, thus making the “leap to a Gestalt” (Stern 2010, 5) more probable. Thus, a gestalt of a lesson, for instance the RED-atmosphere in the Bavaria-Lesson (see Chapter II.1 *RED – A Supposedly Universal Quality as the Core of Music Education*) or moments of self-paced learning in the Scotland-Lesson (see Chapter II.8 *Enacted Possibilities for*

21 Which ones of course depends on our perspective, see Chapter I.3 *The Analytical Short Film*, section “Dealing with Unschärfe”, regarding Wittgenstein: “That depends on what you understand by ‘composite’” (104). This does not mean that any Gestalt can emerge from a given video.

22 The easiest example is the picture of three circles with a missing edge each, which, when put in a specific order, make a triangle appear between them, cf. Fig. 4 in Chapter I.3 *The Analytical Short Film*, 105. As in current Gestalt-Theory, Wallbaum claims this principle not only for visual phenomena.

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With this, a key moment in video analysis inherent to both approaches presented above stands out: the step when the video is being transformed into text or (compare above) when the continuity of the symbol scheme is being left behind. In our example of the sequence-analysis above, this happens at the beginning of the 3rd step in the paraphrasing of the focused entity. In the low-inferent analysis in example 1 (78), this happens at the point where the inclination angles of specific body parts are extracted. Throughout the arsenal of videographic methods, this process of transformation (mostly referred to as *transcription*) is being dealt with in different ways: Some approaches put it at the very beginning of their analysis²⁴ using different levels of reflection regarding the symbol schemes used (see Moritz 2010). The ambiguity in talking about video material is overcome through the use of a necessarily narrowing (discrete) symbol scheme. Some approaches try to make their symbol schemes very elaborate and complex in order to capture as much as possible of the praxis – these systems often show the danger of “getting lost in the thicket of symbols” (Reichert and Englert 2011, 36, transl: DP). Other approaches reflect this problem in moving the process of transcription to a later state in the research process, thus still keeping the contingency of praxis before transcribing a video sequence (Rabenstein and Steinwand 2016). Whichever way it is taken, from the moment the video is being “transformed” into text, the possibility to identify the emergence of a gestalt is being more or less suspended.²⁵

23 Also compare with the claim in Rauin et al. 2016, 24, that the meaning of central codes that emerged in qualitative analysis can very often not be transported adequately through the representation of “illustrative transcribed instances” (ibid.).

24 Or even before analysing the material from the perspective of the main research questions, e.g. in a TIMMS-study where videos were verbally transcribed with removal of all “country-specific information”, Pauli and Reusser 2006, 784.

25 A case in-between can be identified in the reflective picture interpretation, shown e.g. in Bohnsack 2009, 61–65, where the formal composition of a picture or a video still is being shown by graphic means (“The reconstruction of the planimetric composition aims marking the overall composition of the picture-surface by as few lines as possible” in Bohnsack 2009, 61, transl. DP).

Approach 3: Broaden the Perspective at the Cost of Clarity

Approaches that try to keep the possibility of reading video with a continuous symbol scheme, thus giving the possibility for a Gestalt to emerge, can be found in ethnographic studies using video data. Here, the contingency of

Fig. 8: Covering the "whole chair" for the cost of clarity

(classroom) praxis is partly being handled by the researcher from the moment of data collection, e.g. in choosing specific "view aisles" ("Blickschneisen" Mohn 2011, 95, transl. DP), thus using the camera as a medium for *audio-visual notes* in a self-reflective way. The focus does not lie in a specific and objective "thin description" of a video document – it lies in the reflecting subjectivity of the researcher that is being shown in order to give a "thick" picture of the field in study (see Geertz 1973, 6)²⁶. In order to achieve this, researches often include *video as substantial statements* in research reports. This is done, for example, by means of the documentary

movie (see Mohn 2013), the ethnographic film (Ayaß and Bergmann 2011) or the sociological film (Kaczmarek 2008), thus following a demand of Reichertz and Englert 2011 that videographic analysis should hold up the multimodality and complexity of the moving picture. Like the sociological film that tries to show "the social reality with sociological knowledge" (Kaczmarek 2008, 4), these audio-visual documents can be understood as scientifically recorded and scientifically edited material (Kaczmarek 2008, 8; referring to Knoblauch 2004, 126).

26 Geertz 1973, 6, differentiates roughly between the thin description of a situation that describes what can be seen (phenomenologically), and the thick description that shows a special interpretation on the basis of a "a stratified hierarchy of meaningful structures" the researcher builds up in field. Also see Chapter I.1 *On Comparing*.

Short Example 3: Regarding the Beijing-Lesson, the researcher would not settle only upon the video material supplied with this book. He or she would rather take his or her camera into the classroom making visual notes, thus arranging these (e.g. in a video editing program) in a first interpretation process, reflecting this process and then going back into the field to gather more information, in an iterative manner (see Mohn 2011, 94–97). A result could be a documentary movie showing in detail several scenes about the way the students and the teacher interact in the classroom, supplemented with videos from individual or group interviews and other situations outside of the classroom.

In contrast to the approaches 1 and 2 above, the presence of video in our final statements keeps the contingency of classroom practice visible. As the viewer has the possibility to resort to a continuous symbol scheme in the reception of the research product, different *gestalts* can emerge more easily. However, this also shows a problem of this approach: In contrast to approaches 1 and 2 above, the ambiguity in interaction regarding video is not reduced. Even if these films are created following clearly laid out standards, like the criteria for the sociological film (Kaczmarek 2008, 10)²⁷, if they (alone) are received like final theses of a study, they yield the possibility of misunderstandings between the researcher and his or her audience much more than their traditional counterparts. Also, the question remains if whether criteria of good practice in qualitative research, such as transparency, can be held up in the creation of a documentary movie. To stay in our picture of the chair, these approaches would try to grasp “everything” with the price of getting a kind of blurry image that (only) gives us a vague idea of our chair.

²⁷ The film should be about a sociological theme, the researcher creating it should have sociological as well as technical competence, the picture, tone and commentary should be suitable to the theme, the film has commentaries and is not being set in scene for the production and the filmed actors are disturbed in the least possible way during the filming.

Mastering Ambiguity with Consequent Transparency

A way of reducing this possibility for misunderstandings²⁸ for a visual research product lies in strictly following the rules of transparency by making as clear as possible – in a suitable form, preferably text (we call this the Complementary Information) – the process of the creation of this product. In this way, the ambiguity in interaction regarding video is on the one hand reduced by offering a discrete symbol scheme for the interpretation of the visual research product; and on the other hand, by including video itself in the final research statement, a Gestalt can emerge (in a slightly guided way) due to the possibility of resorting to a continuous symbol scheme in reading the video material.

According to the idea that an argument can be formulated in audio-visual media (see Kurt 2010, 199), this chapter thus proposes the usage of video (the ASF) supplemented by an additional text (the CI) as a medium for presenting scientific findings in the form of scientifically produced visuality (Kaczmarek 2008, 8; Miko 2013, 155). For being accepted in a scientific community, comparable to established discourses, specific ways of communication in the audio-visual medium in the sense of “viscourses” (Miko 2013) would have to be established (see Krammer and Reusser 2005, 48). We believe that using the method of the Analytical Short Film presented in this book in various ways can make this possible.

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28 Together with effectiveness, Strauss 1998, 325, proposes clarity as central traits of a scientific report.

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I.3 The Analytical Short Film

Form – Functions – Excursus – Criteria

Christopher Wallbaum

This chapter presents the form of the Analytical Short Film (ASF), its functions for communication, education and research and criteria for its validity. Embedded is a fundamental reflection about the relations between something whole and its parts to give reasons for dealing with blurredness in both, practice in lessons and video practice.

When, at a conference 2009, I presented results of an earlier video research, talking about an unknown lesson on video, it proved uncomfortable for the audience. Reflecting this problem, the idea of the Analytical Short Film was planted: Doesn't it seem to us that we know a lesson after seeing its crucial scenes, just like an experienced teacher who only needs a cue sheet with a few words for planning a lesson? Of course, it's not as simple as that, because the crucial scenes depend on the teacher's, students' and researcher's ideas of good music teaching and on the concrete single practice, where not only intentions are enacted but new meanings emerge. Beyond the complexity of real practice (here: in the classroom) there is also the complexity in dealing with videos. In spite of these justified objections I held on to the idea and the Analytical Short Film developed. It became a central part of the Leipzig-Symposium in 2014¹, it was improved and reflected on, regarding its form, functions and rationale; and in parts it has already been tested (see below). The Analytical Short Film proves to be useful not only for communicating about lessons-on-video but also for analysing and reflecting on them in a partly nonverbal mode in contexts of education as well as of research.

The text at hand presents the idea of the Analytical Short Film regarding form, functions, and criteria, with an excursus on the blurring of the whole and parts. The ASF, as a step in the development of videography, is presented separately in Chapter I.2 *Videography on the Way*.

1 At the Leipzig-Symposium the ASF was still named *Music Pedagogic Shortcut (MPS)* following the film *Short Cuts*, directed by Robert Altman (1993). Looking for a more self-explanatory name together with Daniel Prantl and Simon Stich, it was renamed *Analytical Short Film*.

The Form of the Analytical Short Film (ASF)

The *Analytical Short Film* (ASF) is a *Short Film* (SF) of 2–3 minutes length, constructed with cuts from defined source (or raw) video material and supplemented with *Complementary Information* (CI; Fig. 2). SF and CI are interdependent in the ASF (see Fig. 1).²

Fig. 1: The Analytical Short Film (ASF)

First, the idea of the Analytical Short Film (ASF) presented and grounded in this chapter cannot be separated from the source video material. In the present project the source video for one ASF is a multi-angle-recording of a single music lesson, which is available to the interested professional public.³ We

- 2 In talking or writing about Analytical Short Films the logical structure $ASF = SF + CI$ doesn't always appear in a mathematical strictness, because in some contexts it is helpful to address a Short Film as an Analytical Short Film, just for signalling its claim of validity and that there is Complementary Information beside or behind the Short Film.
- 3 At the Leipzig-Symposium every participant received all source videos about six months before. They are published with this book.

used three to five cameras for one lesson, depending on whether the plenum was conducted in sub-groups (e.g. in the Sweden-Lesson). The cameras were positioned so that the whole space was recorded. (A next generation of source videos will make it possible to zoom in on many details without loss of image sharpness compared to recent HD video material.)⁴

Second, the ASF cannot be separated from verbal *Complementary Information (CI)*. The ASF includes both Short Film (SF) and CI. The Complementary Information – see for example a tabular CI in Fig. 2 – gives information about each single cut used in the Short Film: the time and camera angle in the source video, special effects like zoom, slow motion, colouring etc., a reminder for the reader and the point of quality, that is, why a scene is crucial. If the *Short Film* may be called a nonverbal link, the *Complementary Information* (Fig. 2) is the verbal link between the source lesson on video and the

Cut No	Time	Angle	Source	Special Effects	Reminder	Point of Quality	Phase of Lesson
1	00:00	2	<i>Final Cut</i>	yellow Super-	Teacher welcomes pupils; Title+Info	Teacher creates a personal contact	Wel-come
2	00:05	2	05:01	red im-	Warm up with Monochord	Teacher calls this phase with monochords <i>silence</i> . Pupils are aware to the sound.	Ritual-ised Warm-up (a)
3	00:11	3	09:07	posed			
4	00:15	2	10:51	orange	Boogie – piano+dance	Teacher plays piano + pupils move. T says <i>Listen to the Music, S you don't listen to the music. I feel it.</i> (cut 5). He tries to create contact with music and with each other.	Ritual-ised Warm-up (b)
5	00:19	2	11:22	cuts	Slow atonal		
6	00:26	2	11:52		Quick, action		
7	00:30	2	12:51	red Zoom Slow Motion	One chord, pupil + teacher move together	This musical contact between teacher and pupil is typical for amodal interaction.	
	00:39	3	41:12	yellow			

Fig. 2: Example: Tabular *Complementary Information (CI)* for the Short Film *The Supposedly Universal Quality RED as Core of the Bavaria-Lesson* (Chapter II.1 *Bavaria*)

⁴ Currently HD means a resolution of 1920 by 1080 pixels. Upcoming 8K video with 7680 by 4320 pixels yields the possibility of having HD-quality after zooming with four-fold magnification.

perspective of the researcher. Generally, all techniques for creating the Short Film are allowed. Video- and audio-streams can be split, cut and combined using fading, time-lapse, zoom etc. But the Short Film must have a title, and reasons for every decision are to be given and theoretically underpinned in the Complementary Information. A Short Film can also be combined with documented interviews or other context information.

Functions of the Analytical Short Film (ASF)

Similar to the historical situation in *comparative music education*⁵, where communication among music educators at international conferences promoted the development of a research culture in music education, the guiding interest to understand each other marks the starting point for creating the method of the ASF. Its primary function is to communicate through the medium of a film assisted by verbal explanation, or to assist verbal communication.

Communication is not only a challenge in international situations with participants from different nation-states and languages. Also apparently identical concepts can have different meanings in different discourses of music education.⁶ Finally, differences in personal experiences of music education can obfuscate communication. Hence it proves useful to relate theories to examples on video. The videos become a *tertium comparationis* for different perspectives on lesson-reality (as far as a video depicts reality), and the ASF makes communication about the lessons-on-video manageable. E.g. the material of a 45-minutes-lesson, filmed with five cameras, results in a length of 4 hours altogether, which are cut down to 2–3 minutes in the ASF. A Short Film (SF) of up to 3 minutes can be shown in the context of a presentation, a whole lesson-on-video cannot.⁷

Beyond the aim to improve common understanding for music educators from different countries, languages and discourses, the ASF can function, not

5 See Chapter I.1 *On Comparing*, section *History: Nation, Cultures and Interests* (41).

6 About this problem in empirical research generally see Temple & Young 2004 and Weinreb 2009. About the dilemma of basic concepts of music education in internationalization see Kertz-Welzel & Froehlich 2011, McCarthy 2012, Wallbaum 2013, Kertz-Welzel 2014 and Suse Petersen 2017.

7 The ASF can also – like verbal or filmed parts of documentations – function as a vignette to give a stimulus in research contexts like interviews or standardised tests, but this doesn't characterise it. More details see Chapter I.2 *Videography on the way*, footnote 1, 71.

only for illustrating or showing something, but also as *evidence* for an *argument*. For example in the article about the Bavaria-Lesson the short film does not only present an example of a RED atmosphere taking place in an everyday-lesson (as a result of fulfilled aesthetic practice⁸), but at the same time shows that it is possible to intentionally create this aesthetic experience in a classroom,⁹ and that this experience can be a relevant issue in music education.

Working with Analytical Short Films created further functions than just communicating about practices on video. The very *process of creating* an ASF brought up new perspectives on the lesson-on-video and at the same time on the viewer and his/her criteria and (subjective) theories about music education. This *educational* function of the ASF is highlighted in Chapter IV.1 *The ASF in Teacher Education*, but the same might be applicable for a *scientific research* function. The effect of creating new perspectives proves the ASF useful for both *educational* and *research* purposes. But even if the ASF would only be used for *illustrating* a theory, this could mean a kind of comparative *research*, because relating a theory to an empirical example includes mutual critique.¹⁰

Excursus: “Dealing with Unschärfe”¹¹

Classroom practice is highly complex and so is video. Research usually reduces complexity by focusing on transcribed details of an entity like a lesson

8 I use the term “fulfilled aesthetic practice” to mean that individual experience results from practice, which on the one hand is determined by cultural techniques and meanings and on the other hand by a guiding interest such as an interest in solving a problem, acting morally correctly or having time to practice, which is fulfilling in itself, e.g. by musicking. (Wallbaum 2016)

9 ASF-1 in Chapter II.1 *Bavaria*. Further examples in this book: In Chapter II.8 *Sweden* Zandén shows in his ASF-2, that in a context of a tight guided lesson moments of self paced learning do happen in the Scotland-Lesson; in Chapter IV.3 “*Doing Gender*”, Hoeschel makes visible in her ASF by using zoom, that boys as well as girls are doing gender in both directions.

10 Chapter I.1 *On Comparing*; Jahn 2005; Proske 2015.

11 This English-German mixed subheading stayed in my head even when I had tried to say it in English. Translated word-for-word it means: “Umgehen mit Blur” or “... Fuzzyness” or “... lack of conceptual clarity” or in a German word order “With Blur/Fuzzyness/lack of conceptual clarity umgehen”. There are also other translations possible. As language is a kind of whole and words are parts of it, the title addresses both aspects of this excursus, “the relation of wholes and their parts” and “dealing with ambiguities”. New “neural” translation applications, which today are used by Linguee, Google and others, refer to principles addressed in this chapter.

to be able to deal with it. The purpose of this section is to give reasons why it makes sense to deal with classroom practice as well as video documentation as whole without having analysed every detail to a supposed end. The argument is not that most thorough research in detail would be dispensable, but that it sometimes is. Or to put it paradoxically: sometimes it can be useful to reduce complexity to a detail which consists of a whole.

Hilbert Meyer (2007), a German researcher of General Didactics, analysed lots of studies about teaching (in principle like Hattie did in 2009), he reflected the difference between results of empirical research and normative claiming of consequences for future practice, and then formulated *ten characteristics* of good teaching and learning,¹² such as *clear tasks and aims*, *time on task*, *starting with a prepared surrounding* (translated by CW). But he found that not every good lesson had all ten characteristics. Single characteristics can completely missed (128). So not the sheer number of characteristics for good teaching alone does produce a good lesson, but the way its parts are connected in a network seems to be crucial for the quality of the whole. What is this whole, and what makes scenes of a lesson crucial from this perspective? And what if an ASF could reveal or display a structure or principle, an assumption, an overarching aim or a philosophy of music education that interlaces the practice of a lesson? That would make it necessary to take into account heterogeneous details and at the same time to look and reflect on a lesson as a whole.

The metaphor of a stellar constellation, like for example the Big Dipper, illustrates the idea of the Analytical Short Film: Like a group of stars can be combined into a holistic picture, also scenes of a classroom-lesson practice can (Fig. 3). The Short Film combines “the” crucial scenes of a lesson-on-video to present a constellation of “quality points” (see Complementary Information in Fig. 2), which characterises the quality of the lesson on the source video as a whole. Of course, what the crucial scenes of a lesson are, depends on the perspective taken.

First the metaphor shows, that a star constellation only becomes perceptible, if various stars are perceived at the same time. So the viewer has to look from far away, in this case from the north half of the earth, to be able to perceive the Big Dipper. Second the metaphor clarifies, that a lot of detailed

12 Meyer relates his characteristics not only to teaching but also to learning, because in his opinion good practice only can happen if the activities of learner and teacher come together. He explicitly normatively claims for a democratic culture of teaching and describes several details like developing autonomy, solidarity etc. (Meyer 2007, 13)

Fotos: Bernd Koch

Fig. 2: The Constellation Big Dipper

knowledge about the single stars is not relevant for the constellation. It is not relevant how each star of the Big Dipper is structured in detail, which chemical or physical process makes the single star shine, it is not relevant for the appearance of the Big Dipper how many light years away and if planets or other heavenly bodies are circling around its single stars etc. And third a group of sailors from different cultures and languages on board of a ship would agree to see the same *gestalt*, even if they had different names for it in their languages like Great Wagon (Italian and German), Great Bear (UK and German), Big Dipper (US), Salmon Net (Finnish), Seven Oxen (Latin) or Coffin with three Mourners following it (Arabian). They would also agree, if one or more parts of the whole constellation would be covered by clouds.

Theories reflect and model holistic “things” like constellations and relations to their parts in different ways: the linguistic analytical philosophy following Ludwig Wittgenstein works within language only, *gestalt theory* reflects from perspectives of psychology, natural science and system theory beyond verbal language, and sociological practice theory (praxeology) puts *practices* to the centre, which combines language, activities, bodies and things in a theoretical-empirical approach. Theodore Schatzki, a main theorist of practice theory, grounds it in the philosophy of the late Wittgenstein.¹³

¹³ Inspired from these theories Daniel Prantl had the idea to use Nelson Goodman’s concept of syntactical dense symbol-schemes to bring videographical methods *on the way to the ASF* into an order from the viewpoint of dealing with ambiguity. Chapter I.2 *Videography on the Way* thematises “Dealing with Unschärfe“ as *ambiguity in interaction regarding video material* by relating the difference between pictures (videos) and a verbal language to the mathematical difference between *real numbers* and *integer numbers* (see *ibid.* Fig. 1, 74).

Ludwig Wittgenstein in his early work “*Tractatus Logico Philosophicus*” (TLP) had modelled a way to exactly describe the world. The basic assumption had been, that the world is composed of primary elements and can be dismantled into simple sentences, which consist in two elements *a* and *b* and a relation between them: “*aRb*” (TLP 3.1432). A further assumption in his “*Tractatus*” was:

Es gibt eine und nur eine vollständige Analyse des Satzes. (TLP 3.25)¹⁴

His basic assumption had included that a complex sentence, which can *not* be dismantled into a sum of simple constituent parts, must be nonsensical. This ideal language has a lot in common with scientific ideals such as the ideal of exactness and of breaking down high inferential complex facts to low inferential descriptions (see the difference between statistical and comparative methods in Chapter I.1 *On Comparing*). In his later works Wittgenstein however rejected several of the assumptions of the “*Tractatus*”. Relevant to the reflection at hand is this:

§ 47. But what are the simple constituent parts of which reality is composed?—What are the simple constituent parts of a chair? – The bits of wood of which it is made? Or the molecules, or the atoms? – “Simple” means: not composite. And here the point is: in what sense ‘composite’? It makes no sense at all to speak absolutely of the ‘simple parts of a chair’.

Again: Does my visual image of this tree, of this chair, consist of parts? And what are its simple component parts? Multi-colouredness is one kind of complexity; another is, for example, that of a broken outline composed of straight bits. And a curve can be said to be composed of an ascending and a descending segment. [...]

To the philosophical question: “Is the visual image of this tree composite, and what are its component parts?” the correct answer is: “That depends on what you understand by ‘composite’.” [...] (Ludwig Wittgenstein, *Philosophical Investigations* I, § 47)

Wittgenstein’s juxtaposition of sentences of our normal language means, that neither any social practice nor any depiction like a video can be described as composite in an absolute way. It also means, that every transcription of video material is an interpretation, which only suggests exactness. The supposedly

14 The German original is available in different translations: “There is one and only one complete analysis of the proposition.” (Translated by Ogden) And: “A proposition has one and only one complete analysis.” (Translated by Pears/McGuinness)

simple constituent parts of anything depend on the language game respectively the theory and method which guide a research.¹⁵ From another perspective, Wittgenstein's reflections on the meaning of "composite" are interesting regarding the meaning of *simple*. "It makes no sense at all to speak of the 'simple parts of a chair'", because the chair itself is a kind of simple thing. It is something in its own right. What Wittgenstein does in his second philosophy related to his first, the "Tractatus", is on the one hand a *destruction* of the assumption that absolutely primary, simple parts do exist (e.g. atoms), and on the other hand, an implicit *construction* that simple things do exist, if we decide to argue from a specific perspective (e.g. chairs, Fig. 5).

Gestalt theory reflects the difference between a number of individual *parts* and an emerging *whole* which results from connecting the parts, from a psychological point of view (or language game). The popular sentence "*The whole is more [or: other] than the sum of its parts*" is crucial in gestalt theory.¹⁶ Starting from the observation that human sensory perception often creates gestalts (see Fig. 4) it went ahead to a theory about anthropological conditions for constructing order and meaning in cognition (Stadler et al. 2008) and the correspondence between gestalt theory and modern interdisciplinary system theory.

Fig. 4: Example for an emerging triangle

Essentials are both a system-environment relationship and micro-macro dynamics (bottom-up and top-down dynamics, resp.). These essentials stand in contrast to the principles of the classical mechanistic world-view, which still governs our everyday understanding of the world. (Jürgen Kriz 2008,39)

- ¹⁵ This means that truth depends on the theory and method of describing the world. But this does not mean that there is no thing-in-itself, which marks a resistance to any arbitrary theory about reality. The thing-in-itself („Das Ding an sich“) is opposed to what Kant called the phenomenon – the thing as it appears to the observer. But even if the thing-in-itself is unknowable, it contains resistances against arbitrary understanding. A real car may run over a pedestrian even if he constructs it as an optical illusion.
- ¹⁶ No matter if the idea is attributed to Aristotle, Goethe or, as Metz-Göckel (2008, 20) does, to Ehrenfels (1890), who explained the idea with the phenomenon of melodies, which keep their gestalt even if being transposed or played by different voices or instruments.

Kriz gives examples for feedback-loops, emergence, network-connectivity and self organisation in physics, in cognition and in social interaction like pair- and family-dynamics. Some of the physical processes clearly follow natural laws, others are more blurred. The relation of gestalt-phenomena to their physical reality has sometimes been epistemologically overestimated.¹⁷ But as mentioned above there is obviously a difference between visually recognising the gestalt of the Big Dipper and culturally naming it Great Wagon, Seven Oxen etc. In the given context it is not important to what extent gestalts are anthropologically constant, or dependent on experience and culture. But anyway it may be important for working with lessons-on-video, that there is a difference between the visual gestalt of a stellar constellation and its cultural meaning, because this could explain a nonverbal cross-cultural function of video in international, intercultural communication, and research.¹⁸

Fig. 5: Parts of a kit and a whole chair

The example of a chair illustrates, that a whole chair is more than the sum of its parts regarding the interest to sit down. In Fig. 5 on the left we see parts of a kit for a chair and on the right we see an assembled chair. We cannot sit on the sum of all parts of a chair, if they are not put together in a suitable way. The crucial quality of a chair gets lost if the chair is dismantled, no matter in what way.

Transferred to practice the example of the chair or the Big Dipper means that different activities and situations in groups of practising humans are somehow resonating, so that something new emerges. In contrast to the principle of superposition, where an observer (re)constructs a gestalt by connecting individual parts, the gestalt *in* practice is not only created by con-

17 Kriz points to some examples of irritating similarities between cognitive and physical ways and results of constructing order, but he doesn't claim this to be an epistemologically compelling reason for ontological knowledge. (55)

18 The sociologist Ralf Bohnsack (2009) describes methods and basics of research using pictures and video. Bohnsack uses Erwin Panowsky's differentiation between pre-iconographic, iconographic and iconologic description of pictures and within the iconographic the analysis of planimetry, choreography and perspectivic relations (e.g. visual axis).

necting individual intentions but intentions are also created by the feedback of the whole, it's a *resonating process*.¹⁹ An example for physical resonance illustrates the principle, even if social resonance doesn't work in this mechanical way: If we start any number of metronomes at different times on a resonating ground, after a while they swing in the same time.²⁰ We know real social processes of resonance, when applauding audiences change from chaotic to rhythmical handclapping. An example for an atmosphere emerging in a lesson see Chapter II.1 *Bavaria*.

In the sociological *practice theory* (praxeology) practices are prioritised over individuals and their intentions.²¹ Practices are arrays of human activity and

... most practice theorists would agree that activity is embodied and that nexuses of practices are mediated by artifacts, hybrids, and natural objects. (Schatzki 2001, 11)

Also chairs and constellations mediate practices (just as the Analytical Short Film mediates a practice of music education and music education research). Thomas Alkemeyer (2006) describes a football match and explains not only how an interplay emerges from resonating players but also how a cultural practice like the Samba could be mediated in a style of Brazilian football dribbling (see 268).²²

The *relation* between the analysed football match and characteristics from a culture (e.g. Brazilian Samba-schools or a special football school) is praxiologically understood in a special way: the football players neither *do* a mimet-

19 About resonance see Alkemeyer (2006), Rosa (2016, 281-298) Troge (1993) and Weidner (2010). About processes of resonance, synergy and emergence related to gestalt theory see Kriz (2008) above.

20 See e.g. Youtube <https://www.youtube.com/watch?v=5v5eBf2KwF8> (28th May 2017).

21 Since Schatzki&Knorr Cetina&Savigny published „The Practice Turn in Contemporary Theorie (2001), a flood of publications followed. (E.g. Reckwitz 2003, Schäfer 2016, related to classroom research Kranefeld&Heberle 2014, Proske 2015 and Rabenstein&Steinwand 2016.) In music education most concepts of practice since the 1990ies referred to Aristotle (Philip Alperson 1991, David Elliott 1995, Thomas Regelski 1998, Christopher Small 1998, Herrmann Joseph Kaiser 1999 and Jürgen Vogt 1999), only Rolle 1999 and Wallbaum 2000 referred to Wittgenstein and philosophical pragmatism. A first comparison undertook Pit Uhdén 2015.

22 Alkemeyer points, that differences between national football teams decrease due to global exchange of players and training methods (ibid.).

ical *depiction* of characteristic practices from “otherwhere” nor *show* their practices to an audience, but rather *the same* practices appear in both related performances (see 282).²³

The same kind of relation, which Alkemeyer describes between a football match and a local or national style, takes place in relating (= comparing) a lesson-on-video and practices like a discourse of music education, a national school system, a philosophy of music education and others. Similarities can not only appear in single bodily moves but also in configurations like for example the interaction between a president or a chief or a teacher and his people *and* among the people themselves *and* the philosophies used to justify the whole setting.²⁴

Hence, “the whole” of a gestalt can appear in different dimensions like a chair, a style of playing football, a stellar constellation, a configuration of practices in the setting of a lesson or an atmosphere etc. In every case the gestalt is part of a practice and so includes aspects from inside the participants like interest and feeling. The ASF makes it possible to show the gestalts, in verbal and non-verbal articulation, as description as well as depiction.²⁵

At the end holistic phenomena can appear even if they are not complete and/or blurred (see Fig. 6, the chair), and so can gestalts in a lesson. Linguistic analysis of Wittgenstein points in the same direction:

One might say that the concept ‘game’ is a concept with blurred edges — But is a blurred concept a concept at all? — Is an indistinct photograph a picture of a person at all? Is it even always an advantage to replace an indistinct picture by a sharp one? Isn’t the indistinct one often exactly what we need? (*Philosophical Investigations I*, § 71)

23 This is what Schatzki (2016) addresses in his “flat ontologie”, when he emphasizes that all entities from big to small (macro to micro) are composite by the same „substance“: practices. Different entities are only different “bundles of practices” (“Bündel von Praktiken”, transl. CW) and mediating things like artefacts and others. This argument is necessary against radical cultural relativism without denying emergent properties.

24 First examples for gestalts of or within lessons in whole and related to theories (of very different kinds) are presented in Part II of this book, Chapters IV.2, IV.3 and Part V.

25 An exploratory study found, that the first criteria for valuing music lessons on video were 1. Instruments, 2. Sound and musical style, 3. Attitude and posture and 4. Interaction. (Wallbaum 2013a; also see Chapter IV.2)

Fig. 6: A gestalt not complete and blurred

The situation in dealing with music lessons-on-video seems to be similar to the situation of an ethnologist investigating a music culture in the field: Both are looking for something whole, get only parts of it and (re)construct – often in a mixed method design – the concept of a blurred whole.²⁶ So given that a relevant aspect of a classroom practice can only be manifested by combining different, not complete and in detail, blurred parts of the lesson, it sometimes might

be better to get an idea of a whole with blurred lines than staying at a number of exactly measured sharp details.

Criteria for the Validity of an Analytical Short Film (ASF)

The only condition met for a scientific role is, that the method can be criticized.

Visually recorded documents are of use so long as we are aware of how and by what rules we choose our subject matter, and so long as we are aware of and make explicit, how we organised the various units of film from which we do our analysis. (Norman K. Denzin in Flick et al., ³2010, 242)

In contrast to aesthetic objects the ASF claims for truth in a scientific practice.²⁷ There are criteria, whether an Analytical Short Film is true or not, even if arguing for its truth includes descriptive as well as inferential procedures. Understanding a single practice like a lesson-on-video usually means con-

²⁶ The setting of the Leipzig-Symposium provided that every speaker presented a lesson from his own country and supposedly well known national culture of music education, so they had better conditions for understanding than the ethnologist in the field.

²⁷ The wording “claiming for truth” refers to reflections about truth of Jürgen Habermas in *The Unity of Reason in the Diversity of Voices* (2009) As for the truth we follow the idea, that nobody can own it, but that it is a cross-cultural basic idea included in communication, that people – if they can take enough time – *can* come to an understanding and that they *can* differentiate between for example the claim of validity regarding a social norm and a scientific truth.

structing a *plausible* hypothesis and not proving its empirical truth.²⁸ The ASF can be understood as an articulation of a comparative relation between a perspective or a theory and the empirical source material (Fig. 7). The criteria for

Fig. 7: Appropriate Relations

the validity of an ASF arise out of its appropriate relation to the *theory* as point of the view of the researcher on one side, and on the other side, the given *source material* (SM) which includes the source-multi-angle-video, the additional material, and documented interviews with teacher and students. At the same time the coherence of the theory in itself is a criterion for the validity of an ASF and it is important how both the coherence of the theory and its plausible relation

to the source material are *claimed*. The Complementary Information documents and explains all this as shown above in the sections about form and function of the ASF.

The table in Fig. 8 shows all 16 theoretically possible cases of validity, which are related to both theory and – articulated through the ASF – its relation to the source material. Some of these cases are probably not applicable to an *Analytical* Short Film (cases 12–16). But in fact this theoretical framework allows describing further kinds of short films such as *heuristic* (cases 5 and 6) or *instructional* short films (case 11).

²⁸ The situation of analysing and understanding a lesson-on-video is similar to the situation in international or intercultural case studies as described in the previous chapter I.1 *On Comparing*.

Case	Theory (coherent in itself)		Source Material (appropriate to theory)		Result
	claimed	coherent	claimed	appropriate	
1	+	+	+	+	Fully plausible ASF
2	+	+	+	–	Not plausible ASF for missing appropriateness to Source Material
3	+	+	–	+	Not full plausible ASF, but see case 11
4	+	–	+	+	Not plausible for missing coherence
5	(–)	+	+	+	Heuristic ASF e.g. in education²⁹
6	(–)	–	+	+	
7	–	+	–	+	Not full plausible ASF for missing claim
8	–	+	+	–	Not plausible ASF for missing claim and appropriateness
9	+	–	–	+	Not plausible ASF for incoherent theory
10	+	–	+	–	A claimed ASF, but not plausible
11	+	+	–	–	Not plausible as ASF but as instructional short film for this theory (“Lehrfilm”)³⁰
12	+	–	–	–	Senseless to value as ASF, perhaps possible for case 11
13	–	+	–	–	Senseless to value as ASF
14	–	–	+	–	Senseless to value as ASF
15	–	–	–	+	Senseless to value as ASF
16	–	–	–	–	Senseless to value as ASF

Fig. 8: Basic Criteria for ASF: Coherent Theory and appropriate relation to Source Material

²⁹ See Chapter IV.1 *The ASF in Teacher Education*.

³⁰ The *instructional film* („Lehrfilm“) is an often used kind of short film in illustrative function. In teacher education it shows sequences of a lesson. (Janik u.a. 2013, 67)

A real ASF is fully plausible (i.e. an interpretation that can be truthfully underpinned by data from the recordings), if every quality is claimed as well as confirmed to be coherent and respectively appropriate (Fig. 8, case 1). A little different is the situation in cases 5 and 6, when producing an ASF is used in an heuristic function as for example in teacher education, where students start creating an ASF about a lesson without explicitly having a theory. The students try to explore their subjective theory about music lessons by firstly creating an ASF according to their intuition and later reconstructing their subjective theory. This is why the missing-signs in the column “claimed theory” of cases 5 and 6 in Fig. 8 are set in parentheses: There is no theory claimed, but it is claimed, that there is some kind of (subjective) theory. What they do is claim an unconscious theory, which is later analysed to be more or less coherent or to be improved.

In contrast to cases 5/6 in row 11 a borderline case is presented, because it neither claims nor articulates an appropriate relation to the Source Material. A short film with “+ + - -” is only related to the theory. The first “Analytical” Short Film I created in 2012 gives an example: *Sweden-Lesson Shortcut 3’13* (on DVD 10) claimed to be an Analytical Short Film (= Music Pedagogic Shortcut) ...

... about rehearsing “Knocking on heavens door” in three phases, (1) making an appointment in the plenum, (2) individual collaborative rehearsing and (3) performing in the plenum. (Wallbaum, complementary information at a presentation in Weimar 2012, not published)

This short film is created only with material from the Sweden-Lesson-on-video. The audio track of “Knocking on Heavens Door”, which is practiced at the end of the Sweden-Lesson, has been separated from the pictures and underlies the last two minutes of the Short Film, rising from a very low level to the highest (at 2:20” → End). Other more noisy sounds of the video-pictures are crossfaded in the opposite direction from high to low level (0:00” → 2:20”). This suggests, that all students are first practising the same song individually and at the end of the lesson performing it together. But the ASF has mistakes. *Formal* mistakes are, that it is 13 seconds too long (3’ 13”) and that it has insufficient Complementary Information (CI). What is more is, that the relation of the ASF to the lesson-on-video is wrong in relevant parts: Most of the students work on songs other than “Knocking on Heavens Door” and the goal of the lesson is not playing one song together but in-

dividually reaching a new level in playing an instrument (see the ASF of Olle Zandén on DVD 10). So as my short film claims to be an analytical one it is not plausible, because it is not appropriate to the lesson-on-video (Fig. 8, case 2). If *Sweden-Lesson Shortcut 3:13* did not *claim* to present the idea of the Sweden-Lesson but only to present scenes about any lesson following a theory such as *From collaborative individual rehearsing to common performing* this example could be called an *instructional* short film (case 11).

None of the pale printed cases in Figure 8 are plausible analyses/interpretations. Case 3 (+++) could present a coherent theory appropriate to the source material, but doesn't claim this, which means, that the ASF is not (as yet) thought out, since explicit claiming is necessary to make the method clear and criticisable (Cases 7–10). Case 4 (+++) may cause more problems to correct, since a logical problem in the theory may concern the whole.

Beyond the basic condition of validity concerning the coherence of theory and its appropriate relation to the source material as articulated in the ASF (Figs 7 and 8), different ways of arguing for plausibility are possible. Only triangulation and cinematic techniques shall be shortly mentioned here.

Different relations of the ASF can be understood as triangulation or a mixed method design: If the researcher interpreted a lesson on the basis of observed scenes on the source-video and confirms this with interview-statements of the students, this means a triangulation of data of methods or both. (Flick 2010, Reusser & Pauli 2013) But what about the combination of different scene cuts within the ASF?³¹ If several stars of a constellation are covered by clouds and one more star can be added to make the gestalt of the Big Dipper more plausible: could this be called a triangulation? In the case of presenting an atmosphere like e.g. RED in a short film the situation is again a little bit different to a stellar constellation, because the atmosphere emerges from different kinds of activity, so the ASF shows the teacher welcoming the students (Fig. 2, cut 1), silence during playing the monochord (cuts 3/4), empathic visual contact between teacher and a student (cut 7) and more. It must not be decided here, if or in which sense the combination of different aspects of a practice creating an atmosphere in a film can be understood to be a triangulation, because the validity of the ASF does not depend on it.

31 Referring to criticisms against triangulation regarding the argument, that every method creates the issue it seeks to investigate, leads to another understanding: "Triangulation is now seen less as a validation strategy within qualitative research and more as a strategy for justifying and underpinning knowledge by gaining additional knowledge." (Flick 2010, 179)

The quality of the Analytical Short Film not least depends on how it articulates the relation or in other words the result of looking at the source video through the lense of the explained theory. Different theories as well as different source material demand different solutions. As researchers are different regarding their ability to articulate their processes and products of research in writing, so they are in cutting films.³²

Three examples in this book seem to be useful to show typically different situations in dealing with Analytical Short Films. The ASF of Olle Zandén about “his” Sweden-Lesson (Chapter II.8) has to deal with the problem of showing a critical view of the lesson and thus pointing at something absent. He counterpoints overarching aims in writing with scenes of the lesson. Generally it is probably easier to point to something present than absent. In the ASF-1 made in cooperation with Yoshi Kinoshita about “our” Bavaria-Lesson (Chapter II.1) several congruencies are to be handled. In verbal discussion our two theories have proved to be not fully compatible, but the agreement regarding the crucial scenes on video has remained valid. The theory of Yoshi about his lesson is to some extent congruent with a German philosophy of music education (*Musikdidaktik*), and we both – “teaching expert” and “national expert” – fully agree regarding crucial scenes. So we decided to put this nonverbal element into the centre: RED. The third example is the ASF of Friederike Höschel about doing gender in the Bavaria-Lesson (Chapter IV.3 it was her masters thesis). This ASF is not about the lesson as a whole, but shows a dimension of pupils’ acting during the moving-section of the lesson, which becomes unforgettable after seeing it, and an argument in the context of theory about doing gender. In the end this short film can be called an ASF, even if it only works with a micro part of a lesson, because it uses the techniques of an ASF: it keeps the moving pictures (often slow motion) and it combines different scenes and camera-perspectives to construct and show an idea of what happens.

32 Ronald Kurt (2010) developed the theory, that a documentary film, which is cut in an artistic way, can be understood as a scientific *Ideal Type* (“Idealtypus”) in the meaning of Max Weber. (200). “The way to the Idealtypus as a scientific statement leads over the cinematic fictionalisation of the factual (das Faktische)” (205).

In summary

A Short Film is only called *Analytical Short Film* if it is supplemented with *Complementary Information* (CI) in writing. The ASF is up to three minutes long and articulates a theoretical based interpretation of a source multi-angle-video (plus additional information like interviews) by using only cuts of the source video and connecting them creatively, specified in the CI. Combining different scenes and perspectives of filmed practice (praxis) the ASF aims more in configurations (gestalts, wholes) than in details. Its functions can be to improve communication, to serve teacher education, as an instrument of analysis and/or as evidence or argument.

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II

The Lessons

II.1 RED – A Supposedly Universal Quality as the Core of Music Education

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in collaboration with Yoshihisa Matthias Kinoshita

The Chapter consists in two sections complementing Analytical Short Films. The first is about a supposedly universal atmosphere called RED in the Bavaria-Lesson, the second about different cultures in voice and posture coming together in the Beijing-Lesson. Both are related to theory as well as German philosophies of music education.

This article presents and discusses two points. First, a German music pedagogic perspective on a music-lesson-on-video from Bavaria/Germany is presented. This is supplemented with “a strange aspect” from another lesson (the author chose aspects from the Beijing-Lesson). Within or beyond this first point, which is culture reflective, the second point gives reasons for the hypothesis that an atmosphere – here called RED – is created as core of the Bavaria-Lesson, which is the result of a supposedly cross-cultural component in musical as well as music educational practice.

Beforehand some possible misunderstandings should be countered. The idea of the article is not that music could be a cross-cultural language, nor that this Bavaria-Lesson could be transferrable to anywhere in the world and have the same value. During the last decades I argued for a cultural relativism, finally reasoned with Clifford Geertz’s *anti-anti-relativism* (Geertz, 1996; Wallbaum, 2000, 14). Accordingly I focused on the cultural core of music.¹ But at the same time I dealt with aesthetic theories, which include not only reflections about non-verbal meanings but also about experiences of the blurring of the edges between music and noise (Schafer, 1973; Montgomery, 2009): *Flickering and Resonating: Borderline experiences outside*

1 Mark Mason, researcher in comparative education, after writing a lot about the “impossibility of talking about a ‘culture’ any more”, acknowledged that he had little choice but to use this term (2014, 235). In this article *culture* is used as in the social sciences and humanities to mean a conventionalized complex of practices or a set of shared attitudes, values, goals and activities and their traces. Accordingly musical culture means a complex of practices around a musical style. In the same sense the German discourse of music education often refers to Andreas Reckwitz (2000): *The Transformation of the theories of culture*.

and inside art (Seel, 2005), *The Sublime* (Schiller, 1801), and the possibility of meaningless perception in general (Wallbaum, 2012). In 2013, when the teacher Yoshihisa Matthias Kinoshita had listened to a lecture given by me about this topic, he remarked that he was doing his music lessons around something “pre-verbal” like that all the time. So we decided to film one of his lessons in his school in Bavaria. This article refers to his Bavaria-Lesson.

The method of the Analytical Short Film (ASF) offers a possibility to discover and to communicate aspects of practice in the classroom, such as gestures, sounds and atmospheres, which cannot be described appropriately in words only. The ASF shows, in three minutes, the central moments or points of quality of a lesson-on-a-multi-angle-video-recording from a theoretically reflected point of view. “Complementary Information” (CI) explains what is technically done in the ASF and gives reasons for it. (See “Tabular Presentations of the CI”, Fig. 3.) The first part of this chapter gives a detailed explanation of this 3 minute Short Film about the Bavaria-Lesson.

The idea of the Analytical Short Film (ASF) and the setting of the symposium are explained in detail in Chapter I.3 and the Introduction of the book, the Short Films, the complete Lessons on Video and all additional material with interviews etc. are published in or together with this book (and hopefully little later in the internet). The Short Films are a necessary element of this chapter, so they should be watched more than one time.

A significant portion of this chapter is based on the data of the Bavaria-Lesson, which has been supplemented by personal discussions with the teacher featuring in the film and an article by him about leading a children’s choir (Kinoshita, 2014). All cuts used in the Short Film have been selected by the teacher. In a first step he selected about 15 minutes with moments he considered important. Only cuts 13/14 were not in his first selection, they are inspired by ASF-2 from the Beijing-Lesson. At the end both ASFs are created by the author and agreed with the teacher Yoshihisa Kinoshita.

Discussions with him were enlightening in different respects: teacher meets national expert, or practitioner meets academic; music therapy meets pedagogy, academic discipline psychology meets philosophy. Yoshihisa Matthias Kinoshita is also half Japanese and German (compare T-Interview I/Lines 170–195). The different cultural points of view became noticeable in some reflections about both the Bavaria- and the Beijing-Lesson, but concerning the results of this chapter these cultural meanings are not notable. Documenting and reflecting them would go beyond the scope of this study.

Due to the setting of the symposium (and this book) *Comparing International Music Lessons on Video*, this chapter presents a German perspective on the Bavaria-Lesson to international viewers of the lesson-on-video, who may know nothing about the German discourse about music education. An additional task for all authors was to watch all the other seven lessons-on-video and to choose a strange aspect (in the sense of uncommon in their own country) from one lesson to stimulate talking about their own perspective. Selected here is the supposedly culturally different use of voice in the Beijing-Lesson.

Finally both ASFs together lead to the aim of this chapter. Embedded in the most important cultural dimensions of music and music education there may be a cross-cultural, non-verbal component, which may be important for music education globally. In a first careful approach this non-verbal component is located in an atmosphere, which is here called RED. It is created by a special kind of concentrated activity, which will be explained below.

ASF-Bavaria: The Supposedly Universal Quality Red as Core of the Bavaria-Lesson

Fig. 1: Stills from the Bavaria-Lesson

Generally it depends on the point of view of, for instance a single participant or a researcher, what the core of a lesson might be. In the view of this chapter the core of a lesson emerges from its praxis, which means a constellation

of practices including every aspect of the situation at the moment. The following descriptions and reflections will refer to the *Tabular Presentation of the Complementary Information to ASF-Bavaria* (see Fig. 3).

In Bavaria there are three types of schools after four years of elementary school. Each type differs in the demands of the curricula. After four years of elementary school pupils go either to a school for higher ability students (Gymnasium), one for middle ability students (Realschule) or one for the lower ability students (Mittelschule). The Bavaria-Lesson takes place in a Mittelschule. In this type of school, the children's ability to concentrate is not expected to be good, and many children are rather restless or agitated. Due to this situation and the fact that this kind of lesson needs a rather unusual mindset compared to what the children are used to, the class is divided into two. The complete lesson-video only shows one half of the class. One special characteristic of this lesson is that the children don't get grades for what they are doing. (The other half of the class is taught in music by the usual teacher and these children get grades.) You can find the curriculum for this class in the *Additional Material for the Bavaria-Lesson*, 42.

The intention of the teacher is to enable the children to experience music through making music.

One of the most important things I am trying to teach them, is to learn through music to get involved, with the atmosphere, with the music or with whatever someone else is playing 9. (T-Interview I, Lines 79–81)

More concretely he wants them to get into a kind of practice, where they get into a flow of interaction with things and people, losing the distance between I you or it, and yours and mine; losing the intention to get somewhere, just being in a shared presence, aware of everything and acting as a part of what just happens (Teacher in a personal discussion).

In his opinion, the quality of the experience depends on the ability to concentrate, and the first thing the pupils have to concentrate on in every lesson is silence, which means listening to a monochord (ASF-Bavaria, cut 2/3)². After listening to silence the teacher wants the pupils to listen to each other, as

2 "Silence" today is an often used term in reflections about music, especially in contexts of modern classical music, e.g. the German composer and essayist Hans Zender (2014) in his article *Perception and Silence (Wahrnehmung und Stille)* understands silence as an area, which results from concentration. He calls it "the centerpiece or heart of all art" ("das Herzstück jeder Kunst") (8–9).

well as when they are moving, talking and creating sounds (cuts 5, 8, 12³). According to the teacher, the better the children can listen to each other, the more they acquire the ability to widen their perceptive capabilities and start to act within an empathic perception.⁴ In his opinion this means a pre-verbal mode of attentive interaction with the world (of sounds as well as people).

The teacher refers to Daniel Stern (1990), who calls this an *amodal* perception. The amodal-theory is based on the assumption that all human beings possess the disposition for a pre-verbal kind of perception, which goes tumbled as people grow up, when they have developed different modalities.⁵ In the opinion of the teacher this is the goal of (not only musical) education to free this attitude called *amodal*. It includes the fearless *openness* of a new born baby and its ability to understand empathically (Stern, 1990, 79 f.).⁶

The teacher also understands his idea of empathic or amodal close to an aesthetic description, which is important for a German model of *aesthetic Bildung* of the past ten years.

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- 3 During the lesson the teacher says “listen” twelve times. Also compare T-Interview I/Lines 72f., 88, 93, 189, 193, 244, T-Interview II, Lines 54, 56 and 58: “Basically you have to keep asking if anyone is listening.”
 - 4 T doesn't use “empathic” but more “feel” or “sense” (“fühlen”, “spüren” in the lesson) combined with “involved attentiveness” (T-Interview I, Lines 54 and 78–80; T-Interview II/Lines 2 and 114). Pupil G formulated “Try to feel into somebody” (S-Interview 2, Line 102). Also compare pupils' feelings and experiences of playing together and good teamwork in Footnote 11). “Empathic” may include all these aspects close to ordinary language here.
 - 5 Kinoshita, 2014 relates his ideas to Stern, 1990. The word “amodal” in this context has nothing to do with modal musics like church modes or the modal style of John Coltrane. Amodal perception means an innate ability, which works before the visual, auditory, proprioceptive etc. modes of perception are differentiated. In the sense of Stern the amodal perception transcends any single mode of perception as a “supramodal” perception (Stern 1990, 79). It makes it possible, that new born babies are able to come in contact with the world. The amodal becomes unavailable after different modes of perception are distinguished by learning a language. But later on there are special contemplative or emotional conditions, which can make the amodal perception available again. One way to open the access to amodal works through special artworks (250) – in words of this chapter: in aesthetic practice.
 - 6 The concept of an amodal attitude is similar to historical concepts in German music education like “schöpferische Kräfte” (Jöde, 1926) and some concepts of creativity. Compare Vollmer (1980), who compared about 20 international concepts of creativity and their reception in German music education. Since that the creativity-paradigm lost relevance in German music education and was replaced by aesthetic practice and experience (see Lothwesen 2014).

To be *open* to some or all of these aspects could also be said, in principle, of sensuous perception *in general*. Precisely for this reason, aesthetic perception is always close at hand wherever we perceive *per se*. But what applies to all perception only in principle applies to aesthetic perception at all times. This is what constitutes its special place. (...) It is characterized by an *active openness* (Seel, 2005, 89)⁷.

So far the two theories are compatible. But going deeper, the theoretical background of the intention of the teacher becomes blurred; to give two examples:

- There is one logical problem in the concept of amodal combined with the lesson: in the lesson pupils are talking with each other during inventing music. In the opinion of the teacher the pupils are in the intended mode. But talking in words is probably incompatible with beeing in a pre-verbal mode.
- Additional to the active openness the philosopher Martin Seel (2005) describes three forms (or dimensions) of aesthetic perception, and one of them he calls *contemplative*, in which “nothing other than the pure phenomenality of its objects comes to perception” (91). This description seems to bring the contemplative perception close to a pre- or non-verbal presence; but – in contrast to the teacher and Stern – Seel emphasizes that this is *not* the basic form of aesthetic perception (ibid.).

The examples show, that in the theoretical background of the intended core of the lesson there appears a blur, which cannot be clarified very easily. But considering the point of this article, this blur loses importance because the question is not whether the theory about *amodal* (Stern) or *contemplative aesthetic perception* (Seel) is true in its basic assumptions. Far more important is that the quality of practice addressed could be enacted in the lesson, what means that evidence of the addressed quality is identified in the film both by the teacher and the national expert (please watch the Short Film).

In order to be able to address this quality without fixing it in terms “owned” by an existing theory, it is simply called “RED”⁸. Where is the qual-

⁷ Several philosophies of music education in Germany relate to Martin Seel's descriptions of aesthetic experience, see Rolle, 1999; Jank, 2012 and Wallbaum, 2013.

⁸ RED is somewhat like a blurry photo. Wittgenstein writes in *Philosophical Investigations I*, § 71: “One might say that the concept ‘game’ is a concept with blurred edges – But is a blurred concept a concept at all? – Is an indistinct photograph a picture of a person at all? Is it even always an advantage to replace an indistinct picture by a sharp one? Isn't the indistinct one often exactly what we need?” (See Chapters I.2 and I.3, 108)

ity RED located? It is not located within the participants but as a kind of *gestalt* or *emergent property*, which emerges from a configuration of different aspects (or points) of the classroom praxis, such as sounds, spatial relationships, postures, gestures, movements and communications; it can be called an *atmosphere*⁹. The more a group of persons is acting in concert in a RED sense, the more the atmosphere RED emerges.

According to the teacher's intention behind the Bavaria-Lesson, which was to enable the children to experience a practice with RED atmosphere, the whole lesson can be roughly divided into 5 phases. Each phase is the duration of a task. Different colours indicate to what extent the group acts more or less within RED. If RED is fully realized, it is marked with the colour red, if not fully realized it is marked orange and the first steps to orange are marked yellow.

Fig. 2: Phases of more or less atmosphere RED in the complete Bavaria-Lesson (Minutes 01:30-50:15). Please note, that this scheme does not show phases of the ASF but of the whole lesson.

⁹ The teacher himself uses the word "atmosphere" in the lesson (cut 15). In aesthetic theory Gernot Böhme (1995 and 1997) and Martin Seel (2005, 92–95) reflect on atmospheres. Seel writes, that "Awareness for atmospheres activates a knowledge of cultural references in which the perception of these atmosphere is situated." (94) Inversily, the idea of awareness for an atmosphere RED is, that it activates a knowledge of cross-cultural or amodal references, in which the perception of this atmosphere is situated. Stern (2010) describes something similar in *Forms of vitality*. He relates his ideas to Susanne Langer's "forms of feelings", (81). The blurring of parts and wholes is reflected in detail in Chapter I.3, 101–109.

Fig. 3: Tabular Presentation of the Complementary Information for ASF-1, Bavaria-Lesson

The colour **yellow** means a practice preparing **RED** by ritualized, playful exercises etc., **orange** means practice between yellow and RED, still connected with language, Red means a practice with RED atmosphere, supposedly induced through amodal perception or aesthetic openness.

Cut No.	Time	An- gle	Source	Special Effects	Reminder	Point of Quality	Phase of Lesson	
1	00:00	2	Final Cut	(Yellow) Super-	Teacher welcomes pupils. Title+Info	Teacher creates a personal contact. <i>The Supposedly Universal Red as Core of the Bavaria-Lesson</i>	Welcome	
2	00:05	2	05:01	(Red)-im-	Warm-up with Monochord	Teacher calls this phase with monochords <i>silence</i> . Pupils are aware of the sound.	warm-up (a)	
3	00:11	3	09:07	posed				
4	00:15	2	10:51	(orange)	Boogie – piano+dance	Teacher plays piano + pupils move. T says <i>Listen to the Music, S you don't listen to the music. I feel it.</i> (cut 5). He tries to create contact with music and with each other.	Ritualized warm-up (b)	
5	00:19	2	11:22		Slow atonal			
6	00:26	2	11:52	cuts	Quick, action			
7	00:30	2	12:51	(Red) Zoom + Slow Motion	One chord, pupil + teacher move together.	This moment of contact between teacher and pupil is typical for amodal interaction.		
8	00:39	3	41:12	(yellow)	<i>Say Hello until your classmates listen to you.</i> P. repeats the story: 1. Love 2. Drama.	Teacher asks the pupils to talk and listen to each other. His role changes from an instructor to a moderator. The goal is coming to amodal interaction or in terms of me in the role of a national expert of aesthetic communication.	Sampling sounds, verbal aesthetic communication	
9	00:59	2	26:41	Zoom (Red)	<i>T. For the disturbance I thought of ... Listen up!</i>	Teacher plays on a Guiro; pupils listen and it is silent.		
10	01:04	3	26:49	Zoom	<i>P: Yes – Frog ...</i>	Aesthetic Communication. Pupils as well as teacher symmetrically talk about aesthetic quality of their sounds and ideas. This is already amodal and an element of aesthetic practice.		
11	01:11	3	29:55		<i>P: May be like this.</i>			

II.1 Bavaria (Germany) plus Beijing (China)

12	01:21	3	32:00	Cross-fade (yellow)	<i>So who thinks they can come up with music for that – Just try it, together now.</i>	Talk about quality becomes less during playing. This is the starting point to the most RED phase.	and non-verbal trying
13	01:49	2	31:26	Zoom	<i>T: We're doing it as follows ... I'm somewhat like a conductor ... P: Okay – T: Okay?</i>	T gives a frame for a final performance. He doesn't simply set it but asks the pupils for approval.	
14	01:56	3	31:41		<i>... And someone of you can do that later.</i>		
15	02:01	3	31:48		<i>... so that an atmosphere comes into being</i>		
16	02:03	3	33:25	Zoom (Red)	T: Are you playing or just doing something?	T gives feedback to a pupil, that he is listening to him. Implicitly he asks him to be more aware to what is going on in the music. (Compare Teacher-Interview 2, Lines 29–33)	
17	02:12	3	37:03		<i>T: How can you manage to let it sound different? – Try to feel it T: Now I think the drums can join slowly. – Because the drama starts now!</i>	Teacher stops talking, his answer to the pupil's opinion is listening to the music only. 30 seconds without a cut! (Crescendo from loneliness to jump from the cliff to the question of the teacher: <i>Where ist the eagle?</i>)	Group improvisation
18	02:42	2	37:35	Zoom + Slow motion	<i>Boy takes cymbals.</i>	Each cut shows the involvement and activity of pupils and teacher/conductor. In the original Lesson this ending happened during the rehearsal-phase; the teacher decided later, that in the „final performance“ the musicians had not been as deep in the RED as here.	
19	02:45	2	37:58		<i>Cymbal boy strikes out.</i>	Shortness of the cuts and change of the camera-angle underline the dramatic action in the ASF.	
20	02:48	1	38:00	Zoom	T cues in the kettle-drum.		
21	02:49 – 02:53	2	38:11	Zoom	<i>Crash of Cymbals T. moves like an eagle.</i>		

What the Short Film presents and why

After having watched and analysed the recording of the film, the teacher concludes that his intentions with the lesson were fulfilled, and thus he considers the lesson to be an example of good practice. So in at least one profes-

sional perspective it is an example of good practice.¹⁰ Accordingly the Short Film combines quality points of the lesson with an enactment of his pedagogical idea.¹¹ The Short Film follows the temporal order of the lesson except cuts 8 and 12 and ends at minute 38:17, while the lesson lasts 49 minutes. At a first view of the whole lesson it seems to be plausible, that the aim of the lesson is to bring a dramatic love story into music, which the group created in a previous lesson: girl and boy are a couple – another girl steals the boy – the first girl jumps from a cliff – an eagle saves her life and the boy comes back to her. But according to the analysis of the classroom practices as well as the pedagogical idea of the teacher, this is only the superficial aim of the lesson. Its goal and the intended dramaturgy of the lesson aims at getting the pupils from the start of the lesson into a process with RED quality. Because this quality is mostly reached during the phase called *group improvisation* (ca. 31:00–42:00) the Short Film ends with this phase and not with the final less RED performance.

The deviations at cut 8 and 12 in conjunction with cut 5 are taken to articulate explicitly the central points of the teacher's intention:

- “Listen to the music. S you don't listen to the music. I feel it.” (cut 5)
- “Say ‘Hello’ until your classmates listen to you” (cut 8) articulates that he wants the pupils to interact attentively with each other (and not only with the teacher).
- “Just try it now” (cut 12) is the starting point to get into the most RED phase. The teacher ends the phase of sampling elements and starts a continuous musical process, where talking removes. As RED is a state away from identifying things, non-talking is helpful to get into RED.

10 No absolute quality of lessons exists, because it depends on the theory, interest or intention behind its valuation. In this chapter I try to capture the knowledge of the practitioner and to combine it with his knowledge of models of music education and with the concept of aesthetic education in the German discourse of music education.

11 The Short Film does *not* present scenes, which don't clearly indicate the quality of the lesson or are ambiguous in this respect. There is just one aspect to be pointed out. At first view the teacher seems to be more dominant than at the second and third view: the special microphone of the teacher makes his voice appear much louder than the others, his decisive attitude in giving structure, and that he quite often makes proposals. But detailed analysis shows that pupils may reject his proposals (see cuts 11 and 12). They say that the teacher “is really good in the class. He is not so stressful”, and: “We are allowed to do whatever we want with the instruments” (S-Interview 2, Lines 327, 373, 376, 391).

The Short Film presents different moments like “listening to the music” and “listening to each other”, which both generate and indicate the quality RED. In cut 2/3 during playing the monochord, the students are very calm and silent. Stillness is one aspect of RED (see above). In cut 3–6 the teacher tries to induce the pupils to listen to themselves, the others and the music, combined with a special (amodal) feeling (“I feel it”, cut 5). Altogether this exercise in moving to music is a more yellow phase of guiding the pupils into an appropriate attitude than a fulfilled RED. In it, many pupils are dealing with fighting and/or hugs,¹² but there are also moments of RED. Cut 7 shows a typical such moment in slow motion, when one pupil and the teacher interact in a kind of mirroring movement. Both stillness and mirroring happens during the ritualized warm-ups. The rest of the Short Film presents the improvised setting to music of the story with different aspects of practice, such as non-verbal execution of action and listening or communication/reflection about it.

Cuts 9–11 present a typical moment of symmetrical verbal communication: teacher as well as pupils present a sound and pupils discuss its meaning and suitability. This moment may be close to RED, but the phase until cut 16 is taken for orange, because still some yellow admonition (cut 16) and organising are taking place: “I’m somewhat like a conductor” (cut 13), „And someone of you can do that later“ (cut 14). Indeed the teacher often makes proposals, but the pupils are allowed to reject them, so it’s a balanced communication (cut 8–11). In the psychological terms of Stern, this attempt at non-hierarchic, symmetric communication can be understood as a result of acting amodally. This can as well be described in philosophical terms as aesthetic communication and an indicator that aesthetic openness and perception is taking place. Cut 17 presents 30 seconds RED without a cut. The teacher stops talking when asked a question, he only nods affirmatively, and the ensuing music making is characterised by RED. (The non-verbal video may function here for *evidence* in a psychological, as well as for *argument*, in a philosophical context.) Cut 18 highlights the increased mindfulness of the boy with the cymbals through zoom and slow motion. The last three very short cuts show the involvement and activity of all participants during the dramatic crescendo (the girl jumps from the cliff). In the interview many pupils say that this playing together was the most important experience of the

12 Compare the ASF of Höschel in Chapter IV.3, which analyses *doing gender* during this warm-up.

lesson.¹³ The last picture of the Short Film shows the teacher in the posture of a flying eagle. He is in the musical play together with his pupils.¹⁴

As told above, the teacher did not choose cuts 13/14 as central points. They are inspired by ASF-2 from the Beijing-Lesson.

The cuts

“I’m somewhat like a conductor” (cut 13)

and

“and someone of you can do that later” (cut 14)

mark a point of and for reflection in many respects. With the intention to enable and inspire RED, giving the conductorship to the pupils is a method which works for symmetric communication in the group. At the same time with a culture-reflective intention the announcement could *frame* the practice in the lesson by hinting at a musical culture. This culture-reflective framing takes place in the Beijing-Lesson explicitly (ASF-Beijing, Cut 4, see below). But in the Bavaria-Lesson this would somewhat counter the teacher’s intention of improvisation, since classical conductor-led ensembles don’t normally improvise. (For instance John Zorn is not called conductor but *chairman* of his improvising orchestra.) In the curriculum context of the Bavaria-Lesson (Additional Material, 42) the teacher writes, that the pupils learn signs to conduct the group, which would bring their action closer to the improvising orchestra, but the teacher himself gives more the example of a conductor. So a *culture*-reflective hint is neither to be intended nor elaborated during the lesson. The lesson is focused on something independent of cultures: RED.

The Bavaria-Lesson in the German context of music education

The Bavaria-Lesson is both typical and unusual for compulsory schools. The Orff-related instruments still are prevalent in many classrooms in Germany, even if they may seem a little old fashioned compared to many other music

13 S-Interview 1, Lines 46–124: Pupils A, B, D, E, S-Interview 2, Lines 93–188: Pupils H, J, K, L, M, H, Line 111: “That we all played together.”, L, Line 96: “When the eagle came and caught her, how we all played almost synchronized.” Pupil H brings both aspects together: “We listened to each other and then played along.” (S-Interview 2, Lines 184 f.)

14 Already the German music pedagogue Fritz Jöde (1928, 26) pointed out, that in creative situations the teacher has to be in the game together with his pupils.

classrooms in Germany with boomwhackers, keyboards, drumsets, guitars, computers etc. (which are in some Bundesländer typical as well). On the other hand, it is not usual to play music during a whole lesson, especially not improvised music. Hence, the Bavaria-Lesson is somehow unique in Germany and – from the perspective of this chapter – means something special for a theory about content and methods of music in the classroom. Indeed the way of playing together in the Bavaria-Lesson is reminiscent of situations in elementary or primary schools, or music therapy, but it is unusual at secondary level. Finally it brings up this RED atmosphere even in this group of 13–14 year old pupils.¹⁵

The music didactic core of the Bavaria-Lesson is that there is a – supposedly universal and fundamental – quality RED which can be taught independent of skills and knowledge and only through musical practice. Some music teachers are convinced that no musical practice is possible without prior skill acquisition. In contrast the Bavaria-Lesson shows that this is certainly possible.¹⁶

Today a distinction can be made between three or four models of music education practiced (and sometimes mixed) in the classrooms of compulsory schools, and this seems to be the case whatever curriculum is followed.¹⁷ The models are based on

- classical artworks and listening (see Chapter II.6 *Lower Saxony*),
- different musical cultures and critical understanding,
- music-theoretical competences and training,
- aesthetic practice and experience.¹⁸

15 About some previous musical experience of the pupils compare T-Interview 1, Lines 115–130.

16 Conversely this doesn't mean that humans don't need skills to become musicians.

17 Germany consists of 16 countries (Bundesländer), each has its own curriculum and the curricula change every 5–10 years. So for a scientific perspective it seems to be more promising to relate the ASFs to philosophies (theories, conceptions, models) of music education. Kertz-Welzel (2009) gives a useful overview in German music education of four “paradigm shifts” in English language: “From singing to music education”, “From western european art music to a variety of musics”, “From content to student and action orientation” and “From input to output orientation”. Nevertheless some historical directions of movement these “shifts” suggest must be treated with some reservation, e.g. the student orientation already took place in the progressive pedagogy in the 1920s (“Reformpädagogik”) and just 10 years ago a “new” curriculum, in the form of a canon of western european artworks, was presented by the Konrad Adenauer Foundation (see Kaiser et al. 2006)

18 The dualism of *praxial* versus *aesthetic* in US music education, where *aesthetic* is connected with orientation in art works and *praxial* with a counterpart, is wholly at odds with the German meaning, where both terms fall into one as *aesthetic practice* (ästhetische Praxis). In

The Bavaria-Lesson can be understood as an example of aesthetic practice and experience in the classroom with a focus on RED.¹⁹ It shows, that it is possible to realize typical elements of aesthetic practice in the classroom, which, according to a multitude of theories of aesthetics such as Seel (2005) (see above), are:

- being in and for the actual moment (e.g. cut 7, 18, 20),
- openness to non-verbal occurrences (cuts 2, 3, 9, 12, 17, 18) and
- symmetric communication about the quality of the music (aesthetic judgments – cuts 8–11).

On the videos the actions can be seen and the practices of the persons as well as the group can be (re)constructed (with the help of the documented material), but there is no evidence of anybody having a personally strong experience. The impossibility of rating the experience of individuals leads some music educators to the conclusion that aesthetic practice and experience cannot be addressed at school. But this article shows that aesthetic practice with RED atmosphere can be observed and the emergence of this atmosphere allows a high probability, that a fulfilled aesthetic practice took place and could be experienced by a majority of the group; e.g. in cut 7 the non-verbal mirroring between the dancing pupil and the piano playing teacher can be *seen* or in cut 17 the silence can be *heard*. Accordingly there are efforts to define single skills as elements (or points) of aesthetic practice, which make evaluation possible.²⁰ Nonetheless such points of quality indicate aesthetic practice, they should not be confused with the atmosphere created by the classroom praxis as a whole.

Connected to the doubts about the possibility of addressing aesthetic practice in school there is controversy about whether it is possible to intentional-

man meaning, where both terms fall into one as *aesthetic practice* (ästhetische Praxis). In short terms aesthetic practice describes an interplay of an attitude (without another interest than being in a fulfilled presence) with an objective (that can be a musical event) and activities. This interplay can happen externally as well as internally.

19 Examples of lessons with aesthetic practice as core can appear in very different musical and pedagogical settings. Compare – with a little less RED – the Hamburg-Lesson in Wallbaum (2010). It is filmed and documented in the same way with english subtitles as the present lessons.

20 E.g. Christian Rolle (2013): Argumentation Skills in the Music Classroom. Beside this focus on verbal communication the present Analytical Short Film is an approach to dealing with the non-verbal dimension of aesthetic practice and experience.

ly inspire and encourage aesthetic practice in the classroom or not. The RED atmosphere in the Bavaria-Lesson can be used as an argument that it is indeed possible.

ASF-Beijing: Different Cultures in Voice and Posture Coming Together

Fig. 4: Stills from the Beijing-Lesson

The Beijing-Lesson is about history, form and characteristics of Jingyun Dagou, which is a 100 years old Quyi (Folk Music) popular in Beijing and Tianjin. The teacher sings an example accompanying herself on a Shugu-drum and supplemented by a three-string-instrument on a backing track. Some students try to play an original three-string-instrument, all together play the rhythm and sing “Younger Generations Are to Reconstruct our Land”, and compare historical recordings of Quyi-singers by ear. The aim of the lesson is to arouse the students’ interest in Chinese traditional art.

What the Short Film presents and why

There were two guiding principles for creating this second ASF. At first hand the Leipzig-Symposium asked the lecturers to take one aspect of one lesson, which seemed to be strange or unusual to them. So this second ASF-Beijing is neither related to the lesson as a whole nor to the intention of the teacher (as ASF-Bavaria), but the sampled cuts are related to the norms of the German viewers to stimulate them talking about some taken for granted premises. The second guiding principle is the idea, to counter the focus of ASF-1

on something (supposedly) universal, with a focus on something (supposedly) cultural in ASF-2. Watching the impressive and from a German view unusual articulation of voice and posture of the teacher in the Beijing-Lesson brings up reflections about cultural content in music education.²¹

In the beginning the teacher presents herself “standing straight” with a familiar gesture of her arms and then starts singing “with clenched teeth” (cut 2). The gesture of her hands and body in Germany is known from opera and singing-teaching, which includes “a wide open mouth” (see also the teacher of the California-Lesson in minute 46:39: “open your throats”), but in the Beijing-Lesson a “european” posture seems to be combined with “chinese” clenched teeth (cuts 3, 10, 11, 14).

Another assemblage of cultural traditions: at the end of the ASF-2 the teacher first conducts the voice-line with gestures from the Chinese Quyi tradition and then the accompaniment in western orchestral conducting style. While the class is singing the melody, the teacher conducts by only drawing the line of the melody in detail, and when she vocalises the instrumental accompaniment, she conducts the 4/4 (cut 15). Thus, she adapts her way of teaching to the taught subject; her nonverbal gestures reflect a mixing of musical styles, that is documented in a historical example (shown on screen to the class) from about the 1950s, in which a classical singer of Quyi is accompanied by a western orchestra with western harmonies (cuts 7, 8).

Similar to the teacher in the Bavaria-Lesson, the teacher in the Beijing-Lesson explicitly reflects a didactical perspective, when she says: “Dissemination and inheritance of Chinese drama and Quyi are oral teaching ... Try it” (cut 4, see above). With this comment she widens the view from a single vocal technique to music as a practice. However, she doesn’t explicitly reflect this coming together of different styles, either in her example of Quyi from the disc or in her conducting.

On the whole the ASF of the Beijing-Lesson highlights different cultural aspects in a music lesson: audible as well as visible norms of singing, postures and gestures in singing and conducting, and at the same time the example

21 After having cut the ASF-2 I received information, that the teacher learned the vocal-singing in Europe. “In order to be able to teach this lesson well she went to a professional musician to teach her. [...] It’s not what she majored in; she needed to change her way of rehearsing, her pronunciation and her way of teaching. [...] The charm and the taste of this kind of folk music cannot be written down on paper in form of some notes.” See Chapter II.2 *Beijing*, 151.

shows, that all these cultural elements may unify in a kind of hybrid or trans-cultural praxis.

The cultural aspect in the context of German music education

Universalism- (or global-) and heritage-reflecting philosophies of music education in general schools in Germany have existed since the “Kestenberg-Reform” in 1924, when education *to* and *with* artworks found its way into general schools. But the ways of reflecting universalism or globalism and culture in music education has shifted over the years. On the whole it has shifted from heritage and patriotism since 1900 to culture-reflecting problems in the 1970s. After the lost World war I it had become an important element of German identity to be proud of globally recognised composers from Germany like Bach, Beethoven, Brahms. For some older philosophies of music education building a German identity is a valid justification for music in compulsory school, after World war II this widened to a European identity, but most discussions since 1945 about methods and content of music education have been along other lines.

First, discussions in Germany are about musical *styles* or *cultures* as a sometimes unconscious part of a way of life, for example classical music (part of a middle-class or bourgeois lifestyle) vs. popular music (hedonistic or sub-cultural lifestyle) vs. world music (ecological and critical lifestyle). Second, there are discussions about a basic *concept of music*, for example music as an autonomous world of rhythms, tones and harmonies (“Aufbauender Musikunterricht”) or as an acoustic event with psychological impact and sociological meaning (“Auditive Wahrnehmungserziehung”) or music as a special way to experience the world (“Ästhetische Praxis”). Third, these discussions about musical culture and basic ideas of music are combined with different *theories of schooling*, for example school as an institution for learning (including teaching & testing single skills) or for education (social values such as democracy) or for Bildung (offering situations to find an own view and way of life).

Interdependences between musical styles and lifestyles as well as between ideas of music and the goal of music education in compulsory schools seem not always to be taken into consideration.

Fig. 5: Tabular Presentation of the Complementary Information for ASF-2 Beijing-Lesson

This ASF does not try to show the lesson in whole. The aim of this ASF is to show cultural elements of the lesson in voice and posture. We perceived some more differences (such like the behaviour of the pupils and the fact that the teacher doesn't know the name of her pupils), but in the context of our first ASF, which is about a somehow universal element of musical praxis, we want to focus a cultural and that means non-universal aspect or element of music and teaching music.

Cut No	Time	An- gle	Source	Special Effects	Reminder	Point of Interest (Something unusual in the eyes of a National Expert (NE) from Germany)
1	00:00	–			ASF-2 , Wallbaum & Kinoshita, year 2014	Title of ASF-2: <i>Different Cultures in Voice and Posture come to- gether</i>
2	00:03	2	33:10 – 33:13	Slow mo- tion	Teacher: <i>Pay atten- tion to your breath- ing and stand straight.</i>	T. explains and shows techniques of singing. Breathing and Stand- ing straight are the same as in classical western singing, but singing through clenched back teeth is different from western style, also the sound of the voice. →Different cultures (or styles) of singing come together
3	00:14				T: <i>Pupil said: Singing the words through clenched back teeth</i>	
4	00:21	1	17:35		<i>Dissemination and inheritance of chi- nese drama and Quyi are oral teach- ing ... Try it.</i>	T. relates her way of teaching to the Chinese subject of the lesson: chinese drama and Quyi. →Cultural reflection in teaching! The musical subject creates the method
5	00:34	1	17:48	Fading	T sings “Younger Generations are to reconstruct our land”	This aspect is not in the focus of this ASF, but proclaiming a task for a whole generation is unusual in Germany
6	00:48	1	18:04	Fading	Pupils repeat singing & text.	Singing of the pupils sounds simi- lar to a German class singing a new song. Unusual that they are sitting still.
7	01:09	1	18:28		T: <i>I'll play the origi- nal for you.</i>	The music combines traditional Quyi singing style with

8	01:16	3	18:35		Pupils listen to historical recording: Singer plus orchestra.	instruments and harmony of a western classical orchestra. This combination seems to be common in Beijing.
9	01:32	1	18:51		T: <i>In which aspects do you think we should improve?</i>	The Quyi singing style seems to be unusual for the pupils as well as for the NE from Germany. But the pupils are familiar with the language; so the movement of melodic articulation seems to be easy to learn.
10	01:39	3	19:04		S: <i>She was singing the words with clenched back teeth.</i>	
11	01:41	1	19:08		T: <i>... so you can hear the words clearly.</i>	
12	01:46	1	22:00	Fade	T: <i>Let's gesture at the same time.</i>	
13	01:58	3	22:08		Ready go. S: gesture together	
14	02:13	1	32:22		Same as cut no 3 Singing through clenched back teeth, T shows articulation.	Teacher's singing changes between melody of Quyi (Chinese style) and accompaniment of orchestra (European style).
15	02:30	1	33:10		Same as cut no 2 T: <i>Pay attention to your breathing and sit up straight.</i>	Teachers' conducting changes between melody of Quyi (Chinese style) and accompaniment of orchestra (European style).
	02:56				finish	

At first sight the cultural view of music and music education, which was evoked by the “strange aspect” presented in ASF-2, moves the reflection close to the philosophy of intercultural music education (Interkulturelle Musikerziehung²²). Since the 1960s, when the anglo-american music of youth cultures became the subject matter in philosophies of music education and schools, and since the 1970s, when the first children of immigrants appeared in music classrooms, there have been discussions about the cultural content

22 In Germany compare Barth (2008), Ott (2012), Stroh (2010) and others.

of music and music education in Germany. Until recently the discussion has been dominated by a pedagogical interest in the pupils and their backgrounds as a basis for learning music, combined with an interest to educate for a consciousness of and tolerance towards different cultures, or rather, musics and ways of life. Today an old pioneer of the philosophy of intercultural music education proclaims the end of its intercultural preconditions in a globalized world, hence the end of itself (Ott, 2012). His main argument is, that there are no different cultures anymore, or if there were some they would be in a state of constant change. Intercultural music education would fix cultural boundaries instead of overcoming them. At the end of the day this philosophy of music education leads to the problem: how to deal with globalisation in a traditional national and regional music education. From a culture-oriented point of view there are two opposing positions to this issue: emphasizing music as a common global hybrid (together with some global common values) or as a couple of characteristically different constructed musical cultures (combined with characteristic different values and ways of life).²³

Summary and Reflection

Interpreting the Bavaria-Lesson and aspects of musical style in the Beijing-Lesson gave cause for presenting two German perspectives on music lessons: the perspective of aesthetic education (Ästhetische Bildung) and the one of intercultural music education (Interkulturelle Musikpädagogik). Both perspectives, together with an Analytical Short Film, prove suitable to encircle and isolate supposedly global aspects of music education.

The culture-oriented ASF-Beijing shows how elements of different musical styles come together, and exemplifies the problem of how music should be taught in compulsory music education.

23 In discussing globalisation the comparative education researcher Mark Mason finds, that “much of the literature points to increasing diversity and fragmentation as well as to increasing homogeneity.” (2014, 233) In the German discourse a global musical hybrid is sometimes called Coca-Cola-Music (Jank in Wallbaum 2010, 230). A rather hybrid-concept of music in Germany is represented by the concept “Aufbauender Musikunterricht”, Jank 2005. Another model, which is sketched in Wallbaum 2016b, can be described as *experiencing and comparing characteristically different musical constellations* (*Musikpraxen erfahren und vergleichen*).

The aesthetic-oriented ASF-Bavaria brings up a quality, as the core of the Bavaria-Lesson, which is characterized as non-verbal. After agreeing with the teacher (and other viewers) in perceiving the addressed quality-on-video, and after the theories behind different verbalisations proved to be incompatible in their basic assumptions, we called the perceived quality simply RED, for this name is not owned by a special theory. Instead of a specialised theoretical verbalisation, moments of the practice which all together create the RED atmosphere, are shown in an Analytical Short Film (ASF). They are described in Complementary Information (CI) and triangulated with other viewers of the video and pupils' statements in the interviews. Relevant elements of this kind of practice seem to be a context without grades, symmetric communication and careful handling. In the film more or less RED moments are marked with yellow, orange or red colour. The Short Film serves for communication and as evidence respectively for the argument that RED exists and that it is possible to intentionally create it in music classrooms.

If the cultural aspect of the ASF-Beijing is the counterpoint, the universal aspect of the ASF-Bavaria is the melody of this article. The idea of RED seems to contain an answer to how to deal with globalized cultures and musics, but the answer is not that simple, that we can replace a global hybrid music with a classroom constellation of RED quality, because both the cultural and the universal quality happen on different levels. A RED praxis may take place in a single hybrid constellation as well as in different culturally homogeneous constellations. The atmosphere RED seems to be created by constellations of practices, which themselves result from attentive openness in dealing with oneself, things and other persons, potentially woven into any music-cultural practices in classrooms.²⁴

Given that the observed RED atmosphere is indicative of pupils' practice and experience, then further research is pertinent. It has to be clarified, if RED really is a necessary component of *every* musical culture and if and how it could have global relevance for music education.

24 Several theories and philosophies refer to something pre-verbal like RED. Just during the writing process of this chapter the German intellectual Thomas Assheuer has related the miracle of Pentecost (Acts of the Apostles according to Luke, 2) to a philosophy of universal communication and understanding instead of power and violence in the leading article of *DIE ZEIT*, 2015 No 21.

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II.2 Teaching Chinese Traditional Music with *Generative Instruction and Effective Music Teaching*

Zheng Li & Huo Gua

This text is the carefully adapted transcription of the recording of the presentation of Zheng Li and Huo Gua at the symposium in Leipzig 2014. Prof. Dr. Zheng Li read parts of her presentation in Chinese language alternating with her assistant Huo Gua, who translated into English. Only the English part is printed in this book. The title is given from the editor. (Ed. CW)¹

I'll do my best. Forgive me, if there are any mistakes. You may think we are dressed very strangely, but that is because Mr. Christopher asked us to find a strange lesson and talk about the strange points in it. Our Beijing-Lesson is about the traditional Chinese music culture and these costumes are traditional Chinese clothes. We chose two lessons for you, one is from Beijing. It talks about a kind of folk music called *Jingyun Dagu* a story with drums and some singing. The second lesson is from Sweden. It talks about teaching of instruments.

We are happy to be invited by Mr. Christopher and to be here to visit you. My teacher said that she has attended many international meetings before, but all those meetings just had a lot of rooms which she could enter and in which she was able to watch something. There was no chance for her to have meaningful and deep conversation with the researchers from all over the world. We now have a chance to introduce the music lesson from China to everybody. We appreciate this chance to be here and to introduce this Chinese music lesson to you. It was a lot of work and also some trouble.

Firstly, we couldn't receive the DVD because the Chinese government is very strict with videos which are not yet published. They want to check the videos one by one. We think the DVDs might be in their heads now. We were finally able to download all the videos, but at a very slow speed because it's from the website. We then applied for our visas – which is not easy – but they finally arrived on the last day of August. On the 1st of September we got

1 Thanks to Maike Boeckenhoff, who did the transcription, and to Antje Uecker for helping to understand some chinese formulations.

ready, bought some clothes and other things. On the 2nd of September we departed from Beijing, but unfortunately the flight was delayed due to heavy rain. We had to hurry to catch the plane in Stockholm, Sweden, we only had 10 minutes to get on the plane. We arrived in Berlin at 12 o'clock in the evening and went to the hotel. On the 3rd morning, we got on a train and now we are here. We had planned to come here with three people, one of which is the teacher in this video. But because in China September is the new month of the new semester, she wasn't able to leave. We really appreciate this chance to learn from you.

Before this meeting, once we got here, we found that it was worth to learn from you, the organizers, your responsibility, I think that is the character of Germany. We have the chance to watch eight different videos from different countries and this lets us know what a music lesson is like in other countries. In China, we used to introduce and learn some music pedagogics such as Orff, Kodály, Suzuki, Dalcroze. My teacher [Zheng Li] went to Hungary in 1996 to learn pedagogics and to Salzburg to see some academic examples of Orff, but that is a long, long time ago. Today, an education revolution is happening in China. Therefore, it is important to consider many different styles of teaching. This is very helpful to gain experience for our own music lesson revolution. This is why I chose to come back and conduct further research.

This time, I chose the lesson from Sweden to make a comparison. Actually, at first we wanted to show a lesson from Scotland, where folk music, the dance music was taught, but we changed our plan because the Swedish lesson seemed to fit much better into this requirement of a "strange" lesson. We chose this lesson because the teaching of instruments is a very weak point in China's music education. This lesson shows how we dream to have it in our country.

We found some paintings on the ground outside of the academy store where you can see the process from ape to human. It tells us that the biggest difference between a human and an ape is that we can create and use tools. We can use and create tools with our own hands and this is essential for our modern world. It is mostly common to teach singing in a Chinese music lesson. I think that if the teaching of instruments was part of our music lesson, our students would have a richer experience. It must be a very important part of the music education and it mustn't be left out.

We can see that some areas are doing a very good job of teaching instruments, such as Hong Kong. Hong Kong was ruled by Great Britain for one hundred years, so the music education system is a lot different from China

mainland. We want the students to inherit the rules of traditional music. This is a way to make them love our country more. In Hong Kong, the department of music education of our government asks Middle school students to choose one traditional instrument which they must learn. Many more children and teenagers go to concerts in Hong Kong. The Chinese orchestra is very outstanding. Teaching instruments plays a very important role to improve a student's musical ability and also their mind. We do have some teaching of instruments in China mainland, but the instruments are not the formal instruments that we usually take for performing. There, they mainly use mouth organs, melodica, recorder or some kind of percussion. We also train some students to learn *Erhu*, *Pipa*, traditional string Chinese instruments, and sometimes the guitar. It is hard for us to organize people into a band or an orchestra and it's hard for us to teach the students harmony or chords, they usually only play the melody.

We've had music education for hundreds of years. We started to learn from Germany and Japan, we call that time *xue tang yue ge*. We use a piece of music from a German composer or some other European composer and we rewrite the lyrics in Chinese. After the 1950s, we started some formal music education, we added appreciation and some theory. After the 1980s, we finally started with some instrument teaching, but our music education system is very different from yours and our economy is not very balanced. We don't have enough instruments or rooms and we don't have the high quality of trained music teachers. We can hardly find a single music teacher that is able to play different kinds of instruments. So this lesson that we found is a surprise gift for us.

In this lesson we can see that the students had many choices of instruments. I don't think we need to play the lesson again,. Your lesson is very popular, we are familiar with it. We found that the students are able to practice a lot. We found that the teachers teach the students one by one and they can learn these instruments and perform some music together. They gained musical experience directly just by way of practicing. We are able to see the development of the students experience and their musical ability. It's so different from our musical lesson! In our lesson, usually the teacher is the focal point. We are trying to change this, to switch the position of the teacher and the student and we have started to see some change. We are trying to get the students to become the main focus of the musical lesson and we want to judge a teacher based on the behaviour and the experience of the students. But most

of our music teachers were not able to take on this new role, they just continued to teach as they used to.

Now, the department of music education of our government has asked for a new revolution, one we like to call: “turn this classroom upside down”, “Generative Instruction”. We want the teachers to really help the students if they have a difficult time or problems. We call this “effective music teaching”. Currently, there are researchers doing a study on this aspect. You can see this style in the Beijing-Lesson-video. The teacher is able to play the instruments. It is hard to teach the teachers in our music teacher education. We couldn’t teach them to relax and to be able to play several kinds of instruments. The main subject in our education of music teachers is to learn singing, keyboard and some theory, these are the main subjects. The teachers can only learn instruments if they learn it outside of the education we give them.

We have chosen this Beijing-Lesson for you. We want to give our students a lifelong music education by having them learn instruments. That is one reason why we chose this lesson called *The Charm of Jingyun Dagu*, which is taught by Zhao Feng. The lady is a teacher at Beijing Middle School no. 8. We have five basic ideas:

1. Take appreciation as a call and interest as a motive to power.
2. Stress music practice and encourage music creativity.
3. Highlight music creation and focus on comprehensive lessons with different subjects.
4. Develop and expand Chinese traditional music as a very important part of music culture.
5. Music for all students and take care about individual personality.

In the files, the government writes:

We should take the Chinese traditional music as a very important part of music education. Students should be familiar with and love our countries’ music culture. Cultivate national consciousness and patriotism.

Furthermore, the government of China has noticed and focused on the importance of inheriting Chinese traditional culture, which includes Chinese music culture. We have 56 ethnic minorities [Huo Gua translated “nations”]. The Han-Chinese is the main ethnic group in China. In every province there are different kinds of folk music. I’m guessing you all know the Beijing Opera, but every area has their own opera, their own folk songs, their own folk in-

struments, folk poems and songs and their own dance music. So, you can see, it is a huge task for us to inherit all the Chinese traditional music cultures.

Until now, our music education still consists mostly of European music as the focal point of our lessons. Many of our students are familiar with your music, but they don't know a lot about their own countries' music. In our Tuba orchestra the teacher played a famous traditional Chinese song called *Jasmine*. We know it is famous all over the world, but our own students didn't know it. The students asked the teacher: "Where does this song come from, from which country? It sounds strange." The teacher decided to create a new lesson called *The Flower Jasmine*. She wants the students to understand the relationship between music and culture, music and language and the relationship between music and the area.

There are three different attitudes towards our traditional music. One is to only accept traditional music, in their mind it's the only one to accept, it's hard to accept any other kind of music. The next attitude towards our traditional music is called "turn back". But really, the attitude we need is to face towards it. As music teachers we don't have another choice.

The lesson we introduced to you today, this lesson is actually in the textbook the students are supposed to learn and know. But in our music teacher education they didn't know this kind of thing. Usually, they skip this part of the textbook. The teacher in the video is actually one of my teacher's students. She learned the vocal-singing in Europe and is also able to play some piano. It's a really big challenge for her to teach this lesson. In order to be able to teach this lesson well she went to a professional musician to teach her. She's very brave to take on this challenge and it is commendable that she is willing to learn. We want our students to know culture and music from where they are from. It's not what she majored in, she needed to change her way of rehearsing, her pronunciation and her way of teaching. We chose this lesson for you because it shows some of new ideas already.

How can we teach the traditional music? We believe that most of our music teachers should change their way. In the past we ordered our students to read the notes before they were able to sing. But this time, the song is one from folk music. It's inherited in a way that the traditional artists learned it from their teachers, by singing it and getting the feeling, understanding the song and memorizing it. The charm and the taste of this kind of folk music cannot be written down on paper in the form of some notes.

Our music teachers have very different abilities in many different areas.

The highly qualified music teachers always gather in the big cities. Our countryside is very poor and the music education is weak. The middle and western part of China we really worry about. There is barely any music education in the mountains. The government gave the subject the name “most needed, but weakest”-subject. Many teachers try to teach this kind of a music lesson, but they weren’t able to get good results and couldn’t improve their own abilities. Music is not a subject needed for the test to get into college or higher education. In the mountain area, or the far away area, the music teachers are taken for other subjects. Many teachers didn’t have the chance to learn music, so it’s very difficult for them when they have to teach about Western music.

My teacher created a training plan for the teachers of the *Gansu*-province. They studied very hard, but it was very difficult for them. But when I asked them to sing their own songs from the area, their folk songs, they sang it so well that even we couldn’t reproduce the charm and the taste even though we graduated from Music College. We found that they have a deep connection to the traditional music culture in the area. That is in their character and their advantage. Here is a video from the mountains of the *Yunnan* Province. The city is called *Lanchang*. The teacher is not very good at playing instruments but she has a very beautiful, original voice. I think she is a characteristic

singer. She didn’t have a music education but we found that she is very good at folk music. This is very common, there are many teachers just like her. That is the reason why we chose this lesson for you (see Fig. 1).

Fig. 1: A video from the mountains of the Yunnan Province (Beijing-Short-Film-1)

She can teach folk singing and folk dancing but she cannot tell you anything about the Western music. We want to teach folk music to inherit our traditions of music culture. We want to protect and inherit our national spirit. The lesson *Jingyun Dagū* taught by Zhao Feng introduces this traditional folk music, Jingyun Dagū, and tells the history and the way this art developed. It shows the traditional 7 beats, which is a traditional rhythm for this kind of art. The students practice together and make the best use of the tools nearby, not instruments. They are making music the old way, and here comes the shocker:

Fig. 2: Making Music the Old Way (Beijing-Short-Film-2)

This song talks about a man who wakes up every day at three o'clock in the morning to watch the sunrise and have some tea. In this activity, the students and the teacher sing in the traditional way. The lyrics come from their real life, it talks about how great the boys' class is. We don't have a lot of time left so we will not show more of this. We think this lesson shows the area's features. The other areas could have their own textbook written by them. The second lesson shows how our future music lessons should be like. At this time, it is very important to keep our traditional characters. Also, this lesson provides a lot of practice and the students can learn different things from different music styles. And finally, there is a performance. The music lesson has a structure. Because of our population we have very big classes of 50–80 students in one class. We must find a way to teach that many students at once. The structure of our music education is very important. It is also a way of

teaching comparisons and finding different pieces of music, discovering different styles of artists. We also have a mixture of styles. It is the future of this art. We think the teacher is trying her best to teach this lesson, and we can see the quality. This lesson took part in the 6th Chinese National Music Lesson competition and it won the first prize! Everybody liked it! Today, we took this lesson here and we wanted to help you open your mind.

If you have any, now is the time to ask questions.

II.3 “Positive Action through Positive Reinforcement” An Example of Performance-Based Music Education in Contrast to a Reflection-based Music Lesson

Christiane Lenord

This article deals with the differences of a performance-based approach of music education in the USA and a reflection-based approach in Germany. The lessons represent very different ways to reach students through music. The students respond either more enthusiastic or more rational, but always positively.

This article will be structured differently to the reflections of the other lessons. In 2014, I had the opportunity to work as German researcher at the University of California Irvine. During this time I collected data of a music lesson in a local school and prepared it for the International Symposium in Leipzig,¹ Germany. As I do not have personal experience of being a music educator in the United States, my perspective on the Californian Lesson is a perspective from outside and consequently the setting of the Analytical Short Films (ASF) with my observations and explanations will be reversed. In my role as a researcher I will present my observations of the Californian Lesson (ASF-1) and the American teacher’s idea of music education based on the recorded interviews and in connection with philosophical foundations. Afterwards I will contrast certain aspects of the Californian Lesson with the German Lesson from Lower Saxony (ASF-2) whose philosophy and structure is more familiar to me.

After focusing on the Californian Lesson with its performance-based approach, I will contrast it with the reflection-based approach of the Lower-Saxony-Lesson, and finally, provide insight into the effectiveness of both approaches to music education.

1 Kindly supported by Prof. Liane Brouillette (UCI) and Brad van Patten (Coordinator of Visual and Performing Arts at Irvine Unified School District).

Analytical Short Film 1 (ASF-1) – Steps of a Performance-based Music Lesson

An example of music education in California, USA

Music education is part of the curriculum in most public schools. Elementary schools focus on general music education using a variety of different approaches to learning basic musical elements. In middle school² and high school³ students can often choose between different music courses. There are three different categories of music classes: ensemble (e.g. wind, string, brass, jazz band, choir), composition/theory and, harmonizing instruments (e.g. guitar, keyboard). In addition, many schools also have a marching band. An important function of this band is to accompany the school's football team during the games and therefore, the band rehearses and performs only during the high school football season (late August to November). The bands, orchestras and choirs are important for showcasing the school to the community therefore several public performances during the school year are an integral part of the school calendar. Beyond that, many schools participate at musical competitions and festivals requiring a lot of preparation, and the success in the competitions often influences the music curriculum of these schools.

The school where the music lesson was recorded is located in California. This school was selected to demonstrate a good music lesson, because the school has an outstanding music program⁴ and is known for its strong music education. Even though the performances of the music groups are of a high standard, the teachers in the music department are very relaxed and down-to-earth. The teachers believe that it is more important to provide a strong music education and practical experience for their students than using students to showcase their music program. Therefore, they decided not to participate in music competitions⁵, but rather concentrate on various other

2 (for students who are between 10 and 14 years)

3 (for students who are between 14 and 18 years)

4 With four string orchestras, four wind bands, three jazz bands and six choirs the music department of this school is extraordinarily big.

5 Music Contests as part of secondary education have a long tradition in the U.S. to represent the school in public and to support the legitimization of music education in public school curricula. But there have always been controversies about these competitions. Some reasons for the criticism are summarized by Miller (1994), who identifies competition as the antithesis of productivity, creativity and individuality.

possibilities for the students to express themselves through music. The chosen lesson demonstrates how the choral teacher achieves this goal and how he interacts with the students in a way that make them feel valued and supported in their musical development.

The presented lesson was recorded in a chorus class for beginners. Most of the attending students are in ninth grade, first year of high school, when the students are between 14 and 15 years old. They have different musical backgrounds. Some of the students already play instruments, some of them have previous choral experience, and some have no practical musical experience at all. The objective of the class is to start from the beginning and to teach the basics of singing, music theory and music history. For the students, it is possible to take this class not only in the first year of high school as a freshman, but also as a sophomore, junior or senior⁶. The student interviews show that this class is very popular even for advanced singers. Several students take this class a second or third time⁷. We will see in the lesson that the mixed ages and different musical experience of the students contribute to the learning process. A special characteristic of this class is that it is a women's chorus with over 80 students. They meet two to three times a week for 90 minutes each class.

The lesson was filmed in the beginning of 2014. By this time, the students had attended the class for half a year, since the beginning of the school year is in late August. It was the last lesson before the final exam of the first semester. This exam consists of two parts: a written exam about basic music theory, and a singing performance in small groups. Content of the recorded lesson includes a review of relevant music theory topics and a continuation of working on the current music pieces. At this point in the school year, the class rehearsed three songs in preparation for a performance in March 2014. Due to the longer music theory review there was only time to rehearse two of the three songs.

6 It is common in the U.S. to call students in high school “freshman” (9th grade), “sophomore” (10th grade), “junior” (11th grade) and “senior” (12th grade).

7 See for example student interview 4, 64 ff.

The lesson can be divided in eight phases:

	Phase	Content	Time
1	(Arrival)		0:00 – 3:04
2	Administration	Attendance Check	3:05 – 7:05
3	Theory	Music Theory Review (Final Exam Preparation)	7:06 – 41:36
4	Warm-up	Voice and Body Warm-up	41:37 – 49:07
5	Rehearsal	Rhythm-Reading of “Hold On”	49:08 – 65:06
6		Sight-Reading and Singing of “Hold On”	65:07 – 74:10
7		Singing of “Stand Together”	74:11 – 83:43
8	Organizations	Organizations and Leaving the Class- room	83:44 – 86:24

In the following section, I will describe five different phases of the lesson (Music Theory, Warm-up, “Hold On”, “Stand Together”, Speaking about the Value of Art). Since it was not possible to create the ASF in collaboration with the Californian teacher, I picked notable points of the lesson that demonstrate the setting and the different phases of the lesson and situations that were mentioned as successful teaching moments by the teacher in the interviews. Therefore, the cuts are chronological with the exception of Sequence 5 (“Value of Art”).

This part of the conversation about the value of art took place at the beginning of the lesson in the context of reviewing music theory topics. However, I put it at the end of the ASF, because it addresses philosophical aspects of music performance and thereby demonstrates the intentions of the teacher. Subsequent to the ASF, I will substantiate the performance-based concept with theoretical aspects of the praxial philosophy (Elliott 1995).

Fig. 1: Tabular Presentation of the Complementary Information for ASF-1, California-Lesson

Cut No	Time	Angle	Source	Reminder	Point of Quality
1	00:00	back	17:24	Music Theory Review Logic of sharps and flats in key signatures	<ul style="list-style-type: none"> • Music theory review at the beginning of the lesson. • Class reviews logic of sharps and flats in a certain key signature. • Teacher explains it in a simple language so that the students can understand it easily. • This phase is teacher-centered although the students are allowed to speak up or make comments without raising their hands.
	00:20	back	17:44	“Light Bulb”	<ul style="list-style-type: none"> • Request of a student. • Student is assimilating the new information and wants to make sure that she understood correctly. • Special moment of learning. • Demonstrates also that the student feels comfortable to ask a question.
2	00:36	front right	46:24	Warm-up Working on opening the throat	<ul style="list-style-type: none"> • Working on singing techniques. • Singing open tone. • Students are engaged and serious about the warm-up. • Students are copying the teacher. • Warm-up exercises are already familiar.
	01:08	front right	47:33	After working on opening the throat	<ul style="list-style-type: none"> • Result of working on opening the throat. • Improvement is clearly audible.

3	01:21	front right	52:58	“Hold on” Sight Reading and Speaking the rhythm	<ul style="list-style-type: none"> • Sight reading of a new music piece. • Teaching method is to speak the text in rhythm. • Teacher helps with clapping the beat and speaking loudly. • Pianist supports learning process with comments and also clapping the beat.
4	01:40	back	01:14:09	“Stand together” Students like the piece	<ul style="list-style-type: none"> • Spontaneous reaction to sing “Stand together” is very positive. • Students are enthusiastic about singing this song.
	01:46	front left	01:15:11	Working on the dynamics	<ul style="list-style-type: none"> • Working on the dynamics means that the students already internalized notes and rhythm. • Teacher uses singing techniques that were developed in the warm-up. • Clear connection between warm-up and singing.
	02:02	front left	01:17:25	Singing it	<ul style="list-style-type: none"> • Improvement after working on the dynamics is audible.
5	02:32	back	37:46	Value of Art	<ul style="list-style-type: none"> • Teacher speaks about the value of art. • He wants to generate an awareness of the impact of music on our lives. • Deeper understanding of music as an expressive art and the importance of live music.

Sequence 1 – Music Theory Review

Although the Californian-Lesson represents a performance-based music education approach, music theory is an important component in the curriculum. The teacher states that knowing about basic musical concepts and historical backgrounds helps a student to better understand the music and in consequence leads to deeper appreciation of it. Therefore the teacher implements music theory units in his lessons that are relevant for singing. In the recorded lesson, we see a review of music theory aspects that will be part of the final exam. This written exam helps the teacher to assess the students. He mentions in the interview that with the exam, he is able to evaluate the students more objectively. The other way he assesses the students is through the practical part of the exam where the students have to perform sections of current pieces in small groups spontaneously in front of the class, and he observes them during the lesson. The teacher calls this “immediate assessment” (teacher interview after the lesson, 197). But, as one can see from the teacher interviews, as well as the student interviews, it is apparent that grades are only marginally important and that appreciating the music and being part of the group is crucial. Therefore, the requirements for the written exam are not especially high. The students are allowed to use their notes any time, even during the exam.

In Sequence 1, we see the class talking about keys in minor scales. They discuss if the relative minor key of E major can be called D flat or just C sharp. The teacher’s approach in this situation is “teacher-centered”, but we see in other parts of the lesson that he is also open to questions and comments from the students and that he often encourages the whole class to answer and to react. In fact he seems to be in a dialogue with the whole group and the students appear to be attentive and engaged. He explains the music theory in a way that the students can grasp. In the interview, the teacher confirms that for him, the needs of the students are essential and that he tries to address all students at their different paces and skill levels. That means that he changes methodological approaches and language to explain topics in several different ways so that every student has a chance to understand it. This way of teaching is highly appreciated by the students. They respond well to the step by step process and entertaining teaching style as one of them expresses:

He is a very good teacher and he ... instead of just like throwing everything at you at once like with the key signatures. We will go over it slowly over a course of like

two weeks maybe. So, we don't feel overwhelmed with all this new information and we just repeatedly learn it, so we know it for sure and it is not a matter of remembering it. Whereas most classes they all give it to you at once. And then you either remember it or you don't. I think his strategy of teaching is very good (S-Interview 3, Lines 260 ff.).

In Sequence 1, we see such a special moment of learning. A student is processing the teacher's explanations about key signatures in minor keys and the

Fig. 2: Music Theorie Review

relation between major and minor. This student wants to make sure that she understood correctly and shows the teacher with her question that she is assimilating the new information and is learning something new. These kinds of moments are very important for the teacher. He speaks in the interview about "light bulbs" turning

on when he sees that the students learned something. He calls himself a "light bulb junkie" (T-Interview I, Lines 232 ff.).

Sequence 2 – Warm-up

In the warm-up, the class is working on singing techniques. In Sequence 2, we see how the teacher is focusing on opening the throat. His approach is to teach the students singing techniques. Even with the inexperienced students, he wants to achieve a high standard. He teaches them to breathe correctly, to use their whole body to support the voice, and to help themselves with physical gestures to imagine openness. As mentioned above, the teacher likes to work with freshmen because it is rewarding to see the development of the new students. He compares the singing abilities of the students in the first week of the semester with those of an elementary school chorus. After teaching them how to open their throats and to use other singing techniques the students sound like young women not like young girls, and this is not only motivating for the teacher but also for the students. In the student interviews they confirm that in the beginning of the class most of them had limited experience with singing and that they were embarrassed by the

warm-up exercises. It was strange for them to stretch and to use their voices in unfamiliar ways. In this situation, it helped them that the class consisted of different age groups and that they could learn from the older students. Since the experienced students seemed to be comfortable with the exercises the freshmen soon learned that the warm-up is important and helps to improve their singing (S-Interview 2, Lines 265 ff.). In the video, we see a lot of dedicated students who seem to be confident about using their voice and gestures. In the review of the lesson, the teacher highlights this warm-up as successful.

Fig. 3: Warm-up

working on opening the throat, the tone improvement is clearly audible.

The students notice that the teacher is serious about the quality of their singing, he doesn't just accept the first outcome. They see him listen intensely and afterwards he interrupts the singing to integrate a small exercise to support more openness. In the sequence we don't see the whole episode, but the second short segment of Sequence 2 shows us that after

Sequence 3 – “Hold on” Rhythm Reading

In Sequence 3 we see just a very short section of the fifth phase of the lesson. In this phase, the class rehearses one of their music pieces. Although this piece is not completely new some of the parts are, and the students have to sight read the new sections. The teacher's approach is to let the students first read the song text in rhythm. The music is very syncopated and the rhythm is challenging but he helps by conducting and speaking the text loudly. In this phase, the students master the correct rhythm and in doing so also realize that learning a new piece of music is hard work. In this part of the lesson, the mixed age groups are again beneficial as the abilities of the advanced singers help the whole group to learn the new rhythm much faster. Another helpful factor is that the teacher is accompanied by a pianist. Having a pianist in a public mu-

Fig. 4: Rythm Reading

teacher and everyone appreciates her. In the lesson, we see that she is not only playing piano, but also supports the learning process with tips and comments on the students' performance.

sic class is not common, but can have a huge impact on the musical experience of the students. In this case, the pianist is provided by a parent's initiative called Booster Club⁸, through which money is raised to pay the pianist (among other things). The pianist is extremely helpful for the

Sequence 4 – “Stand Together”

The second music piece the class is working on is “Stand Together” by Jim Papoulis. In Sequence 4 we see a spontaneous joyful reaction by the students when the teacher announces that they will now work on “Stand Together”. They appear to be happy to sing this piece and in the video they emphatically say “Yes”. In the interviews the students confirm that this piece is their favorite. They are very enthusiastic about the song and state that they will be really sad when they will move on to other music and won't sing it anymore after the concert. They also talk about their feelings when they sing this song in class. In the following excerpt of the student interviews, the students demonstrate their emotions regarding “Stand Together” (S-Interview 4, Lines 370 ff.):

I: How do you feel when you make this music?

N: I think that song in particular when I'm singing it ... like the first time we ever sang it all the way through, I don't generally get all choked up during the song. But I definitely did with this one because ...

M: I cried the first time we heard it.

N: ... it sounded so powerful because we were all super excited because we finally learned it. I think more performing the song, I don't know how it's going

8 Besides raising money for the pianist, the members of the Booster Club help the teacher with all kind of organizational requirements like organizing concerts, selling tickets and raising money for attire, music, facilities etc.

to transfer to the audience but when I'm performing, I definitely feel a lot emotionally, really.

O: You were absent the day that he actually showed it to us on YouTube, a different part of singing. And that's when we all fell in love with it before we even started singing it.

M: We heard it and we're like, "How are we going to do justice to this song?" That actually made me cry when I first heard it. I personally feel so like as we are a unified choir because even though we all have completely different parts, it's like the sopranos are singing the actual lyrics, the soprano twos and the altos are giving rhythms, but it feels so unified because for a good amount, we don't worry about the harmonies themselves.

(...)

Q: Personally it is my favorite, it makes me feel connected to everyone in the room. Everyone's just together on this song.

M: The first "stand alone, see the rain that's falling down ..."

N: Yeah. Oh, my gosh. Don't even start. I will probably cry.

P: This was a song that we picked up really fast and I think it's because everyone ... you're not going to find a single person in this class, I think, who's going to say, "Oh, that's not my favorite." So I'm pretty sure that's why we learned it pretty quick. And we get like sad if we go by a class and not practice it because he knows that we know it.

M: It's like, "Well, we could still work on it."

I: Yeah (laughs). I see.

P: Yeah. It just makes me happy. I really enjoy that song, singing it with emotion and it's really great. It's really inspiring.

This extract demonstrates clearly that the students fell in love with this song. It also shows that, beyond liking to sing it, they feel inspired and there is something special happening in the group. The students can sense an emotional connection between each other when they sing this song. The music, the harmonies and the passion for this song unifies them while singing together and it allows them to have a special musical experience.

This feeling of being part of a group and accomplishing something extraordinary together is extremely important for the teacher. He emphasizes the value of being a collective on several occasions during the lesson and also in the interviews. In particular, he explains that he differs between the words "choir" and "chorus". He uses "chorus", because it expresses the sense of community he strives for and explains that it is divided into "chor" and "us". In contrast, he states the word "choir" contains the letter "i" and indicates a more self-centered perception. This is just a play on words, but the teacher is serious about the meaning. He makes the class strong by spreading this

team spirit and the student interviews show that he is successful. The students feel the emotional connection and are proud to be part of the group⁹ (S-Interview 1, Lines 35 ff.):

- A: My favorite part is usually when once we know a song really well, we can ... the whole group sings it with confidence and then at one point in the song you can just ... everyone is together and there is kind of harmony (...) and that is my favorite part of singing in the chorus.

This kind of experience is one of the music teacher's most important goals.

In the teacher interview after the lesson, the teacher points out another goal for this phase. He strives to work with the students on the song's dynamics and helps the students start to express the music more musically. In the second part of Sequence 4 a short video segment illustrates how he clarifies the dynamics of the beginning of the song. There are only a few minutes left in the class for working on "Stand Together", but in this short time the teacher is able to clearly demonstrate the intended dynamics and he supports the students with short comments and vivid conducting. He also reminds the students occasionally throughout the lesson on their singing technique (e.g. "take your breath, ladies, always prepare") and thereby, connects the warm-up with the actual singing. The students learn that everything they do in class is connected. Theory helps them to understand the music better and the warm-up improves their abilities to sing and to express music. The difference between the first attempt at the song and the result after working on the tone is clearly audible.¹⁰ The teacher values this outcome as a sign of successful music education.

Sequence 5 – Value of Art

Throughout the lesson, the teacher talks about various topics. They are not all directly connected to the music pieces and some are not even connected to music in general but rather with the daily living of the students.¹¹ Many of his remarks are somehow funny and amusing to the students but he also implements meaningful comments like we see in Sequence 5. When speaking

⁹ See also lesson, 01:13:02 ff.

¹⁰ See lesson 01:14:22 compared to lesson 01:15:30.

¹¹ For example when he talks humorously about how to deal with boys (lesson, 00:07:54 ff.).

about the value of art he suggests that making music is not just a cheerful activity but has a deep impact on our lives. He explains that the students are able to enrich the lives of the people in the audience with their music and that human contact is one of the most important factors. With comments like these the teacher generates an awareness of the essence of music and perhaps arouses a deeper understanding of what music can mean to his students and others. In the student interviews, we can see that some of the students already realize the meaning of music for themselves. They speak very passionately about their deep feelings when they are singing and about the impact that being part of this chorus has on their lives.¹² They express what the teacher wants to achieve in his music lesson and show that his way of teaching is effective. They confirm what he is reflecting on in his interview (T-Interview II, Line 283): „Sometimes I wonder if the kids are having as much fun as I have. But I hope that they leave feeling empowered. Not only about art or about their education.”

Performance-based music education

This extract of the California-Lesson demonstrates a music education approach where performing and collective musical experience play an important role. In ASF-1 we see sections of a lesson that is structured like a choral rehearsal. It exemplifies music lessons in middle and high school in the American school system, where attending a music class means to participate actively in an instrumental class or a chorus. Therefore it can be seen as an example lesson based on a praxial philosophy of music education. Performance-based music education in school has a long tradition in the U.S. as mentioned earlier, but the philosophical foundation of performance-oriented concepts, called praxial philosophy is not as old. First approaches were initiated in the 1990s by Philip Alperson (1991), David Elliott (1995) and Thomas A. Regelski (1996)¹³. Their concepts can be seen as an alternative to the aesthetic philosophy of music education proposed by Bennett Reimer's "A Philosophy of Music Education" (1989), in which listening to "good music",

12 For examples see S-Interview 3, Line 226 ff.; S-Interview 5, Line 145; S-Interview 2, Lines 234 ff.

13 For historical developments of the praxial philosophy see for example McCarthy & Goble (2005).

analyzing of musical elements and developing aesthetic sensitivity are the predominant focus.

The Californian teacher describes his approach with the key sentence: “Positive action through positive reinforcement” (informal teacher interview). His acting in class and his explanation in the interviews regarding his intentions, provide several links to the praxial philosophy, especially the ideas of David Elliott who developed theoretical foundations of a praxial philosophy and implications for music education in school in his book “Music Matters. A New Philosophy of Music Education” (1995).

In the following, I will summarise the most important statements of the Californian teacher and relate them to the philosophical framework of Elliott. With the teacher’s opinion that “positive action” is a priority in music education, he agrees with Elliott’s point of view and the basis of praxial philosophy, that “(m)usical works are not only a matter of sounds, they are also a matter of actions” (Elliott 1995, 49). In order to underline that making music is a natural human practice, Elliott created the by now well-known word “musicing” (Elliott 1995, 49)¹⁴. “Musicing” accentuates musical activity, but should not be misunderstood as unreflected action. Elliott emphasizes that “Musicing in the sense of musical performing is a particular form of intentional action” (Elliott 1995, 50) and therefore, it means to act “*thoughtfully and knowingly*” (Elliott 1995, 50, italics in original). In the California-Lesson and the teacher’s interviews, we see that the teacher shares this perception (without citing Elliott directly). He states that implementing music theoretical aspects (like we see in ASF-1), talking about historical contexts and explaining musical standards are important for the students to become not just singers, but musicians (T-Interview I, Lines 21 f.). Musicianship for the teacher doesn’t just mean to perform and to listen to music, but to be reflective and informed about music. Therefore he includes theoretical issues in his lessons so that the students “have more handles (...) to grab on, to have ownership of the music” (T-Interview I, Lines 81 f.). Beyond that, the teacher has the opinion that this will also lead to more appreciation for the music (T-Interview I, Line 86), which for him is one of the main goals of music education. Elliott’s concept supports this point of view. In his philosophy the

14 Similar to the musicologist Christopher Small who established the verb “musicking” in order to emphasize that music is an activity: “Music is not a thing at all but an activity, something that people do. The apparent thing ‘music’ is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely.” (Small 1998, 2)

“aims of music education, (...) are to enable students to achieve self-growth, self-knowledge, and musical enjoyment by educating their musicianship in balanced relation to musical challenges within selected musical practices”. (Elliott 1995, 129)

In America it is expected that music teachers are trained in instrumental or choral teaching and directing as they generally teach instrumental or choral classes. Therefore, it is crucial to have a broad knowledge about rehearsal techniques, as well as pedagogical skills. Elliott outlines the requirements of a music educator as follows:

Knowing how to diagnose, coach, critique, and correct a student’s musical thinking-in-action; knowing when (and when not) to interrupt musicing and listening for verbal reflections; knowing how to reduce temporary problems that impede musical problem solving; and knowing how to encourage students’ ongoing efforts when they experience temporary boredom or frustration. (Elliott 1995, 134)

The positive and enthusiastic student interviews and the singing outcomes seen in the lesson, suggest that the Californian teacher is highly skilled and that he succeeds in balancing musical challenges, theoretical aspects and enjoyable moments by utilizing his musical expertise and his entertaining teaching style. By watching the whole Californian Lesson¹⁵, there are many examples of his “positive reinforcement”¹⁶. He tries to be connected to every single student and wants to initiate a positive learning process, similar to Elliott’s goal to keep the students in the “musical flow channel” (Elliott 1995, 134).

In addition to the teacher’s proposition “positive action through positive reinforcement”, he emphasizes the importance of being part of the group and to succeed together. Using the word „chorus“ versus „choir“ expresses this perception explicitly (see also Sequence 4). In his view, it is essential for students to work together and to develop a common spirit through music making, especially in a chorus. He sees this ability as an important aspect of musicianship and tries to raise this mutual awareness in the class. Bowman underlines that this kind of collective experience is constitutive for a performance-based approach.

15 In the ASF-1 we just see fragments of his way of teaching. To get a broader picture of the interactions in the classroom I recommend watching the video of the whole lesson. In addition, the teacher interviews offer valuable clues about his intentions and his understanding of being a music teacher.

16 For examples see lesson 00:13:21, 00:14:53 ff., 00:17:56, 00:19:31, 00:19:58.

Musical performance is not just physical, then and not just psychological, but social as well. It is not just about sounds and selves and “flow”, but also about people and relatedness. On this particular point, it is important to be very clear: the social is not simply the context in which music making occurs, it is a fundamental component both of the making and what is made. (Bowman 2005, 147)

These aspects of performance and musicianship culminate in the teacher’s belief, that music is not just something marginal. He is convinced that music is necessary for our lives. He experienced this himself and therefore, wants to enable the students to have similar fulfilling experiences. His ultimate goal is to put the students in touch with their soul. He feels that deep experiences with music will add a dimension to their lives that is unique and highly enriching. If the students leave the classroom saying that art became an essential piece of their life, the teacher is more than happy. In his eyes, supporting the students to enjoy art, to understand art, and to affirm the importance of art in the human condition, is one way to help raise a great new generation (see T-Interview II, Lines 264 ff.) He summarizes his wishes for the students in the interview as follows:

Not that they need to be a professional musician, but that they keep it and that they respect it and that they see how much work it takes. And that they end up loving music for what it is. A great expression of the human condition. That’s what I hope. (T-Interview II, Lines 303 ff.)

The important role that music can play for everyone’s life is in fact underlined by Elliott as he states that “*MUSIC education is a unique and major source of several fundamental life values*” (Elliott 1995, 308, italics in original). These values are for example: “self-growth, self-knowledge, musical enjoyment, flow and the happiness that arises from these” (1995, 308). With emphasizing the aspects of enjoyment, flow and happiness Elliott stresses values that are of particular importance in the American culture. We will see in the German Lesson that the teacher bases his lesson on a totally different theoretical background where reflection and analysis are important, leading to a very different mode of self-growth and self-knowledge.

Analytical Short Film 2 (ASF-2) – Steps of a Reflection-based Music Lesson

An example of music education in Lower Saxony, Germany

As mentioned earlier, my perspective on the California-Lesson is affected by my German background and by working and studying in a very different educational system. Therefore observing American music lessons was a new experience for me and showed me various strategies of teaching that included lots of performing as illustrated in the Californian-Lesson. As a result, I decided to reverse ASF-1 and ASF-2 with respect to the familiarity with the methods. Since the American performance-based approach in ASF-1 is different from my own experience, I wanted to choose a familiar way of teaching for my ASF-2. I found it in the lesson of Lower Saxony. While in the California-Lesson, collective performance and musical experience is of utmost importance, the Lower-Saxony-Lesson is based on the reflection and cognitive perception of a music piece through listening, analysing and discussing. The German teacher has a strong theoretical framework in mind, called “Didaktische Interpretation” (Ehrenforth 1971/Richter 1976) and implements this when he is planning the lesson. In the following, I will outline a few teaching moments illustrating the reflective approach and the theoretical framework of the “Didaktische Interpretation”.¹⁷

The German Lesson follows a certain structure that seems to be familiar to the students. After listening to a piece of music combined with a picture of the composer, the students talk about their first impressions. Two analytical steps follow this introduction. First, the students get information about the composer and his historical background, and are invited to reconstruct reasons for his way of composing. Second, they work on the music score and do

*Fig. 5: Listening to
“Mirror in the Mirror” by Arvo Pärt
in the beginning of
the lesson*

17 For a more detailed view on the Lower-Saxony-Lesson see Chapter II.6.

some analysis of the violin part to discover the compositional structure. For this analysis, the students work together with a partner and finally, some students present their results. The teacher captures the results on the black board and lets the students listen to the piece once more. He finishes the lesson with a homework assignment to argue why the composer might have decided to name the piece “Mirror in the Mirror”.

This short overview already indicates the focus of the lesson. There is no performing, or “musicing” as Elliott would say, but reflection and analysis. The teacher explains in the interviews that he creates his lesson based on a concept called “Didaktische Interpretation” by Ehrenforth/Richter¹⁸. The concept, inspired by the philosophers Wilhelm Dilthey and Hans-Georg Gadamer and the principles of philosophical hermeneutics is based on the following theses (Richter 2014, 53 f.):

- “Experienced understanding” has the function, to let the inquiring subject encounter the answering object.
- This encounter is determined by the historicity of both sides. The transforming historical horizons change the status of the listener as well as the status of the music.
- Prior knowledge and preconceptions are always relevant in the process of understanding.
- The (repeatedly reconstrued) reality of the music is the result of the interaction between the affect of the music piece and its impact on the listener.

That means for the music lessons that the students are invited to approach the music with an awareness of their own experience and “Lebenswelt” to get a better understanding of the music and its meaning. Fundamental experience with sorrow, joy, farewell, death, celebration etc. are utilized in the concept of the “Didaktische Interpretation” to get a connection to the music or possibly to the intentions of the composer. Ehrenforth developed his approach on the idea that music is “expression of life in notes” (Richter 2014, 54). There-

18 This concept bases on the philosophical hermeneutics and was theoretically developed in 1971 by Ehrenforth. It was later continued by Christoph Richter (1976), who transferred the philosophical ideas into exemplary interpretations. In his book “Musik verstehen. Vom möglichen Nutzen der philosophischen Hermeneutik für den Umgang mit Musik” (2014) Christoph Richter explains the “Didaktischen Interpretation” from today’s perspective.

Fig. 6: Tabular Presentation of the Complementary Information for ASF-2, Lower-Saxony-Lesson

Cut No	Time	Angle	Source	Reminder	Point of Quality
1	00:00	front	00:48	Listening to the music: „Mirror in the Mirror“ from Arvo Pärt	Teacher is presenting the music of Arvo Pärt. <ul style="list-style-type: none"> Students listen to the music without any specific focus.
2	00:22	back left	04:09	First Impressions	Teacher gives students room to talk about their first impressions. <ul style="list-style-type: none"> Important moment to retain first impressions without knowing anything about the music. Basis for reflecting.
3	00:46	front	08:52	What is the composer thinking?	Teacher asks about the motives of the composer in order to invite the students to relate to the composer's thoughts and feelings. <ul style="list-style-type: none"> Connection between composer and students: Students try to understand the situation, motives and feelings of the composer on the background of their own experiences.
4	01:15	front	15:26	Why is he composing like that? (historical background)	Teacher directs the attention of the students to the biographical situation of the composer and the historical background. <ul style="list-style-type: none"> More details about the circumstances help the students to relate to the composer and think about possible reasons for his way of composing.

fore, he intends to use the “Lebenswelt” (“life world”) as place of dialogue where music and student can “have a conversation” (Richter 2014, 55) about common experiences to get a better understanding of each other. Ehrenforth is convinced that in spite of all the diversity there is a common world, which connects everything and which has to be negotiated consistently (Richter, 2014, 54 f.).

For ASF-2 I chose situations where the German teacher initiates these connections between the students and the music by asking the students to identify themselves with the composer. After listening to the music for the first time (Sequence 1) he gives the students the opportunity to formulate their first impressions of the piece without directing them in any particular way (Sequence 2). This gives the students the opportunity to connect with the piece individually. Then, by distributing information about the composer in a second step, he expands their views on the piece and provides more links for understanding the music, which helps the students to identify with the composer or revise their first impression. With the questions “What is the composer thinking?” (Sequence 3), “Why is he composing like that?” (Sequence 4), “Is the position of the composer comprehensible?” (Sequence 5) he helps the students to reflect on the motives of the composer and to use their own life experience, to comprehend the circumstances and the “Lebenswelt” of the composer. These sequences illustrate how the teacher emphasizes the reflective approach on the basis of the “Didaktische Interpretation”, where students connect with the music, become aware of their individual experiences, and discuss it in class.

A music lesson in 10th grade structured this way is quite common in Germany. Reflection and analysis of music is often emphasized in the upper classes (grade 9 through 12), especially in the Gymnasium (academic-oriented high school). The teacher explains in the interview that students in this age group are occupied with discovering themselves and are interested in questions that are related to their personal experiences and their social lives. The student interviews confirm this assumption (S-Interview 5, Lines 64 ff.). Several students state that they liked the lesson and appreciated the preparation by the teacher, the opportunity to express their own opinions, and the chance to listen to new music. They explain that they see this lesson as an example for a good music lesson, because it included a lot of questions, a lot of classroom discussions and many practical examples. (S-Interview 4, Lines 182 ff.). For them “practical” means listening to music and then doing some analysis

together with a partner. In contrast, they call a lesson “theoretical” when they just discuss a new music piece, presumably without listening to it. Some of the students express that they either don’t expect to have music performance in the lessons, or that they have had a negative experience with performance and that they don’t miss that type of classroom situation. Some students mention that they got frustrated with noisy and undisciplined instrumental practice. They also defend the teacher’s opinion that adding performance in the recorded lesson would have been too much (S-Interview 3, Lines 180 ff.).

Contrasts between performative and reflective music education

Both, the California-Lesson and the lesson from Lower Saxony are examples of music lessons that are developed in different school systems and that serve different music educational goals. For the Californian students, music in school predominantly means performance in various forms. When students decide to take a music class, they have to choose between orchestra, band or choir programs. Music theory is integrated in these lessons, but it typically plays a minor role. The students in Lower Saxony have very different expectations. In high school, they can typically choose between music and fine arts, but they can’t take specific performance-based music classes. Therefore, they may have fewer opportunities to choose a class based on their personal interests.

As a result, the music classes in Germany have to be more general in content since they have to serve students with a wide range of interests and levels of musical knowledge. Some of the students are already quite proficient on their instruments due to private lessons taken outside of school while others don’t have any musical experience at all. The majority of the students are somewhere in between. Based on this situation, the teacher is challenged to develop a lesson plan that enables all students to participate and therefore focuses on non-performance-based teaching.

Both teaching approaches are consistent with the framework on which they are based and there are advantages and disadvantages to both concepts. It was impressive how enthusiastic and dedicated the American students were about their class, teacher and music, while the German students were more restrained regarding their music lesson.

These differences not only base on the diverse personalities of the teachers. They are the result of different theoretical frameworks of teaching music and they are based on different cultural developments in the two countries USA and Germany. While in Germany the traumatic experiences of World war II strongly influenced the development of music teaching concepts, the U.S. didn't have to deal with this kind of political and cultural collapse.

It was a big challenge for German music education to dissociate itself from the misuse of music education during the fascistic regime in Germany. In the Second World war singing of songs with militant tenor was central for the fascistic indoctrination. The goal was not to work on professional singing techniques and to perform on high aesthetic standards, but to transport principles of the Nazi regime and the racial collective. Individual learning abilities of the students were not of importance any more and reflective music analysis was repealed. Performing of simple music and emotional musical experience were the new ideals (see Gruhn, 2003, 274). German music educators after 1945 were first struggling with a new orientation, but then, provoked by Adorno's "Kritik des Musikanten" (1956) (a critique of non-reflective music education) and other philosophical and political influences, they developed new concepts of music education, where the interpretation and reflection of music were more important than the collective musical performance.

In this spirit Ehrenforth and Richter also developed the "Didaktische Interpretation" where "understanding" of music plays an important role. Even though the "Didaktische Interpretation" and other new concepts after 1945 involved music production to a certain extent, the performance was always embedded in a reflective context.

Therefore it is not surprising that German students speak totally different about their music lesson than the American students. The rather sober reactions of the German students and the more enthusiastic reactions of the American students are in fact intended and cannot be accredited to a more or less successful approach. The students of the Lower-Saxony-Lesson are not as enthusiastic as the Californian students about their music lesson, never the less the students did express that they liked the theoretical approach and the reflection on the music and the composer's motives.¹⁹ This kind of cognitive reflection of the meaning of the piece and the composer's background is not part of the California-Lesson. In contrast the Californian students describe

19 For example see S-Interviews 1, Lines 104 f; 1, 115 f; 3, 78 ff.; 3, 90 f.; 4, 24 ff.; 5, 106 ff.

how emotionally attached they got to their favourite piece. However neither lesson is able to represent American or German music education in general terms. The differences between both countries are not as clear-cut. There are developments in America to expand the reflective approach²⁰ and there are movements in Germany to implement more performance-based activities in the music lessons.²¹ For these developments it is beneficial for both countries to learn from each other. Hence it is relevant for these countries to be informed about respective successful teaching strategies and current research, while the national distinctiveness should always be preserved.²²

What we can see in the presented lessons is that, music education can be successful in different ways. Whether it is through performance or through reflection: both student groups got in touch with music that was intended to become meaningful to their lives. It is not possible to judge how deep the impact was for each student. But the student interviews prove that the students realized the special meaning of music and its potential value for their life. Probably this awareness was not evoked by certain approaches, but more through the authenticity and dedication of both teachers.

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20 In tradition of Bennett Reimer and his ideas about “Music Education as Aesthetic Education” (MEAE).

21 For example in the concept of the “Aufbauender Musikunterricht” (<http://www.aufbauender-musikunterricht.de>), a concept that focuses on the progressive development of performance-orientated skills in context of the own music tradition and foreign cultures or by implementing choir-, orchestra-, and band-classes in the schools.

22 See Kertz-Welzel 2005, 275 ff. for more information about the importance of international exchange in particular for German music education.

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II.4 Constructivism and Collaborative Learning in Music Teaching

Lluïsa Pardàs

The lessons from Catalonia and Sweden, based in instrumental or vocal music performance, are analysed taking into account the respective teachers' goals and practices. The implications of the two different methodologies used, top-down big ensemble and collaborative small groups, and their relationship to constructivist pedagogies are discussed.

This chapter elaborates on two video-recorded music lessons, one from Catalonia, where the author has a “local” point of view, and one from Sweden, where the author has a “stranger” point of view. The two lessons selected show some apparent similarities and some underlying differences. They both opt for a praxial approach, organising the learning process around music performance, either in vocal or instrumental form. However, they differ substantively in their teaching methods. On the one hand, in the case of Catalonia, the lesson is based on singing as a means available to all students and schools, and is framed within a wider project for a public performance together with several high schools: the “Cantata per la pau” (Cantata for peace). Diverse levels of learning objectives can be highlighted: enjoyment of music making, participation in a solidarity project, significance of each individual contribution in teamwork, and knowledge of music language both in written and oral forms. The role of the teacher in this lesson is similar to that of a choir conductor, with a definite set of learning goals to be achieved in a set time. On the other hand, the lesson from Sweden is based on instrumental playing but also part of a wider project: the “driver’s license”. The teacher opts here for an approach based on small groups and individual work, allowing for cooperative and self-learning in addition to the teacher’s advice. Goals are based on instrumental and ensemble performance, setting each student their own pace. Implications of these different teaching methodologies are discussed.

The different pathways taken in these lessons highlight the debate around the appropriateness of top-down music ensembles in the school medium and the alternative of other small group music making mainly related to contem-

porary music. Its relationship to music education in and for democracy has been widely explored (e.g. Allsup, 2012; Allsup/Benedict, 2008; Tan, 2014).

In research from 2008, Lucy Green (2008a) found that applying self-learning and cooperative learning strategies, typical of non-formal popular music learning, in school settings fosters deep understanding and ownership. Co-operative learning is also envisaged as a constructivist teaching approach, with some researchers claiming that teaching students to perform and thus engaging them actively in a top-down activity may not be enough to involve them in constructing their own knowledge (Cangro, 2015; Webster, 2011). James Garnett (2013) adds to the discussion arguing that there is a “distinction to be made between the paradigm in which a curriculum is grounded and that of the pedagogy that is used to teach it” (171). While a constructivist curriculum may be not fully implemented when non-constructivist pedagogies are applied, curricula based on behaviourist models (as instrumental and vocal tuition are often considered), may provide a good foundation when implemented through a constructivist approach.

In the next section, the Catalonia-Lesson is examined, looking at what are the teacher’s goals and intentions in planning her lessons, and how these goals are linked to the actual lesson and to the Analytical Short Film (ASF). This is followed by an exploration of how these views and practice relate to usual practices, policies, and theoretical background in music education in Catalonia, and an analysis of a contrasting example of music education practice from Sweden. Finally, the most noteworthy points from both lessons are highlighted.

Due to the strong link of the Catalonia-Lesson with the “Cantata per la pau” project, the ASF-1 has been entitled *Embodying peace and solidarity through singing*, while the ASF-2 from Sweden has been entitled *Cooperative learning and self-learning in instrumental performance*. Both ASFs sit under the umbrella of this chapter, “Constructivism and collaborative learning in music teaching”.

Teacher’s Goals and Intentions Linked to the Actual Lesson from Catalonia

The Analytical Short Film from Catalonia ([ASF-1](#)) is based on one music lesson with 13-year-old students in their second year of lower secondary education (ESO is its acronym in Catalan). This lesson sits within a wider project

that has been running for seven years called “Cantata per la Pau” (Cantata for Peace), framed within the celebrations of the UNESCO Schools’ Day for Non-violence and Peace. Students from local high schools prepare a musical theatre performance themed around values of solidarity, human rights, integration, and inclusion. Songs are chosen from different styles for their interest within the plot and each high school prepares on its own for a few months before meeting for dress rehearsals. The entry fee paid by the audience is donated towards one or more NGOs. The project has grown over the years and, to fit around a thousand students now performing in the Cantata, several performances are organized, each with different schools joining the choir.

The first goal for the teacher in the Catalonia-Lesson, as one of the main organisers of the “Cantata per la Pau”, is to engage the students with the enjoyment of making music. In her view music education is mostly achieved through active participation in making music and it is fundamental for the students to develop the ability to express their feelings through singing. Additionally, singing has the advantage over instrumental music practice of being available to all schools without the need of any financial investment.

Although music is compulsory in years 1 and 3 at lower secondary, the lesson recorded for the ASF-1 is part of an elective for year 2 based on singing, where “everybody who wants can come” (T-Interview I, Line 33) without a previous auditioning process. It is entirely based on music practice and builds on vocal skills as a means for students to be able to enjoy and express themselves through music making: “For me the most important thing is that when they leave school they like music, they listen to it, thinking how it is, that they could sing it ...” (T-Interview I, Lines 76 ff.).

The second goal is to participate in a solidarity project through singing. The students sing and learn the songs in order to be able to contribute to staging the Cantata, embodying values such as peace, solidarity, and inclusion. The “Cantata per la Pau” that was being prepared while the lesson’s recording took place was based on Raquel J. Palacio’s “Wonder”, a novel for young adults. In this work of fiction, through the experiences of August, a ten-year-old boy with a rare medical facial deformity, Palacio reflects on kindness, bullying, and the acceptance of others for who they are, not because of how they look. With this thread running through the Cantata, songs from diverse musical styles are arranged to fit the purpose, and all through the lesson, the students prepare for their final performance on the stage where they will meet peers from other high schools working together towards the same values.

Fig. 1: Tabular Presentation of the Complementary Information for ASF-1, Catalonia-Lesson (F = Fade at the end of the cut. CF = Crossfade with the next cut)

Cut No	Time	An- gle	Sour- ce	Tran- sitions	Reminder	Point of Quality
1	00:00	3	—	—	Title: <i>Embodying peace and solidarity through singing</i>	ASF-1, Pardàs & Rigau, 2014–2016
2	00:07	3	04:52	F	Massage	Preparing, awakening the body for singing. Teacher silently calls students to calm and focus.
3	00:19	3	05:37	CF	Breathing	Grounded, well balanced body
4	00:43	3	06:21	CF	Warming up	Patting legs, body awakening.
5	00:52	3	10:03	F	Attentiveness	Rhythm/Polyrhythm
6	01:09	3	13:35	CF	Voice warm-ups	Resonance, body balance
7	01:28	3	16:37	CF		Voice projection, diaphragmatic breathing
8	01:37	3	16:59	—		
9	01:44	3	17:52	F		Body balance affecting sound.
10	02:18	3	23:18	F	Beat and rhythm	Song + walking
11	02:18	3	24:22	—	Lyrics	Lyrics + rhythm
12	02:23	3	30:36	F	Choreography	Coordination movement-voice
13	02:33	3	40:13	CF	Learning inner part	Ear training. Position in circle, group consciousness.
14	02:52	3	50:33	F	Hand signs	Use of Kodaly’s hand signs.

Through the songs, the teacher also aims for the students to work on musicianship skills and musical knowledge such as notation, aural skills (e.g. listening, analysing and learning to sing inner parts), and intonation. It is a learning process based on praxis.

Team work and attentiveness are other fundamental skills the teacher targets through the planning of this lesson. Working as a group for a collective goal, students are to listen to each other, to fit their voices within the ensemble, joining the common sound. Each student endeavours for the group's best results while keeping his/her attention on learning tune and lyrics.

In the ASF we observe the centrality of the song within the lesson plan. The lesson revolves around singing with all the elements involved: body, breathing, vocalisation, phrasing, aural, lyrics, movement. The starting point is exercises to awaken the body in preparation for singing and movement (ASF-1, cut 2). Body awareness through diverse exercises described below prepares the students for a greater connexion with their feelings and expressive capabilities. From the first moment, the group is positioned in a circle including students and teacher, allowing for growing group consciousness and team building. The positioning highlights how the group will be working for a common goal. Body awakening is carried out through a collaborative approach with a chain of back massaging where everyone is involved (ASF-1, cut 2) (Fig. 2). It is worth pointing out here how the approach to physical contact varies within cultures, being more common in some Southern-European and Latin-American cultures (Field, 1999; Jourard, 1966).

Fig. 2: Massaging

Body consciousness and work on the back torso leads to breathing practices (ASF-1, cut 3) grounded on a well-balanced body. Breathing prepares for singing technique and induces students to focus (Fig. 3). The idea of involving the whole body from

head to toe in the singing is reinforced by the patting of legs to facilitate greater awareness of the lower limbs (ASF-1, cut 4), followed by collective polyrhythms with body-percussion (ASF-1, cut 5). With these exercises, the awareness of the group is increased as students have to pay attention to accurate beat and to the combined rhythms.

Fig. 3: Breathing

Through the work on voice warm-ups (ASF-1, cut 6) the teacher looks for improved and comfortable vocal work while paying attention to body posture and attitude. The link between corporeal attitude and vocal sound is clear in both ASF-1, cuts 6 and 9: in both cases the sound changes from having too much

weight to a better floating resonance after paying attention to the body balance through the legs and arms. The development of vocal skills observed in the lesson, increases students' self-efficacy and self-confidence, contributing to their enjoyment. They work on resonance, voice projection, and other voice techniques to improve their vocal confidence and achieve a greater degree of enjoyment and expression. As one of the students puts it in the interview "not like professional musicians, but our voices are improving" (S-Interview 1, Line 23). This technical confidence benefits also their general confidence. In the interview after the lesson the teacher is asked about the main experiences that the students gained that day: "They feel ... esteemed. [...] Because they see that what they do is important for someone. Very often children do things because they have to do them. [...] What I want is that they know that with their effort they'll do things well." (T-Interview II, Lines 73 ff.)

Once they start with the practice of songs several skills are put in place. With "Do you hear the people sing?" (ASF-1, cut 10) students march while singing, stressing the beat and hence producing a polyrhythm. While in the collective polyrhythms the simultaneity of rhythms was created within different groups of students, here they are producing the polyrhythm individually, with the beat on their own marching and the rhythm of the song with the voice. The sense of beat is reinforced with motor coordination and with free movement without interfering with the rest of the group.

As this lesson prepares for the staging of the "Cantata for Peace", for which they will join many other students from their and other high schools, they work on simple choreographies for the songs (ASF-1, cut 12). This is an important part of the whole performance experience that the teacher strives to provide: "For me it is important that they have an experience of how it is

to be a musician, even if it is ... very basic, they have sung in a project, or played, and they perform it for other pupils, or for their parents, ... [to know] how hard it was to prepare it and to go to the stage and perform it.” (T-Interview I, Lines 80 ff.)

Another important component of the lesson is the learning of musicianship skills. With the song “Next to me” (ASF-1, cut 13) the students learn the inner harmony voices through listening to a recording and singing with it, developing their aural skills. Again the group positioning in a circle facilitates listening to the group for a unified sound. The teacher pays attention to all students fitting within the circle and repositions them when needed so that everyone is included.

Fig. 4: Hand signs

She has a background in Kodály pedagogy and she uses hand signs (Fig. 4) in the classroom when practicing new songs and second parts (ASF-1, cut 13 and 14).

Background of the Catalan Music Curriculum

The idea of the song as a central element in general music education is not strange in the Catalan context. The Catalan curriculum at the time of the lesson recording (autumn 2013) was based on the 2006's Spanish LOE (Ley Orgánica de Educación) which was largely derived from the 1990 LOGSE (Ley Orgánica de Ordenación General del Sistema Educativo). In the last few decades, education in general and music education in particular have experienced a big shift in both Catalonia and Spain. Historically, during the first seventy-five years of the twentieth century, music education in Spain as a whole was not influenced by European music pedagogies such as Dalcroze or Kodály.

However, as remarked by Oswaldo Lorenzo Quiles (2003) and Nicolás Oriol de Alarcón (2005; 2014) the only exception was Catalonia where Joan Llongueras introduced Dalcroze's pedagogy through the creation in 1913 of the Institut Català de Rítmica i Plàstica, and where, from the 1960s, Ireneu Segarra introduced and adapted Kodály's pedagogy. The voice, as the most accessible of all instruments, is one of the most defining features of the Kodá-

ly approach. Both Llongueras and Segarra, had extensive influence on music pedagogy in Catalonia.

In 1975, Spain started a process of transition from dictatorship to democracy that led in the following years to the establishment of the autonomies (geographical/cultural regions and nationalities that have a level of self-government). These autonomies (regional governments) are obliged to carry out national policy in education, as in other areas, but have a degree of flexibility in the way they do it. The central government and parliament develop and pass the law that contains the general structure and requirements, following which a minimum curriculum common to all of the autonomous communities is also published by the central government. This document is the basis for the autonomies to build their own curricula, and forms between 55 % and 65 % of the final autonomous curriculum.

The 1990 LOGSE implemented a profound curricular change as well as changes to the wider way in which education was organized in Spain. Based on constructivist theories, this law represented a shift from previous prescriptive curricula and implied a change towards a more open paradigm. Grounded on the work of Piaget and Vygotsky, constructivism places the learner at the centre of the educational process. According to Cesar Coll¹ and Elena Martín (2013), two main pedagogical motives drove this change: the willingness to prescribe no more than indispensable learning and the aim to involve teachers in the curriculum decision-making process.

With regard to music, this curriculum secured a privileged role for music practice, especially through song and singing since, as stated in its introduction, “the song should become for the child its main means of musical expression”. Music group practice through singing, movement and dance, listening to others and to oneself, leads to the knowledge of musical language and graphic representation. The student will become independent, being able to decode some musical pieces and to communicate. Working on aural skills, rhythm, body movement and dance, students integrate new learning, first through experience and later more consciously.

In addition to general goals, a content is listed and grouped under the categories of processes (what the students will *do*), concepts (what the students will *know*), and attitudes and values (*how* the students do and know).

The introduction of constructivist principles in the curriculum meant a

1 César Coll, an educational psychologist, is one of the main ideologues of the LOGSE.

shift towards active music-making in classrooms stressing the procedural component, although this has not always been fully carried out due to inadequate funding needed for investment in human and material resources (Domingo, 2003; Vílchez Fernández, 2011).

The LOGSE was one of the flagships of the centre-left Spanish socialist party government, and when, in the year 2000, the PP (Popular Party, right wing) won an absolute majority and formed a new government, the education law was soon changed with the passing, in 2002, of the new LOCE (Ley Orgánica de la Calidad de la Educación). In terms of music education this reformed curriculum was, especially in secondary education, much more oriented towards listening, theory, and music history with a corresponding reduction in musical expression and practice (del Álamo Caballero, 2013; Pérez Prieto, 2005; Pliego de Andrés, 2001). Coll (2004) places the LOCE in a wider “conservative revolution” in education, as a local manifestation of a global movement.

However, the LOCE was never implemented, and its Catalan deployment regulation was never realized, as in early 2004 another change of government that put the socialist party back in power meant its implementation was stopped. Two years later, in 2006, the Ley Orgánica de Educación (LOE) was adopted. This law, still in place when the Catalonia-Lesson was recorded, drew on pedagogical concepts introduced in the 1990’s LOGSE, and reinforced its constructivist underpinnings. Nevertheless, the LOE added some new perspectives, a principle one being the introduction into the Spanish curriculum of key competencies. This introduction was motivated by the Organization for Economic Cooperation and Development (OECD)’s Definition and Selection of Competencies (DeSeCo) project (2003) and the subsequent *Recommendation of the European Parliament and the Council on key competencies for lifelong learning* (2006). Political change and subsequent new education law (LOMCE, Ley Orgánica para la Mejora de la Calidad Educativa, 2013) emphasises the overreliance of education policies and pedagogies on political agenda.

According to the LOE curriculum that was in place at the time of the video-recording, music is understood as a means of shaping personal and collective identity as well as a connexion between cultures. As such, knowledge of music from different cultures, periods, and styles is promoted. Catalan and Western Classical music are acknowledged as a starting point to understand the diversity of today’s music and musical cultures and traditions around the world. The involvement in concerts and other musical events within the class-

room, the school, and the community is also promoted. The recorded Catalonia-Lesson strongly connects to this aim, giving the students the opportunity to actively participate in an event relevant not only for the school but also for the community.

In the case of the recorded lesson, these principles have permeated the classroom through the teacher's practice and planning. As she has taught at the secondary level for many years and under different laws, her teaching is linked to both LOGSE and LOE curricula, which follow similar principles. The Catalan LOE curriculum acknowledges that music contributes to social and civic competence, while "the participation in collective music experiences allows the expression of one's own ideas, valuing others' ideas and coordinating actions with other group members, taking ownership of the results" (Generalitat de Catalunya Departament d'Educació, 2007). The social and civic competence integrates knowledge, skills and attitudes that promote the participation in a democratic, caring, and tolerant society. This competence cultivates the comprehension of our society, facing up to the social conflicts through democratic values and practices, and contributing to constructing peace and democracy. All the topics faced with the "Cantata per la pau" are purposely set within this area, to promote social and civic values in the students.

The work carried out to prepare the "Cantata" also links, to a variable degree, to several goals stated in the curriculum, such as "using voice, instruments and body to musically express oneself in a creative and personal way", "knowing one's own musical and cultural environment [...] while reflexively assuming the diversity of cultures and musical identities", "knowing and applying basic instrumental and vocal techniques to the musical performance and creation, and to bodily expression", "participate [...] in musical activities organised within the classroom, the school or the educational community favouring cooperation and team work" (Generalitat de Catalunya Departament d'Educació, 2007). While the use of voice for musical expression and vocal technique is paramount in this lesson, creativity and instruments have not been exploited. The variety of musical repertoire included in the "Cantata" contributes to the knowledge of a varied range of musical environments, including the Catalan one. Both procedural and attitudinal content is taken into account in this lesson, while not much attention is paid to conceptual content.

Although the student is at the centre of this lesson being an active subject, the nature of this project makes it difficult for creation and improvisation components to be integrated into the lesson and for it to be more student -

driven as a fully constructivist approach would imply. While the students are active participants in the lesson, it is teacher led and there is not much space for students' creativity to be involved. This situation parallels with the divide that James Garnett (2013) points out, with regard to the English curriculum: between the curriculum per se and its enactment, when the pedagogy used for implementation and the paradigm where the curriculum is grounded are not based on the same principles.

A Contrasting Music Lesson from Sweden

Looking at the [ASF of Sweden](#) (ASF-2) we find a different approach to music teaching. The lesson plan is also framed within a wider project, the “instrument driver’s license”, where all students go through different stages learning several songs on guitar, drums, piano and bass. The goals are based on instrumental and ensemble performance around a set of songs, each one tackling a specific level of difficulty. Each student must play all the instruments involved to go to the next level. The students are the drivers not only of the different instruments but of their own learning: they decide what instrument they pick for the day and work at their own pace, either individually or in small groups. They lead their own learning process and seek help, when needed, from the teacher as a facilitator.

Fig. 5: Simultaneity during the Sweden-Lesson

Fig. 6: Tabular Presentation of the Complementary Information for ASF-2, Sweden-Lesson

Cur No	Time	An- gle	Sour- ce	Tran- sitions	Reminder	Point of Quality
1	00:00	—	—	—	Title: <i>Cooperative learning and self-learning in instrumental performance</i>	ASF-2, Pardàs & Rigau, 2014–2016
2	00:07	2	01:54	F	Introduction	Teacher explains what will be the work for the lesson.
3	00:26	4	03:59	F	Setting up instruments	Preparation of the classroom
4	00:36	1	05:51	CF	Keyboard	Technique explanation
5	00:45	2	08:07	—	Drums	Teacher shows rhythm to drums.
6	00:53	5	06:08	CF	Sound interferences	Acoustic guitar and piano. Sounds mixing from the same and other rooms.
7	01:03	5	10:23	CF	Piano	
8	01:24	5	11:57	F	Guitar	
9	01:35	4	05:33	CF	Collaborating	Bass. Interaction between the two students, problem-solving.
10	01:48	4	13:11	CF	Trial	Students try to do independent learning.
11	02:09	4	14:52	CF	Feeling helpless	Student finds difficulties.
12	02:26	2	15:25	—	Asking for help	Bass student goes to look for help with teacher.
13	02:34	3	15:48	F	Guitars	Teacher assists guitars.
14	02:42	4	18:43	—	Work with teacher	Student explains his problem.
15	02:49	4	20:25	CF		Teacher sets a model and explains how to work.

16	03:01	4	21:29	F	Work with teacher	Student tries again.
17	03:20	2	32:40	CF	License Test	Test/exam for “drivers license”: four students play, teacher sings, others listen.
18	03:32	2	35:57	—	Assessment	Teacher gives feedback to students who performed.

At the beginning of the lesson (ASF-2, cut 2) the teacher introduces the work for the classroom and shortly afterwards every student chooses on what instrument they will be working. Each one already knows at what level s/he is, and consequently on what song they should work. They distribute themselves around the different spaces in the music classroom: one main space with drums, guitars, and several keyboards, and two separate smaller rooms, one of them with a piano. The video and ASF capture the “polyphonic” character of this lesson, as different stories happen at the same time (Fig. 5): in the main room a group of five students practice on the acoustic guitar (top right and bottom left) but although they are set up as a group we cannot observe the interactions between them due to the camera and microphones being set too far away from them; also in the main room a couple of students practice their drums (bottom left) and one more is on the keyboard (top left); in one small adjacent room a student practices chords on the piano while his friend plays acoustic guitar (bottom right, with the teacher helping on the piano); another pair practice bass in a further separate small room (bottom centre). This setting requires a privileged space with several rooms for practice, which is not available for music in most Catalan schools. In the Swedish school, it is only partially accomplished as the physical space is there but with not enough small rooms and without adequate soundproofing, meaning that the sound from the different instruments interferes one to each other. Whilst the student-centred approach is commendable, the question arises whether making music in such a cacophonic space is beneficial for students and whether, in these circumstances, pedagogical structural principles should be prioritised over the sound or other options, such as the use of electronic devices or the arrangement of a different setting.

The two bass players interact collaboratively (see Fig. 5), even if they are practising different pieces, in an attempt to solve the problems they encounter (ASF-2, cut 9). However, as the problem is not solved, they know where to look for help and ask the teacher to intervene (ASF-2, cut 12). He will give guidance on how to work on the difficult parts (ASF-2, cut 12). In turn, the teacher approaches all students to give help (ASF-2, cuts 4, 5, 7, 8, 13, 14). When the students feel they have achieved the level required, they change to another instrument or piece, each one working at its own pace. At the end of the lesson, those who are ready play the song together as an assessment, may move to the next instrument or level. In this case, the students take some ownership of their own learning, and pedagogy is more aligned to a constructivist approach.

Fig. 7: Cooperative learning

Conclusion

It is important to point out that both lessons-on-video from Catalonia and Sweden are one illustration of some of the most important features in the respective music programs, but cannot contain the whole range of musical experiences that these students encounter throughout the year in their music classroom. The teachers involved have chosen to display some specific strategies that they value highly but that are certainly not the only ones used in their classroom. The analysis of the ASFs and full lesson recordings, can only reflect on what “actually happens” in that particular lesson, and we should avoid the temptation to assume that what does not happen in our sight, does not happen at all. However, the fact that both teachers chose not to display

any creative component in their lessons, is also significant of the priorities set in the classroom. The absence of a creative component in both lessons weakens some of the constructivist pedagogy grounds, since, as highlighted by James Garnett (2013), creativity is essential in a constructivist approach to avoid a fracture between the curriculum itself and its enactment.

The approaches taken by the Catalan and Swedish teachers, while limited by the lesson time constraint, might be complementary rather than opposite. As Lucy Green (2008b) notes, in regards to a specific project based on a collaborative approach, "... if school pupils were to follow the project and nothing else, they could be likely to miss out on what most people would agree are some essential aspects of the music curriculum (181)." No single strategy can embrace the richness of music education.

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II.5 Teaching Music through Active Participation and Involvement in Music Making

Ene Kangron

The development of Estonia's national music culture has really taken place over the last 145 years, thanks to the national choral song festival tradition that began in 1869 and has continued until today. Song festivals have been always important as a form of non-political resistance confirming Estonian identity and self-confidence. Many have characterized Estonia as a "singing nation" and we know that a great contribution to this is provided by music teachers at schools.

Today Estonia's compulsory general education is organized in three stages – primary school, elementary school and secondary school and music is part of the curriculum. In addition to music lessons many schools offer children the opportunity to study an instrument in their music classes if they wish. Music instruction in comprehensive schools that teach singing, playing instruments, music theory and history of music for 1–2 hours a week from the first grade of primary school to the last grade of secondary school, has the widest and most general base. There are also extra-curricular choirs in most of the schools, and some schools have their own orchestras.

Music is a compulsory subject from the 1st to the 12th grade (National Curriculum for Basic Schools 2011 [Põhikooli Riiklik Õppekava]) and the number of music lessons taught each week is as follows:

Kindergarten		–	two lessons
Primary school	grades 1–3	–	two lessons
Elementary school	grade 4	–	two lessons
	grades 5–9	–	one lesson
Secondary school	grades 10–12	–	one lesson

In Estonia music is mostly taught by specialist music teachers (there are a few exceptions in primary and elementary schools where music is taught by class teachers).

From the 7th grade up to the 12th grade all subjects are taught by specialised teachers and this is regulated by the law.

Riho Päts (1899–1977) determined the methodology of general music teaching in Estonia's elementary and secondary schools. According to Inge Raudsepp (2013) the innovations created by Päts were:

- 1) Use of analytical-synthetic relative method;
- 2) Use of analytical commentaries and synthesis in studies;
- 3) Use of improvisation as means of activating musical thinking;
- 4) Development of analytical music listening skills;
- 5) Development of vocal skills and singing through differentiated teaching-learning;
- 6) Using group singing to preserve and shape national identity

(Inge Raudsepp 2013).

Päts emphasized that although children's musical abilities are very different, we all have a common basis for musical development: an ability to actively make music through practical musical activities like singing and playing musical instruments, while applying the acquired musical knowledge and skills. He considered that getting to know and developing children's musical abilities has to begin at pre-school age since that would lay the foundation for music education of later stages – and this remains the basic principle of music pedagogy today.

In the 1980s and 1990s the idea of praxial music education that was based on constructivist approach to learning and gave priority to practical music making began to spread. According to the praxial approach music is a human activity involving praxis, process and a means of communication. An analysis of Päts's views of music pedagogy shows that several of his principles of learning design coincide with the philosophy of praxial music education. He condemned the theorising teaching style and emphasised that in teaching we always achieve stronger and more lasting results through practical and lively examples and emotional treatment than through theorising about unfamiliar material. On the one hand it is connected to music making (singing and playing instruments), on the other it is activation of thinking through focusing on the application of the Kodály method, improvisation and analytical music listening skills.

The development of the above skills is also emphasized in the current subject syllabus for basic and upper secondary schools of Estonia. The Estonian Music syllabus in the National core curriculum emphasizes the idea that the basis for general music education is “learning by doing”, meaning that all the knowledge and skills are taught mainly through music practices.

In the development of musical thinking, Päts gave a central position in his learning design to the application of the Kodály method, improvisation and listening to music. Päts attached special importance to the development of singing from notation. The method is based on the historical Tonic-Do method, which relies on relative stage symbols used for the development of conscious perception of tone relations.

He started an active process of introducing the method of relative sight-singing. The Congress of the International Society for Music Education (ISME) in 1964 was a significant event for Estonia, since Riho Päts and Heino Kaljuste (1925–1989) were inspired by the ideas of Orff and Kodály. Päts and Kaljuste worked out Estonian relative sight-singing method and started compiling new study materials and textbooks (Sepp 2014). The school song-books were based on the principles of relative sight-singing (the Estonian version – “JO-LE-MI method”).

Today, Estonian music education relies on these above-mentioned principles, reflecting them in the National Curriculum adopted in 2011, which states:

Music is taught on the basis of the traditions and principles developed in the Estonian school music subject (by Riho Päts and Heino Kaljuste) that rely on the adapted approach to the Zoltán Kodály method and Carl Orff’s pedagogy coupled with modern educational knowledge and experience.

Making music in this context is any form of musical self-expression, such as singing, playing musical instruments, movement or students’ own creations. Listening to music develops listening skills, attention, analytical capabilities and skills in comparison. Musicology introduces different composers, characters, means of expression, styles and interpretations. Musical literacy means skills in reading the musical notation, included in the syllabus, while making music. To expand the students’ horizons and shape their musical tastes, educational outings (including virtual trips) to concert venues, theatres and museums are necessary. The students’ general cultural knowledge is based on an awareness of local, national and European cultural heritage and its place in the world. This includes knowledge of main cultural achievements (including in pop culture). It is important to conduct concerts at the school so that the students become accustomed to listening to music and organising such events.

Educational Goals in Estonian Music Syllabus

The subject of music strives to direct the students to:

- 1) derive joy from music and discern, realise and develop their abilities through making music;
- 2) become interested in music as an art form and shape their personal aesthetic tastes;
- 3) think and act creatively and also express themselves creatively through musical activities;
- 4) apply the acquired basics of musical literacy skill in musical activities;
- 5) value music and musical activities as they enrich people, culture and daily life;
- 6) know and maintain the traditions of national culture, participate in its promotion and understand and respect different national cultures; and
- 7) comprehend and value the creation of pieces of music and take a critical attitude to the information technology and media-based environment.

The subject of music supports the development of the students' individual distinctive features through musical self-expression. Music is taught to open up and broaden the scope of opportunities for involvement in and enjoyment of music. The emergence of lifelong musical hobbies is supported. By introducing Estonian and global musical culture to the students their musical taste and socio-cultural value judgments are shaped.

The components of the subject of music are:

- 1) singing;
- 2) playing musical instruments;
- 3) musical movement;
- 4) composing;
- 5) listening to music and musicology;
- 6) musical literacy; and
- 7) educational outings.

The music subject syllabus was compiled on the basis of the following principles:

- 1) to understand and respect the important role of singing together in the national cultural tradition;
- 2) to stress the relative importance of making music;

- 3) to encourage and support creative self-expression;
- 4) to understand and reinforce the personal student-music relationship;
- 5) to stress the role of music in the shaping of ethical and aesthetic value judgments for a balanced personality and developing and enriching sensory and intellectual perception; and
- 6) to teach in accordance with the needs of the learner and to attach importance to integrated activities. (National Curriculum for Basic Schools 2011 [Põhikooli Riiklik Õppekava])

Every successful method presumes first and foremost a teacher's ability to arouse interest in his or her subject. Orff directed children to active music making by using rhythm and instruments and thus developing creativity and personality. Zoltán Kodály wished to develop children's sight-reading using a valuable musical material – folk music. He adds work with rhythm and improvisation to the activities. It can be compared with learning to read – long hours are usually spent reading individual syllables and one day the child can read whole sentences. Anyone has more chance of enjoying the arts more if they know about specific methods. The positive results achieved in music education depend on the teacher's ability to connect the instruction with the surrounding environment. One could start with musical literacy, songs, instruments, choirs and orchestras and finish with Song Festivals, national identity and world culture. These key experiences should provide the motive for the pupil to achieve the final aim – a well-developed personality whose world outlook also involves general understanding of culture (gained through music studies).

Just as in every young musician's first touch of a piano key or the first draw of a bow one can hear the so-called inner need for a tone, so every music teacher should have an inner need to create a meaning. Not until the knowledge has been given a meaning can it influence a person's values. There are at least two sides to mastering the subject: readiness to use the knowledge in practice and an ability to give it practical and ideological value. When both of those aspects are sufficiently well-developed they form a new quality when combined – creative mastery of the subject. The precondition of mastery of a subject is the personal and social meaning of the knowledge for the pupils. Creativity is not possible unless one is ready to use the knowledge gained and has mastered it at the intellectual level (Heino Liimets 2001).

As a first step, the teacher needs to elaborate the skills so that the technical elements of the activity are fluent and automatic to such a degree that work

Fig. 1: What makes Bach an absolute genius?

can be started instantly whenever the situation requires it. Secondly, the teacher has to bear in mind constantly those educational tasks the activity is aimed at. The teacher should also stick to those principles of action in the didactic process which are as follows: unity of teacher's guidance and pupils' action, unity of individual and collective development, unity of success and failure (nothing encourages more than success) and unity of the pupil's studies. (Heino Liimets 2001).

Estonia-Lesson – Safe and Successful Music Teaching

1. Music lesson was well integrated (holistic approach).
2. The choice of topics was based on the curriculum (music from different countries – Beethoven, Schumann, Bach).
3. Knowledge and experience together (successive activities were well prepared).
4. A rich choice of methods: crossword, discussion, performing (singing and playing recorder), listen to the live performance of the classmate (classmate performing etc.).
5. Drawing parallels and building bridges between music, history and literature. "... the reasons why I chose the example where the melody from Bach's "Peasant Cantata" is played by a bass guitar trio I want them to understand that Bach's music is not something ancient and mythical, something that happened hundreds of years ago, but vice versa – Bach is a composer whose music is frequently played nowadays, his music can also be played on modern instruments." (T-Interview I, Lines 65–70)
6. All activities were related to each other and prepared step by step (singing, playing the melody from "Peasant Cantata" and listening to different performances of the same melody).

Fig. 3: Tabular Presentation of the Complementary Information for ASF-1, Estonia-Lesson

Safe and successful music teaching/Estonia

Cut No	Time	Angle	Source	Special Effects	Reminder	Point of Quality
1	00:00	----	Final cut			ASF-1 Kangron
2	00:02	3	07:56			Teacher's questions about previous lesson: Bach as a genius. Parallels with Beethoven. Starting the holistic process.
3	00:48	3	08:41			Teacher makes an introduction to the music listening. The goal is to listen to the music – teacher uses the best possibility – live performance. Teacher's role changes (equal with the students – as a member of the audience).
4	01:19	3	09:13		Classmate playing piano.	Student playing. One student plays J. S. Bach "Invention nr 1". Class as an audience.
5	01:51	4	22:00		Peasant Cantata	Excerpt from the "Peasant Cantata", J. S. Bach, "Mer hahn en neue Oberkeet" ("We have a new boss"). The goals are: listen to the music and to prepare the singing (to learn a new melody – from "Peasant Cantata").
6	02:26	3	26:12			Teacher asks students to pay attention how to pronounce text and gives instruction how to sing high notes. Comments are appropriate and professional. More inspiring than teaching.
7	03:03	2	36:26			Students are playing the same melody on recorder. Teacher asks to play the whole song from the beginning and gives some advice on how to reach better phrasing and correct rhythmic pattern.
8	04:39	3	41:35			Listening: The same melody (J. S. Bach, "Mer hahn en neue Oberkeet") played by the Heide-Bass-Trio – Goal: listen to the music – to introduce how the same melody can be performed by guitars in different style.

7. Developing social skills – singing and playing together (communication, evaluating the process of practicing).
8. The changing role of the teacher (directing, instructing).

Fig. 3: Music lesson conducted as a choir rehearsal

California-Lesson – Between Knowledge and Entertainment

The Californian-lesson took place in a different context:

1. Music is an elective course.
2. Students are more interested in music.
3. The recorded lesson was the last one before the final exam.
4. The music lesson was conducted as a choir rehearsal.
5. An additional teacher (pianist) was used.
6. A large number of students were in the class.

The California-Lesson was dedicated to the last preparations for the final exam and the choice of topics based on students' questions. The teacher was working as a choir conductor in order to draw parallels and build bridges between music, science and musicianship: "... they come to hear you live because live music has something that you can't get from a CD. You know what it's called? Human contact! I saw this post on my Facebook or something and that it's like it was Albert Einstein. He said, 'I fear the day the technology will take over our world and have a world full of idiots.' Yeah. In fact, did you know that Einstein was actually a really good musician? He was ac-

Fig. 4: Tabular Presentation of the Complementary Information for ASF-2, California-Lesson

Between Knowledge and Entertainment /California

Cut No	Time	An- gle	Source	Spe- cial Ef- fects	Reminder	Point of Quality
1	00:00	-----	Final cut		Title+Info	ASF-2 Kangron
2	05:05	2	09:30		The first fi- nals with me!	Introduction, explaining the following activities.
3	06:07	1	37:33		Students ask- ing theoretical questions.	Answers and instructios how to prepare for the Final exam. Teacher using slang.
4	06:24	1	37:50		Human con- tact	Music is an expressing art. Importance of written score – compos- er`s right. Musicianship.
5	07:27	2	48:40		Warm-up- singing	Vocal exercises
6	07:47	2	49:00		Comments	Teacher`s comments – shows the wrong way to sing, students laugh.
7	08:00	3	49:31		Working with the rhythm, students are standing.	<i>Say it in rhythm – ja-ja- jaa!</i> Students standing. Teacher as a conduc- tor.
8	09:04	2	1:21:16		Repeating the song, students are sitting.	Students sitting, start to sing with the pi- ano accompaniment. Stopping on one complicated chord and correcting it.
9	09:40	2	1:21:52		Practicing the song (stand- ing)	Vocal advice – how to sing different vo- cals. Rehearsing the song with the piano accompaniment.

tually a pretty good violinist and actually wrote ... things about music, books about music. He was a good violinist.“

Social skills were developed by singing and playing together (communication, evaluating the process of practicing and musicianship – vocal technique, breathing): “You know, the last thing I want to do is create singers. You know, I want to elevate musicians ...” (T-Interviews I, Line 21)

The teacher gave comments using the slang: “... So ... ok. You know. I can speak as teacher you know, but I ... the kids ...you know I find that ... if ... it’s not ... kids want realness. Sometimes I’m gonna ... sometimes I speak in their language sometimes I speak in my language sometimes I speak ... you know ... it all depends where do I want to access the kids? Where is the door today? How am I gonna get in that door? And if I can get in that door ... success! Then the level of rehearsal rises, the music rises, the art rises.”(T-Interviews II, Lines 105–110)

Conclusion

As long as there are teachers guiding the learning processes in schools, it is their education and pedagogical thinking that shapes the nature of the schooling of our children. The written documents are just not “alive” but need the wisdom, love and professionalism of the teachers to be put into practice.

Music can immensely contribute to individual identity building cohesion in society and sustainability of national culture. This makes the comprehensive school music education a much more serious matter and confirms that every child deserves to get the best possible guiding when acquiring knowledge and skills provided by general music education (Anu Sepp, 2014).

Music education philosopher Estelle Jorgensen writes that “our role as a teacher arises out of our knowledge of the particular subject matter at the center of our attention. This expertise gives our teaching authority in the sense that our words and actions are to be taken seriously by the student” (Estelle Jorgensen, 2008). She emphasizes the idea that music teachers need to be *musicians* to work successfully as music teachers and that it is not the *knowing* about music but actually *doing* it proficiently that matters.

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II.6 How Lessons are Structured

Andreas Lehmann-Wermser

This chapter demonstrates how distinct positions in “Didactics” structure lessons in general, even down to structures in interaction. Another focus lies in the role of assessment in a comparison between the Lower-Saxony- and the Scotland-Lesson. It can be shown that the role of assessment that is proposed by the school administration influences classroom action, again down to structures of interaction.

Introduction

The task that is being put forward to authors in this volume is of a complex nature. For instance, on a first level, it calls for an analysis of videos that represent individual teachers and their teaching styles, given that any lesson resembles this style in a similar manner with little variation over time. Studies indicate that personality is an extremely stable factor influencing teaching styles (Tait 2002).

For music teachers Niessen (2006) showed in a seminal study that beliefs and theories about teaching and learning influence the goals and structure of lessons thus making it likely that teachers’ lessons vary little over time. Based on this one might expect big differences between lessons even within one school let alone within one country. In this perspective the task would be to analyse *personal* examples of teaching.

Also, the concept of the symposium assumed that lessons also represent typical conceptions of teaching that would be labeled in German “Didaktik”. Teachers with a similar “Didaktik” would then teach in a similar way. This is pivotal, but has its traps as “Didaktik” – a German term with only few equivalents in other languages – is sometimes referred to as the scientific discipline of goals and content. In this narrower sense it is somewhat detached from factual lessons (see Lehmann-Wermser 2016). However, in analysing the music lesson we use a broader definition as we analyse lessons representing a set of adopted goals for teaching, beliefs and adopted attitudes that

influence the planning of lessons and the teaching itself. In any case this perspective takes lessons as examples of *theoretical concepts*.

On yet another level the videorecorded lessons stand for “typical German” or “typical Scottish” lessons. To my knowledge there is no systematic study on what constitutes a “typical” lesson in terms of countries. It is likely that such a study would face multiple difficulties as these “typical” lessons would have to be reconstructed in a “multilevel” design to identify factors such as administrative policies and actions (observable in an existing curriculum, assessment procedures etc.), informal or even tacit traditions that reside in educational settings (such as philosophies on the importance of the individual or “Bildung”), its embeddedness in local music practices and possible distinct cultural heritage that might lead to different teaching in music (for instance among a minority group such as the Zorbs in Eastern Germany as compared to inner city schools in Northern Germany).¹ However, by labeling lessons as “Chinese” or “Scottish” lesson it is implicitly assumed that there are such features and that they can be sufficiently described, a substantial challenge as we will see.

Any analysis will have to reflect this complex relationship between the typical and the unique on different levels that occupy extremes on a scale. The comparisons made in this book need to be reflected in respect to the position on that scale. No *tertium comparationis* is provided but rather constructed by each researcher. There is no objective analysis of or perspective on a given lesson, they are always deliberately chosen albeit reasonable. Thus all comparisons in this book are not only comparisons of lessons but also of researchers’ perspectives that influence the argumentation, the approaches and methods used and, ultimately, the results. Mine is the perspective of an empirical researcher with a special interest in classroom research and it is influenced by other studies conducted in the educational sciences, and in psychology. But besides the fact that my perspectives are shaped by a scientific paradigm that is seemingly “international” there are also culture specific ideas of music lessons and their quality that will prime my perception. So I will

1 In a message to the author, Christopher Wallbaum pointed out that it was not his intention to compare “national” lessons. Yet, by placing the symposium in a framework of comparative music education represented by Alexandra Kertz-Welzel’s presentation and by asking scholars from various countries, intentionally or not, such a cross-national comparison leaves its traces in the analyses and perspectives.

look at different phenomena compared to other researchers, who come from a different tradition and are set in different scientific discourses.

My interest in the specific two lessons I chose arises from the fact that we have two lessons as contrary as can be – but they are not like extremes on a continuum but they are contrary for very different reasons. They can only be compared with regard to there being more than one *tertium comparationis*. The Lower-Saxony-Lesson may well be described as the result of a certain philosophy of music education promoted by the teacher. But the fact that the Scotland-Lesson is so different if described on the same terms is primarily not because of the teacher choosing a different philosophy but because the policy frame differs. One might say the two lessons are not opposites on the same scale but on different ones.

As individual learning processes are difficult to observe in classroom research we have to rely on either output assessments or on descriptions of structures. While the first option is not available in this project I will focus on the structures. This goes along with a concept of teaching and learning often applied lately in studies from German educational science: Helmke's and Weinert's "Angebots-Nutzungs-Modell" (Helmke 2003), a term that is best translated as "opportunity-and-uses-model". According to this model, teachers furnish merely (good) learning conditions and meaningful structured material which students use according to their individual preconditions (Fig. 1).²

Following this perspective implies that any description at first sticks to the surface.³ It is needless to say that "learning" or any kind of higher order thinking processes cannot be analysed this way. They may or may not take place – we cannot observe them. They are like latent variables in quantitative research that hide before the researcher's eyes. We may only indirectly draw conclusions about these processes or the "experiences" being made (see Chapter II.3 *California*).

2 This is a reduced description of a more complex model that also leaves room for motivational and social aspects. For more details see Helmke (2003).

3 Gebauer (2013) has adapted the differentiation between "surface structures" and "deep structures" meaning that the first ones are openly observable in video studies and are subject to low inferent acts of interpretation while the latter ones may be more interesting as the processes of learning and modelling are nested here. Yet they are more difficult to observe and call for high inferent acts (see Niessen 2010).

Fig. 1: Helmke's Opportunity-and-Uses-Model (Meyer 2015, 11)

A Lesson from Lower Saxony: Arvo Pärt's "Mirror in the Mirror"

The lesson under scrutiny here is being taught in a small town in the Northern state of Lower Saxony in Germany. The town is situated in an economically stable region⁴. The portion of people with a "migration background"⁵ runs under 20 %, again considerably smaller than the German average.

⁴ Unemployment (5,4 % in April 2015) and public debts (890,30 € per person) was lower than the German average; GNP per Person 60.000 € higher than the national average (Albrech et al. 2016).

⁵ This term is used in German statistics and politics to refer to all who immigrated after 1949 (either themselves, their parents, or grandparents), regardless of their nationality. Different from the national average in this county there is a large group of Germans with roots in Kazakhstan and Russia. All figures taken from the national census (https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCcQFjAB&url=https%3A%2F%2Fwww.zensus2011.de%2FSharedDocs%2FDownloads%2FDE%2FPublikationen%2FAufsaetze_Archiv%2F2014_09_NI_Statistische_Monatshefte_Migrationshintergrund.pdf%3F__blob%3DpublicationFile%26v%3D7&ei=luNrVZESioBRqsuD8AE&usg=AFQjCNHvbPDAXNYVlk_58Sv8BK9SWsMdUIQ&sig2=H0fr7GQJdQnMa6r0_h_Q2A)

The lesson takes place in a “Gymnasium”, a type of school specific for the German school system that is attended in Lower Saxony by about the top 40 % of all students in lower secondary school. Music is a compulsory subject in state schools, but is often taught taking turns with visual arts and drama so that there is no continuous growth of competences or ongoing curriculum.⁶ However, in this particular school there exists a music profile (with numerous extra-curricular activities) and music in general is high on the agenda. The teacher is involved in various choirs and contributes greatly to the school’s attractiveness to parents. This is stated to document that we have here a somewhat selected class that may be more interested, more highly motivated and more disciplined.

The overall structure

The Lower-Saxony-Lesson deals with Arvo Pärt’s “Mirror in the Mirror”, written for violin and piano in the year 1978. It has an almost meditative mood that results from the slow tempo, little dynamic contrasts and a clear structure in the melody played by the violin. Two lines go either towards a’ or away from this central note that is actually never played. The lines grow longer and reveal sort of a crossing structure

Fig. 2: Tonal structure in the violin part

Due to the sparse musical material that leaves room for associations and wandering thoughts, the music has been repeatedly used in movies or for theatre

⁶ Although the curriculum is indicating a concept of growing competences not only the mentioned obstacles of school administration counteract this concept. There is no system of assessment that actually measures outcome, and teachers are not held accountable (for more details Lehmann-Wermser i. pr.)

productions. The following table shows the overall structure of the lesson. “Form of interaction” (“Sozialformen”) refers to the form in which the teacher presents content or organises learning. In the German literature usually three different forms are described: presenting (“Darbieten”), talking and discussing (“Unterrichtsgespräch und Diskussion”) ⁷, and other forms engaging learners more independently from the teacher (“Partner- und Gruppenarbeit”). As all of these are defined by activities regarding learning one would have to add all utterances that organise the lesson classroom management – but there are very few in this lesson. The beginning of the lesson takes less than a minute due to highly motivated students, a teacher of high esteem with the students – and possibly a disciplining effect of the camera ...

<i>Time</i>	<i>Heading of chapter⁸</i>	<i>Phase</i>	<i>Distinct forms of interaction</i>
0:00	Opening	Classroom management	
0:50	First presentation	Listening	
4:10		“Encounter”	Dialogues in whole class-room setting
9:58	Phase of informing	Distribution of teaching material and reading	
13:00		Short dialogue about the lesson’s planning	Dialogues in whole class-room setting
14:15	Second presentation	Listening	
15:23		Reflection on encounter	Dialogues in whole class-room setting

⁷ This form is often enacted as „developing by questioning” (“fragend-entwickelndes Gespräch”). In theory, the teacher asks questions that can help the students develop concepts of the topic (see Väkevä 2012). However, this idea neglects the fact that classroom communication is embedded in complex relationships that may counteract meaningful discussions on the topic. Nevertheless various studies have shown that about half of the time in German classroom lessons is dedicated to this form of interaction (Meyer 2007).

⁸ Bold headings refer to the chapters of the video from the lesson. All others are added by the author.

20:33	“Lebenswelt”	Reference to personal experiences	Dialogues in whole class-room setting
24:50	Transition to the music Third presentation	Listening	
27:30		Analysis of sheet music	Joint work with partners
28:45		Analysing the melody (4)	Silent individual work, Dialogues with the teacher
32:00		Collection of results	Dialogues
39:00		Protocol of results	Dialogues
42:55	Fourth presentation	Listening	
46:00	Closing	Teacher announcement	

Fig. 3: Overall structure – the headings are taken from the teacher’s material. “Phase” refers to the period’s function in the process of learning and appreciating the piece; it is meant as a didactical term in the sense that phases are deliberately designed by the teacher to lay foundations in motivation, reach objectives, keep up attention etc.

The lesson follows the teacher’s intentions as documented in the T-Interview I. This may be interpreted as following the philosophical line proposed by the teacher. It starts with a long phase of “encountering” the piece which takes almost a quarter of the lesson: “After the introductory phase is over, there has to be information” (T-Interview I, Lines 38 f.)

The teacher’s view

While sometimes it is necessary to reconstruct an underlying “Didaktik” or philosophy of music education because the teacher is not outspoken, reflective or reluctant (Niessen 2006; Niessen & Lehmann-Wermser 2006), here the teacher is a “reflective practitioner” (Schön 1983). He holds a doctoral degree in music education and takes a clear position in the theoretical discourse that is further explained below. In the interview before the lesson the

Fig. 4: Tabular Presentation of the Complementary Information for ASF-1, Lower-Saxonia-Lesson

Cut No.	Time	Angle	Source	Reminder	Points of Quality
1	0:00	Front right	0:00	Opening and introduction	Quick start without classroom management
2	0:48	Front right	0:48	Listening	
3	1:20	Front right	4:10	First reactions “encountering”	Linear interaction
4	2:25 2:41	Front right	33:45	“Structures of interaction” collecting notes from analysis	Open ended arguments
	End: 4:02				

teacher states this approach to be “a guide for all my music lessons. It is not only about the fact that pupils learn something about music, know something that they can reproduce later on but it is about making experiences with music” (T-Interview I, Lines 69 f.⁹). To understand his approach and the lesson one has to understand the basic idea of the stance taken.

The concept of “Didaktische Interpretation”¹⁰ was developed in the 1970s by Karl Heinrich Ehrenforth (1971) and Christoph Richter (1975). In its core it is *not* a concept for structuring content or choosing methods of teaching (Vogt 2016). It is more a method of understanding in the 19th century tradition of hermeneutics. In order to achieve understanding the students’ “horizon” must merge with the “horizon” of the piece of art where in the process

⁹ These quotations are taken from the Additional Material.

¹⁰ “Didaktische Interpretation” was dominant from the early 1980s for almost 25 years, partly because its protagonists held important positions in the music educators’ conference and as editors of journals. Therefore, in a way one may call it a “typical German” one although by now other concepts have gained attention.

both the student and the music are transformed. Thus, all students must react and relate individually to the music; musical experiences become an encounter with music (“Begegnung”). Music becomes a part of the process of formation (“Bildung”) in a very personal way. Because of that the result of the process cannot be measured or assessed in terms of standards. In the teacher’s words “the pupil always asks latently during the music lesson: Why do I have to deal with this now? Do I have to learn this? And no, he doesn’t! He doesn’t have to learn things like a barrel in which you stuff something. Rather he is supposed to make experiences with music that enrich him!” (T-Interview I, Lines 77 ff.). Here the teacher points to an interesting detail. Formation is by definition a process of “self-cultivation”, it is a voluntary act. That is why the teacher refuses “to stuff the barrel”. As the model stands in the line of hermeneutics as it was handed on from Wilhelm Dilthey (1833–1911) to the 20th century (and especially the German philosopher Gadamer (1900–2002), the final goal is not to learn commonly accepted content but to “understand”. As the teacher puts it in an interview prior to the lesson: “Didaktische Interpretation ...

says that the piece has an own world and so does the pupil. To put it very plainly, music lessons are about connecting points, about a connection between both, a conversation between the work and the recipient. (...) What does the piece say to the pupil? What can this piece communicate to the pupil, individually? (T-Interview I, Lines 62–66)

And he adds when talking about the aims of the lesson that “the pupils can make valuable experiences for themselves” (Line 423). Yet, the teacher can’t refrain from an attempt to teach his students facts about music, i.e. the structure of the violin melody – and he wants everyone to understand it.¹¹

One could discuss the aesthetic and philosophical premises of this position. One might question that any piece of art may have “an own world” or the possibility of a direct connection. However, if these are fixed points in the philosophical and educational model it is logical that the teacher does not intervene in this phase. If there is no set truth to judge the communication between art and recipient or student and teacher then every seriously meant contribution by students has a dignity of its own.

11 Jürgen Vogt has analysed the complex relationship between “knowledge” and “Bildung” in a seminal paper showing that “Bildung” cannot be seen as independent from knowledge but there are various ways to “know” that are not always conceptually clear (Vogt 2012).

Fig. 5: Focused attention while exchanging opinions and remarks

Yet here we find a clue to the lesson's structure. Almost 10 minutes of the lesson (i. e. roughly 20 % of the time) are devoted to *listening*, often without a task, without a hint where to direct one's attention. Listening is a key mode of "encountering" and much time is therefore devoted to it. Listening is a very individualistic way of musicking and therefore apt to prepare experiences of

formation (in the terms of "Didaktische Interpretation"). Analysing and understanding are part of the lesson – but they are second to the "encounter" in order to avoid "stuffing the barrel". It is not the teacher's fault or poor planning that the analytical results are somewhat detached from the listening experience, it is on the way towards the ultimate goal of individual formation.¹²

The researcher's perspective

In analysing the two lessons I cannot rely on a developed system of categories derived from a larger number of lessons and thus validated to cover relevant aspects of teaching and learning. Therefore, the study bears the character of an exploratory one.

The first phase in the Lower-Saxony-Lesson has a clear structure of interaction that may be represented as follows (Fig. 6). Usually classroom interaction is more complex and sometimes chaotic. Therefore tools for analysing interaction have been developed (see Krummheuer 2010) and successfully applied to music lessons (see Kranefeld, Heberle & Naacke 2014). In contrast, here we have a very simple structure (Fig. 6).

¹² This is not to discredit this tradition which offers a broad and important argumentation in times of neo-liberal streaming of education and for the arts.

Fig. 6: Lower-Saxony-Lesson (minute 4 to 6): verbal action in the beginning. Note the missing turn taking.

In doing so the teaching differs from a typical pattern first described by Mehan (1979/1996) in his analysis of mathematics lessons. Mehan stated that classroom conversation often follows a pattern which can be represented as follows: initiating question – answer – evaluation (Q-A-E). Here we have, for several minutes, a reduced pattern, where a “call” replaces the question thus forming a pattern of call – answer – call – answer and so on (which may be depicted as Q-C-A-C-A (see the sections starting at 4:00 and 15:20; also the ASF beginning at 1:20). New questions deriving from given answers are missing and so is the evaluation; students’ names are called as an implicit impulse to voice opinions or comments. But there is no “talk” in the sense that persons are exchanging points of views or giving answers. The hidden guideline in this lesson (according to “Didaktische Interpretation”) may be described as follows:

1. The teacher gives room for long phases of structured classroom talk.
2. The teacher restricts himself to calling up boys and girls.
3. He does not comment on the students’ contributions.

4. Neither do the students comment on fellow classmates.
5. The teacher is not presenting tasks for the phases of listening.

Interestingly enough the teacher himself addresses this point prior to the lesson: “It is important to note that this conversational structure is not an unconscious habit or teaching style but reflected and intentional” (Teacher in a personal discussion).

For long phases the teacher follows these “guidelines” – with one exception. When he asks for systematic descriptions of the violin’s melody two girls come up with different “laws of building the melody” (starting 3:07 in the ASF); actually the second one points to the contradiction (3:34) (Fig. 7). This would be a good chance to create an “opportunity to learn” by passing the case on to the class: “Let’s see – who’s right?” or “If xy was right how would the third phrase sound like?” and so on. But the teacher doesn’t do that; apparently it doesn’t suit his idea of an intensive encountering with music. He rather looks for common aspects in the remarks, but not for reasoning and starting a discourse to clarify matters. Again, this is not unintentional nor does it point to a lack of experience. It is his way of how lessons should run if they are to serve the idea of “Didaktische Interpretation”.

More details are interesting in this section. When the teacher asks for descriptions of the tonal material several students pipe up. However, when the teacher calls for comments (“Who would like to say something to this?”) all but one withdraw. The experience of music is rarely *shared* in this lesson as the individual is in focus. In the teacher’s words: “This is maybe the task of the music educator, to endow a dialogue between *work and pupil* so that the pupil can extract some experience for himself from the work” (T-Interview I, Lines 82–84, emphasis by the author): „Understanding„ great works of music is *not* about co-constructing meaning, it is about *individually* encountering art.

Secondly, teachers are supposed to present clear tasks (Thonhauser 2008). With listening being a complex process, with corresponding parts of perception and cognitive interpretations (see Jordan et al. 2012), it is useful to present some verbal task to focus attention. This teacher in Lower Saxony, for long periods of time, does not do this: a task would direct attention to the phenomenon important to the teacher but fade out others that might be relevant to an individual student.

Fig. 7: Interaction in minute 34. Arrows represent reference to other contributions. Quotation marks indicate paraphrased contributions.

10 features of good lessons

We were able to show that the Lower-Saxony-Lesson is unique and very much in line with a popular philosophy of music education. But is it a “good lesson”? There is a very influential book in German teacher training by Hilbert Meyer (2005), often cited and often used in the preparation of future teachers. Meyer describes 10 features of good teaching that may help to understand the very special structure of this lesson.¹³ Some of Meyer’s features can easily be detected here. There is a very *clear structure* and an extraordinary *supportive climate* for the learners. For this one comment of the teacher seems significant. When a student battles with a clear expression the teacher asks for another attempt by starting: “I didn’t understand this but that may well be my fault.” Also in the calm way of interacting with his class he displays an approach of *fostering each individual*. And lastly the way he has prepared

¹³ Helmke (2003, 122ff.) lists other classifications such as Brophy (2000) and Slavin (2011). However, the focus here is more on everyday teaching and less on the systematic scientific description. Therefore Meyer’s publication seems better suited here.

the seating in the class, designed slides, and copied material one may speak of *prepared surroundings* which to Meyer is an important property of good teaching to allow students to learn – it is a key precondition to successful learning.¹⁴ Although the recording doesn't give full insight one may assume that the students spent a lot of *time on task* which is long considered as a key issue in successful teaching (Treiber 1982, see also Helmke 2003, 104). I already mentioned the quick start into the piece of music as one aspect of this feature. The students listen attentively, work diligently on the task etc.

All features mentioned are partly responsible for the fact that the students left class with a good feeling. In the post-interview students mentioned that the lesson was well structured (students S & K) and that there was a lot of time for listening (students G, W, & S).

If I go on with other features from Meyer's list it is not done to criticise the teacher but to show how a philosophy of music can shape teaching in detail – and in some cases make a lesson incompatible to largely accepted standards of good teaching.¹⁵

- *clarity of content* – at no time does it become clear what the content and what the objectives of this lesson are. This becomes obvious especially in comparison to the Scotland-Lesson (see below). But again, it is logical in the light of the theoretical position. Outlining the *teacher's* objectives might have disregarded some of the pupils' objectives, might stress different things that the pupils might value.
- *communicating in a meaningful manner* apparently has little room. There is little communication in terms of exchanging ideas or discussing stances.¹⁶ This becomes even more apparent when viewed against theoretical models oftentimes favoured lately. Music education scholars in Germany have referred frequently to “co-constructing” as a key feature of music education.¹⁷ But “constructing” and “co-constructing” need time and room and neither is part of the planning. Also, the processes for as-

14 Here Meyer's 10 features correspond nicely to Helmke's model of “opportunities to learn”.

15 There are two more features that will be left aside in this analysis: *richness of methods* used and *intelligent exercise* because they are not applicable in this lesson.

16 Meyer is not a music education scholar; he clearly thinks about verbal communication. But even when one thinks of musical actions as communication as subject specific this does not apply here as there is little playing.

17 Among others Geuen (2008), Spychiger (2008), for more general explanation see Terhart 2002.

signing meaning have been focused as central to dealing with music¹⁸, a concept that reaches back to symbolic interactionism (Blumer 2004). But both concepts are competing ones to “Didaktische Interpretation”. Again: By stating this it is not a critique of the teacher but a statement of how the philosophical stance structures the lesson on various levels. Or to state it more pointedly: this is not a poor lesson but a logical one.

Taking this into account there is a most interesting statement by one of the students. He stresses the quality of the lesson and describes it as one where “one could connect his own life to the piece” (student S). This phrasing is interesting as it (consciously or unconsciously) picks up the terminology of “Didaktische Interpretation”. The teacher would (or should) take this as teaching successfully. However, the researcher remains a bit sceptical. In a small research project that used a similar design as the current one (Niessen und Lehmann-Wermser 2006) 5th graders were quoted using almost identical phrases for describing general goals of teaching music – despite the fact that they had missed important points in the actual lesson.¹⁹ Especially when students respect and value their teacher they are likely to interpret ambiguous classroom projects in terms they may have heard from their teacher or merely suppose this would be the way he would see things.²⁰

Analysing the lesson with the toolbox that classroom research has developed during recent decades uncovers the surface and some of the deep structures. At this point I would like to change roles and step from the researcher’s position into that of a commentator. The latter one has more freedom to step back and to ask questions that regard the larger frame. Could it be that the Lower-Saxony-Lesson is documenting disrespect for the mainstream neo-liberal view of education? There is little measurable outcome that would show that music lessons are “good for something”. The lesson is not even celebrating a piece of music as art in the sense of aesthetic education. Or to put it in the words of Gaztambides-Fernández: it doesn’t do anything (see Gaztambide-Fernández 2014).

18 In philosophical terms see Krause 2007, for classroom research see Lehmann-Wermser & Konrad (2016).

19 Interestingly one of the pupils in the Scotland-Lessons shows the same phenomenon and quotes the teacher in identical words.

20 Again Niessen describes similar processes (in Wallbaum 2014).

“Learning intentions” in the Scotland-Lesson

If the German lesson is “structured by philosophy” the Scottish one is “structured by administration”. This marks the different paradigms that separate the lessons while at the same time they are linked by the perspective of stated goals and objectives in an abstract way: While these are absent in the German lessons they are omnipresent in the Scottish one. The lesson may be divided in several phases that help to understand the ASF.

Obviously the lesson is well organized:

- It varies in various ways; there is classroom discussion and individual rehearsal time, the tempo changes (minute 36:00) from more relaxed phases to ones with quick actions such as the game (minute 5:50); there are times when the lesson focuses cognitive content (such as the regional instruments’ names) and others where playing is in the foreground.
- Although the beginning is missing concentrated work as students come in at different times there is a joint start into the classes work. Time on task is high. One could apply many of Meyer’s features to this lesson.
- Many students participate in the communication. The teacher addresses various pupils in a very flexible way sometimes calling for those who pipe up, sometimes calling for quieter ones. All in all there, too, is a supportive climate in the classroom.

The role of objectives ...

As mentioned earlier what is most striking to a German researcher is the presence of the objectives. Early on in the lesson (3:20) three objectives are stated on a smart board. They refer to various dimensions, namely

- cognitive ones (labelling instruments and recognizing dances) and
- competences in practical music making (“perform ‘Braveheart’ confidently”).

They fit well into Gagné’s 5 types of learning outcomes (Gagné & Driscoll 1988) which are well known in the English speaking world as overt cognitive strategies, intellectual skills, verbal information and motor skills are openly covered by the lesson.

The ASF documents this structure.

Time	Heading of chapter ²¹	Phase	Distinct forms of interaction
0:00		Sozializing and classroom management	
3:20	“Introduction”	Learning objectives	Teacher-centered dialogues
5:00	Classroom management		
5:50	“Recap Scottish instruments”	The guessing game	Teacher-centered dialogues
10:45	“Recognize Scottish Dances”	Evaluation of earlier lesson	Partnering work
23:45		Aural check by listening	
28:25		Checking results	Dialogues
30:25	“Braveheart”	Rehearsal	Individual practice
36:25		Performance	Joint musicing with evaluation after each round
		Individual practice time	Informal and diverse interactions among students
48:30		Arrangement	Dialogue
52:35		Tidying up the room	
53:50		Final evaluation	Teacher announcement
58:00	End of lesson		

Fig. 8: The structure of the Scotland-Lesson – constituting activities in bold letters

²¹ Bold headings refer to the chapters of the video from the lesson.

Fig 9: Tabular Presentation of the Complementary Information for ASF-2, Scotland-Lesson

Cut No.	Time	Angle	Source	Reminder	Point of Quality
1	0:14	Back	3:20	Learning intentions	Clarifying goals to the class
2	1:44	Back	54:25	Intentions and assessment	Picking up the stated goals
3	1:54	Back	56:30	Assessment	Joint assessment of achievement in terms of the stated goals
	End: 2:43				

The importance of the three objectives is stressed by the way in which the teacher makes clear that everyone (or at least as many as possible) have actually understood these: “What does [the smartboard] say that we are going to be looking at today? What are our learning intentions?” (3:30 from the long video) There is a strong metacognitive element in the way the teacher presents the intentions: “How do we know that we have been successful with our learning intentions?” (4:05). This surely is an important step in order for students to not only store information but get a conceptual understanding and an understanding of their own stage in the learning process.

One gets the impression that the way to present objectives is well known to the class, is maybe ritualized. No one complains or asks, students know what to do when they are called forward to add information on the board. Also this can be deducted from the communication structure in these phases that can well be compared to the German one. The structure is somewhat similar as there is a teacher-centered question-and-answer chain that stretches over several minutes (see Fig. 8, minute 3 to 5). Each interaction unit in this chain addresses a new detail or topic and there are no references being made to other units.

What really constitutes the difference between those two lessons is the way objectives (“learning intentions”) are marked. We stated earlier that in

the German lesson these objectives remain unspoken – though they are not “unclear”. In accordance with the background philosophy they cannot be proposed as given by the teacher but have to be defined and taken on by the pupils. Here they are present and structure all phases and in some cases even dictate the way questions are phrased by the teacher.

This can most obviously be shown in the overall structure. Like a big arch the stated intentions frame the lesson (3:20 / 53:50). In the beginning they are read from the smartboard and explained. In the end, to secure the learning outcome, the notes are again read and completed (see Fig. 10). It is then discussed whether “we” achieved that at the end:

Teacher: “Okay think back to the learning intentions that we discussed throughout and at the start of the lesson. (...) Do you think we were successful in today’s learning intentions? – (pupil’s multiple consent) – Yes.” (53.58)

Besides the clear and overarching structure something else is remarkable in this phase. Firstly it is the open and encouraging support for the students to reflect on what they have learned. The quotation just given leads to a question which fosters meta cognitive thinking (or “cognitive strategies” in the terms of Gagné and Driscoll): “Remember what they were again – yes – How do we know that?”

The way the teacher goes forward in structuring the learning process shows some features of metacognitive thinking as she fosters “thinking about thinking” (for a more encompassing definition see Flavell, 1987). Though in doing so she focusses more on the product than the process (and thus more

Scottish Music Reflection

Think back to the Learning Intentions – have we been successful?

How Do We Know?	How Do We Improve?
<ul style="list-style-type: none"> • Able to recognise Scottish instruments • Able to recognise features of Scottish dances • Able to play together in time 	<ul style="list-style-type: none"> Family's of the orchestra Consider all the features Focus on tempo.

Fig. 10: Screenshot from the smartboard with additional notes by the pupils

on the cognitive than the metacognitive), it may well lead to lasting learning in music as the self-regulating process is often associated with successful learning. This may be considered an effective teaching strategy – but it is certainly the opposite of the ideas of formation that resonate in the Lower-Saxony-Lesson. To put it in a metaphor: instead of letting the dogs out in the yard to find out what’s interesting the dogs are kept on a leash to explore the yard systematically. This lesson therefore is not about finding connections in the music and in musicking and whatever one may associate with formation (“Bildung”), it is about maximizing learning success by control and assessment.

Secondly, achievement and assessment are connected in this lesson not merely as an element opening and closing the lesson but as a permanent structure. This refers most obviously to the cognitive dimension. Here the teacher explicitly gives reasons for what she does and wants the pupils to understand that: “I am going to ask you to mark your own paper because I think it’s more beneficial for you to see if you got an answer correct or incorrect. And we can discuss this too, why. So please be honest.” (28:40) But it also holds true for the performance section of the lesson where a permanent change from assessment to strategic advice to encouraging reviews of the achievement can be observed:

Teacher: “What did you think of that performance?” (39:00)

Pupil: “I got a bit lost there in the third line ...”

Teacher: “So what happened? I didn’t notice you got lost. So what happens if you get lost or you got a [??]? Try and get back into it! So if I didn’t notice that you neatly managed to do that.” (42:15)

Teacher: “Okay, keyboard players. What did you think of that?” (41:22)

Teacher: “Now I am going to ask what you thought was good about the performance and if indeed there was anything you need to work on.” (52:24)

As in the Lower Saxony-Lesson the teacher is reflective and certainly knows what she is doing. Thus, this permanent momentum of evaluating is no “happening” but a deliberate and planned action. It is directed to foster pupils and make them grow. As she states about the rehearsal phase:

“We will then rehearse the piece from top to bottom. I will ask pupils for feedback what they think was good about it how we could improve it – em – maybe the instrumentation. In previous lessons pupils have taken ownership for when the instruments should come in, what instruments should play first, what instruments should play together.” (T-Interview I, Lines 42–46)

There is a small moment when even the ironic and motivating phrase of the teacher refers to the learning intentions from the beginning. It sounds almost like a quotation when she communicates with the keyboard players: “What do you want to play?” – “Chords!” – “Chords? Okay, you’re feeling confident this morning” (49.45). Just like the student in the Lower-Saxony-Lesson who draws back on theoretical considerations of his teacher she consciously or unconsciously picks up the words from earlier in the lesson.

Looking at the evaluation at the end of the lesson there is an irritating detail. The teacher asks several times whether or not “we” succeeded in reaching the learning intentions. The pupils answer positively to this question in a rather stereotyped way. Other than in the case of the evaluation of the joint performance this query refers to *individual* learning and can therefore not usefully be answered by the collective group. Distinguishing various types of dances may be subject to formative evaluation (“Have *I* learned this already or do I need more practice or information?”) or to summative evaluation (“Has *the majority* or have possibly all pupils learned this?”). If one seeks to answer the last question one has to use different forms, because how can Peter (or any other child in the classroom) know what Lucy (or any other child in the classroom) has learned? Although this does not alter the positive proceeding of the lesson it leads to a question which will be discussed in the next section.

Martin Fautley in his great book on assessment in music education has made a distinction between (formative) assessment and (summative) testing (Fautley 2010, 62) emphasizing that assessment is more important than testing. In this sense the teacher in the Scotland-Lesson is clearly on the side of testing and this shows her strong quality – but assessment is present in her lesson all the time.

... and of administration

Of course, this does not come as a surprise. England is known for having an especially tight system of evaluating learning standards. This holds true also for Scotland where an encompassing system of assessment and evaluation has been introduced to raise the quality of education (see The Scottish gov-

ernment 2010²²). Music is part of the “Curriculum for Excellence – the Expressive Arts” where standards in understanding, performing or composing have been set (The Scottish government online 2010²³). It is noteworthy that the terms from the curriculum in part return in the learning intentions of the lesson. For instance, just like the teacher the curriculum states: “I can sing and/or play music from a range of styles and cultures and perform my chosen music confidently using performance directions, musical notation and/or playing by ear” (EXA 3–16a – italics by the author).

Although I am far from criticising the teacher who does a good job (and is willing to share this with us) it needs to be stated that in general assessment is not happening in a void outside of society and history. Or as Fautley puts it:

“As has been observed elsewhere, many music teachers talk of having to ‘do’ assessment simply to provide data for others. This may have a purpose which the music teacher is unaware of (in which case some explanation by those responsible would be appropriate!), but given the time constraints in the music room, maximizing opportunities for musical learning and for music making, will obviously be a priority.” (2010, 69)

Taking a much wider perspective Fautley cites Patricia Broadfoot by pointing to the function of assessment within “the system”:

Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies typical of the contemporary Western world is translated into the systems and process of schooling (Broadfoot, 1999, cited in Fautley, 2010, 69–70).

Teachers and researchers have frequently commented that the tight monitoring system in the UK has a counterproductive effect on the quality of teaching and on the system (see Watts 2007). As for the teaching it is somewhat comforting that the lesson is certainly not an example of “teaching to the test” (see Vasquez Heilig & Nickols, 2013) and that the pupils are not too deeply concerned about grades. In one of the post interviews this is discussed as follows:

22 See also <http://www.educationscotland.gov.uk/learningandteaching/assessment/index.asp> and The Royal Conservatory of Scotland.

23 The National Qualifications in various stages list in detail contents and standards. The ones enacted for the time of the Scotland-Lesson for instance listed reels, marches and waltzes just as presented in the lesson (<http://wayback.archive-it.org/1961/20160414121240/http://www.educationscotland.gov.uk/nqmusic/national3/scottish/index.asp> retrieved December 30, 2016). However, they are subject to change and will be reformulated in 2017.

Int.: Did thoughts of grades or school marks come into you? Come into your mind at all through your lesson today?

S1: No.

S2: No.

S3: No.

I: Yeah, so generally you're not conscious about what kind of mark you're going to be getting or grade at the end, no?

S2: Yeah.

S1: No.

S3: Em. It could. If we get told that is there an assessment or something yeah, but if it's just a normal performance then not really. (S-Interview 2, Lines 133–143)

I would like to pick up the notion raised earlier in the context of the Lower-Saxony-Lesson, referring to the political framing of teaching and learning. In the first review of this chapter the editor critically commented on the distinction between a description of a lesson as a result of an articulated “philosophy of music education” (Lower-Saxony-Lesson) and a description that focusses on administrative constraints (Scotland-Lesson) that seemed to indicate that there is no underlying “philosophy of music education”. Studies in Germany indeed show that there is always such a philosophy that influences decisions before, during and after the lesson (Niessen 2006). However, all lessons take place in structures of political meaning and power, and accordingly are marked by these. But they may vary in how clearly this can be observed, to what degree teachers internalize this or to what degree their behaviour or habitus shows this. With respect to the Scotland-Lesson and the way the students react, several interpretations are possible. Maybe the students are so used to assessments and the ways to select and separate, that they are not even noticing it. Or maybe they foil the mechanisms because the neo-liberal world is not theirs. Maybe the prosaic phrase “normal performance” stands for an intense personal experience that connects with the “encounter” of the Lower-Saxony-Students and might well be described as moments of “Bildung”. We cannot know by just taking the researcher's perspective without respect to the subjects' point of view.

Comparisons

The main point in this chapter is about understanding classroom lessons in a more complex way. That is, what constitutes a lesson in the complex field of individual and shared factors, between the individual and the society, between the “subjective” and the “objective”? Comparison seems to be an ample means of bringing characteristic features to the surface.

I mentioned in the beginning that the tertium comparationis is given in this case only on a meta-level. Both lessons are structured by facts outside the lesson. As the Lower-Saxony-Lesson is structured in detail by the philosophical position of the teacher the second one is by the region’s school policy. The lessons are in line with those structures given and so are some of the apparent differences. It is “logical” that the German lesson gives room for the *individual* and focusses on that while the Scottish one stresses the importance of *joint* activities. Thus, it seems significant that the pupils in the post interview commonly use “we”-phrases (see S-Interview 2, Lines 40–43).

Likewise there is a striking (but again somewhat “logical”) difference that the German pupils, compared to the Scottish ones, refer more to the individual piece of music. When the Scottish pupils are being asked about the good aspects of the lesson they talk about “performing” (S-Interview 2, Lines 62–66) without reference to the piece. It seems less important what is played as long as something is being performed.²⁴ In that line one pupil states that a good lesson is about “more performing and stuff” (S-Interview 2, Line 243). „Performing and stuff“ in the perception of the pupils seems to be a collective activity, not an individual one, to put it again in the pupils words: “Alright a good music lesson is when you get to play *together* as you like to play in groups ‘cause then you learn how to play in good *ensemble*” (S-Interview 2, Lines 249 f.).

Here now is a direct comparison, impossible though highly interesting. The fact that performing is not only part of the curriculum which would

24 Christopher Wallbaum was reminded by this phrase of a German discourse from the 1950s. Theodor W Adorno in an often cited quote about post war music education (“Musische Erziehung”) questioned the priority of musicking over the music itself (“dass einer fiedelt, soll wichtiger sein, als was er geigt“ Adorno 1973, 75). Although one needs to be careful to detach discursive phenomena from their historical and scientific background this is a striking parallel. Certainly approaches like the Lower-Saxony-Lesson are fueled by Critical Theory and its tradition.

hold true in both countries but that it is valued by grades connected to an understandable assessment system raises questions: do Scottish students (or more generally: students in the UK) value progress in performance more, see it more often as a collective achievement – and in consequence reach a higher level? This opens a rich field of research if understood in a complex way with regards to preconditions of policy making, attitudes in society and so on.

It is only honest to mention some important phenomena undisclosed in this chapter. One might ask: where is the video-specific analysis in your approach? Well, it isn't there. I did not touch visual data like body postures or room choreography that are specific to videography and can give rich insights into classroom processes. The analysis was based mainly on the written transcripts and touches the other dimensions only occasionally.

Besides and related to this remark: in this first shot at the material I did not focus on the individual learning processes although these are the proof of the pudding. However, a broader data base would have been useful. More thorough analysis might reveal interesting differences between individuals. As in all (good) research designs there is room here for future work.

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II.7 Creating a Classroom Culture which Promotes Positive Attitudes and Motivated Learners

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Chapter and Analytical Short Films show the Scottish “aspects of quality” of music education. Four key capacities of comprehensive education: successful learners, confident individuals, responsible citizens, and effective contributors to society, and three key competences for comprehensive musicianship: listening, performing and composing.

Fig. 1: Stills from [ASF-1 \(Scotland-Lesson\)](#)

Music education in Scotland has changed vastly since *Curriculum Paper 16 – Music in Scottish Schools* was published in 1978 (Scottish Education Department). From the 1980's onwards, reforms have transformed traditional singing and music appreciation lessons into mainly practical experiences within a comprehensive educational framework. Both of these latter aspects can prove challenging for music educators. Practical lessons require smaller class sizes for effective learning to take place, therefore school management have to be brought on-side and agree to maximum class sizes of 20 pupils. Within a comprehensive framework it is normal to have different ability levels of students of the same age, but in music the range of ability can be substantial

1 This article was created through dialogue between Christopher Wallbaum and the Scottish music educators at a seminar in Leipzig. Every participant of the seminar contributed to the result; thank you to Thomas Bromme, Teresa Eichler, Linda Hensel, Sebastian Hensel, Julia Kopczak, Hendrik Krüger, Valentin Mühlberger, Julia Müller, Georg Postulka, Darja Schäfer and especially to Carolin and Marcus, who created the first version of the article.

with beginners as well as highly experienced musicians in the same class. Although practical music-making is now established as the core learning experience, the intention of this discussion paper is to present a contemporary view of what constitutes good music education in Scotland.

The Scottish “aspects of quality” are demonstrated in the two Analytical Short Films *Creating a classroom culture which promotes positive attitudes and motivated learners* (ASF-1) and *Comparisons between a Scottish and Californian lesson* (ASF-2). ASF-1 constitutes the theoretical concepts used in the Scottish educational system whereas in ASF-2 the Scottish point of view is reflected in the Californian approach to music education. Within the school system in Scotland the “aspects of quality” are based on the educational concept of *formative assessment* (Black and Wiliam, 2001) and the music education philosophy of *comprehensive musicianship* (Sheridan and Byrne, 2003), both of which are present in the curriculum (Bryce and Humes, 2008); these are discussed in more detail later.

The Scottish educational system includes eight curricular areas of “human life studies”. Within these areas Music is part of *Expressive Arts*, as well as drama, art and design, and dance (Education Scotland, Curriculum for Excellence, online).

The comparison with the California-Lesson was selected to make comparisons with the Scottish lesson by illustrating some aspects of teaching which are significant. In reflecting the differences between these lessons the Scottish “aspects of quality” can be identified and evaluated. Hence both ASFs create a basis for discussion. Additionally, the teacher’s main objectives concerning the principles mentioned above and the sample lesson in particular are also taken into consideration (interview with the teacher before the lesson).

Black and Wiliam (2001) support the theory of formative assessment. One main feature is that assessment evidence is used by the teacher to enhance future learning (Black and Wiliam, 2001, 2). Another aspect requires the teacher to share the lesson learning intentions and success criteria so that students have an understanding of what successful learning is. Assessment is shared between the teacher and students (peer and self-assessment) so that eventually students can assess independently of the teacher. Therefore, reflecting on the lesson, the constant practise of giving and receiving feedback and the interactive work between the teacher and students are integral throughout a students’ whole school career.

The dialogue between pupils and a teacher should be thoughtful, reflective, focused to evoke and explore understanding, and conducted so that all pupils have an opportunity to think and to express their ideas (Black and Wiliam, 2001, 8).

Thus the students are given the chance to actively take part in their learning process. In the long run they should be able to phrase their own learning intentions and corresponding success criteria.

Sheridan and Byrne (2003) describe the development of Scottish music education from traditional practises to a modern approach of *comprehensive musicianship* by citing Woods (in Choksy et al., 1986, 110) who advocated that students develop a balance of the following three competences:

- Performance: reading and recreating music written by a composer
- Analysis: describing the music through perceptive listening
- Composition: understanding and utilising compositional and improvisational techniques (Sheridan and Byrne, 2003, 5).

This new philosophy of music education offers students the ability to develop their individual skills by extending the traditional western classical-music curriculum to the broad field of contemporary music (ibid., 5, 6), the teacher supportively assessing the student's success and constructively critiquing their areas for development (ibid., 4), and the opportunity for students to choose the instrument for study as well as the style of music to perform. These changes “would reshape music in the classroom into an action-based experience, open to all children, regardless of their musical or academic ability” (ibid., 3).

The Scottish Government has integrated the concept of *formative assessment* and the three-fold content (listening, performing, and inventing) into the curriculum for music education, based on Curriculum for Excellence (CfE (2011)).

The aim was to create a curriculum fit for the 21st century and to foster the development of knowledge, skills and attributes so that all children and young people in Scotland can develop four “key capacities”: successful learners, confident individuals, responsible citizens, and effective contributors to society (Bryce and Humes, 2008; see also CfE, 2011).

In primary school (P1 to P7, age 5–11) as well as secondary (S1 to S3, age 12–15), music is a compulsory subject. At senior level (S4 to S6, age 16–18), students choose the subjects with which they would like to continue, and in consultation with the school can decide the time and level of their qualification exams.

The teacher of the sample lesson also mentions in the interview several “soft” skills as important educational objectives: being on time, coming well-equipped, proper handling of instruments, being ordered and tidy etc. She points out that these are “[...] skills that can be transferable across (you know) their life skills [...] so I hope it helps to build those characteristics” (T-Interview I, Lines 160 f.).

Scottish Aspects of Quality of Good Music Education Represented in ASF-1

As the four sequences of the ASF-1 are chosen according to the “aspects of quality”, this chapter is subdivided to address each of the selected topics.

The teacher’s main aim of the lesson is to guide the pupils into embracing “Scottish Culture”, one component in the process of developing a personal identity (Education Scotland, expressive arts, principles and practice).

Pupils need to be aware of their environment and how they contribute to their world around them. [...] so they need to have a good understanding of this topic [...]. It just enhances their sort of citizenship, their pride, their understanding that they have for this country (T-Interview I, Lines 130–135).

According to the topic, the basic structure of the sample lesson is divided into three parts: revise Scottish instruments by playing the game “Musical charades”, working with a partner to recognize audio examples of Scottish dances, and performing Scottish music in a group activity. The introductory part is intended for enjoyment and warming-up the students. In the second part the idea of *listening* is realized within an analytical task. The focus in the last part of the lesson is musical practise – also the teacher explains the pupils’ preferences for *performing* (T-Interview I, Lines 184–186).

Composing is not implemented in the sample lesson. According to the teacher *composing* is only possible when pupils have considerably more practise in *listening* and *performing*. These competences also support further opportunities to create individual and social skills activities (see T-Interview I, Lines 180–190).

The aspects of *formative assessment* are represented in the form of the omnipresent learning intentions and different ways of feeding back. For cre-

ating an open-minded classroom culture, the students constantly reflect on their achievements as we can see in the ASF-1 (e.g. S-Interview I, Lines 37–38; S-Interview II, Lines 40–43; S-Interview 3, Lines 43–53; ASF-1, CI I, cuts 2–8). The teacher wants them to reflect, give constructive feedback to their classmates and suggest general and individual improvements (see T-Interview I, Lines 78–80). In the interview after the sample lesson the teacher realized that not enough time was left for as thorough feedback as she would have liked (T-Interview II, Lines 107–110), however, this was addressed later in a subsequent lesson.

During the lesson the teacher sets out to address students' individual social and musical needs. Leading the students to the "[...] four 'key capacities': successful learners, confident individuals, responsible citizens, and effective contributors to society" (Bryce and Humes, 2008), the teacher's concept of the lesson is divided into "tiny little sections" (T-Interview I, Line, 151). Her idea is to encourage the students in acquiring different learning strategies to help them in their future development. Especially in the younger ages she wants to guide them step-by-step to make sure they integrate these skills and competences in their self-education and later on are able to use them on their own. Black and Wiliam point out the wrong belief of some teachers that when "knowledge is to be transmitted and learnt, [...] understanding will develop later" (9) however, in that method of teaching, self-evaluative and self-educative processes cannot take place in the way they are required and expected in Curriculum for Excellence (Education Scotland, Building the Curriculum 5, 2011).

Fig. 2: Tabular Presentation of the Complementary Information (C I 1) for ASF-1, Scotland-Lesson

Cut No	Time in ASF-I	Time and Angle in Source	Text Insertion (Reminder)	Commentary (Point of Quality)
1	00:00	<i>Text slide</i>	Creating a classroom culture which promotes positive attitudes and motivated learners	Title
2	00:05	<i>Text slide</i>	Sharing the learning intention and success criteria	At the beginning the teacher states the plan of the lesson and makes her learning intentions and success criteria transparent. By referring to them repeatedly the students will remember them throughout the lesson. At the end the pupils reflect on whether they have fulfilled the success criteria and thus achieved the learning intentions. In the long run the pupils should be able to phrase their own learning intentions and corresponding success criteria.
3	00:10	03:23 Back		
4	00:22	03:35 Front right		
5	00:40	03:53 Back		
6	01:00	04:15 Front left		
7	01:11	04:26 Front right		
8	01:26	04:41 Back	Making lessons enjoyable	As a playful lesson starter the teacher uses the game “Musical charade”s to motivate the students and to recap and strengthen their knowledge on Scottish instruments.
9	01:33	<i>Text slide</i>		
10	01:38	08:01 Back	Working with a partner	By working with a partner the pupils’ social skills should be improved. Over time their learning processes should become more independent and less teacher-centred.
11	02:05	<i>Text slide</i>		
12	02:11	24:51 Back	Group music-making and choice of instrument	Performing is the “Carrot on the Stick” since the pupils like <i>performing</i> best (compared to the other two components <i>listening</i> and <i>composing</i>). By making music in a group they should develop their musical ear as well as their skills on the instruments. Furthermore their social skills (e.g. ability to work in a team) benefit from playing in a group.
13	02:59	<i>Text slide</i>		
14	03:04	47:00 Back		
15	03:11	47:07 Front right		

This *Complementary Information I (CI I)* gives an overview on the *ASF-1*. The subdivision into four sequences results from the aspects of quality, which will be explained in detail below.

Sharing the learning intentions and success criteria²
(*ASF-1, CI I, cuts 2–8*)

The Scotland-Lesson is framed by making the aims and its content transparent to the students. Hence the teacher follows the basic idea of *formative assessment* as an open evaluation process that enables the students to reflect upon their learning success.

The learning intentions are presented on the smartboard in front of the class:

Fig. 3: Teaching Material, 58; *ASF-1, CI I, cuts 2–8*)

Involving the students in the process, several success criteria are given on how to succeed:

Fig. 4: Teaching Material, 59; *ASF-1, CI I, cuts 2–8*)

² The following headlines are chosen according to the *ASF-2*.

Throughout the lesson the teacher refers to the learning aims repeatedly, so that pupils are able to constantly evaluate themselves (see ASF-1, cuts 1, 3, 6, 12, 14, 16). “Further on in the term I let pupils choose their own learning intentions and how they would be successful in achieving them, so they get a little bit more independent with that process” (T-Interview I, Lines 8–10). The students are encouraged to take ownership of their learning.

At the end of the lesson the teacher directs the students to discuss their learning process and success. The outcomes of the class reflection are collected on the Smartboard by the students:

Scottish Music Reflection

Think back to the Learning Intentions – have we been successful?

How Do We Know?	How Do We Improve?
<ul style="list-style-type: none">• Able to recognise Scottish instruments• Able to recognise features of Scottish dances.• Able to play together in time.	<ul style="list-style-type: none">• Family's of the orchestra• Consider all the features• Focus on tempo.

Fig. 5: Teaching Material, 60, ASF-2, cut 10, angle back)

The pupils’ self-assessment indicates that they have fulfilled the success criteria and thus achieved the learning intentions.

I: [...] What do you feel that you’ve learned today?

G: I feel I’ve learned more knowledge of Scottish music and instruments and I’d be able maybe to recognise them a bit better as well. (S-Interview 2, Lines 57–59)

Making lessons enjoyable (ASF-1, CI I, cuts 9–10)

As a playful lesson starter the teacher uses the game “Musical charades” to motivate the students and to review and strengthen their knowledge on Scottish instruments in an enjoyable, subconscious way (T-Interview I, Lines

10–19). As we can see in the ASF-1 (cuts 9–10) the pupils were keen to participate and thus the teacher's intentions were achieved.

The use of the smartboard enables the teacher to display pictures of the instruments in a quick and effective way, which allows the game to flow without interruptions. The effective use of technology here gives advantage over the California-Lesson (compare ASF-2, cuts 5–7 and CI II).

During the partner work the teacher spontaneously reacts to the individual learning pace within the class and turns the task into a game. Although she had not anticipated this action, it proved to be a clever way for the quicker students to stay on task while the slower ones could catch up. Even if this change of plan slightly affected the further time schedule, the students did not feel bored and they were all motivated and engaged (see T-Interview II, Lines 13 ff.).

In relation to the title of this section, the question arises how to define “enjoyable” in general. A comparison can be outlined between initiated and self-originated enjoyment. In the first case there is a higher risk of lack of enjoyment if the constant flow of teaching is interrupted unpredictably and/or the pupils cannot be guided anymore.

Working with a partner (ASF-1, CI I, cuts 10–12)

In the second part of the Scotland-Lesson the teacher implements the competence *listening/analysis*’ (according to Sheridan and Byrne, 2003). Within a listening task the students try to identify Scottish dances by hearing the music. This task re-visits previous learning about the typical musical features of the dances and how to recognize them.

In partner work they practise the form of peer assessment in revising their knowledge. (Teaching Material, 40–54) In ASF-1 (cuts 11–12) the focus lies only on the listening task – partner work happens before and after the chosen scene. Working with a partner also contributes to the improvement of the pupils’ social skills, e.g. the ability to work together (see T-Interview I, Lines 68 ff.). Moreover, their learning processes should become more independent and less teacher-centred. The teacher here acts mainly as a monitor but gives advice when needed.

Group music-making and choice of instrument
(ASF-1, CI I, cuts 13–16)

Performing is the favourite component of music education within the sample lesson. All interviewed students expressed enjoyment in their replies (see S-Interview 2, Lines 58–64; S-Interview 3, Lines 219 f.).

I: [...] In your opinion what makes a good music lesson? What are good music lessons like?

A: Em, getting to play music instead of just sitting. I like to play straight away.
(S-Interview, Lines 84)

The chosen piece of music refers to the main topic of “Scottish Culture”. The students perform a classroom arrangement of the main theme from “Braveheart”, a film about Scottish heroes, legends and history. By alternating between individual practise-time and class music-making, pupils get an opportunity for self-development on their chosen instrument as well as the experience of playing in a group performance context. During this they also develop their musical ear i.e. playing in time and in tune, as well as improving their practical skills on the instruments. Furthermore their social skills e.g. the ability to work in a team (see T-Interview I, Lines 72–74) are utilised. Whilst the pupils practise, the teacher gives individual constructive feedback, and after each class performance she prompts the students to assess their musical interaction; did they play the correct notes and at the right tempo.

The teacher invests more time on practising and discussing the process of performing (T-Interview II, Lines 108–110), then, towards the end of the lesson she considers allowing the pupils to “demonstrate skills on a different instrument” (T-Interview II, Lines 115–117). Playing a song on at least two instruments being evidence of the capability of *comprehensive musicianship* (see Sheridan and Byrne, 2003). However, as the time has almost run out she decides against this and instead allows the students to decide on the order of playing of their final performance. These abilities are highly relevant in the context of composing and arranging as well (see Sheridan and Byrne, 2003, “Composing”).

Comparing Scotland and Californian Music Teaching (ASF-1, ASF-2, CI II)

Fig. 6: Stills from ASF-2 (California-Lesson)

In ASF-2 contrasted aspects between music education in Scotland and California are illustrated; class size, use of technology, a classroom assistant, and assessment.

To emphasise the major difference between both lessons, the Californian one has to operate with approximately 70 students and the Scottish with about 15. The Scottish group-performing process especially benefits from the advantage of a small class size (maximum 20), as even with a full-size Scottish class (maximum 33) group-performing can be very difficult for a teacher to manage due to noise levels, lack of space and ensuring that all students are on-task. The smaller size also enables the teacher to create a more interactive lesson and to establish better interaction with pupils. (ASF-2, CI II, cuts 2–4)

Another unusual fact in the California-Lesson is the presence of a classroom assistant who supports the teacher by accompanying the choir. In the chosen scene the assistant is giving advice and so the teacher can lead the choir without interruption (ASF-2, CI II, cuts 11–12).

The last difference in conditions of teaching is the standard of technology. In Scotland the use of a smartboard unfolds many opportunities, e.g. the guessing game (ASF-1, CI I, cut 10) or presentations of different slides during the lesson, and student written feedback at the end of the lesson. By using the smartboard the teacher is appealing to the pupils' enjoyment of technology; technology is a part of the pupils' daily circumstances, it can help to simplify the teaching process and it promotes further student inter-

Fig. 7: Tabular Presentation of the Complementary Information for ASF-2, California-Lesson
The Complementary Information II (CI II) describes the comparison of the ASF-1 Scotland, vs. California (ASF 2), in search of the aspects of teaching that exemplify the differences between both lessons and consequently reveal the Scottish aspects of quality.

Cut	Time in ASF II	Time in Source		Reminder Text Insertion	Commentary
		California-Lesson	Scotland-Lesson		
1	00:00	Text slide		Comparisons between a Scottish and Californian lesson	Title
2	00:05	(Text slide)		Class size	The first sequence emphasizes the difference in size between both classes; the Californian class is big with approx. 70 pupils whereas the Scottish class is much smaller with about 15 students. The size of the Scottish group enables the teacher to have a more interactive lesson and to establish better communication between pupils and teacher.
3	00:10	04:05			
4	00:27		02:43		
5	00:35	Text slide		Using technology	Different kinds of boards allow the teacher to appeal to individual learning strategies. The availability of an interactive smartboard offers many opportunities for diverse applications.
6	00:39	12:00			
7	01:05		03:24		

8	01:22	<i>Text slide</i>		Assessment	The extract shows the process of reflecting on a lesson as part of the complex concept of <i>formative assessment</i> . In contrast the Californian teacher emphasizes the pupils' possibility to assess themselves through their summative test results.
9	01:27	28:08			
10	01:50		53:51 Front right		
			53:54 Back		
11	02:42	<i>(Text slide)</i>		Classroom assistant	A striking difference between both lessons is the existence of a musical classroom assistant. As well as enabling the Californian teacher to focus on leading the choir the assistant can also give advice. This happens to be a good way to deal with the huge size of the Californian class.
12	02:47	52:53			

action and motivation. In comparison the Californian teacher uses a white board to keep track of the learning process. The possible ways of presentations are limited but on the other hand the action of real-time writing offers the students an additional way to acquire the knowledge. (ASF-2, CI II, cuts 5–7)

Conclusion

The Scottish aspects of quality of good music education could be illustrated and analysed within the Analytical Short Films ASF-1 and ASF-2. The progressive development in students of the four key capacities, successful learners, confident individuals, responsible citizens, and effective contributors to society (Bryce and Humes, 2008; see also Education Scotland) is an important part of the comprehensive education principle. The evaluation of students' progress through *formative assessment* is applied continuously and is reflected in the transparency of the learning intentions and the sharing of the success criteria. Further self-evaluation processes are initiated via a range of feedback devices which focus on shared reflection, thinking time and thought-

ful questioning by the teacher to explore pupil understanding (Black and Wiliam, 2001). Another important focus in ASF-1 relies on the development of self-motivation through using contemporary music and allowing students to choose their instrument of preference, thus making the learning experience more enjoyable.

Within the concept of *comprehensive musicianship*, students enjoy *performing* the most. Embracing one's own culture is an important aspect of global citizenship, so including Scottish music in classroom performances increases pupils' awareness of their national identity. By *creating a classroom culture which promotes positive attitudes and motivated learners* in class music lessons, students can develop many of the attributes and capabilities of the four capacities whilst also developing their music skills.

Postscript

The use of short films to compare and contrast lessons was not only an exciting opportunity for researchers to see music lessons from eight different countries, but was also a highly effective evaluation tool for the practitioners/teachers whose lessons were filmed. The filming was shot from three different cameras simultaneously, therefore after editing, all three could be viewed at the same time or one particular view could be chosen.

Immediately after the lesson, the Scottish teacher was initially very pleased with the lesson, and her filmed evaluation was very positive. However, after watching ASF-1 a few weeks later, she was much more self-critical and was able to make a more impartial reflection.

The use of film to help teachers to improve their practice has been around for some time, however in reality it only happens on an exceptional occasion where perhaps a teacher is focussing on an aspect of practice as part of a post-graduate qualification. Having gone through the filming process for this project, the Scottish teacher said she would be much more open to using film to improve her practice in the future. As Black and Wiliam observe: "Learning is driven by what teachers and pupils do in the classroom. [...] Standards can only be raised if teachers can tackle this task more effectively" (2001, 1). Filming a lesson for this research project has been seen to be a highly effective way to evaluate a lesson and should be seriously considered by any teacher wishing to improve their practice.

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II.8 Enacted Possibilities for Learning in Goals- and Results-based Music Teaching

Olle Zandén

In this chapter, enacted possibilities for learning in a Scottish and a Swedish music lesson are analysed and compared with the intended learning outcomes as defined in the Swedish national curriculum. The Scotland-Lesson proves to place more emphasis on music's auditive aspects while the Sweden-Lesson focuses playing as individual manual skills.

In Sweden, the 1980-curriculum made a profound change for music education since, in order to facilitate ensemble playing, it stipulated a maximum of 15 students in each music class in school years 7–9. From this time, ensemble playing in the pop-rock tradition has been endemic to Swedish lower secondary music education. In the first half of the 1990s the primary and secondary schools' system was transformed from centralised governance through state rules and regulations to governance by goals and results. Simultaneously, the responsibility for schooling was transferred from the state to the municipalities and to private enterprise. The change to goal-directedness embraced both administrative and pedagogical aspects. A 5-level norm referenced grading system was replaced by a criterion referenced one with four levels: fail, approved, passed with distinction and passed with great distinction (Skolverket, 2011). These criterion-referenced curricula from 1994 were partially revised in 2000, and in 2011 a major curriculum reform was launched, the centre of which was more detailed content to be studied and a six-level grading system (F (fail), E, D, C, B and A) defined by explicit knowledge requirements. With this reform goal-directed teaching has soared and research suggests that especially the detailed knowledge requirements have had a profound impact, not only on grading, but also on teaching methods (Zandén & Ferm Thorgersen 2015, Zandén & Ferm-Almqvist, forthcoming). Thus, a prevalent problem within Swedish compulsory music education seems to be to balance the curriculum's overarching aims against the demand to structure teaching and grading through clear and measurable goals.

The overarching aim of this text in combination with the two short films, is to contribute to knowledge and discussions about classroom music teaching within goals- and results-based school systems. More specifically, the aim is to highlight relations between musical overarching aims and the possibilities for learning that are enacted in lessons with explicit learning intentions, that is, with explicit short time goals. In order to accomplish this, the enacted possibilities for musical learning in one Swedish and one Scottish music lesson have been analysed. The main focus is on the Sweden-Lesson, while the Scotland-Lesson is used as a counter-point. The two lessons are different in many respects, for example in how the classroom is organised and equipped, the students' degree of autonomy and with regard to the teachers' role, which in the Scotland-Lesson is more managerial and dominant than in the Swedish one. The difference most relevant for this analysis is however to do with how the teachers define and handle the learning intentions, and what enacted possibilities for learning emerge within the teaching.

The juxtaposition of overarching aims and the affordances for learning that can be detected in a lesson is inspired by variation theory (Marton 2015), namely its differentiation between *intended*, *enacted* and *lived* objects of learning. The term *enacted* denotes what is actually possible to learn in a specific learning situation, which can be quite different from both the teachers' intentions and what the students really learn, that is, from their lived objects of learning. Intended objects of learning in variation theory based research are often well defined, and both the Swedish lesson and the Scottish lesson display ways of narrowing and defining intended goals. However, it is not these goals that are of interest in this study, but the enacted *possibilities* for learning that are relevant to the overarching aims in the Swedish music curriculum. The *lived* objects of learning are not addressed in this analysis, since they are to do with the students' sense making and can only be guessed at without going into dialogue with the students.

In Sweden, there has, since 2009, been a strong political focus on making learning goals clear and unambiguous and the 2011-curriculum is an offspring of this ambition. I have elsewhere critiqued this belief in clarity as unrealistic, untenable and deleterious since it threatens to trivialise education by reducing learning content and aims to those which are easily and precisely expressible in everyday language (Zandén 2014). Furthermore, an emphasis on clarity and fairness in grading has shown to make music teachers cautious of using their musical judgment since these judgments are seen as subjective and therefore un-

reliable (Zandén 2016). One definition of authenticity within the pop and rock tradition is the making of one's own musical choices, and this perception has also been shown to restrain music teachers' involvement with expressive musical aspects in their students' playing (Zandén 2010). All in all, a more and more important norm within Swedish music education has been to avoid normativity when it comes to music specific qualities. The short film made from the Sweden-Lesson (the ASF-1) highlights that the focus is on musical aspects that can be unambiguously stated as right or wrong, such as playing the right chords in the right time. Ironically, this implicates a focus on aspects that can be assessed visually rather than aurally, as evidenced in the short film when the teacher helps the students with fingering on keyboard or bass guitar. Such skills are certainly relevant to the first part of the aims in the Swedish national music curriculum, (Skolverket, 2011, 95) namely "to develop knowledge [...] in using musical instruments". However, the main focus in the curriculum is on the sounding, expressive and communicative aspects of music and musical knowledge. The students are for example expected to develop their musical creativity and sensitivity, "to acquire music as a form of expression and a means of communication" and "develop the ability to experience and reflect over music". And this shall be done "together with others". These are the aspects against which the two music lessons will be discussed.

The Swedish lesson was recorded in a lower secondary school in 2010, before the recent curriculum reform. However, the lesson is in many respects representative of present Swedish lower secondary music education. The class is fairly small, they are engaged in music making within the pop-rock tradition and the goals are defined as tasks rather than as abilities. This seems to be an increasingly common way to organise goal-centred learning on a classroom level in Sweden. According to the Swedish teacher the lesson is part of an instrument learning and ensemble project that recurs intermittently during more than two years of the students' music tuition. This method was developed by the teacher in order to assure that all students, not only the most advanced or interested, should develop their musical abilities. The teacher emphasises that the students now "know exactly what they are supposed to do next" (T-Interview I, Line 48) and that the method simplifies grading. He also claims that performance, as opposed to playing alone, "demands quite different musical qualities, that you can listen to each other" (Line 93) and therefore the examination is always through a performance.

Overview of the Sweden-Lesson

In the Swedish lesson, which lasts for 37 minutes, 14 pupils are learning to play drums, bass guitar, acoustic guitar and keyboard. They are preparing for what this teacher calls their “instrumentalist driver’s licence”. The present national curriculum stipulates that chord instruments, melody instruments, bass-instruments and percussion shall be part of the core content and the students’ music making shall be graded with regard to its *fluency*, its *timing*, and the degree to which the student notice and adapt to their fellow musicians. The level of difficulty in the musical material is however not specified, which implies that even very moderate technical skills can be sufficient for acquiring high grades. The curriculum in use when the music lesson was recorded had similar, although less detailed goals. The Swedish teacher has operationalised these goals by defining four levels of competence in four songs of increasing difficulty. Each song has written instructions for each instrument. These are printed on green laminated paper for the most basic song, (“number one”), yellow for the somewhat more advanced, red paper for the advanced (“number three”), and blue paper for the most advanced song. Given that the curriculum at that time only had three grades for pass, there is no one-to-one relation between the songs and the grades. The main progression within the material is to do with adding rhythmical complexity. When the students have passed the test for level one on all four instruments they get a green “driver’s licence” and can proceed to level two, and so on. The examinations always take the form of ensemble playing with class-mates, often scaffolded by the teacher.

The seven boys and seven girls have three adjacent rooms at their disposal: two small group rooms and the classroom. The rooms are equipped with several keyboards, guitars, electric guitars and bass guitars, one grand piano and three drum kits. There are no tables, except for the teacher’s desks. Before admitting the pupils into the classroom, the teacher stands in the doorway and gives them some information about what will happen after the lesson. Then they enter, leaving their shoes at the door, and find a seat (girls to the left and boys to the right) among the fifteen chairs that are arranged in a neat semi-circle in the centre of the classroom. The teacher gives a one minute introduction in which he reminds them that they shall practice on the songs and, at the end of the lesson, that there will be an opportunity to be examined if they feel ready for it.

Fig. 1: Sweden-Lesson: still from beginning

This is followed by 25 minutes of practice in which the students individually choose what, when and where to practice. Most of them stick to one instrument for the whole lesson while some switch instruments, for example the girl who plays keyboard in cut 7 and drum kit in cut 10. The lesson is concluded with a short

examination: two rounds of “Knockin’ on Heaven’s Door” are played on bass guitar, guitar, drum set and keyboard with the teacher singing while showing the drum accompaniment with hands and feet. For two of the students this was their examination on level 2, and when the class is dismissed, these students approach the teacher and witness him registering their result in his binder.

Overview of the Scotland-Lesson

The Scotland-Lesson lasts for 58 minutes and comprises three distinct topics, each with its own explicit learning intention that is presented on the interactive white board and read and recited by both teacher and students: “recapitulate Scottish instruments”, be able to “recognise Scottish dances” and “perform ‘Braveheart’ confidently in class ensemble. The first two topics are dealt with in the first half hour, and then the work with “Braveheart” commences. The students are already assigned to instruments and have apparently practiced their parts in earlier lessons. After some initial individual practice they rehearse the piece five times and both the teacher and the students take part in suggesting some improvements regarding timing, tempo and form.

Fig. 2: Scotland-Lesson: still from joint assessment of performance

The students are playing glockenspiel, keyboard, guitar, bass guitar and a drum kit, and the teacher participates on a piano. After the first rehearsal, the teacher urges them “to listen to everyone else around you”, and even if the progress in overall performance between the first and fifth versions is modest, the students appear to be very focussed during these 7 minutes of ensemble playing. Some of them (e.g. the glockenspiel-player in the middle) are clearly improving their ability to perform their part during the lesson, and in the brief interludes between the rehearsals the students are either practicing or exploring the musical material. For example, the boy who plays the glockenspiel makes two attempts to play the theme in canon with his two colleagues and the two drummers elaborate on dividing the accompaniment between them. The Scotland-Lesson is concluded with a recapitulation of the three topics’ learning intentions, an evaluation of to what extent the goals have been reached and suggestions for future improvements.

In summary, in the Sweden-Lesson, musical goals are defined as tasks that are aimed at, practiced and examined within a context that takes little account of music’s sounding qualities. The lion’s share of the lesson is dedicated to individual practice and only some of the students get the opportunity to do one minute of ensemble playing. This is contrasted to the Scotland-Lesson, in which the goal (“to perform ‘Braveheart’ confidently”) is also formulated as a task without specifications of desirable sounding qualities – the adverb *confidently* denoting something about the attitude rather than about the musical result. However, when evaluating and commenting on their playing, sounding, expressive aspects of the music making are focussed. The Scottish class is working as a teacher-led group during the whole lesson and all students are participating in the whole class ensemble with only a few minutes for individual practicing between the performances.

Assessing a single lesson against overarching aims can be seen as unfair to both teacher and students since these goals cannot be expected to shine through in all lessons. It is therefore important to state, that these lessons are not used to assess the teachers’ overall work, but to illustrate a pedagogical problem that probably faces many teachers in goals- and results-directed school systems, namely to design music lessons both for goal-directed learning and as opportunities for music making, musical experiences and the development of musical knowledge, sensitivity and communication.

The ASF Sweden

As already mentioned, a focus on instruments and repertoire from pop-rock tradition has been prevalent in Sweden since 1980, and goal based teaching and learning was officially introduced with the 1994-curriculum. Since the 1980s, there is also a tradition to promote *pupil-centred* as opposed to *subject-centred* or *teacher-centred* teaching and learning, and a demand on the students to take responsibility for their own learning. According to this tradition, good teaching is characterised by a high degree of individualisation. This has promoted teaching methods that include much independent work for students. Thus, methods for playing popular music in small ensembles were developed in Sweden long before the term *informal learning* was introduced in the pedagogical vocabulary. The last decade's increasing emphasis on individual assessment of pupils' subject specific knowledge has, however, reinstated subject-centredness and the recorded lesson shows one way of working with subject-specific goals within an established music classroom tradition.

The analytical short film (ASF) created from the Sweden-Lesson takes a critical stance to the lesson from the perspective of the music curriculum's overarching aims, according to which the pupils shall experience music, develop a sensitive musical ear and acquire knowledge of and in music as a mode of expression and as a means of communication. These overarching aims were largely the same both in the 1994-curriculum and in the present 2011-curriculum, and should therefore have been well established in 2010 when the lesson was recorded. The aims most relevant for ensemble playing are cited at the beginning of the film and recur in some of the cuts in order to create a contrast between these aims and the opportunities for musical learning that are enacted in the excerpts. For example, the curriculum's aim to develop musical creativity is quoted when the teacher is instructing a pianist how to move the fingers in order to change chords (ASF-1, cut 4, 00:35), sensitivity to music is quoted when boys are struggling with playing notes on the bass guitar (ASF-1, cuts 5 & 6, 00:53), and musical participation is coupled to students doing different things without musical communication (ASF-1 cuts 7 & 8, 01:18). A majority of the students seem to be able to ignore the constant cacophony of tones, rhythms and talk that is inevitable, given the design of the lesson. They focus on their tasks and little is seen or heard that suggests that they use "music as a form of expression and a means of communication" (ASF-1, cut 9, 01:36). This juxtaposition of aims and classroom

situations could be criticised as ‘measuring with the wrong sticks’, thus giving a false impression of the lesson’s qualities. The argument against this is, firstly, that the presentation is intended to invoke reflections on relations between overarching aims and possibilities for musical learning in teaching practices, and, secondly, that there is no evidence in this Swedish lesson of any focus on creativity, sensitivity, communication and expression in relation to sounding music.

The first cut (ASF-1, cut 3) shows the teacher, standing in a relaxed position giving short instructions to the students who are sitting in the orderly semicircle of chairs arranged before the lesson. Then one of the instruction sheets is shown, in order to give the viewer a glimpse of the teaching material that constitutes the students’ primary source of information about the goals to be reached when playing bass guitar, keyboard, guitar and drum set. The students have to pass the first level on all instruments, but can then choose to be examined on the next three levels by learning to play the songs that define each level of proficiency. Then follows seven cuts (ASF-1, cuts 4–10) from the lesson’s second phase, which consists of nearly half an hour of more (ASF Swe. cut 7, pianist) or less (ASF-1, cut 8, boys) engagement in individual practicing. The teacher is constantly moving between the students, answering questions and giving hints and suggestions to help them in their work.

Fig. 3: Sweden-Lesson: still from teacher instructing drummer

These seven cuts do not follow the temporal order of the lesson, since there is no common progression: each student follows his or her own itinerary when striving to reach the goals.

The last minute of the short film consists of five clips (ASF-1, cuts 11–17, 01:52) from the lesson’s third phase, the examination.

The students have resumed their positions in the semicircle, the teacher asks for examinees, and two students volunteer. In order to create an ensemble, some students who have already passed this exam volunteer as “guest artists”. Then four of the pupils play the “number two song” (“Knockin’ on Heaven’s Door”) in a one-minute version while the teacher stands facing them, simultaneously singing the lead, counting beats, modelling the drum-

pattern with arms and right foot and using subject specific language such as *eight notes* (ASF-1, cut 13, 02:08). The ten students that don't participate on instruments are sitting in a slumped position (ASF-1, cut 14, 02:24). Some of them attempt to sing, but it is nearly inaudible on the sound track. One of the "guest artists" makes several grave mistakes on the keyboard but this seems to be irrelevant, perhaps since she had already taken that grade.

Finally, the teacher ends the lesson by asking the pupils to put every instrument, paper and chair in its proper place, and the two examinees approach the teachers' desk, focusing on the register (ASF-1, cut 17, 02:45). The explicit goals were to master the instruments in an ensemble setting, and the teacher affirms that the two students have succeeded. The teacher comments that the first girl's playing was "very good" and the second girl gets the comment: "You got a bit lost, but then you got back on track again, and that is what counts, since it shows that you hear where you are." In the additional material to the recorded films, the teacher emphasises "practical music making" (T-Interview I, Line 56) as the "main hub" of music education, and the ability to "get back on track" is certainly an important thing in ensemble playing, something which is also pointed out by the Scottish teacher. However, this argument for granting the girl a pass can be taken as an indication that the strong focus on learning the parts might not be totally in line with the teacher's music pedagogical values.

As for the students' possibilities to develop the capacities mentioned in the curriculum's overarching goals, there are some points of concern. Firstly, the chaotic sonic environment during the half hour of individual practice makes little room for developing a sensitive musical ear, and during the two minutes of communal music making the only aspects that are made explicit by the teacher are the rhythmic patterns, the pulse and the meter. When giving feedback to the examinees, he declares the awareness of musical form ("to hear where you are") to be the ultimate criterion for her guitar playing, which, as an aspect of both musical sensitivity and reflection can be seen as part of the overarching goals. As for music as communication, the classroom situation with fourteen students simultaneously playing four songs on four instruments in individual tempi leaves no room for musical communication except for the physical, kinaesthetic communication between instrument and player. Finally, the possibilities of developing an understanding of music as a mode of expression are scarce, partly because the focus is on playing the right thing, partly because the singing and the lyrics are not given any attention,

Fig. 4: Tabular Presentation of the Complementary Information for ASF-1, Sweden-Lesson

Angle 1 camera from front left (teacher's perspective), Angle 2 = Camera from back center of the main classroom, Angle 3 = The drum-room, Angle 4: the corner room. Film produced with iMovie.

Cut No	Time	Angle	Source time	Special Effects	Reminder	Point of Quality	Phase of Lesson
1	00:00		00:00	Title	“Overarching aims vs. enacted possibilities of learning in a Swedish music classroom”		
	00:07			Sub-ti- tle	“From the aims: develop musical creativity & sensitivity to music, participate in musical contexts, acquire music as a form of expression and a means of communication.”		
2	00:15	2	02:02		Introduction	Students choose when to learn, when to be examined and what level to aim for. Conforms to qualitative ideals about student ownership and responsibility.	Phase 1: Brief collective instructions
3	00:25			Still photo	Instructions on green paper	Goals of learning and basis for grading are defined as tasks rather than as qualities or competencies.	
				Text over film and photo:	“Intended objects of learning: 4 songs of increasing complexity. Lowest level is a two chord song”		
4	00:29	2	05:41	Zoom	Individual piano instruction – fingering	“Mechanical” rather than musical instruction – no musical terms except “A7”.	Phase 2: Individual practice with formative assessment
	00:35 – 00:47			Text over film:	“From the aims: to develop their musical creativity ...”	Emphasis on basic instrument skills directs attention to physical movements rather than to creative work with sounding music.	
5	00:48	1	30:33	zoom	Bass guitar fingering 1	Teacher uses a combination of pointing and naming, which can contribute to a better understanding of both words and technique.	
	00:53 - 01:04			Text over film	“to develop sensitivity to music”	Mechanical repeating of one part without musical context might be desensitizing.	

6	00:56	3	18:48		Bass guitarist 2	Diagnostic question that doesn't lead to formative response. Teacher leaves student without having checked how the student has understood the feedback.	
7	01:17	2	21:02	Zoom	Pianists	Relatively focussed on task	
	01:18 – 01:25			Text over film:	“to participate in musical contexts”	The design of the lesson with ensuing acoustic cacophony demands ability to disregard surrounding sounds rather than to participate in musical context.	
8	01:24	4	08:22		Distracted boys	Small room a safe haven for not working.	
9	01:29	1	03:50		Classroom: multiple practicing	Individual practice in cacophonous sonic environment renders musical communication near impossible.	
	01:36 – 01:46			Text over film:	“to acquire music as a form of expression and a means of communication”		
10	01:40	2	08:04	zoom	Teacher models playing the drums.	Loud, dominant instructions in room with many activities. Communication through physical/visual modelling rather than through sounding expressions.	Phase 3: examination
11	01:52			Subtitle:	“Examination: what to do is stipulated, when to do it is optional.”	Adaptation to individual needs and ambitions.	
12	01:56	2	27:48		Who wants to be examined?		
13	02:08	2	31:53	Zoom	Prepare to play	Very short ensemble sessions with only 5 of 14 students participating. No emphasis on sounding qualities.	
	02:16 – 02:35			Text over film:	Summary of overarching aims		
14	02:24	1	33:57		Exam: playing and occasional singing		
15	02:27	2	32:17	Zoom			
16	02:43			Sub-title:	Focus on the grade		
17	02:45	1	35:51				

and because the teacher gives no feedback neither on expression nor on impression, that is, he doesn't address music's communicative and emotional aspects.

The ASF-2, Scotland-Lesson, as a Counterpoint

The Analytical Short Film compiled from the recordings of the Scotland-Lesson has, similarly to the Sweden-Film, been created in order to compare the Swedish overarching aims for compulsory music education with the possibilities for musical learning and experiencing that are enacted. The Scottish example suggests a pedagogical and institutional tradition that differs substantially from the Swedish. These contextual differences are manifested in many ways, for example how the classroom is arranged (ASF-2, cuts 3–4, 00:19) and what role the teacher assumes and how goals and objects of learning are formulated and dealt with (ASF-2, cuts 2–6 & 16–17).

Fig. 5: Scotland-Lesson: still from repetition of learning intentions

Thus, a comparison based on aims that might be external to the Scottish context can nevertheless shed light on the Sweden-Lesson and the musical, educational and institutional traditions within which it is embedded. As for the intended learning objects, both the Sweden- and Scotland-Lessons are explicit. In the Sweden-Lesson the goals are defined

by “*what to do tasks*” while in the Scotland-Lesson they are defined as a “*how to do task*”, namely to perform “Braveheart” *confidently*.

The design of the Sweden-Lesson allows for individual choices as to when and what the students shall focus on since the time scale for goal fulfilment is more than two years and since individual practice constitutes the lion's share of the teaching. As a contrast, the Scottish design is based on very detailed planning in which the teacher keeps a strict control of actions and even of what the students are saying: they are reading goals and success criteria aloud from a written script. From a Swedish perspective, except for the strong emphasis on

explicit goals, this type of strictly teacher-controlled teaching reminds us of pedagogical ideals that were prevalent until the beginning of the 1980s, when popular music was introduced in school music on a grand scale. Thus, the first 50 seconds of the ASF-2 reflects a view on what, to a Swedish mind, seems to be an authoritarian system in which students are forced to pay lip service to predefined goals without any room for students' ownership of their own learning. However, this first part of the short film also recognizes the Scottish emphasis on music terminology, as evidenced by the key words hanging from the ceiling, as if the high realm of verbally formulated ideas reaches for the material realm represented by the instruments on floor and desks.

In the ASF-1 the presentation of overarching goals from the Swedish music curriculum are intended to create a contrast between these goals and the possibilities for learning that are enacted in the recording. In the ASF-2 as a contrast, these Swedish goals are cited in the film where the situation seems to afford such learning. While ensemble playing in the Sweden-Lesson is only taking part during two minutes, that is 5% of the lesson time, in the Scotland-Lesson, focussed listening, ensemble playing and dialogue on specific musical qualities fills the better half of the lesson. Moreover, what is actually focused on and assessed formatively in the Scottish class is auditive aspects of ensemble playing, not the explicit albeit musically rather void goal "to perform 'Braveheart' confidently" (ASF-2, cuts 1–6). Thus, the lesson seems to play out on two stages, one for audit via the smartboard and one for musical play and learning. On this second stage the students can develop musical skills and understanding. At the end of the lesson (ASF-2, cut 16, 02:25), these two stages (scripted vs. enacted) are displayed in parallel, as one of the students is standing at the smartboard reporting their goal attainment while the teacher and the rest of the class are talking about the enacted musical result and how to improve this in the future. Thus, in spite of a seemingly rigorously controlled and formalistic system of goals, criteria and audit, the teacher creates possibilities for the students to develop their understanding both of and in music as a mode of expression. Since the teacher involves the students' judgment in the formative assessment of the performances, the lesson affords many possibilities for developing a sensitive musical ear and improving musical communication.

Furthermore, while in the Scottish class all students are engaged in more or less focused ensemble playing (ASF-2, cut 7, 00:50), only one third of the Swedish students were engaged in music making during the two minutes

Fig. 6: Tabular Presentation of the Complementary Information for ASF-2, Scotland-Lesson

Angle 1 = Camera front right (seen from teacher's perspective). Angle 2: Front left, Angle 3: Camera back center, Angle 4: Camera back left focusing on keyboarders. Film produced with iMovie.

Cur No	Time	Angle	Source time	Special Effects	Reminder	Point of Quality	Phase of Lesson
1	00:00		00:00	Title	”Swedish overarching aims vs. enacted possibilities of learning in a Scottish music classroom”		
2	00:04	2	03:54		The last learning intention	Strangely formalistic approach to a learning object since it is repeated so many times in exactly the same wording despite it being so void of musical content. From a Swedish perspective it is unusual with so many tables in a dedicated music classroom. It enables both playing and writing, though.	Phase 1: Statement of learning intentions and success criteria for the lesson’s 3 topics
	00:07 – 00:12			Text over film:	”Scripted and repeatedly regurgitated intended object of learning and success criteria”		
3	00:19	1	04:08		And success criteria ...		
	00:18 – 00:21			Text over film:	”Vocabulary in the ceiling ... meeting instruments”		
4	00:24	3	04:36		Girl reads criterion from smartboard.		
	00:23 – 00:30			Text over film:	”teacher and smartboard at the centre”		
5	00:31			Subtitle:	”After having worked with two other topics ...”	Strange that the wording is repeated without any further clarifications as to their meaning.	Phase 4 (following on work with topic 1&2): Learning intentions, instructions
6	00:34	1	32:23		Learning intentions and instructions		
7	00:50	3			Ensemble playing	Listening and auditive aspects are focussed by the teacher in dialogue with students.	
	00:52 – 00:59			Text over film:	”Aim from Swedish curriculum: to participate in a musical context”	All students participate in the music making, and all get the opportunity to participate in the evaluations and to give suggestions as to how the playing can be improved.	
8	01:06	4	40:43		Keyboard players’ timing and fingering		

	01:12 – 01:22			Text over film:	"Swedish aim: to develop the ability to experience music ... and reflect on music"		Phase 5: Rehearsing and evaluating
9	01:17	1	48:00		Dialogue on musical qualities in the performance		
10	01:35	1			"5th performance after pupils' suggestions"		
11	01:38	1	50:26	Zoom	Performance guitarists	The students have also suggested the form, with guitars playing one round before the others enter.	
12	01:45	1	50:36		Performance whole class		
13	01:56			Subtitle	"Limited time for individual experimentation and practice"		
14	01:59	3	42:07	zoom	Drummers cooperating		
	02:08 – 02:12			Text over film:	"Music as communication. To develop musical creativity ..."		
15	02:12		34:50	zoom	Glockenspiel: canon (first attempt)		
	02:15 – 02:19			Text over film:	"... e.g. by trying out a canon"		
16	02:25	1	56:03		Learning intention; success?	The musical aspects get the final word in the classroom, but it seems like the scripted goals are reported digitally via the smart-board.	Phase 6: Recapitulation and evaluation of goal attainment on all 3 topics
	02:29 – 02:32			Text over film:	The scripted, "official" learning intention		
17	02:35	3	56:36		What we need to improve ...		
	02:38 – 02:44			Text over film:	"The 'official' goal attainment is reported via the smart-board ... while the class focuses on musical qualities in the performance."		
18		1	56:48		Student answering		
19	02:51	3	57:00		Teacher summarises		

when the auditive chaos gave way for ensemble playing. A final contrast is the level of engagement that can be induced from the students' behaviour and postures. The Scottish boys (ASF-2, cut 6, 00:34) seem to be equally bored by the repetition of the learning intentions as are the Swedish boys when the music is performed (ASF-1, cuts 14 & 15, 02:24). On the other hand, most of the Swedish students seem to be focused when they practice on their own (ASF-1, cuts 7 & 9, 01:15 & 01:30) and even those who have a pause among the Scottish students (ASF-2, cut 11, 01:49) seem to be attentively watching and listening during the performance.

Conclusions

The Swedish lesson can be seen as paradigmatic of Swedish music education in lower secondary schools as it is based on individualised, goal directed work with a narrow repertoire of easily playable popular music, and the teacher mainly functions as a personal instructor rather than as the director of whole class activities. The teaching seems to be in line with some of the curriculum's overarching goals, for example that goals shall be clearly communicated and that students shall assume responsibility for their own learning. The curriculum also emphasizes that democratic working forms should be applied in practice and that the "democratic principles of being able to influence, take responsibility and be involved should cover all pupils" (Skolverket 2011, 17). Perhaps the freedom to choose *when* to perform the prescribed tasks can be interpreted as such a democratic working form, given the restrictions provided by a curriculum in which content, goals and criteria are defined in detail.

When it comes to the overarching musical goals, however, these seem to be largely absent both as explicit intentions and as enacted possibilities in the Sweden-Lesson. A minority of the class participates in a musical context, the strong focus on learning one's part seems to rule out attempts to developing musical creativity, and to judge from the chaotic soundscape in the classroom the chances of the students' making musical experiences and developing their musical sensitivity are scarce. Rather, the ability to turn a deaf ear to fellow musicians seems to be a prerequisite for focussed and successful work in the Sweden-classroom. Since all students work on their own to master a part of a song for the better part of the lesson, it is also quite im-

probable that they get a feeling for music as a form of expression and a means of communication.

The Scotland-Lesson sheds light on the Swedish lesson by displaying a way of teaching music which from a Swedish perspective is authoritarian, partly scripted and in compliance with detailed rules for goal-directed teaching. However, given the whole Scottish lesson, the rituals of reading, rereading and writing learning intentions and success criteria appear more and more to be paraphernalia that are imposed from above to make the teaching auditable. When the enacted possibilities for learning in the Scotland-Lesson are analysed from the standpoint of the Swedish aims, it displays possibilities for musical participation for *all* students and good opportunities for musical experiences as well as for sharpening their musical sensibility. The Scottish teacher focuses repeatedly on the sounding result by asking the students how the performance could be enhanced, while the Swedish teacher concentrates on basic instrumental technique and never discusses sounding musical qualities during the lesson. The Scottish teacher gives few instructions but asks many questions which engage the students' musical judgment, and the mixing of evaluative talk and playing opens up an awareness of the music's expressive potential. Within only 20 minutes, "Braveheart" is rehearsed five times, the last performance being a longer version in which the students have suggested the orchestration and musical form. Since all students have their written parts, the opportunities for musical creativity only happen between the *tutti* rehearsals, but some students do experiment with the musical material in these interstices. Thus, from the perspective of the Swedish curriculum's overarching aims, the Scotland-Lesson, by focusing on music's sounding qualities in an ensemble situation, highlights the Sweden-Lesson's lack of attention to music's sounding, emotional, expressive and communicative aspects as well as its lack of discourse that can address qualitative musical aspects.

However, as for the relation between the lessons' intended objects of learning and their enacted possibilities for learning, the Swedish lesson is actually better aligned than the Scottish, since most of the sounding musical aspects that are elaborated in the Scottish lesson have only a marginal connection to performing "Braveheart" *confidently*. In the Swedish case, it is obvious that the goal is to play one's part together with an ensemble, whatever the sounding result, and this is also what is practiced during the lesson.

Again, these comparisons must not be taken as an assessment of the quality of the teachers' work as a whole, or of their musical and educational ideals.

Each lesson, taken on its own, says very little about these music teachers' professional knowledge and working methods. Rather, the lessons can be seen as glimpses of two educational cultures and examples of how goals- and results-based teaching can be handled. In an article titled *Goals gone wild* (Ordóñez et al., 2009), negative side effects of goal setting are brought to the fore, among others, a tendency to inhibit learning, to redirect motivation from the activity to the goal and to favour quantitative over qualitative goals. The Swedish school system is now rapidly transforming itself in order to adapt to neo-liberal demands on auditability and accountability, and to political and public demands for equal and fair grading. The Sweden-Lesson displays teaching and learning that seems to be motivated by goals rather than by the musicking itself, and these goals have more of a quantitative than a qualitative character. The Scotland-Lesson however seems to have found a way to pay lip service to a system of accountability through goals and results while adhering to and developing qualitative aspects of music making. The Scottish teacher created a "goal free zone" when her students were asked for their opinions. Their suggestions and assessments were probably based on their lifelong acquaintance with music, not on a stated success criterion. Furthermore, the teacher-centred structure of the Scotland-Lesson seemed to give the individual students more opportunities for meaningful music making than the more individualised, student-centred Swedish approach. However, this is probably more a result of the extremely individualised work in the Swedish classroom than an inherent quality of teacher-centred lesson design.

The students in the two lessons have been engaged in quite intense activities and must consequently have learnt something, probably different things for each student if learning is taken as understanding or experiencing something new or understanding something familiar in a new way. In spite of the impossibility of knowing what meaning the individual student has created, the music teacher's job is arguably to create as good opportunities for musically meaningful learning as possible. As Michael Scriven (1981) stated nearly 40 years ago, one risk with assessing goal attainment is that it can render much important learning invisible. This rings with the previously mentioned risks with goal setting (Ordóñez et al., 2009). In spite of the apparent freedom in the Swedish classroom, I would argue that the Swedish students were much more affected by goal setting's negative side effects than were their Scottish counterparts. However, in order to find out if this is the case, empirical studies of the lived, experienced learning in similar settings are needed. A goals-

and results-based system for teaching and accountability might for one teacher create a feeling of entrapment and for another a feeling of security and control. Whatever the personal perception of the system, it is, in my opinion, imperative that lower level goals are not allowed to obscure higher level goals. In a recent survey study (Zandén & Ferm-Almqvist, forthcoming) a vast majority of the music teachers declare that the Swedish music curriculum's overarching aims are well in line with their own ideals about music making and music education. These goals are on such a high level of generality, that it seems impossible to construct success criteria for them. According to D. Royce Sadler (1989), when it comes to complex assessment tasks, each situation calls forth its own criteria, depending on context. Contextual knowledge comes from acquaintance, and most students have long acquaintance with music. Hence it is important that music teachers create opportunities for students to use their own musical judgment without having to submit to externally prescribed criteria. If this is done in ensemble playing or cooperative composition settings, the possibilities for the students to address and develop the learning and competences mentioned in the overarching aims are probably better than if they are micro managed through an explicit and detailed system of learning intentions and success criteria.

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III

Analysis and Reflection

III.1 Talking about Music Lessons: Implicit and Explicit Categories of Comparison

Daniel Prantl

This chapter presents a grounded-theory-oriented analysis of central discussions of the ICMLV symposium which tries to clarify which tertia comparationis the participants referred upon. In total, nine implicitly and seven explicitly used T.C. are presented. An additional analysis yields that a meaning-oriented understanding of culture was in majority used throughout the symposium.

Introduction

This chapter presents an analysis of the central discussions of the ICMLV symposium. The focus of the grounded-theory-oriented analysis (Strauss 1998; Charmaz 2011) lies in implicit and explicit *tertia comparationis* used for the comparison of music lessons during the symposium. The analysed material consists in recorded and transcribed discussions and selected additional notes from the symposium participants.

The investigation tries to clarify which categories of comparison the participants of the symposium explicitly and implicitly refer upon when talking about music lessons. Especially due to their geographical separation, the assumption can be made that the participants are involved in several differing discourses concerning music education. According to the idea of theoretical sampling (Strauss 1998, 70–71), the results can thus be used as hypotheses about categories of comparison for music lessons on an international basis.

The chapter is divided into four main parts: Methodological background, Presentation and Discussion of Results, an excursus regarding the use of the term culture throughout the discussions, an Outlook, and finally a complete list of the identified nine implicit and seven explicit categories of comparison (Appendix).

Methodology

Methodological Background

The goal of this study lies in identifying and comparing implicitly and explicitly used categories of comparison in symposium discussions. A *category of comparison* is here understood as a general trait (e.g. “colour”) which has a set of exemplary sub-dimensions (e.g. blue, white, black ...) that can be used for the comparison of given objects.¹ Background of the study is the observation that on the one hand, not few categories of comparison were *explicitly used* throughout the symposium. But, on the other hand, the biggest part of about 3 hours of fishbowl-conversations consisted of discussions of similarities and differences in the music lessons presented without explicitly referring to the used categories of comparison. These categories the symposium participants do not label explicitly I want to summarise as *implicitly used categories of comparison*.

The explicitly used categories were identified in terms of qualitative content analysis (Mayring 2000). Briefly speaking, this analysis followed a concept of the collection and summarising of similar statements explicitly referring to criteria for the comparison of music lessons.

The discovery of the implicit categories used by the symposium participants necessitate a method of investigation that goes deeper into the material. I decided to refer to the grounded theory methodology in a constructivist approach (Strauss 1998; Charmaz 2011).² Following an assumption of Wittgenstein that the meaning of a term lies in its usage in a ‘language game’ in a concrete environment, the presented study tries to analyse the ‘language game’ of the symposium participants with the goal of discovering the often implicit categories they refer to in discussion. Following Charmaz (2011, 185), and Bogner (2009) I assume that collective meanings often implicitly guide a situation, and that it is the goal of grounded-theory-oriented analysis to make these collective mean-

1 Depending on the grade of abstraction, these sub-dimensions can again have exemplary (sub-)sub-dimensions. E.g., one could start comparing the different shades of blue from a given object, thus creating the (sub-)sub-dimensions light blue, dark blue, etc. The categories of comparison presented in this article often have such a more complex structure. See Seipel, Rippl (2013, 271).

2 Regarding the usage of the grounded theory methodology in international comparative research see Seipel, Rippl (2013, 272) or Burnard (2008).

ings explicit. Applied to the symposium setting, specifically the fishbowl-discussions, some aspects of this collective meaning are understood as the implicit categories of comparison the participants refer to when talking about music lessons. In this research, these categories are identified in two major steps: At first, the multitude of topics the discussion participants refer to are coded (in the sense of open coding, Strauss 1998, 95–100). Secondly, the codes are intensively compared with the goal of finding underlying collective meanings³ that are used in the concrete environment “fishbowl-discussions” (in the sense of axial and selective coding, Strauss 1998, 101–115, example see below). Thus, these collective meanings, or implicitly used categories of comparison, can be loosely identified with the core categories of the grounded theory methodology.⁴

One substantial deviation from the grounded theory framework lies in the gathering of data: As this was completed before the first analysis of the material, one of the main principles of grounded theory methodology, the case-based theoretical sampling, is contradicted. However, as stated above, the widespread origin of the discussion participants offers the hope that the resulting findings could be of a transcultural nature.

The material

Material for this analysis are verbal transcriptions of the three fishbowl-discussions, photos of whiteboard notes, scans of participants’ notes of a “com-

3 At this point, following the statements about the possible multitude of perspectives in qualitative research according to Charmaz (2011, 200) I want to clarify that the categories of comparison extracted in the analysis present one possible interpretation of the material which however, fits the data as best as possible. Regarding the quality criteria of grounded theory based research e.g. refer to Strauss (1998, 37–39).

4 With the important difference that it was not central to limit their number to one or a few as suggested by Strauss, as the goal of the analysis was not to find the one central concept but to identify a multitude of relevant concepts. A further study of the material however, could lead to interesting insights as the analysis showed many hints that e.g. the concept “control in the classroom” could be identified as a genuine core category. This is especially interesting as an ethnographically oriented study by Raufelder (2007) of a German school showed “power” as being one of the main categories controlling the teacher-pupil-interaction.

parison game” (see below) and a document created in the final plenum, titled “Possible music-didactic criteria for comparing music lessons”.

Main participants of each fishbowl-discussion were the speakers from the two or three presentations before and Sarah Hennessy as chair.⁵ Besides, there was one “open chair” which could be occupied for a short period of time from an additional participant of the symposium. With this, the fishbowls (here referred to as A, B and C) had the following participants⁶:

Fishbowl	Main participants	Additional participants
A	Hennessy, Pardàs/Rigau (Cat:Swe), Kangron (Est:Cal) & Lenord/van Patten (Cal:LS), Chair: Sarah Hennessy	Kinoshita, Lindskog, Marshall, Prantl, Reinhold, Schmid, Summers, Wallbaum, Zandén, Guo-Hua
B	Hennessy, Lindskog/Zandén (Swe:Sco), Zheng Li (Chi:Swe) & Wallbaum/Kinoshita(Bav:Bej)	GuoHua ⁷ , Lehmann-Wermser, Prantl, Rolle
C	Hennessy, Summers/Marshall (Sco:Cal), Lehmann-Wermser (LS:Sco) & Wallbaum ⁸	Kinoshita, Lindskog, Rolle, Schmid, Zandén

The fishbowls each had a duration of approx. 60 min and were video- and audiorecorded and afterwards transcribed. During the discussions, the chair had the task to write down “topics of discussion” as well as *tertia comparationis* on a prepared whiteboard. Photos of these whiteboard notes were also included in this analysis. On the second evening of the symposium, an additional short plenum was held. Here, the participants worked in groups of 3–4 people and were given a list with a number of combinations of three lessons

5 For an overview of the symposium program and information on the speakers, see *Introduction* and *The Authors*.

6 For reasons of space, all participants of the symposium are referred to only by their surname without any titles. After each team of presenters, the lessons whose ASFs were presented are given in parenthesis.

7 Both as interpreter of Zheng Li and as individual participant.

8 As additional participant.

each.⁹ The groups had the task to find criteria for which two of these three lessons were similar and the third differed. These criteria were noted by the participants, discussed and collected afterwards. Scans of the notes of this “comparison game” were included in the analysis. Finally, on the last day of the symposium, a “fixing results plenum” was held. During this plenum, a document with a list of eleven “possible music-didactic criteria for comparing music lessons” was created in collaboration. This document was also part of the studied material. Summarising, this analysis does neither refer to the recorded music lessons themselves nor to the presentations of the participants. Also not included are the analytical short films.

Methodical steps

For the extraction of the **explicitly** used *tertia comparationis*, the material was analysed for (1) direct statements about how music lessons can be compared, and (2) situations in which aspects of music lessons were compared in a direct way and where the criteria are very clear to identify. The latter were especially found in the “comparison game” while the direct statements were mainly extracted from photos of the whiteboard notes and the document created in the final plenum titled “Possible music-didactic criteria for comparing music lessons” and a few singular remarks in the fishbowl-discussions¹⁰. The findings were then summarised in the style of the qualitative content analysis in the form of content-based structuring (Mayring 2000, 58–59). They are presented briefly in the following section. Exemplary sub-dimensions from the discussions, including a reference to the origin of the categories, are to be found in the appendix-section of this chapter in Section A1, 291.

For the discovery of the **implicitly** used categories of comparison, initially all transcriptions were processed with open coding, thus creating a great number of concepts concerning the text.¹¹ To be more precise, several quotes were marked in the text and labelled with a specific code that describes a concept lying behind this quote (or set of quotes). For example, the quotes

⁹ From the total of eight lessons that were discussed in the symposium.

¹⁰ Most of these corresponded to specific writings on the whiteboard.

¹¹ Part of this first step was supported by the students Eva Metzger, Annika Schönwälder and Killian Komma at the University of Music and Theater Leipzig in a graduate class.

“extremely strong control of what’s happening in the classroom”, A:39¹², and

“And the other is about a kind of enculturation, the way we as teachers – or you as teachers – might introduce and bring your students into understanding a way of behaving – which is a kind of control – when performing or when listening or when engaging with music”, A:43,

were labelled¹³ with the code *Goals of Control* and additionally the first one with the code *Goal of Control: Happening* and the second one with the code *Goal of control: Enculturation*¹⁴. In total, 408 codes of this type were applied to 845 quotes throughout all three fishbowl-discussions. Secondly, these codes were set in relation to each other (in reference to the process of axial coding¹⁵) with the goal of identifying a number of central core categories which here are interpreted as different aspects of a collective meaning of the discussion group. The goal also was to keep the number of core categories small while still giving a complete picture of the discussions. These identified core categories were thus refined (in reference to the process of selective coding) in order to make them usable as categories of comparison. This was done by especially trying to isolate as many exemplary sub-dimensions as possible

12 In this publication, citations from the material are identified by FISHBOWL:PARAGRAPH. For example, “A:54” refers to a quote in Fishbowl A, Paragraph 54 of the transcription. For reasons of anonymity, all names are omitted. The complete transcriptions are at the editor.

13 Regarding this labelling, Grounded Theory Methodology differentiates between two different approaches: Natural Codes and Scientific Codes (Strauss 1998, 64–65). While natural codes are “taken directly from the terminology of the object of research or derived from it” (Strauss 1998, 64, Translation: DP), scientific codes are “based upon a combination of the scientific knowledge of the researcher and his knowledge of the research field in question” (Strauss 1998, 65, Translation: DP). In most cases, the author tried to use natural codes in order to stay near the terminology of the symposium participants. As some of these themselves have established different terms in the field of music pedagogy, this sometimes results in codes actually being of scientific nature. (Compare e.g. “cultural techniques” in Categories 2. *Conceptualization of Culture* or 7. *Methods*. This term was especially used by Wallbaum and presumably refers e.g. to Wallbaum 2013.) Only the labelling of core category 6. *Structural Influence* is a genuine scientific code. It refers to the understanding of structure as the total of relatively stable social relationships over time between a number of persons or a “Kollektiv” (see Opp 2014, 35) especially in the sense that it “reduces options (and) gives a kind of security for expectations” (Krause 2005, 230, Translation: DP).

14 To go further, this second quote was also coded with *Goals: Values* which is later set in relation to the core category (or category of comparison) *Goals of Music Lessons*.

15 This process was on the one hand inspired by the coding paradigm (search for conditions, context, interactional strategies and consequences for possible core categories) as proposed in Strauss (1998, 57), on the other hand with the thought in mind of formulating suitable sub-dimensions for the categories of comparison.

(see footnote 1). For example, the above codes *Goal of control: Happening* respectively *Goal of control: Enculturation* could be linked to a multitude of strategies (codes labelled with *teaching methods* or *teaching contents*) of how control can be achieved either regarding the happening in the classroom or the enculturation of pupils. Besides, a number of codes referring to how control in the classroom is lost were also identified. These were linked to the code *Loss of Control*. This led to the structure of the category of comparison *Control* with the sub-dimensions *Loss of Control*, *Control of enculturation*, *Control of the happening in the classroom*. These sub-dimensions again have (sub-)dimensions giving examples, in this case of specific teaching methods or contents. Following this strategy, a total of nine implicitly used categories of comparison with corresponding sub-dimensions could be identified. Together with illustrative quotes¹⁶ from the fishbowl-discussions, they are individually presented in the appendix-section of this chapter in A2, 293–300.¹⁷

Finally, the explicit as well as implicit categories of comparison were compared on the basis of the ideas behind their nominations. In some cases, the correspondence was very clear on the basis of the ideas of the main categories of comparison¹⁸ (e.g. implicit category 4. *Teacher role* and explicit category V. *Teacher role*) whereas in other cases connections were identified on the basis of the formulated sub-dimensions. For example, in the comparison of the categories 7. *Methods* and I. *(Music-)cultural techniques in the classroom*, the sub-dimension *Cultural techniques* (from the main category 7. *Methods*) is seen as a connection between the categories.

Due to the open methodology applied, an additional analysis of the material offered itself throughout the research: As the term *culture* proved to be of high significance throughout the discussions, its usage was further analysed. Corresponding results are presented in the excursus.

16 In the sense of an “anchor example”.

17 It has to be noted at this point that the investigation should be continued in more similar settings as the categories could not always be theoretically completely saturated with the existing material. This applies especially to the exemplary sub-dimensions. These are only listed in the appendix section when they occurred not just singularly.

18 Please refer to the corresponding sections in the appendix of this chapter for better understanding the following comparisons. For better identification, implicit categories have arabic numerals whereas explicit categories have roman numerals.

Results & Discussion

Seven explicit categories of comparison for Music Lessons

As stated before, seven explicit categories of comparison could be summarised from the material. Their sub-dimensions and reference to the material can be found in the appendix section A.1, 291. For better identification, implicit categories are identified with arabic numerals whereas explicit categories are identified with roman numerals.

Fig. 1: Explicit categories of comparison

Nine implicit categories of comparison for Music Lessons

Following the above sketched procedure, the following nine implicit categories of comparison could be extracted from the material. Please refer to the indicated section on pages 293–300 for more detailed information.

1. Control (5.2.1) <ul style="list-style-type: none"> Strategies for <ul style="list-style-type: none"> the loss of control in the classroom the gain of control over the classroom the gain of control over the students' behaviour 	2. Conceptualization of Culture in the classroom (5.2.2) <ul style="list-style-type: none"> Prerequisites Strategies Goals 	3. Teacher training (5.2.3) <ul style="list-style-type: none"> Influences Strategies Consequences
4. Teacher role (5.2.4) <ul style="list-style-type: none"> Influences Teaching styles Teacher behaviours 	5. Notion of music in the classroom (5.2.5) <ul style="list-style-type: none"> Music as social phenomenon Music as dependant on cultural techniques 	6. Structural influence (5.2.6) <ul style="list-style-type: none"> Actors Strategies Results
7. Methods (5.2.7) <ul style="list-style-type: none"> Use of different Cultural techniques Verbal discourse Assessment Influence on methods (prepared environment, lesson structure) 	8. Contents (5.2.8) <ul style="list-style-type: none"> Based on musical styles Based on music-cultural competences Based on the pupil 	9. Goal of the music lesson (5.2.9) <ul style="list-style-type: none"> Cultural Heritage Experiencing Music Optimizing the capabilities of pupils

Fig. 2: Implicit categories of comparison

Discussion: Comparison of implicit and explicit categories of comparison

At first it can be pointed out that all explicit categories of comparison can be identified with at least one of the implicit categories. However, two sub-dimensions of the explicit categories of comparison could not be found in the implicit categories (printed bold and in brackets in Fig. 3): On the one hand the sub-dimension *Effects of performance in the classroom*, on the other hand a formulation from the whiteboard notes in fishbowl B: The *dependence of methods from the contents of a lesson*. This leads to the assumption that both criteria cannot be backed up as being actually significantly used in the way the symposium participants (implicitly) compared the music lessons.

Apart from these two exceptions, all the explicit categories are covered by the identified implicit categories of comparison. What is more, two implicit categories (3. *Teacher training* and 6. *Structural influence*) were not identified at all in the explicit categories of comparison. Both categories are the only

Fig. 3: Visualisation of corresponding categories of comparison (dark blue = implicit criteria, light red = explicit criteria). Bold print [and in brackets] in explicit categories = no identification in implicit categories of comparison. Refer to the appendix section of the chapter for further explanations of each category (A1 for explicit categories (roman numerals) and A2 for implicit categories (arabic numerals)).

ones NOT aiming directly at what is happening in the classroom itself. This can explain why they were not articulated specifically, as the formulated goal of the symposium was to find criteria of comparison for the unit of analysis *music lessons* (see Manzon 2007, 112–114). Their heavy usage in the discussions, however, indicates the necessity of also addressing topics of teacher training and political and sociocultural influence on music lessons¹⁹ in international comparisons of music pedagogic settings.

Finally, in analysing the implicit categories of comparison from a general-didactics-perspective, ideas lying behind most of the categories can be identified with traits from this discipline (e.g. control, prepared environment, classroom dialogue, teacher training and role, structural influence, aims, sub-

19 Details in the sections “Teacher training”, 295, and “Structural influence”, 298.

ject or object-centering, see Riedl 2010). This leaves especially the (implicit) categories 2. *Conceptualization of Culture in the classroom* (A2.2), 5. *Notion of music in the classroom* (A2.5) and *Cultural Techniques in the classroom* (a subcategory of 7. *Methods* (A2.7) as possible categories specifically for the comparison of music lessons.

Excursus: “Culture” in the Fishbowl-discussions

Independent from the extraction of categories of comparison, the central role of the topic “culture”, indicated e.g. in category 2. *Conceptualization of culture in the classroom* or 7. *Methods*, inspired a special analysis regarding the usage of this concept in the discussions. In her dissertation, Dorothee Barth (2008) identifies three different understandings of culture in music pedagogic research. She differentiates between a normative, an ethnic-holistic and a meaning-oriented definition of culture. While the last one differentiates between cultures on the basis of collective systems of sense-making or symbols which are variable over time (Barth 2008, 165), the ethnic-holistic view sets the boundaries between cultures in orientation to static systems like nations (Barth 2008, 109).

Fig. 4: Distribution of used understandings of Culture (Barth 2008) in the fishbowl-discussions

In contrast to this, the normative understanding sees culture as a collection of objects of art (“Kunstwerke”, Barth 2008, 69) which have a special value and are used for the education of pupils to overall goals like self-determination or maturity (ibid.). In the deductive analysis of relevant quotes through-

out the fishbowl-discussions²⁰, the following distribution across these understandings of culture could be identified. Below you also find example quotes and the distribution of the quotes across the symposium participants.

Example quotes	
Normative (15 quotes)	E.g. focus on culture as a value: “We believe that school is a place to inherit the culture”, B:35, “the music in school that we are aspiring to is classical art music”, B:15, or as a means of education: “Every morning we start out with ... a patriotic song”, A:94.
Ethnic-holistic (14 quotes)	E.g. focus on static cultural identities through national identity “different cultural traditions”, B:37, “our national traditional music”, B:35, “the Swedish folk music”, B:17.
Meaning-oriented (30 quotes)	E.g. regarding variable identities „in school they want to adopt a different kind of identity”, B:11; and multitudes of cultures “millions of different ways to musick”, B:43.

Summary and Outlook

This chapter presents seven explicitly used and nine implicitly used categories of comparison for music lessons in an international symposium. These categories were identified, on the one hand, based on qualitative-content analysis, and on the other hand, based on a grounded-theory-oriented approach. For all explicitly used *tertia comparationis*, there could be found an at least partly corresponding, implicitly used way of comparing music lessons. A special finding in the comparison of implicit and explicit categories of comparison is that political and sociocultural influences on music lessons and topics concerning teacher training were heavily addressed only in an implicit way but very seldom explicitly for the comparison of music lessons. What is more, possible categories specifically for comparisons of music lessons could be identified: *Conceptualization of Culture in the classroom, the notion of music in the*

20 As a side note it should be pointed out that the majority of these statements were found in fishbowl B.

classroom and the use of Cultural Techniques in the classroom. Their usage in comparative music education on an international basis is recommended. Beside these findings, an additional analysis inspired by Barth (2008) indicated that the concept of culture was largely used in a perspective assuming culture as entities in which the members use collective systems of sense-making or symbols which are variable over time (meaning-oriented understanding of culture, see *ibid.*, 165).

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Appendix

A1 Explicit categories of comparison in detail

In the following table, the stated sub-dimensions of the explicit categories of comparison are listed.²¹

Explicitly used categories of comparison	Corresponding stated sub-dimensions
I. (Music-) Cultural techniques in the classroom	<ul style="list-style-type: none"> • Singing (G, F) • Playing instruments (G, F) • Use of body in space (G, F) • Conducting (G) • Normal vs. music classrooms (G) • Use of „smart“ technology (G) • Clothing (G) • The role of technique (A: T.C.)
II. Performance in the classroom	<ul style="list-style-type: none"> • Who chooses the music? (G) • Aim (B:173–179, B:T.C.) <ul style="list-style-type: none"> – Preparing concert. (G) – Doing or hearing LIVE Concert. (G) – Learn tradition/style. (G) • Effects (B:173–179, B:T.C.)
III. Structure of classroom interaction	<ul style="list-style-type: none"> • student- or teacher-centred. (G) • Pupil-pupil-Interaction. (Occurance) (G) • Pupil-teacher-Interaction. (Physical, Attitude, Occurance) (G) • Reflection (A:165, A:T.C.) • Construction of meaning (A:193, A:T.C.)

²¹ The references to the material are formatted in the following way: “FISHBOWL:T.C.” for a reference to the whiteboard notes concerning possible tertiae comparationis during each fish-bowl-discussion or “G” for a reference to the comparison game or “F” for the document created in the Fixing results plenum. For example A:T.C. refers to the whiteboard from Fish-bowl A titled with “Tertium Comparationis”.

IV Musical Practices in the classroom (F)	<ul style="list-style-type: none"> • Who chooses the music? (G) • Many different musical practices (G) • Taxonomy of traditional music, pop music, classical music (G) • Prepare or be in music. (G) • Room of the musical experience (G) • Process or product-oriented (G) • Reproduction (G) • Art as Aesthetic Practice? (F)
V. Teacher role	<ul style="list-style-type: none"> • Who chooses the music? • Are there music specific teacher roles? (A:158, A:T.C.) • Styles: <ul style="list-style-type: none"> – Performer. (G) – Artist. (G) – Relaxed. (G) – Director. (F) – Facilitator. (G) – Hard-working. (G)
VI. Methods (in dependence of contents) (B: T.C.)	<ul style="list-style-type: none"> • “Quality in teaching rather than quality in knowledge” (B: T.C., B: 129)
VII. Contents/Goals	<ul style="list-style-type: none"> • What is the focus/goals of the lesson/intention of the teacher? (F, G, B:T.C., B:147) • What is the content focused on (theory/national identity/ task completion / musical quality)? (F, G)

A2 Implicit Categories of Comparison in detail

A2.1 Control: How is Control established or lost in the classroom and what is controlled in the classroom?

Loss of Control through ...

- **Talking about feelings**
 - "It's expressing oneself, what I feel in the emotions, but it's not learning", C:26
- **Creation/Inventing of music**
 - "Because if you do creative work, you have to stand back and you're not... you know, necessarily, you know, driving the whole thing (?)"., A:120
- **"Hidden Curriculum"**
 - "you know, there is a power dialogue going on when actually it's not really a true dialogue", C:4

Control of enculturation through ...

- **Stable classroom atmosphere**
 - "it is stable, kids (?) have safe feeling", A:11
 - "There is nothing which is coming so suddenly or very surprising", A11
- **Teacher encultures pupils**
 - "maybe we can call it "enculturational acculturation", A:47
 - "... different ideas about where the music begins. [...] who kind of owns the music progress", B:133

Control of happening in the classroom through ...

- **Prepared environment**
 - "the way the classroom is organized", B:157
- **Controlled classroom discussions**
 - "Who asks the questions?", C:82
- **cognitive dimensions of music**
 - "comparing different composers", A:201
 - "and go to the biography", C:64
- **Lesson structure**
 - "and we might feel sometimes the lessons were a bit too fragmented...", C:44
- **Feedback**
 - "micromanagement through report", A:39

A2.2 Conceptualization of Culture in the classroom: Prerequisites, Strategies, Goals

Prerequisites of culture conceptualization in the classroom

- **Meaning-oriented understanding of culture**

- "we are always making sense, whatever activities we are doing, somehow we are making the meaning for that thing", A:197
- "And now we get know that all the techniques, all the... the techniques, the training, the music theory are also a part of the culture, the music culture.", B:31

- **Awareness of pupils' identities**

- "Because they have no connection to the Swedish folk music right now.", B:17
- "whether in school they want to adopt a different kind of identity", B:11

Strategies of culture conceptualization in the classroom

- **Use of cultural techniques**

- "come into the groove", B:43
- "just open yourself", B:43
- "every morning we start out with ... a patriotic song.", A:94

- **Intensive use of dialogue**

- "So it takes quite a lot of dialogical work to create mutual meaning", A:229
- "constructing meaning together", A:187
- "I think one moment was certainly when the teacher was comparing different composers' music", on the question where construction of meaning was in the Estonia-Lesson, A:201

Goals of culture conceptualization in the classroom

- **Cultural confidence**

- "the aim is to ... get the cultural heritage lively", B:63

- **Cultural disorder**

- "And I think that this... collision, if you like, of the sort of western art music, traditions of learning theory and learning notation... is quite a tension for teachers.", B:37

A2.3 Teacher training: Influences, Strategies and Consequences

Influence on teacher training

- **Place of teacher training**
 - "you train teachers in a faculty of music or in a university of music. Whereas in the UK ... in faculties of education", C:87
- **Possibility of teacher training**
 - "So, I don't think it's possible teach everything about teaching", A:102

Strategies of teacher training

- **Dialogues**
 - "analyze the dialogue from videographed classroom scenes", C:6
- **Contexts**
 - "For example in Estonia ... about the practical practice. So that they can stay... one month in school just to get this context there, how it feels, how strong is the local teacher, they meet parents and so on.", A:88

Consequences of teacher training

- **Confident teachers**
 - "They're very devoted and I think they're teaching with their hearts.", A:102
- **Good dialogues in class**
 - "thinking of an open question", C:10
 - "leaving a gap when you question.", C:10
 - "I think it's about three seconds before the teacher adds something or answers the question for the student.", C:12

A2.4 Teacher role: Influences, Styles and Behaviours²²

Influence on teacher role

- **Demand for Authenticity**

- "They're very devoted and I think they're teaching with their hearts", A:102
- "you embody the role", A:55

- **Parents, politics**

- "And - when I'm thinking about California the greater LA area there, this system of teacher accountability. Where teachers are... held accountable for... learning growth.", A:84
- "but it's not only a question of personality and parents, it's also a question, I think, of political contexts.", A:84

- **National culture**

- "even if one has to say this teacher couldn't teach that way in Scotland, or you (points to Marshall) could probably not teach a German class, even if you were fluent in German, they would probably say: "Hey, this is not the way we are used to (be) taught!""", C:18

Teaching styles

- **Entertainer**

- "the teacher has to make some show", A:11

- **Directive**

- "He is deciding on what they learn", C:98
- "holding them and moving them around", A:102
- "I thought the teachers, they seem to know everything what is right about the music", A:104

- **Friend/Mediator**

- "So the teacher isn't a teacher teaching or they're more facilitating", C:94

Teacher behaviour

- **Preparer of Environment**

- "Whether there are tables", B:157
- "In China most schools don't have a (?) room for music. They just have their own classroom and this different subject teachers come here, at the same place.", B:161
- "Sometimes we think that the desk maybe is just a step in the way a student could learn music", B:163

²² Following the usage of these words in the discussions, teaching style and teacher behaviour can both be seen as sub-dimensions of the role a teacher takes up, whereas the style is of a more general nature and the behavior refers to very specific things the teacher does.

A2.5 Notion of Music in the classroom:
Social phenomenon or set of techniques?

Music as social phenomenon

- "there is human contact", A:52
- "And this is a very important thing of music and that's why we like music, because the people think different of it and feel music in different ways.", A:104
- "I think that talking about music is a deep human thing", C:64

Music as dependent of cultural techniques?

- "When I put "culture" away, "music theory" away and maybe some technical skills away, what's music itself?", B:33
- "...by reducing it to ... precise playing-along or reproducing you're cutting of an important part of music", C:52

A2.6 Structural influence: Who influences, how and with which ends are music lessons influenced?

Actors of structural influence

- **Politics**

- "... it's also a question, I think, of political contexts.", Lehmann-Wermser, A:84
- "maybe there could be a government which says...", B:69

- **Socio-cultural Contexts**

- "But then you have to bring in the context of the parents (?) and society of course", A:59
- "what society kind of passively perhaps expects...", B:81

Strategies of structural influence

- **Official Documents**

- "national standard of music education for primary school and middle school", B:25
- "Curriculum for excellence", C:58

- **Role of the subject music (in curricula as well as in every-day life)**

- "if you look at curricula across the world, most of them - bearing certain areas of the world - have music in their curricula as a compulsory subject.", B:81
- "music lesson is just a little part of their day life", B:161

- **Responsibility of the teacher**

- "teachers are... held accountable for... learning growth", A:84
- "teaching to the exam rather than teaching music", C:58

Results of structural influence

- **Goals of music lessons**

- "maybe there could be a government which says: 'Music education has to train national traditional music, ...'", B:69

- **Less professional teaching**

- "They've become part of the school system and it's very difficult for them to hold on to these critical, reflective - you know - broader view about what it is to be a teacher", A:86
- "the more explicit the curriculum, the more explicit the syllabus, the more the government is taking away the responsibility of didactical questions ", B:71

A2.7 Methods in the classroom and Influence on them

Methods in the classroom

- **Use of different cultural techniques**
 - "they have to play instruments, they have to have movement and so on", A:11
 - "I give the children the chance the learn to go to the concerts", A:41 (sic)
- **Verbal discourse in the classroom**
 - "... I think that talking about music is a deep human thing.", C: 64
 - "the teacher is saying something or singing something or playing something, the pupils are answering and there is a musical dialogue that at least in some part contains music making.", A:187
- **Assessment**
 - "goal based learning", B:39
 - "... it's easier of course to assess the result ...", B:135

Influences on used methods

- **Prepared Environment**
 - "the way the classroom is organized", B:157
- **Lesson structure**
 - "and we might feel sometimes the lessons were a bit too fragmented, you know, there's too many changes", C:44

A2.8 Contents: Styles, Competences or the Pupil?

Contents are based on musical styles

- "... tries to teach through different cultures, he programs music from all around the world", A:94

Contents are based on music-cultural competences

- "correct learning of instrumental or vocal techniques or maybe skills", A:146

Contents are based on the Pupil

- "they are talking about feelings", C:14
- "do the pupils like the music?", A:134

A2.9 Goal of the Music Lesson: Cultural Heritage, Experiencing Music or Optimizing Capabilities?

Goal: Cultural Heritage

- **Music Literacy**
 - "to understand the music", B:141
- **Concertgoer**
 - "teach the student to a good audience", B:141 (sic)

Goal: Experiencing Music

- **Make Music**
 - "Will the pupils continue making music after having left school?", A:39
- **Feel Music**
 - "they really had this strong musical experience", B:19

Goal: Optimizing the capabilities of Pupils

- "developing practical skills, ... mental skills", A:17
- "bring your students into understanding a way of behaving", A:43

III.2 What can we Expect from International Comparison in the Field of Music Education?

Opportunities and Challenges

Christian Rolle

Analysing the conversations at the conference the chapter addresses fundamental issues of cultural comparison in music education. There is a disciplinary bias that can tempt the researcher to overestimate cultural conditions. This could lead to cultural relativism that keeps us from critically addressing normative issues associated with aims and contents of music education.

1. Introduction

This chapter discusses issues of comparative music education referring to the symposium "International Comparison of Music Lessons on Video" held in Leipzig, September 2014. It will not address all possible challenges for such research but those that arose in the context of the working conference. Thus, I don't want to give too much thought to the very general question "What is comparative music education?" and instead ask "What were we doing when we compared videos of music lessons from different countries and what difficulties emerged?" and, from there: "What can we expect from comparing music education?"¹ Another limitation is that the following considerations will not include issues of historical comparison because that would be a topic for another publication. But since the chapter is about international aspects of music teaching it must address challenges of cultural comparison.

The Leipzig-Symposium was characterised by the dialogue between representatives of each country involved. It was not primarily about presenting research results but a work meeting, and the participants not only compared

1 This approach tries to avoid the problem of defining that could result if we ask "Is comparative music education defined by method, by content or by specific interests?" (the short answer is: by all of this). Maria Manzon showed that comparative education is not only an intellectually but also an institutionally constructed field so that we have to be aware of sociological factors (Manzon 2011).

music lessons from different parts of the world, mainly from Europe, but they also discussed different ways of thinking and talking about music education. In the debates² they referred to the video recordings which not only were the data to be analysed but also a stimulus to joint reflection. This was particularly relevant for joint conceptualization when faced with problems of translation. The exchange of views aimed at shared categories of comparison. The researchers from different countries searched for *tertia comparationis* as a first step towards comparing music lessons (see Chapter III.1 *Talking about Music Lessons*).

The definition of categories of comparison is an important step to be taken together. Gabriele Cappai (2010, 23), like many other authors, warns against a methodologically naïve comparative approach that lacks critical reflection of the *tertium comparationis*. She asks, who are in the position to define the categories of comparison?. Indeed, what I take notice of, as a researcher, depends on my personal background and my research interest. It may be that what interests me is not regarded as relevant within other music and teaching cultures. Thus, there is a danger that I miss what is crucial from the emic perspective of the locals and, instead, examine what is rather insignificant from a local culture point of view. This would be disastrous for any attempt to understand a foreign culture. But the problem might be even more challenging for a cultural research approach that tries to compare different meaning systems. Certainly, there are topics that are probably relevant to all school systems and to any teaching/learning culture. Joseph Tobin's famous study of pre-school in three cultures (Tobin/Wu/Davidson 1989, Tobin/Hsueh/Karasawa 2009) identified several shared issues like classroom routines and misbehaviour. However, this was not the starting point but the result of the study. In many cases, a common interest determines the research focus from the very beginning. Burnard et al. (2008) compare music teachers' perspectives on inclusive pedagogies in four countries already knowing that the education systems in (not only) these countries are faced with the challenges of reaching students who, for a variety of reasons, are at risk of exclusion. When the research, as in the present case, is about comparing music lessons on video without any predetermined issues it is more than advisable

2 See Christopher Wallbaum's introduction to this book for a description of the conference structure. See also the categorisation of the related tasks and activities in terms of the comparative-music-education-cube in Chapter I.1 *On Comparing. Mapping the Field of Comparative Research in Music Education* (60).

to take the background information and the interpretations of at least some people from the cultures concerned into account. But how to specify ‘the cultures concerned’ when we examine a music lesson from a large city in southern Sweden comparing it with a music lesson from Catalunya which is part of Spain? The question remains who should be asked. The ‘Leipzig approach’ was to involve the music teachers treating them as equal research partners and to gain a complementary perspective through inviting academics from the respective country.

In advance of the Leipzig-Symposium the participants were requested to record ‘good music lessons’ because the aim was to compare different views on music education. As Gita Steiner-Khamsi writes (assessing Tobin’s second ethnography that comprised “best practice” from reference schools): “the question of what practitioners consider a good school is very important in order to understand pedagogical belief systems” (Steiner-Khamsi, 2014, 35). However, the aim of the Leipzig-Symposium was not only to understand each other but to start a discussion also addressing normative issues that are associated with aims, contents, and methods of music education. It should be emphasized that this was not a matter of judging each music lesson but implied arguing about evaluation criteria. For such a dialogical approach, it seemed important to involve the music teachers who provided the ‘good’ lessons that were recorded, as well as the researchers and subject didacticians from each country.

What can we expect from such an approach? In answering this question distinctions must be drawn between different research interests and aspirations.

2. Research Interests and Expectations

Robin Alexander considers pedagogy to be “a window on the culture of which it is a part” and adds

that the comparative perspective is an important and necessary part of the quest to understand and improve the science, art or craft of teaching, and to enable us to distinguish those aspects of teaching which are generic and cross international boundaries from those which are culture specific. (Alexander 1999, 149)

Educational research often is about both understanding and improving learning processes and teaching practices. However, although the desire to im-

prove educational activities certainly is a perfect reason to carry out comparative research and although such research, in all cases, is about understanding, it appears reasonable to distinguish between those who are more interested in *basic research* and those who stand for *application-oriented research*. One could say that the former are researching with the main intent to understand the subject of their research, without immediately thinking about the possibilities of transferring the results to other teaching contexts, while the latter want to seek new knowledge in order to use or to provide this knowledge, explicitly with the aim of improving educational practices.

A further distinction should be made. Some search for cross-cultural characteristics of music pedagogy by comparing different educational cultures; for example they try to discover generic aspects of learning music related to human sensory perception independent of music tradition.³ They are interested in general principles of music education that are expected to be found by cross-cultural comparison. Others prefer case studies concentrating on one single region or country in order to learn something about pedagogical activities as part of a music tradition connected with the social and political structure of the culture researched. They might favour ethnographic fieldwork using thick description (after Geertz 1973), often without any interest in translating the results into application. Although the latter approach is not based on comparing different cultures of teaching and learning, it can be considered as comparative in a broad sense because we can only attempt to understand cultural practices that are foreign to us against the background of what we already are familiar with. That's why it is common to include ethnographic case studies that focus on one music educational culture without comparing in the strict sense of the word (see Sæther 2003, and Clausen 2009) under the umbrella of comparative music education.⁴ Sometimes, for example in edited books, several case studies from different places around the world are just compiled leaving the comparison up to the reader (see Green 2011).

Application-oriented comparative research in the field of education has frequently been accused of naïvely dislocating teaching methods without any contextual sensitivity. Indeed, the wish for transferring and implementing the

3 There is much research on universals and cultural constraints in music perception and cognition (see for example Stevens & Byron, 2009; Fritz et al., 2009; Stevenson & Demorest, 2009).

4 See also Clausen (2013) who defends this view. For further considerations see Chapter I.1 *On Comparing ...*

results of comparative research into practice can questionably lead to what has been called borrowing and means importation and copying (see Phillips/Ochs 2004). Since social contexts cannot be transferred it is important to take the differing philosophies of education into account if we want to learn about and from other educational cultures. With regard to music education Alexandra Kertz-Welzel critically discusses the concept of borrowing and conclusively pleads for using “philosophy of music education as a point of reference in order to overcome the lack of critical reflection in comparative music education and to professionalize it as a field of research” (Kertz-Welzel 2015, 64).

Comparative large scale assessments like PISA and TIMSS are characterised by a special interest in application usually not associated with a naïve notion of borrowing but, more strategically, with the international standards of a globalized economy. They are intended to develop educational systems, whereby learning outcomes represent the decisive quality criterion. Some doubts have been raised whether comparative research of this kind is able to improve educational activities or rather destroy regional traditions of teaching and learning since it is not really interested in factors that differ in terms of culture but instead serve as a means for politicians to justify and make changes in the educational system.⁵

Maria Manzon warns against the danger of instrumentalization, reminding us that comparative education was developed on political grounds driven by national (economic) interests.

Academic comparative education is thus highly sensitive to international and national societal discourses on education, which are then filtered through academic-institutional politics and market forces, and comparatists’ cognitive and micro-political interests in the field. (Manzon 2011, 225)

On the other hand, critical thinking is a good reason to conduct comparative educational research. To think ‘outside the box’ is a research interest that does not completely fit into the distinction between ‘understanding’ and ‘application’. Comparing can open up new perspectives for thinking and acting. It can be an act of (self-)enlightenment. What appeared to be inconceivable turns out to be reality. What seemed to be ‘natural’ turns out to be custom. We become aware of the uncertainty about what we have taken for granted. That does not mean to dismiss an educational practice or way of thinking as

⁵ See Steiner-Khamsi 2009.

wrong or out-of-date but to understand it as contingent, as historically developed and culturally shaped and might give us the possibility to reconsider it.

Critical comparative research includes reflecting the normative dimension of education. Frede Nielsen recommended to do philosophy of music education in a comparative and dialogical way. What he calls didactology includes the reflection of normative issues from an international and comparative perspective (Nielsen 2005). Similarly the dialogical approach of the Leipzig-Symposium sought to respond to the challenges of cultural research through jointly reflecting different cultures of music education in order to identify shared issues and categories of comparison.

3. Remaining Challenges

According to Gabriele Cappai (2010, and see also 2005) there are at least three unresolved challenges of cultural research:

1. Cultural research, whether in anthropology or comparative education, is often characterized by a *disciplinary bias* that can tempt the researcher to overestimate cultural conditions and to neglect economical, institutional and social factors as well as psychological aspects like the influence of individual personality traits. Cappai suggests interdisciplinary thinking⁶ as an antidote to what might lead, in the worst cases, to a kind of cultural determinism and thus to cultural relativism.
2. Naïve *ethnocentrism* can be another source of cultural relativism: “Research about foreign cultures is sometimes conducted with a kind of epistemic unconcern that provides a breeding ground for relativistic views” (Cappai 2010: 24).⁷
3. *Cultural relativism* in its epistemological and/or ethical version denies the possibility of a genuine understanding of foreign cultures and doubts that it can be plausible to argue with reason in normative issues. The supposed insularity of different cultures would put an end to any ambitious com-

⁶ Steiner-Khamsi (2014) comes to a similar conclusion.

⁷ Translation by author. In German: “Die epistemologische Unbeschwertheit, mit der gelegentlich Forschung in fremdkulturellen Kontexten stattfindet, war schon immer der beste Nährboden für relativistische Sichtweisen.”

parative research but fortunately we can meet this challenge less by referring to universals but by insight into the hybridity of any culture.

The participants of the Leipzig-Symposium can hardly be accused of naïve ethnocentrism but despite the strengths of the dialogical approach several challenges still remain, some of which could be observed in the discussions during the conference. In the following, some outstanding issues will be described on the basis of excerpts from the conversations during the conference which were recorded and transcribed afterwards.⁸ It appears that they are related to the points mentioned by Cappai.

3.1 What do we compare? Or: How to identify the subject of comparative research in music education?

As said above, the Leipzig-Symposium provided an opportunity to discuss differing perspectives of music education and to jointly define possible criteria of comparing. But what exactly is compared? To conduct comparative research in music education collaboratively in an international research group firstly means to agree about the shared subject of research. What are we going to talk about? Do we have any research interest in common? This is not always clear from the beginning. Before we can start to negotiate about *tertia comparationis* we have to decide about what we are going to compare.

Music lessons were the subject of debate at the Leipzig-Symposium, however, it turned out that there was no complete agreement on what constitutes a music lesson. From a European view, it was remarkable that so many students are taught in the California lesson (approx. 80) and that the teacher is supported by a kind of classroom assistant playing the piano.⁹ The question was raised whether we really see a music lesson or rather a kind of choir rehearsal involving a *répétiteur* in the video even though it seems amazing that, instead of conducting, the conductor primarily talks about issues of music theory. During the final discussion it was suggested that the distinction between a music class and a choir might be misleading with view to the concept of choir classes. One participant argued:

⁸ See also Chapter III.1 *Talking about Music Lessons* for an overview of the discussions.

⁹ See Chapter II.7 *Creating a Classroom Culture ...*

A distinction between a choir rehearsal and a music lesson is a very German perspective. Of course in – and in California here this is, this – what seems to be a choir rehearsal is an ordinary music lesson in a special course.

Another one agreed:

Yes, because he also runs choirs out of school whereas this is part of the timetable.

Nevertheless, the question remained:

Is it what we in Germany call a ‘Schulchor’ – a school choir – or is it something else?

This is not only a translation problem that could be solved by consulting a dictionary and speaking accurately but we are faced with differing cultural traditions of music education. The question occurred in the final discussion which indicates that we must always expect the need for communication about what is to be compared and about the possibly differing research interests. It is not sufficient to enter into an agreement at the outset of a joint comparative research project but we have to carry on coordinating different emic perspectives.

3.2 Cultural attribution error

As said above, in cultural research and comparative education we are faced with a tendency to interpret what is perceived in terms of cultural differences. And cross-national comparisons tend to interpret differences in terms of national differences.

„The blind spot of cultural anthropology is the attribution fallacy. It is pronounced when ethnographers engage in cross-national comparison of two or more cases that are situated in different countries. They tend to interpret the differences in terms of national differences and inadvertently end up using a political category (nation-state) to explain cultural differences between their cases.“ (Steiner-Khamisi, 2014, 36)

There seems to be a bias towards contrasting rather than comparing different cases. Even if the participants of the Leipzig-Symposium carefully avoided (self-) attributions like “typical Swedish” or “typical German” there was some tendency to prefer cultural or country specific explanations for what was observed while neglecting other reasons. This may be because of the cross-national setting of the comparative research conference.

During the discussion about the Estonia lesson it was noted that the teacher often stands on a red carpet in front of the students who are seated on chairs in three rows. One participant asked for the cultural meaning:

I was just wondering about the carpet in the classroom. It was like she had the stage for herself and (...) was singing *ex cathedra*. (...) What did it symbolize? Why was there a carpet for her?

An Estonian colleague offered a rather pragmatic explanation for the carpet in the middle of the classroom suggesting that the position of the teacher has no particular significance. She happens to stand on the carpet by chance:

Probably the reason is that sometimes they put a drum set on the carpet to avoid a very loud sound.

However, there appears to be a strong need for an explanation based on cultural factors. The participant who had raised the question about the carpet was not completely happy with the answer and asked again:

So it didn't symbolize something about her position or something?

The Estonian colleague reiterated the negative reply at first but then tried to meet the wish of her interlocutor offering an explanation that is at least characterised by some kind of cultural elements that relate to the redness of the red carpet:

No, no, I don't think so. But maybe there is another – just something to look different, because that building itself – the school building is quite new and quite – let's say: modern, built from concrete. Inside and outside. This grey one. And sometimes it feels really very boring and the old teachers they all try to make it more human.

The question remains as to whether the position of the teacher on the carpet is culturally significant. A question like this cannot conclusively be answered by asking a representative of the culture concerned because it is not certain whether he or she has a clear knowledge of the supposed cultural meaning. Cultural anthropology is bound to question the cultural interpretations given from the *emic* perspective of the informants if the researcher gets the impression that she or he understands better what is going on than the people involved. This is why a cultural anthropologist should avoid 'going native'. Otherwise she or he could be accused of being naïve. However, researchers who think they understand the practices of other cultures better than the natives because of a superordinate academic perspective expose

themselves to the same accusation. For a dialogical approach to international and cross-cultural comparative research about music education, this can only mean to jointly discuss differing interpretations without guaranteed success.¹⁰

3.3 The challenges of relativism for comparative research on music education

Where normative issues become the subject of a controversial debate we face particular difficulties. In discussing their different views the participants of the conference seemed to have a kind of inhibition to criticize music lessons from other countries from their own perspectives. They talked about unexpected observations sometimes expressing great astonishment (this was part of the “game”, see Wallbaum’s introduction in this book) but they usually avoided a critical analysis. This is quite understandable to a certain extent. The restraint seems appropriate. Lacking knowledge of the cultural context presents problems in assessing learning environments and teaching practices. Moreover, one is concerned not to judge by the wrong criteria. Normative issues are sensitive in any case. Those who discuss normative issues in an unfamiliar cultural context don’t want to get on a slippery slope. But if we want to communicate about the normative foundations of our pedagogical beliefs in order to learn about ourselves, we should not be too concerned about possible misunderstandings.

One participant of the Leipzig-Symposium noted that in her country a kind of music lesson like in Sweden would not be possible. There were not such musical instruments in the classroom, and the teachers would not be able to teach all the instruments. When asked whether she would wish to have the possibilities like in Sweden the answer was “no”, but she showed some hesitation about discussing and criticizing the approach to music education in the video.

Hm ... that’s a good question. I thought not, I couldn’t like it (...) because for me it’s very difficult to be a teacher with all this indifference (...). For me its difficult. And sometimes you see, the students have not working ... for me its ... is not ... it’s not in my mind (laugh).

10 See also Gottovik (2007) about the history of the Writing Culture debate and on the pros and cons of a dialogical approach in cultural anthropology.

Despite of the challenges of cross-cultural communication we should not get trapped in cultural relativism because a relativistic view does not help us when we have to make up a decision on what is to be done (Rolle, 2017). Refraining from the examination of normative issues in discussions amongst representatives of different cultures would neglect an important field of comparative educational research.

The tendency to avoid controversial discussions about difficult issues in the context of an international conference may well have other reasons. There might be language difficulties. Different levels of language competence between native speakers and non-native speakers may lead to a certain shyness and will surely cause an unequal balance of power in the exchange of arguments. This was potentially exacerbated at the Leipzig-Symposium because academics and practitioners met, the former being more familiar with the rules of scientific discourse. A more detailed analysis could reveal issues of hierarchy and power reflected in wording and turn-taking. This undoubtedly challenges any research approach based on international dialogue.

There are no final results. The discussion is to be continued. The cross-cultural dialogue remains open to new arguments. That was to be expected.

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IV

Associated Research

IV.1 The Analytical Short Film in Teacher Education

Report of an Accompanying Research Study in University Teaching

Daniel Prantl & Christopher Wallbaum

This chapter presents the application of the method of the Analytical Short Film in teacher education seminars and the main results of an accompanying research. Central findings indicate that the usage of the method increases the students' abilities of reasoning on a scientific basis and improves their levels of reflection (Roters 2012).

Introduction

In the following, a research project conducted at the University of Music and Theatre in Leipzig, is presented. In this study two seminars, in which the cutting of “Analytical Short Films” (ASFs) by student teachers was central, were investigated. The aim of the research was to find out if and how such activity might influence their way of talking about “good music teaching”. After giving a brief overview of the seminars’ structures and methods, the main research questions are justified. Thus, methodology and main results are presented. The chapter closes with a short summary.

Seminar Method: Cutting an Analytical Short Film in a Seminar for Teacher Education

The method of the “Analytical Short Film”, described in detail in Chapter I.3 *The Analytical Short Film* as a means of scientific communication, has (and is) also being used in teacher education seminars at the University of Music and Theatre in Leipzig. The course titled “Watching and understanding good music teaching” (“Guten Musikunterricht sehen und verstehen”, Transl: DP), led and developed by Christopher Wallbaum, was investigated in the winter term of 2015 with 12 undergraduate students, most of whom were in their 3rd or 4th year of studies; and in the summer term of 2016 with 8 students from similar years.

Fig. 1: General proceeding of the seminar

Both seminars started with the presentation of the method of the ASF and the watching of a chosen music lesson that was recorded with at least three camera angles¹. A moderated group discussion concerning the topic “good music teaching” followed (2–3 sessions). At two stages in the following course of the seminar, the students had the task to create and discuss Analytical Short Films with the corresponding “Complementary Information” (CI)². In the first creation of an Analytical Short Film the students had the task to “show qualities and problems of the music lessons” with their 3-minute short film reflecting their own perspective. These short films were presented together with the corresponding CI and thus discussed in the seminar plenum (3–4 sessions). Afterwards, the students were invited to take on a specific scientif-

1 Both lessons are included on the supplied DVDs of this book. The winter term worked on the Scotland-Lesson whereas the summer term worked on the Estonia-Lesson.

2 For details regarding the Analytical Short Film please refer to Chapters 1.2 *Videography on the way ...* and 1.3 *The Analytical Short Film*.

3 For the seminar working on the Scotland-Lesson specific perspectives from the Scottish music didactic researchers Black and Wiliam 1998 and Sheridan and Byrne 2013 were used whereas the seminar working on the Estonia-Lesson discussed several perspectives and official documents from German music pedagogic research: Jank 2010; Ministerium für Kultus, Jugend und Sport Baden-Württemberg 2016; Niessen 2010; Rolle 2010; Sächsisches Staatsinstitut für Bildung und Schulentwicklung 2004; Stroh 2010; Wallbaum 2010b.

ic view of the lesson and for the course of 2–3 sessions, selected literature³ was read and discussed in order to find one or more perspectives for the cutting of new Analytical Short Films⁴. As in the first part of the seminar, the Short Films and their corresponding CIs were presented and discussed in the seminar plenum. The last session closed the seminars with a group discussion revisiting the question of “what is good music teaching?”. To make the seminar structure more clear, the following table shows the plan for the winter term seminar with additional comments on details in the footnotes.

Session	Main Content	Method
1	Opening: The Analytical Short Film	1) Presentation of the method of the ASF+CI on examples. 2) Discussion of the method. 3) Presentation of the task for the first Analytical Short Film: “Show qualities and problems of the music lessons”.
2	The “Scotland-Lesson”	1) Watching of the Scotland-Lesson with the Task: Note “remarkable” scenes including time and angle. 2) Group discussion I: “Is this good music teaching?” on the basis of the notes made by the students.
3	“Good Music Teaching?” ⁵	1) Open task: “Write <i>your utopia</i> of good music teaching.” 2) Additional discussion on the topic “good music teaching” on the basis of the texts formulated by the students.

4 In contrast to the creation of the first ASFs and CIs, the second work phase was always accomplished in teams. The winter term working on the Scotland-Lesson thus created four Analytical Short Films that illustrated specific aspects of the texts from Black and Wiliam 1998 and Sheridan and Byrne 2013. For the summer term working on the Estonia-Lesson it was decided to cut only one short film that specifically embraced the perspective articulated in Stroh 2010.

5 This session should not be seen as mandatory in the seminar concept. However, in the special case of the winter term it proved to be useful to dig deeper into the topic.

4	Technical Aspects of cutting an Analytical Short Film	Explanation of basic video-cutting techniques in the program <i>Vegas Pro 10.0</i> on the material from the Scotland-Lesson ⁶ in a PC pool.
5	The subjective perspective: Cutting the first Analytical Short Film ⁷	Students work on their laptops ⁸ or on the supplied PCs on the basis of their notes from seminars 2 & 3. Task: "Create an Analytical Short Film + Complementary Information (including title) showing the qualities and problems of this music lesson from your individual perspective."
6	The subjective perspective: Presentation & Discussion of the first ASFs + CIs	Ca. 3–4 presentations per session. Possible proceeding of one presentation: 1) giving the title (1'), 2) watching the ASF (3'), 3) presentation of the CI (3'), 4) watching the ASF again (3'), 5) short discussion (10').
7		
8		
9	The subjective perspective: Summary	1) Resuming Discussion of the individual ASFs+CIs. 2) Group discussion II: "Is this good music teaching?"
10	The theoretical perspective: Scientific publications	1) Discussion of ASF+CI from a Scottish music didactic researcher. 2) Creation of posters through students and discussion in groups and in the plenum regarding two texts from the Scottish music didactic discourse (Black and William 1998; Sheridan and Byrne 2013).
11		
12	The theoretical perspective: Additional Material	Discussion of main content of the additionally raised material for the Scotland-Lesson in regards to perspectives from the theory-texts.

13	The theoretical perspective: Operationalisation of theories	1) Extraction of main perspectives the texts could give for the creation of Analytical Short Films. 2) Planning of the individual Analytical Short Films.
14	The theoretical perspective: Presentation & Discussion of the second ASFs + CIs	Ca. 2–3 presentations per session. Possible proceeding of one presentation: 1) giving the title (1'), 2) watching the ASF (3'), 3) presentation of the CI (3'), 4) watching the ASF again (3'), 5) discussion (20').
15		
16	The theoretical perspective: Summary	Group discussion III: “Is this good music teaching?”

Fig. 2: Detailed proceeding of an exemplary seminar

- 6 This professional program was chosen for use in the seminar due to 2 main aspects: (1) Professional programs offer a wider array of freedom in the creation of the Analytical Short Film than free or low-cost programs like the Windows Movie Maker or Magix Video Deluxe. These programs, although easier to learn and less expensive, often use pre-defined templates for specific effects like additional texts or zoom. They may give a “nicer look” to the video, but yield the danger of shifting the statement of the Analytical Short Film in an unwanted direction. The only low-cost video editing program known to us that offers a more free use of these effects at least in parts is Apple iMovie. (2) In contrast to other professional programs in the Windows environment like Adobe Premiere Pro, Sony Vegas Pro is less expensive and is easier to learn. If working in a multi-platform environment (Windows + Mac), we recommend the usage of Adobe Premiere Pro.
- 7 It has to be remarked that the bigger part of the video cutting works was done on an individual basis by the students outside of the ordinary seminar time. Students speak of around 10 hours of work for the creation of the first Analytical Short Film – this was covered by the workload of the seminar but should be taken in account in the planning of similar seminars.
- 8 The licenses of the video cutting program allowed the installation of the program on two computers simultaneously if both were not used at the same time. Because of this, the program was also installed (only during the course of the seminar) on the private laptops of some of the students.

Guiding Questions of the Scientific Accompanying Research

Although video technology in general is being increasingly used in university teaching, the active usage of video by students seems to be still hardly developed (Kaltura Inc. 2015, 1). In recent years, the potential of this active usage that “creates new potential for advanced knowledge building“ is forecast (Zahn et al. 2009, 596). Here, active usage of video is understood as going beyond its use as an object of reference (Pauli and Reusser 2006, 792) towards scenarios in which students themselves edit and present video material in seminars (see Kaltura Inc. 2015, 8). Special potential is being seen in the reflection of the students’ own or other teachers’ teaching. This has been practiced with success for several years now in the Diver project (Pea et al. 2004) where students analyse 360 degree classroom videos (partly of their own teaching) in a collaborative setting (Pea and Lindgren 2008, 240). Especially in German-speaking countries, documentation or reports on research of comparable projects are scarce.

In this research project, the potential in the active usage of video in teacher education, in particular with regard to its effect on the students’ reflections on classroom teaching in music lessons, is examined. Reflection on classroom teaching is a requirement not only of education policy in Germany (Roters 2012, 15). In particular the development of a theory-guided and analytical reflection, as well as self-reflection and the reflection of empirical findings, represent central demands e.g. of science and education councils in Germany (Roters 2012, 62).

Following the idea that “the perception categories (of future teachers) are formed early, partly even in their own school experiences” (Roters 2012, 100, transl. DP) the research design is based on the reflection of students particularly with regard to their own perception of classroom teaching. It is assumed that students often refer to an implicit knowledge base which leads their perception when reasoning on teaching practice (see Charmaz 2011, 185 and Wallbaum 2013). An appropriate topic for such reasoning can be seen in the concept of “good music teaching”: In music pedagogic teaching practice, as well as in scientific discourse, there exists a multitude of quite divergent and often normative approaches to ideas of quality in classroom music teaching (Wallbaum 2010a).

From these considerations the central research question is formulated as follows: *How does the argumentation of students on the topic “good music*

teaching” develop through the creation and use of Analytical Short Films in a seminar?

This research question was followed in five sub-projects partly supported by three student researchers in the sense of researcher triangulation⁹ (Flick 2008, 14):

Project 1	On which topics do the students refer when reasoning about music teaching? How do these topics develop throughout the course of the seminars?
Project 2	Is the students' reasoning based on subjective or theoretically guided views? How do these subjective or theoretical perspectives develop throughout the course of the seminars?
Project 3	On which levels of reflection (see Roters 2012, 258–260) are the students arguing? How does the distribution of these levels change throughout the course of the seminars?
Project 4	Does the role of individual debaters (see Schindler 1957) change throughout the course of the seminars?
Project 5	What are the students' processes when cutting an Analytical Short Film from a music lesson on video?

Research Methods

The concept of triangulation (see Flick 2008, 12; Reusser and Pauli 2013, 311–312) was of central relevance to the whole research project. Aside from working in a team dealing with the central research question from different perspectives (Researcher Triangulation), differing research methods were applied in the investigation: open qualitative methodologies such as grounded theory (Strauss 1998) were used as well as more closed and deduction-led

⁹ This research was in wide parts supported by a team of student researchers, namely Teresa Eichler (Project 4), Sebastian Hensel (Project 2) and Marcus Lauer (Project 5) to which we want to give our thanks at this point.

concepts¹⁰ following the qualitative content analysis (Mayring 2010) (Method Triangulation). In addition, a wide range of types of data were collected to achieve Data Triangulation (see Flick 2008, 13): the data raised in 2 semesters with a total of 20 students includes transcribed group discussions throughout the course of the seminars based on the topic “good music teaching”¹¹; participant observation logs of every seminar session (see Breidenstein 2006, 31); online and offline questionnaires¹²; individual guideline interviews with the students¹³; and copies of the students’ products like the Analytical Short Films including the corresponding Complimentary Information.

Fig. 3: Triangulation principles, simplified (see Flick 2008)

In the following sections the methodical approach of each research project is outlined briefly.

10 Regarding the question of theory influence in grounded theory research see Strübing 2008.

11 3 in the winter term and 2 in the summer term. They were part of the seminar-setting.

12 The questionnaires raised context data such as studied subjects, year of study and didactic seminars visited in the same semester and previously in order to control external influences. A second part of the questionnaires was concerned with technical background of the students and open-ended questions concerning the cutting of the Analytical Short Films.

13 The guidelines were mainly based on questions regarding the creation and influence of the Analytical Short Film on the students.

Topics of discussion (Project 1) and “Subjective or theoretically guided views?” (Project 2): In order to meet the requirement set out in the section above regarding the collection of implicit knowledge of students, grounded theory methodology in a constructivist approach was focused upon evaluating the data (Charmaz 2011; Strauss 1998). We refer to grounded theory as it yields a range of methods that makes it possible to create concepts¹⁴ directly from the raised data while at the same time minimizing the researcher’s bias (Strübing 2008). Additionally, following Charmaz (2011, 185) and Vogl (2014, 582), we assume that collective meanings often implicitly guide a situation like a group discussion, and that it is one goal of grounded-theory-oriented analysis to make these collective meanings explicit. In the research practice, this meant first focusing each transcribed group discussion with the technique of open coding (see Strauss 1998, 95–100) in order to isolate a number of concepts behind the data. Afterwards, relations between these concepts were built following the process of axial coding (see Strauss 1998, 101–115) in order to identify central, discussion-leading topics. These topics were compared between the group discussions over the course of a semester. This comparison led to first theses regarding the development of the argumentation of the students. Upon consideration of the additional collected material like the short films created by individual students or notes from the participant observation logs, these hypotheses led to central findings.

Levels of reflection (Project 3) and Role of individual debaters (Project 4): The research issues which were based on certain theoretical considerations (level of reflection after Roters 2012 or discussion structures after Schindler 1957) were investigated following the “structuring qualitative content analysis” (see Mayring 2010, 92–109). Preliminary categories derived from the literature were formulated more precisely in respect to the material. Afterwards, the entire material of the group discussions was analysed in respect to these categories. Upon analysing the distribution of these categories over the group discussions in one semester, preliminary theses were formulated. As evidence that these developments can be attributed to the seminar and not any other activities the students had followed in this time, the additionally collected material was examined for appropriate relationships.

14 Briefly speaking, a concept can be an idea, referring to e.g. actions, happenings or similar, that has been brought up by the researcher through intensive comparison within the raised data, see Strauss 1998, 54–55.

Proceedings when cutting Analytical Short Films (Project 5): To understand what the students actually do in the formulated task of creating Analytical Short Films, we used grounded theory methodology (Strauss, 1998). In contrast to the research topics above, this project primarily worked on the individual interviews with and questionnaires from the students. First, central concepts regarding the cutting process were identified, and secondly interrelations between these concepts were identified on a per-student basis. Finally, the research team used these results to draw conclusions on the impact of the Analytical Short Film.

Analysis and Results

As a detailed presentation of all results would go beyond the scope of this brief presentation, the following section first presents the results of the research projects 1, 2, 4 and 5 in a brief overview. Afterwards, results and the process of analysis of project 3 (Levels of Reflection) is shown in detail.

Project 1 (“Topics of discussion”) analysed the group discussions in which six dominant topics used in the students’ arguments about the lesson were identified: *Authenticity of the teacher*, *Teacher-student-relation*, *Methods*, *Outcome of the lesson*, *Structure of the lesson* and *Referral to didactic theories*. Analysing the quantitative distribution of the codings assigned to these topics, *Referral to didactic theories* is the only one that can be identified more often¹⁵ at the end of both semesters (see below Thesis I). Besides, the usage of all statements for judging the lesson as “good”, “bad” or – in a more descriptive manner – “neutral”, were analysed: only the statements coded with *Referral to didactic theories* were mainly¹⁶ used for a “neutral” description of the music lesson (see below Thesis II). Thesis I is also supported by findings from *Project 2 (“Subjective or theoretically guided views?”)*¹⁷.

15 To give a brief idea, averaged over both semesters, *Referral to didactic theories* is coded only once in the first group discussion and 17 times in the last group discussion while more prominent topics like *Methods* develop from 55 to 31 codings in the same time period.

16 About 53% as opposed to an average of 22% in all topics.

17 In the first group discussions, averaged over both semesters, 42 codings with subjective argumentation stand next to 22 codings with theoretically-guided arguments. In the last discussions, both types of arguments appear in roughly the same number of codings (23:23, averaged over both semesters).

Throughout the examinations in *Project 4* (“*Role of individual debaters*”), a special issue arose. Although notable developments in the group discussions could be identified in the discussion structure of one group, no supporting documents from the additionally collected material could be identified. However, the researcher also noted that, in the course of one semester, the students started to reflect on the music lesson in a more analytical way which suggested a multitude of viewpoints. These findings could thus support Thesis III from Project 3 (compare below).

The grounded-theory-oriented analysis of *Project 5* („*Proceedings when Cutting Analytical Short Films*“) allowed three main categories with three sub-dimensions each to emerge: *Strategies of content conception*¹⁸, *technical pre-knowledge and its development* and the *satisfaction with the aesthetic quality of the Analytical Short Film*. It could be shown that most of the students developed a theory-like concept which underscores the statements of their produced ASFs during or after the cutting of their Analytical Short Film. Together with other observations this leads to Thesis IV which states that the awareness of a subjective theory¹⁹ of “good music teaching” is promoted through cutting an Analytical Short Film. Additionally, correlations between the sub-dimensions of the three main categories showed that the content of the Analytical Short Film on the one hand, and on the other hand the satisfaction with its aesthetic quality seem to stand in direct relation to the technical cutting skills of the students (see below Thesis V).

Project 3: Levels of Reflection

The way students reflect teaching practice was thoroughly investigated by Bianca Roters in an international comparative setting. She distinguished descriptive, instrumental and productive levels of reflection (Roters, 2012). *De-*

18 The research identifies three different content conception strategies. Briefly explained they can be summarised as follows: Students from sub-category A developed the concept of their ASF after cutting, those from sub-category B developed their concept on an intuitive basis at the beginning of cutting while students from sub-category C developed a theoretically based concept before cutting their Analytical Short Film.

19 Referring to Dann 1994, 166 a subjective theory is understood as a (1) relatively stable, (2) partly implicit cognitive structure which, (3) similarly to scientific theories, shows implicit ways of reasoning.

scriptive reflection on teaching fixes on critical and rigid description without referring to further contexts (pupils' background, classroom management, etc. ...). *Instrumental* reflection involves these contexts and takes the ambivalence of viewpoints into consideration. A student reflecting on the *productive* level also strives to point out alternative actions and approaches (see Roters, 2012, 183–186). For project 3, the students' statements from the group discussions were categorized using the mentioned reflection levels²⁰. The numbers of statements per reflection level and student were recorded. Finally, (arithmetical) averages of the respective semesters were formed for giving a better overview. The following diagrams give information about how many statements per student, averaged over all students in one semester in a given group discussion can be assigned to either the descriptive, the instrumental or the productive level.

Fig. 4: Development of reflection levels in the winter term (average number of statements per student, the group discussions are identified by their term and their number. For instance, GD_WI refers to group discussion 1 in the winter term.)

²⁰ A detailed list of examples in Roters 2012, 258–260 served as a guide for this evaluation.

Fig. 5: Development of reflection levels in the winter term (average number of statements per student, the group discussions are identified by their term and their number. For instance, GD_SI refers to group discussion 1 in the summer term.)

In both semesters, students tended to reflect more on the productive level towards the end of the term whereas their instrumental or descriptive reflection drops or flattens out. To fend off the assumption that these observations may be attributed to influences outside of the seminar, additional evidence was identified. An indication of this kind can be found in the results of Project 5 (Proceedings when cutting an Analytical Short Film): This project could show that the uncovering of an individual subjective theory of music education is promoted through the creation of the ASF (compare Thesis IV on the next page). It can be assumed that a student who becomes aware of his or her own implicit way of understanding and explaining classroom practice is expected to be more able to make predictions of teaching practice (on the basis of these now explicit theories) than in the case when these arguments remain in their sub-consciousness. Prediction of teaching practice is seen as one aspect of the productive reflection style (see Dann, 1994, 166; Roters, 2012, 183–186). Beyond that the increasing use of educational theories in the students' arguments (a finding from Project 1, see also Thesis I in section 55) also favours building a productive reflection style as the students can refer to their predictive power.

With this we can conclude Thesis III: Through the usage of the method of the ASF in seminars the development of a productive reflection style that emphasises alternative solutions is supported.

Summary

The following five theses could be extracted from the accompanying research:

- I. Through the usage of the method of the ASF in seminars, music lessons are increasingly being judged on the basis of music didactic theory. The students' reasoning also becomes more theory-based. (Projects 1 and 2)
- II. Through the usage of the method of the ASF in seminars, students especially use a theory perspective for neutral judgements of classroom practice. (Project 1)
- III. Through the usage of the method of the ASF in seminars, the development of a productive reflection level (Roters 2012) that emphasises alternative solutions, in addition to a critical context-sensitive viewpoint, is supported. (Projects 3 and 4)
- IV. The awareness of a subjective theory of "good music teaching" is promoted through cutting an Analytical Short Film. (Project 5)
- V. The technical skills of the students have a significant impact both on the aesthetic satisfaction of the students with the design of the Analytical Short Film and on its content. (Project 5)

Under specific conditions, these theses can be further refined: if a scientific perspective on a lesson is understood as using theories not for normative judgement of classroom actions but for explaining and understanding these happenings on a neutral basis, we can state the following:

- (I + II) Through the usage of the method of the ASF in seminars music lessons are increasingly being discussed from a scientific perspective.

If, apart from this, becoming aware of a personal theory of teaching is seen as a sufficient (but not mandatory) condition for the productive reflection level, we can state:

- (III + IV) Through the usage of the method of the ASF in seminars the development of a productive reflection level (Roters 2012) that emphasizes alternative solutions in addition to a critical context-sensitivity is supported.

Beyond the cutting of Analytical Short Films in teacher teaching seminars in the way described above the seminar method is recommended also in university subjects where other aspects of practice are central. However, it should be pointed out that enough time should be invested in the proper training of the students in video editing and the technical preparation of the seminar.

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IV.2 Interferences between Musical and Educational Cultures in Classrooms

Christopher Wallbaum & Simon Stich

The Chapter presents cross-cultural aspects of music lessons as a result of an international exploratory study and two music lessons from different countries illustrating some of the cross-cultural aspects. They make double meaning evident and bring up the hypothesis on interferences between musical and educational practices in classrooms.

In this chapter¹ we want to present (1) cross-cultural aspects of music lessons as a result of an international and comparative exploratory study and (2) two music lessons from different countries, which illustrate some of the verbalized aspects from the international exploratory study and lead us to possible different meanings. This brings up a thesis about (3) interferences between musical and educational cultures in classrooms.

The Starting Point: An International and Comparative Exploratory Study Generates Cross-cultural Categories for Comparing Music Lessons

Five different groups of students, each from different countries, had the task to compare music lessons on video with their own experiences from school. The results of their presentations and the plenary discussions were the data to generate international and cross-cultural categories for music lessons.

1 This is an adapted version of *Interferences between Musical and Pedagogical Cultures*, published in: Rakhkockhine, Alexander/Koch-Priewe, Barbara/Hallitzky, Maria/Störtländer, Jan Christoph/Trautmann, M. (eds.) 2016. There are two reasons why we include this article in this book: it refers to two of the lessons-on-dvd published together with this book; after it was published in a more general pedagogical context we now want to put it into a music educational context.

The setting of the study

It was in the year 2011 in Aveiro, a village in Portugal, where a so-called “Intensive Programme” took place. It was supported by the European Union. 30 student music teachers and 5 lecturers from 5 countries worked on topics and issues concerning music education for two weeks. The situation gave us the opportunity to do a little exploratory study. One precondition was the fact that we had videos from three German music lessons from different federal states of Germany in our bag (Wallbaum, 2010). The stills Fig. 1–3 may give a rough idea of them.

Fig. 1: Hamburg-Lesson

Fig. 2: Saxony-Lesson

Fig. 3: Thuringia-Lesson

You can see the teacher of the Hamburg-Lesson² (Fig. 1) sitting in the background and observing a group of self-organized singing students. The teacher of the Saxony-Lesson (Fig. 2) explains music theory to her students, who are sitting in two rows at their tables with keyboards. The teacher of the Thuringia-Lesson (Fig. 3) is sitting at the piano, conducting a group of instrumentalists and a second group of singers and dancers. The videos were produced on DVD with three video tracks each, so that the user could choose between three angles by himself.³

The 5 national groups from Estonia, Germany, Netherlands, Portugal and Sweden were asked

2 The titles Hamburg-, Saxony- and Thuringia-Lesson shall only make transparent the respective institutional context.

3 You can order the DVDs at the German Publishing House Olms Verlag.

1. to select one of the three lessons (based on short cuts of 15 min) which they regarded as the most similar compared to those they knew from school and to give reasons for their decision, then
2. to watch the selected lesson as a whole, to discuss it in a group and to take notes on the similarities or differences, compared to the music lessons they know from their own school experience;
3. to present their results with a poster about three verbalized aspects (theses 1, 2, 3) combined with three stills from the most similar lesson to talk about implicit differences in the culture of music education of their country.

The plenary discussions were audio-recorded and transcribed.

The results of the study

To explain the process of generating cross-cultural categories for comparing music lessons we want to show the results of two groups.⁴ We chose these two group works, because in the next part of this chapter they can be related to new videos of music lessons of their country, which were produced a year later in 2012. All quotations are taken from the posters and the transcribed presentations and plenary discussions in 2011.

Group A (from Estonia) saw the most similarities in the practice of the Saxony-Lesson. The *structure of the lesson* was identified as the key reason for this similarity. The other statements can be concentrated on the categories: *instruments, attitude and posture* and *other aspects* (Fig. 4).

4 You can see the results of all the groups in Wallbaum (2013a) and (2013b).

Aspects of classroom practice in music lessons (group A)	
<ul style="list-style-type: none"> • “We have the same structure of lesson. We start with this warm-up body percussion stuff, we have this theory part, we have the singing part and we have the playing instruments part. And that’s all in this lesson also.” – “There are also some differences.” 	– Structure of a lesson
<ul style="list-style-type: none"> • “In Estonia they are always singing and learn a lot about singing.” • “Estonia doesn’t have keyboards (thesis 1), sometimes they have a cittern (6-string), a guitar and recorders for the whole class.” 	– Instruments
<ul style="list-style-type: none"> • The singing posture is very important in Estonia (thesis 2). “Stand straight, and then it’s good to sing.” – „And it’s only the singing position, but also playing the piano [...], how to play the recorder. You have to have the right posture.” – “You have to hold the Orff-instrumentarium sticks always right, in the right positions.” • “Sitting with your elbows on the table would not be acceptable” (comparing two girls at their keyboard). 	– Attitude and posture
<ul style="list-style-type: none"> • Warm-up with singing and body-percussion. • “Never saw the homophony-polyphony-scheme (thesis 3).” 	– Other aspects

Fig 4: Aspects of classroom practice in music lessons (group A)

Group B (from Sweden) chose the Thuringia-Lesson. Here they saw the most similarities to their own experiences in school. The group stated the *seating plan* and the laid-back *attitude* of the teacher as crucial reasons. Some statements verify the categories *instruments* and *attitude and posture*. Others do not fit to the existing concepts, which is why it was necessary to generate new categories like *sound and musical style* and *seating plan*. The structure of the lesson was not reflected in the work of group B (Fig. 5).

We chose the two groups just described, because they can be related to the videos, which were produced a year later in 2012. In total, the analysis of the results of all five groups generated the following list of categories even

if not all categories were reflected in all groups (the category interaction was not found in the data above but from a group C from Germany, see Wallbaum 2013b):

1. Structure of a lesson and seating plan
2. Instruments
3. Sound and musical style
4. Attitude and posture
5. Interaction
6. Other aspects, such as using notation.

Aspects of classroom practice in music lessons (group B)	
<ul style="list-style-type: none"> • The seating plan is similar. 	– Seating plan
<ul style="list-style-type: none"> • Music in Swedish classrooms is based on pop- and rock-instruments in this age of the pupils (thesis 1). • “Very rarely Orff-instrumentarium, if they have any, they are broken.” • “Many guitar and/or keyboard classes (25 instruments); “it depends on the teacher’s instrument.” 	– Instruments
<ul style="list-style-type: none"> • “Try to be more authentic” (thesis 2); Video: “No gospel-vocals”; “the beat doesn’t sound right”; “Gospel with Orff-instruments sounds wrong.” • “Better to check first, which style of music is to be played, and only then select the instruments.” 	– Sound and musical style
<ul style="list-style-type: none"> • Laid back attitude of the teacher (like in Sweden). 	– Attitude and posture
<ul style="list-style-type: none"> • “Swedish classroom education is often not based on written notes” (thesis 3). • “Many songs are taught and learned by ear.” • “More chord symbols instead of written notes.” – “Many 1-3-5-chords.” • “Often we teach songs, [...] we teach the whole class.” • “Everyone learns everything and then you choose.” 	– Other aspects, such like using notes

Fig 5: Aspects of classroom practice in music lessons (group B)

Comparing Pictures: An Illustration of the Aspects of Music Lessons and the Trace of Different Meanings of Practice

The next “Intensive Programme” happened the year after (2012) in Leipzig. The national groups from the same countries with other students participating in the programme were asked to check the generated categories and to bring an example of a (in the opinion of the group) “typical” and (in the opinion of the teacher) “good” lesson on video from their country.⁵

It can be emphasized that first, the new national groups verified the categories, which were made by the groups of 2011. The categories seem to describe views of the recorded music lessons very appropriately. Here, pictures of the videos can be understood as illustrations of the generated categories. A more detailed investigation and comparison of the perceptions on the traces of the analysed terms led us, secondly, to different meanings regarding contexts of educational or musical cultures.⁶

The *Seating plan* reflects different forms of interaction. While the teacher of the lesson B is there to support pupils in their learning, the students learn mostly individually and/or interact with each other in small groups (d), the teacher of the lesson A instructs and directs all students all the time (a). The *Posture* of the teacher of lesson A does not only show “standing straight”, but also shows the posture of a classical singer of a Lied, with the score in one hand and the other hand resting lightly on the piano (b). The posture and attitude of the teacher of lesson B is different to a singer of a classical Lied. He is not standing straight. He somehow seems to be “laid back” literally. He is moving and clapping his hands on his body in the rhythm of the song (e). Also, the students who are playing and singing seem to have a very laid-back-posture. In lesson B, *scores* are not as important as listening (f) in the process of learning something about music as in lesson A (c). Before we can relate the results to cultural meanings, it is necessary to think about the culture of the subject – music – in general.

5 These criteria were picked up when further lessons were recorded for the symposium. The lessons recorded in Estonia and Sweden are attached to this book.

6 The comparison of different perceptions and evaluations of the same lessons became the catalyst for the hypothesis on interferences. The methodological function of the video-analysis cannot provide conclusive proof of evidence. Finally, the function of the following video-stills is to show some observations and to illustrate some considerations about them.

Fig. 6: Juxtaposition of two lessons regarding three categories

What is music? If two people (or more) start singing in the same pitch together, they are in a relation to each other and they are doing something. Perhaps they are playing just to play together, or they are just exploring the sound of the room, which they are sitting in; it could also be, that they are presenting a situation, which they once experienced together. At the same

time the tones and their line seem to be something for themselves. Some people call only such tones and lines “music”. Others also call natural soundscapes “music”. John Cage, for example, added this attitude to the idea of music, when he said about the creak of a door “if you celebrate it, it’s art” (Riehn 1990, 97).⁷ Together with artists and scientists, we call the whole practice – including attitude, material and sociocultural interaction “music” or “musical practice”.⁸ And if some musical practices become fixed by convention, we call them cultures. These cultures are not fixed forever, they are changing. But not as quick as a single practice without convention. For example, we have a classical music culture, where people learn their instrument from a teacher and also learn sight-reading, and we have a band-culture, where people learn their instrument auto-didactically by ear.⁹ At this point the interpretation of the categories starts.

The Interpretation of the Categories: Different Cultural Meanings of Aspects of Classroom Practice in Music Lessons

Generally, the same or similar actions – as well as any artefacts – can be techniques in different cultures. Cultural techniques, these are actions, which have become conventional, also symbols, tools or machines. For example a *seating plan*, a *posture and attitude* or the *use of written notes* can be called techniques of educational or musical cultures (Fig. 7).¹⁰ The *seating plan* in les-

7 In the philosophical discourse Martin Seel (2005) establishes the connection between sounds, postures, fashions, a room, a work of art, an atmosphere etc. and ways of living. For that he brings out a corresponsive or atmospheric mode of *aesthetic* perception (beside two other modes).

8 One traditional reason for music at schools in Germany is that music includes values and therefore music does educate by itself. But nobody makes clear, in which “piece of music” you can find the values: Are they in the tones and structures of a composition or in the attitude and sociocultural interaction, where meaning is constructed?

9 About this distinction of two kinds of practices, compare e.g. the British music educator Lucy Green (2008). She distinguishes between formal and informal practices. At the end for the issue of the interferences thesis following in the next part of this chapter, the reach or validity/truth of the cultural meaning is not of importance.

10 A quite similar distinction between the culture of pedagogy and the culture of music is common in the international discourse of music education (MacCarthy, 2012). Following this, the study can clearly be located in the Cube for comparative music education: It relates to different musical cultures in society (also takes other categories of this axis into account such

son A has many similarities to a classical orchestra or could be understood as a methodological decision to get the attention of everybody. The seating plan in lesson B could be interpreted as a way of teaching in a student-centered manner or to teach in an informal band practice way. The *posture and gesture* of the teachers may be an embodied indicator for a music culture or possibly show a deeper understanding of educative values in general. Also the use of *musical notation* in lesson B could be a consequence of an experienced band musician or a student-centered way of learning. In lesson A the use of musical notation refers to classical music culture and may be understood as an educational decision.¹¹

Technique of a musical culture	Cultural interferences in the classroom practice of music lessons	Technique of an educational culture
e. g. seating plan	<div> <div>}</div> <div>Meaning of verbal and nonverbal aspects</div> <div>}</div> </div>	e. g. seating plan
e. g. posture and attitude		e. g. posture and attitude
e. g. use of written notes		e. g. use of written notes

Fig. 7: Cultural interferences in the classroom practice of music lessons

Also the *use of written notes* can enable people to experience fulfilled musical practice. That leads to the hypothesis that interferences of educational and musical cultures can help or complicate the tasks of (music-) education. The teacher should be aware of the relation between his/her educational convictions, his/her musical behaviour and the subject he/she teaches. Generally speaking, values of education as well as values of the subject are embodied in the classroom practice and we should not let our lessons become a victim of unnoticed interferences between both, but reflect and combine both value dimensions fruitfully.

different musical cultures in society (also takes other categories of this axis into account such as artefacts) and reflects the culture of pedagogy, both at the classroom-level, which is embedded in the educational culture of a school, country and world region. See Fig. 10 in Chapter I.1 *On Comparing*, 60.

11 In Wallbaum (2013a) and (2013b) cultural meanings were reflected in their societal context, which brings up hypotheses of national cultural aspects in music lessons.

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IV.3 “Doing Gender” in the Music Classroom

Analytical Short Film (ASF) about “Doing Gender”-processes in the Bavaria-Lesson

Friederike Höschel

The Chapter shows the phenomenon of “Doing Gender” taking place in a part of the Bavaria-Lesson. And what is more, it shows, that boys are “doing girl” and girls are “doing boy”. The chapter doesn’t offer implications for music educators explicitly, but shows an Analytical Short Film (ASF) serving as evidence.

“...virtually any activity can be assessed as to its womanly or manly nature [...], to ‘do’ gender [...] is to engage in behavior at the risk of gender assessment”
(West/Zimmerman 1987, 136)

In opposition to the latest pedagogical tendencies to improve the effectiveness of dealing with heterogeneous groups in education (see Bräu/Schwerdt 2005; Boller/Rosowski/Stroot 2007; Tillmann 2008; Hagedorn/Schurt/Steber/Waburg 2010) this chapter conceives heterogeneity as a construct which is created within human interactions. The research focus here is on *gender* as one aspect of heterogeneity. Based on West and Zimmerman’s (1987) ethnomethodologist concept, gender is nothing that exists outside of interactions. Gender is an ongoing achievement – we *do* gender within interactions.

The purpose of this article is to investigate how pupils “do gender” in music lessons. Therefore, one part of the entire Bavaria-Lesson – the dancing sequence (see video data source 10:26–15:14) – was micro-analysed. For the reconstruction of “doing gender”-processes, the quality of body contacts within pupil-to-pupil interactions was explored (see Faulstich-Wieland et al. 2004). In addition, the Documentary Method (Bohnsack 2007) was used for the interpretation of scene stills from the dancing sequence.

Finally, the Analytical Short Film *Doing Gender in the Music Classroom* presents how differences between girls and boys are being generated in the Bavaria-Lesson.

Theoretical Frame “doing gender”

Contrary to the traditional understanding of the differences between women and men as natural, the differentiation between sex and gender was developed within feminist theory (see Nicholson 1994). West and Zimmerman (1987) broadened the distinction between *sex* and *gender*. So their concept of “doing gender” is based on three categories: sex, sex category and gender.

West and Zimmerman (1987, 127) outline *sex* as “a determination made through the application of socially agreed upon biological criteria for classifying person as females or males”. Sex can be seen as a biological assignment. A person’s *sex category*, in contrast, is achieved through application of the sex criteria. As West and Zimmerman (ibid.) underline: “in everyday life, categorisation is established and sustained by the socially required identificatory displays that proclaim one’s membership in one or the other category”. We rarely see the biological characteristics to place someone in a sex category, yet we also do place people in such a category. Finally, the category *gender* describes an interactional activity that we use to organize social encounters: “Doing gender involves a complex of [...] activities that cast particular pursuits as expressions of masculine and feminine ‘natures’” (ibid., 126). West and Zimmerman (ibid., 127) argue that boys and girls as well as women and men “do gender” by managing their own behaviour to the effect that it “appropriate[s] for one’s sex category”. People “do gender” all the time and it is unavoidable (ibid., 137). It is a product of social interactions and a “routine accomplishment” (ibid., 125) in everyday life.

Methodological Approach

There are few methodological approaches concerning the reconstruction of “doing gender”-processes in pupil-to-pupil or pupil-to-teacher interactions (see Kampshoff 2013; Faulstich-Wieland et al. 2004). As West and Zimmerman (1987, 137) pointed out “doing gender” means creating differences between girls and boys and women and men.

Hence, the research question was specified as follows: How are gender differences in pupil-to-pupil and pupil-to-teacher interactions created?

Due to the observational study of Faulstich-Wieland et al. (2004) which found gender differences in touching behaviour, this study investigated how

participants “do gender” by analysing body contacts in dancing interactions. Faulstich-Wieland et al. (ibid., 160ff.) noted different qualities of touch among adolescents in school, for instance aggressive touching behaviour or caressing touches.

The methodological approach of Documentary Method (Bohnsack 2007) was used for the interpretation of stills, which were created from the dancing sequence (see video data source 10:26–15:14). The reconstruction of “doing gender”-processes was based on the distinction between immanent (*What* is represented in the picture?) and documentary (*How* is the presentation produced?) meaning, in order to find the *modus operandi* (Wagner-Willi 2007, 144). The distinction between these two levels of meaning led to two steps for analysis: in the first step, the question of *WHAT is represented in the picture* was summarised without any interpretation. This is the so called *formulating interpretation* (Baltruschat 2010, 315). The second step – the *reflecting interpretation* (ibid.) – focused on the question *HOW the interactions of pupils were represented*. In the following there is an example of formulating and reflecting interpretation on one video sequence that is part of the Short Film. The sequence is divided into eight stills, so called *sequence elements*.

Example: The Method of Formulating and Reflecting Interpretation on Video Sequence¹ (DVD A1 12:10–12:24)², 8 *sequence elements*

1

2

¹ See Analytical Short Film 01:31–01:40 and Complementary Information cut no. 20/21.

² A1 = angle 1 on DVD

3

4

5

6

7

8

Fig. 1: Eight sequence elements

Formulating Interpretation on Video Sequence (DVD A1, 12:10–12:24)

Fig. 2: Pupil A–F

Fig. 3: Pupil G–M

Formulating interpretation on text level³:

- 1 Pianomusic (1–6)⁴
- 2 T: *Boys, you are not listening to the music either.* (7)
- 3 T: *You are somehow dealing with each other but*
- 4 *not listening to the music.* (8)

Formulating interpretation on visual level:

The video sequence presents twelve standing teenagers (see sequence element 1) and one more person sitting on a piano stool.⁵ The piano is positioned with its back to the teenagers. From the viewer’s perspective the teenagers are generally in the middle of the room and mostly with their backs turned. The piano as well as the person sitting in front of it are on the right side of the room. The chairs are lined up in front of the yellow wall. There is a white column (from the viewer’s perspective on the left). Furthermore, a camera⁶ standing on a tripod can be seen on the right in the background.

3 The spoken text could be misunderstood. Transcribing from audio to written text can be understood as the first step of interpretation.

4 See pictures of sequence elements 1–6.

5 The person sitting on a piano stool can only be seen in angle 2 and 3 (see video data 12:13–12:24).

6 See angle 3 on DVD

During the complete sequence the teenagers are in motion. The following description focuses on pupils L and D (see sequence element 3). From the viewer's perspective the pupils are in the background on the left of the room. Both of them are wearing trainers, jeans and hoodie sweaters. Pupil D's body position is turned. From the viewer's perspective the right side of the body can be seen. His feet are on the ground; his legs are stretched and his arms are relaxed against his body.

In sequence element 2 pupil D's knees are bent with both arms stretched out towards pupil L. In sequence elements 3/4 pupil D is getting closer to pupil L. Pupil D's arms are in a running position. Pupil L's knees are strongly bent. Both pupils are touching each other's arms in sequence element 4. Apart from that there is no body contact. In sequence element 5 pupil L can't be seen because he is blocked by the other pupils. Pupil D's body position is similar to sequence element 1. His legs are bent and his torso is pointing backwards. In sequence elements 6/7 pupil D's torso is nearly in an upright position. In sequence element 8 his head is bowed. His feet are on the ground and the arms are relaxed against his body. Pupil D's torso is slightly turned to the viewer's perspective.

Reflecting Interpretation on Video Sequence (DVD A1, 12:10–12:24)

West and Zimmerman (1987, 127) argue that boys and girls as well as women and men “do gender” by managing their own behaviour to the effect that it “appropriate[s] for one's sex category”. In other words, human beings monitor their own and others' conduct in terms of whether it appropriates to “normative conceptions of femininity or masculinity” (ibid., 136). West and Zimmerman (ibid., 135) note that there is an ongoing gender-assessment evaluating one's behaviour in interactions.

In order to reconstruct “doing gender”-processes in the video sequence we investigate differences that are created between girls and boys. Due to West and Zimmerman (ibid., 137) we point out differences “that are not natural, essential, or biological”.

How is gender portrayed through the interaction in this specific video sequence?

In sequence element 7 the teacher addresses the pupils as “boys” instead of using their individual names. The verbal transcript “*T: Boys, you don’t listen to the music either*” (line 2, sequence element 7) indicates that there is a dramatisation of pupil D’s and L’s *essential nature* (ibid., 143) as a boy. Faulstich-Wieland et al. (2004, 186) note that the dramatisation of one’s sex creates differences due to the fact that the participants’ perception is on “boys”-behaviour respectively “girls”-behaviour. Hence, gender boundaries are confirmed. The interpretation on the visual level focuses on body contacts within the pupil-interactions. There is only one body contact which occurred in a male-male dyad. Pupil D is hitting pupil L with both arms (see sequence element 4). Due to the running-position the touch seems to be powerful and is classified as an “aggressive push”.

This example of formulating and reflecting interpretation on video sequence (DVD A1, 12:10–12:24) was chosen because it represents one quality of touching behaviour (“pushing”) that was most observed among the participants.⁷ Furthermore, it underlines one of the main findings of this study: the teacher’s dramatisation of sex through gender assessment. The following Complementary Information illustrate the arrangement of all video sequences which were used for the composing of the Analytical Short Film⁸ *Doing Gender In The Music Classroom*.

Complementary Information for ASF *Doing Gender in the Music Classroom*

For the reconstruction of “doing gender”-processes (West/Zimmerman 1987) the quality of body contacts within pupil-to-pupil interactions (boys-boys interactions; girls-girls interactions, boys-girls interactions and vice versa) were analysed. Therefore, one part of the entire Bavaria-Lesson – the *dancing sequence* (see video data source 10:26–15:14) was micro-analysed (sequence analysis). The Short Film *Doing Gender in the Music Classroom* is composed of 41 cuts and special effects, like zoom or stretch. There are cuts on visual and audio level as well as rearrangements of scene stills. The Short Film is structured in 7 main parts (A–G).

⁷ See “Tabular Presentation of the Complementary Information“ for the ASF.

⁸ Read more about the method of Analytical Short Film in Chapter I.3.

Fig. 4: Parts of the ASF *Doing Gender in the Music Classroom*

In the following there is a tabular presentation which presents all 41 cuts and a detailed explanation of all observed body contacts.

Fig 5: Tabular Presentation of the Complementary Information for ASF
Doing Gender in the Music Classroom

Cut No.	Time	Angle	Source	Special Effects	Part	Reminder	Notes	Body contacts between ...	Sex categorisation	Quality of body contacts
1	00:00	–	–	Black	A	Title + Info (Music: composed and played by pupils)	Part A illustrates all body contacts within pupil-to-pupil interactions before dancing (regardless of same-sex or cross-sex categorisation).	–	–	–
2	00:06	2	10:26			Pupils stand up and get ready for dancing.		F↔L ⁹ L↔F D↔L	m↔m ¹⁰ m↔m m↔m	nudging, nudging, pushing
3	00:11	1	10:39	Slow motion + Stretch		S: <i>Why are you pushing me all the time?</i>		D↔L	m↔m	pushing
4	00:17	1	10:42	Zoom		T: <i>Be careful that you don't hit the tables ...</i>		K↔L D↔F	m↔m m↔m	pushing pushing
5	00:22	1	10:48	–				D↔F	m↔m	caressing
6	00:25	1	10:51	–	B	Teacher plays the piano (boogie-style). Pupils dance to the music.	Part B illustrates all body contacts within pupil-to-pupil interactions during dancing (regardless of same-sex or cross-sex categorisation).	–	–	–
7	00:29	2	10:55	–				–	–	–
8	00:31	1	10:58	–				H↔M	f↔f	hand to hand
9	00:33	3	11:03	–		S: <i>He hits and pushes me!</i>		F↔L	m↔m	pushing (boxing)
10	00:43	–	–	Black	C	–	Part C illustrates body contacts within same-sexed pupil-to-pupil interactions.	–	–	–
11	00:45	1	11:24	Stretch		Teacher plays the piano (slow atonal). T: <i>Listen to the music!</i>		D↔L L↔D D+F↔L	m↔m m↔m m↔m	hand touches wrist, boxing, boxing
12	00:56	3	11:40	Super zoom		T: <i>S, you don't listen to the music either.</i>		G+H↔C C J↔A	f↔f f↔f	pushing (soft) hugging

13	01:02	2	11:45	–		T: <i>The task is to listen to the music</i>		G÷C	f÷f	hand touches wrist
14	01:06	1	11:47	–				H÷C D÷L	f÷f m÷m	hand touches wrist, boxing
15	01:13	3	11:54		D	Teacher plays glissando on the piano (forte), fast chord progression and cluster. Pupils scream.	Part D illustrates all body contacts within pupil-to-pupil interactions during dancing (regardless of same-sex or cross-sex categorisation).			
16	01:17	1	11:58					G÷C H÷C	f÷f f÷f	close body contact (no hug), close body contact (no hug)
17	01:19	3	12:00					L÷F D÷L	m÷m m÷m	pushing, pushing
18	01:20	1	12:01					A÷H	f÷f	close body contact (no hug)
19	01:21	2	12:02			T: <i>Hey S, stop!</i>		J+A+H G÷C D÷F	f÷f f÷f m÷m	close body contact (no hug), close body contact (no hug), pushing
20	01:31	1	12:12	–	–	–	–	D↔L	m↔m	pushing
21	01:38	3	12:19	–	E	T: <i>Boys!</i>	Part E illustrates avoidance behaviour referring same-sexed	–	–	–
22	01:39	1	11:51	Super zoom				L↔F	m↔m	pushing (boxing)
23	01:41	1	12:33	Division		T: <i>You are not listening to the music either.</i>	pupil-to-pupil interactions ('borderwork').	–	–	–
24	01:48	2	12:37	Red square	F	Teacher repeats the same cluster eleven times on the piano.	Part F illustrates individual identities on doing gender.	H↔G	f↔f	hand to hand
25	01:57	3	12:46	–				J↔A	f↔f	hand to hand
26	01:59	1	12:48	Super zoom				C↔H C↔G F↔L E↔D	f↔f f↔f m↔m m↔m	hand to hand, clapping hands, pushing (boxing), pushing (boxing)

9 See. Fig. 2–3

10 m = male, f = female

IV.3 “Doing Gender” in the Music Classroom

27	02:05	2	13:03	Slow motion	G	–	Part G illustrates gender-appropriated versus gender-inappropriated touching behaviour.	L÷K D÷K	m+m m+m	pushing, pushing
28	02:11	3	13:04	Stretch		–		G÷C C÷M B÷M	f÷f f÷f f÷f	boxing, lightly touch, cuffing
29	02:24	1	13:14	–		T: Listen!		–	–	–
30	02:27	1	13:48	Super zoom		–		A÷C	f÷f	boxing
31	02:31	1	13:51	Stretch		–		F÷L	m+m	boxing
32	02:34	2	13:54	Stretch		–		F÷L	m+m	boxing
33	02:38	1	14:03	Super zoom + Stretch		T: S, that was not moving to the music right now.		F÷D	m+m	boxing
34	–	–	–	Black				–	–	–
35	02:45	1	13:48	Super zoom		T: Boys!		A÷C	f÷f	boxing
36	–	–	–	Black		–		–	–	–
37	02:46	3	13:06	Super zoom + Stretch (source ASF 02:17)		T: Boys!		G÷C	f÷f	boxing
38	–	–	–	Black	G	–	Part G illustrates gender-appropriated versus gender-inappropriated touching behaviour.	–	–	–
39	02:47	3	13:11	Super zoom		T: Boys!		B÷M	f÷f	cuffing
40	02:49	–	–			–		–	–	–
41	02:50	1	10:48	Super zoom + Stretch				D÷F	m+m	caressing
42	02:56	–	–	Black		–		–	–	–

What the Short Film Presents and Why

Part A (00:00–00:26, cut no. 1–5)

Part A illustrates all body contacts within pupil-to-pupil interactions before dancing (regardless of same-sex or cross-sex categorisation). The opening sequence shows the whole class and the teacher. In Part A pupils D, F, L and K are focused because there are no other interacting persons who initiate body contacts. The first body contact appears between pupil F and pupil L ($F \leftrightarrow L$). Pupil F is nudging pupil L with his torso. Pupil L is imitating this movement and is nudging pupil F ($L \leftrightarrow F$). The following body contacts can be recognized between pupil D and pupil L ($D \leftrightarrow L$). Pupil D is pushing pupil L two times. Again, Pupil L is pushed by pupil K ($L \leftrightarrow K$). Pupil K is slapping with both hands one pupil L's back. This body contact seems to be quite powerful. Pupil D is hitting with his right arm pupil F's chest ($D \leftrightarrow F$). The last body contact in part A focuses on pupil D and pupil F again ($D \leftrightarrow F$). In contrast, another type of touching can be observed. Pupil D is caressing with his left hand pupil F's back. All in all, there are seven touches which occurred in male-male dyads. It is significant, that the early six body contacts in part A seemed to be more powerful or aggressive than the last caressing touch by pupil D.

Part B (00:26–00:43, cut no. 6–9)

Part B illustrates all body contacts within pupil-to-pupil interactions during dancing (regardless of same-sex or cross-sex categorisation). While dancing there are only two touches that can be observed. First of all, pupil H and pupil M are touching each other's wrists ($H \leftrightarrow M$). This touching behaviour could be appropriate to swing-dance movements (the teacher plays boogie-style on the piano). The last body contact occurs between pupil F and pupil L after the teacher stops playing the piano ($F \leftrightarrow L$).

Pupil F is stretching his left arm and is clenching his left hand which touches pupil L's back. Pupil F's punch-movement seems to be not powerful. However, pupil L is falling slowly. The teacher is admonishing pupil L.

Part C a/b (00:43–01:13, cut no. 10–14)

Part C illustrates the sex segregation between female and male pupils. All observed body contacts occurred in male-male dyads or female-female dyads. Therefore, Part C is divided into two parts:

Part C a. (00:43–00:55) presents only male pupils who are interacting with each other. There are body contacts among pupil D, L and F. The first body contact occurs between pupil D and pupil L ($D \leftrightarrow L$). Pupil D’s hand is touching pupil L’s wrist (the teacher is admonishing pupil D because he isn’t listening to the music). The quality of this contact seems to be neutral in the context of dancing. Shortly after this contact pupil L is pushing his fist into pupil D’s face ($L \leftrightarrow D$). The quality of this touch seems to be more aggressive. Nevertheless, this kind of punch occurs slowly and appears to be rather limp than powerful. It is significant that this type of touch “the punch” is repeated by pupil F. Both pupil F and pupil D are stretching their arms into the direction of pupil L’s head and are pushing their fists again into pupil L’s face ($D + F \leftrightarrow L$).

Part C b. (00:55–01:13) focuses on female pupils who are interacting with each other. There are body contacts among pupils G, H, C, J and A. Two very different types of body contacts occur at the same time. Thus, pupil G and pupil H are pushing pupil C ($G + H \leftrightarrow C$) (the teacher is admonishing pupil G because she isn’t listening to the music). The quality of this body contact appears more aggressive in contrast to pupil J’s and A’s touching behaviour. They have close body contact as they are hugging each other ($J \leftrightarrow A$).

Yet, another contact occurs: pupil H and pupil G are touching pupil C’s right and left wrists with their hands ($H \leftrightarrow C$, $G \leftrightarrow C$). The quality of this contact seems to be neutral in the context of dancing.

At the end of part C the viewer can recognize a boxing gesture by pupil F who is stretching his arm slowly into the direction of pupil L’s face. But there is no real body contact because pupil F’s fist isn’t touching pupil L’s face.

Part D (01:13–01:32, cut no. 15–20)

Part D illustrates all body contacts within pupil-to-pupil interactions during dancing (regardless of same-sex or cross-sex categorisation). It is notable that all body contacts only occur within same-sex interactions. As the tabular

presentation shows the total frequency of female touches in Part D is higher than the frequency of male touches. Moreover, close body contacts with a quite long duration can be observed among pupils G, C, H, A and J. In contrast, touches among pupils L, F and D are shorter and more powerful. At the end of part D the teacher is addressing pupil D again (see Part C, cut no. 12). The teacher is telling pupil D to freeze and not to move.

Part E (01:32–01:49, cut no. 21–23)

The interaction type of *borderwork* (Thorne 1993, 64) is strongly emphasized in part E. Therefore, the scene was divided into two parts which illustrates the sex segregation between female and male pupils. The teacher affirms the sex segregation by addressing a group of male pupils with “boys” (see 3. *Example: The Method of Formulating and Reflecting Interpretation on Video Sequence*; cut no. 21–23). The dramatisation of pupils’ sex is underlined during a scene still (source 11:51 of the video data). The viewer can recognize pupil F who is punching. It portrays a gender stereotypical touching behaviour of “aggressive boys”.

Part F (01:49–02:04, cut no. 24–26)

Part F focuses on pupil E who has the lowest frequency of touches in comparison to the other pupils. There are no body contacts that are cross-sexed. Pupil F is barely involved in same-sex interactions. First of all, he has no interaction partner. Instead of that he is dancing on his own. He is moving to the rhythm of the music in the way he is stamping his feet on the ground. In turns his bent arms are moving up and down and his hands are clenched. He seems to imitate the boxing gesture. After a while he is interacting with pupil D. Pupil E is hitting pupil D’s shoulder with his fist a few times. At the same time the viewer can observe a similar touching behaviour that occurs between pupil F and pupil L.

There could be some evidence for “doing gender” due to the fact that pupil E seems to manage his own touching behaviour to the effect that it is appropriate to his sex category. Thus, he adopts the boxing movement and interacts in the same way as pupils K, D, F and L do.

Part G (02:04–02:55, cut no. 27–42)

Part G of the Short Film *Doing Gender in the Music Classroom* underlines one of the main findings of the study: contrary to gender stereotypes¹¹, there are no gender differences in touching behaviour. Hence, this part presents both males and females using their fists to initiate contact. The quality of this body contact seems to be aggressive. It is notable, that the teacher only admonishes pupil F who punches pupil L. The Short Film ends by presenting female pupils, who show an aggressive touching behaviour and male pupils as well, who interact in a caressing way. In addition, all females are addressed by the teacher with “boys”.

In order to scrutinize the viewer’s perception of gender-appropriate and gender-inappropriate behaviour the sequence was heavily edited. Verbal and visual level of the video data were rearranged.

Conclusion

There are several studies on the topic of gender and touch focussing on different aspects, for instance the observed occurrences of touch or observers’ perceptions of interactions that involved touch (see Stier/Hall 1984). Scholars agree that there are gender differences in touching behaviour. In other words, men and women use their body language in different ways. In addition to gender differences studies found that there are also cultural and age differences in touching behaviour (see Gallace/Spence 2010). This chapter only focused on one of the mentioned aspects, in particular *gender*, and did not analyse other dimensions of heterogeneity, for instance cultural background or age. Researchers argue that social statuses are interconnected (see McCall 2005; Prins 2006; Choo/Ferree 2010). Therefore, an intersectional analysis¹² would have been relevant in understanding the complexity of creating differences. It is conceivable that the observed touching behaviour isn’t

11 Stereotypes provide not only descriptions of how people think about women and men but also prescriptions about what women and men should be, which means that gender stereotyping places limits on what traits and behaviours are allowed. (Prentice/Carranza: 2002)

12 “Rather than seeing gender and race as additively affecting a person’s experience they [researchers] consider both how gender is raced, and race is gendered. Many scholars who take this approach [...] focus on categories to identify patterns of relations between them.” (Castiello et. al 2013, 2)

entirely attributed to “doing gender”. This study didn’t investigate if the participants possibly *do differences*¹³ (Fenstermark/West 1995) rather than *do gender*.

Perdue and Connor (1987) noted the importance of the context in which touching takes place. Thus, a touch that occurred while dancing in the music classroom could be termed as a playfully fight, whereas the same touch occurring in the context of a dispute could be coded as an aggressive gesture.

It’s a debatable point whether we could classify qualitative aspects of touching behaviour in the context of dancing. Thus, there are several dancing styles, for instance the Brazilian martial art “capoeira”, which combine elements of fight, acrobatics, music, dance and rituals (see Almeida: 2007). Capoeira is usually referred to as a game and not a fight. This leads to the assumption that the observed boxing-gestures could be less aggressive in the context of interacting while dancing in the music classroom.

To sum up, the meaning of a touch depends on various parameters. In order to understand the qualitative aspects and differences of touching behaviour it would have been also necessary to establish the perceptions of the participants, as Major and Heslin (1982) pointed out.

Regardless of whether the pupils’ movements and body contacts can be seen as a result of “doing gender”, “doing differences” or “doing dancing”, the Short Film illustrates different types of touches. On the one hand there are movements that could be interpreted as boxing or kind of (playful) fighting. On the other hand there are body contacts that could be interpreted as tender embrace. Contrary to gender stereotypes, the Analytical Short Film *Doing Gender in the Music Classroom* points out that there are no gender differences in touching behaviour. For example, both males and females used their fists to initiate contact (see ASF cut no. 9/28). In addition to that both males and females showed caressing touches, for instance hugging or stroking on one’s back (see ASF cut no. 5/12). It is significant that all body contacts occurred in male-male dyads or female-female dyads.

13 The concept of “doing difference” extended the idea of gender into the aspects of race and class. “... the conceptualizations of gender [...] have forced scholars to think of gender as something that stands apart from and outside of race and class in people’s lives. In putting forth this perspective, we hope to advance a new way of thinking about gender, race, and class, namely, as ongoing, methodical, and situated accomplishments.” (Fenstermark/West 1995, 30)

There is a conspicuously sex segregation between female and male pupils. The observed avoidance of opposite-gender interaction can be seen as a kind of “borderwork” (Thorne 1993: 64) which affirms gender boundaries and assumes that boys and girls are different. Furthermore, the teacher’s gender assessment (*Boys, you don’t listen to the music either.*) might strengthen gender boundaries. For example, he only admonished male pupils after noticing boxing-gestures. Similar body contacts that occurred within female-female interactions were not admonished. Thus, differences are seemingly supported by the teacher’s differentiation of feminine and masculine touching behaviours.

To put it in a nutshell, the Analytical Short Film *Doing Gender in the Music Classroom* illustrates how differences between females and males are created in the Bavaria-Lesson. However, a critical scrutiny of whether interactions could be clarified as “undoing gender”-processes (see Hirschauer 2001) seems to be important for further studies.

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IV.4 Didactical Encounters: A Topic-based Analysis of Attempts at Shared Understanding in Eight Music Classrooms from Seven Countries

Olle Zandén

Excerpts from classroom interaction in video recorded music lessons is analysed for dialogical structure and evidenced degree of shared topics. Each single turn is analysed according to agent, modality and function. It is suggested, that this analytical approach can be used both for comparative studies and as a means for teachers to improve their teaching.

In this chapter, teacher-student interaction in eight video-recorded music lessons from Bavaria, Catalonia, California, Beijing, Estonia, Lower Saxony, Scotland and Sweden is analysed. The video material is created within an international research project initiated and led by Christopher Wallbaum, Leipzig, and the recorded students and teachers have agreed to it being used for research purposes. All studied lessons are recorded with 3–4 cameras that provide different, complementary video angles, which give rich opportunities for observing not only verbal dialogue but also non-verbal communication. As Adam Lefstein and Julia Snell (2014, 14 ff.) point out, dialogue can be analysed from several perspectives. In this study, the complexity and richness of lived didactical encounters is narrowed down to a description of their formal structure and an analysis of relations between structure and evidenced degree of shared understanding. The actual, lived results of a didactical encounter, are dependent on contextual factors such as personal pre-understanding, shared earlier experiences, educational cultures and power relations. Hence it can only be accessed from inside the specific pedagogical situation. A study of dialogical forms from the perspective of evidenced shared understanding can nevertheless be relevant both for research and teaching as one contribution towards a better understanding of teaching and learning. A simple structural analysis of classroom interaction can, for example, be performed “in real time” by a teacher as part of a reflected practice.

The aim of this study is simultaneously heuristic and methodological. The pursuit is to explore to what extent the used analytical apparatus can describe and analyse verbal and multi-modal communicative processes in ways

that can enhance the understanding of music classroom communication, and, as a consequence, to what extent it may be used to develop both teaching and pedagogical research. This is done by analysing didactical encounters between teachers and students with regard to the evidenced degree of shared sense-making. The term *didactical* is used since only interactions that seem to have teaching or learning as a purpose have been included in the analysis. The term *encounter* has been used in favour of dialogue, since in some of the encounters no explicit dialogue is developed. Thus, a situation is defined as an encounter if a teacher or student addresses the other on some matter. *Evidenced degree* is about to what degree the encounter results in a topic that is shared between its participants *as well* as its overhearers. Their perspective is highly relevant since a majority of the analysed dialogues are played out in plenary classroom contexts in which it must be assumed that the whole class is expected to benefit from the communication between the teacher and single students.

My position as researcher is also as an overhearer, but one with a very different pre-understanding than the students'. While they have an acquaintance from within both their national school traditions and their previous work in the music classroom, I, as a Swedish researcher in music education, have an outsider position (albeit somewhat less when the Sweden lesson is analysed). Thus, there is always the possibility that shared understanding is reached in the classrooms even if this is not evidenced in the analysed encounters.

Theoretical Perspective and Method

In this study, the degree of evidenced mutual understanding is analysed using terms from dialogical theorists. The two interrelated main concepts are *communicative project* and *topic*. Following Linell (2009), a communicative project is an inter-subjectively performed communicative act, constituted by turns of talk or action and aiming at common understanding and/or joint action. Linell considers the communicative project as the *functional* unit of thinking and communication, the smallest form of which is a "minimal communicative interaction". Such an interaction consists of three utterances or non-verbal actions in ABA-form that establish a shared topic: A takes a communicative initiative and introduces a topic candidate which is followed by a response from B that reveals his or her understanding of the topic, and fi-

nally A accepts, rejects or modifies this understanding. A communicative project contains a topic and an intent, answering to the questions *what?* and *why?* (Marková, Linell, Grossen & Salazar Orvig 2007). Linell (2014) suggests that the term *topic* is a better choice than *content*, since the latter has stronger connotations to something fixed and context-independent. According to Linell (1998) topics in spoken interaction normally change with the interaction and create topical trajectories that build “islands of partially shared understanding” (Linell 1998, 193). Not all topics develop into communicative projects, though. A single utterance that introduces a topic will in this study be called a *topic candidate* (Marková et al., 2007) that may or may not be developed into a shared topic through dialogical work. Structurally, a communicative project can be described as interrelated initiatives and responses. Linell (1998, 175 ff.) states, following Bakhtin, that initiatives and responses are simultaneously present aspects of every utterance. An initiative is typically responsive to something in the past or in the planned future, so it could also be analysed as a response. However, since this analysis focuses on the possibilities of mutual sense-making through the establishment of shared topics through communicative projects, the term *initiative* (I) is reserved for utterances or actions that introduce a new topic candidate. The introduction of a topic candidate can be made retroactively, by an interlocutor answering to something that was not intended as a dialogical initiative. This is in accordance with the dialogical contention that “in genuine communication there is always a genuine uncertainty. I do not know what I have said until you have answered. You *show me* what I have said and I *show you* what you have said” (Asplund 1987, 45, italics in original, translation: O. Z.).¹

Hence, an utterance or action that becomes focalised through dialogue is analysed as an initiative, regardless if it was intended as a topic candidate or not. A response can bring more or less information into the dialogue, and according to Bakhtin (1986, 68) it “falls out of the dialogue” if it does not contribute material for new questions. Thus the term *response* (R) is used for turns of talk or action that connect to a topic candidate by showing something about the respondent’s understanding or will.

1 This *mutual* showing is implicit in the German words *Unterricht* and *Unterweisung* but absent in *teaching*, since the etymological roots of the latter is “to show” as opposed to “unter” which denotes a mutual activity, something shared between people.

The analysis has been aided by the software ‘Transana’ in which multiple video files can be viewed, transcribed and indexed as one corpus of data. When the dialogues, complemented with annotations on paraverbal communication, had been transcribed, they were split up into communicative projects, based on the topics that were more or less shared. Each project was then coded according to topic and according to dialogical form. The coding of dialogical form used the following categories:

- *initiative* (I): a new topic candidate is introduced, that might or might not be developed into a shared topic. An initiative in the form of a statement or action is coded (I.). If the initiative is a question it is coded (I?) and if it is a request or appeal it is coded (I!). A statement or action can function as an initiative even if it is not intended as one, namely, if it is treated as a topic candidate by an interlocutor. Such a retroactively created initiative is coded (Ir). Initiatives that are not responded to in any way are not parts of shared communicative projects and have therefore not been included in the analysis.
- *response* (R): a turn of talk or action that shows something about how the responding person has understood the previous communicative action. This can be done by adding a new aspect through a statement or an action (R.), by asking a question (R?) or making a request (R!), by affirming a previous statement, action or suggestion as correct (R+), by obeying a request through a statement or action (R.+), by mimicking the teacher’s modelling (R=) or by contradicting, correcting or denying a statement, action or request (R-). The common denominators of these cases is that the responses contain some form of initiative that reveals something about how the topic is understood. Hence, they are in fact responsive initiatives. However, for the sake of brevity they will be called responses.
- *empty response* (E): a response that, for lack of an initiative constituent, does not add information or asks for any information that could shed light on the topic. An empty response can be a “yes” following the question „Have you understood?“ or a repetition of an utterance that neither seems to fulfil an affirmative nor a questioning function. Thus a teacher’s mirroring of a student’s answer is classified as empty (E=) while the teacher’s repetition of a correct answer followed by a simple affirmation can be coded (R=+), since the affirmation of a correct answer is a responsive initiative. A simple “no” is a responsive initiative (R-) if it prompts further dialogue but the only simple “yes” that is not classified as empty is a per-

son's affirmation that a suggestion or action is accepted (R+): "Am I doing it right?" – "Yes."

The following Fig. 1 summarises the coding system through which each turn of talk or action is described through the form [agent][mode][function]

Agent	t	teacher
	s/ss	student/students
Modality	b	bodily except for movements that produce sound, mimic sound production or can be seen as equivalent of playing
	m	musical: singing, playing, mimicking playing or conducting (which can be seen as equivalent of playing)
	v	verbal: spoken or written
Function	I	initiative that introduces a topic candidate ...
	I.	... by a statement or an action
	I!	... by requesting a statement or an action
	I?	... by asking a question that has not the function of a request
	Ir	... that is topicalised retroactively, through a following turn of talk or action
	R	response that shows understanding by bringing new information to an introduced topic in the form of ...
	R.	... a statement or action
	R!	... a request
	R?	... a question that has not the function of a request
	R+	... a validation of a previous statement or action as correct or the fulfilment of a previous request
	R-	... a validation of a previous statement or action as incorrect or the denial of a previous request
	R=	... mimicking
	E	empty response: a turn of talk or action that lacks information about how the topic is understood

Fig. 1: The coding system used in the analysis

As shown in Fig. 1, initiatives and responses are classified as verbal (v), musical (m) or bodily (b) and as performed by a teacher (t), a student (s) or more than one student (ss). Both written messages and spoken utterances are classified as verbal as long as they are expressed in words. The distinction between musical and bodily is made so that all bodily actions that mimic playing or create musical sounds are classified as musical. Thus, when a teacher conducts a decrescendo, this can be coded as (tmI!), that is, as musical initiative that functions as a request.

The selection of examples

Jahn (2005, 60) suggests that a purposive selection of cases should be taken as the defining characteristic of comparative method. In the present study, communicative encounters are compared with regard to the degree of evidenced mutual sense-making. The eight lessons that provide video data for this study abound with communicative encounters. The criteria for selection have been

- encounters between teacher and student(s) consisting of utterances or actions that get at least one response,
- each presented encounter is structurally different from the other in at least one respect,
- each of the eight video-recorded lessons is represented by at least one example.

Lived, actual communication versus analysed evidenced mutual sense-making

In this study, communicative encounters are extracted from their contexts. From a dialogical perspective, sense-making and communication is dependent on the participants' situatedness in multiple contexts, for example institutionalised activity types. Music lessons can be seen as part of specific communicative activity types; cultural contexts which are handed over to and developed by teachers and students and which contain norms and habits that frame and condition actions and understanding (Kullenberg 2014, 95 f.). The recordings strongly suggest many differences in communicative activity type

between the eight lessons. Without acquaintance with this cultural, contextual background, it can be impossible to acquire a realistic understanding of what happens in the classrooms. Thus, what to an outsider might appear as examples of ineffective communication may well be totally comprehensible from inside the class' shared understanding. In other words, a focus on shared understanding that is evidenced to an external observer can only capture a small part of the actual communication. Furthermore, as Lefstein and Snell (2014, 15) point out, "dialogical form is not always a good indicator of dialogical content, function or spirit". This implies that a structural analysis of dialogical work in isolated encounters cannot and should not be taken as an assessment of the actual quality of the situated communicative projects or of the teaching as such.

Findings

The findings are organised in three sections. First a number of verbal didactical encounters are presented and analysed. Then follows a section of encounters in which the interaction combines more than one modality, for example music and talk. Finally, some possible ways of using the analytical coding for extended analyses are suggested and exemplified. Each presented didactical encounter is identified with a lesson and time code in order to give the reader of the book the possibility of returning to the original data. In order not to promote an interpretation of the findings as indicative of national characteristics, the encounters are not referred to with their national origin but with numbers. All eight lessons are represented by two or more encounters.

Verbal didactical encounters

In this section, examples of verbal classroom interaction are given, beginning with topic candidates that are not treated dialogically, and continuing with more developed dialogues that result in sense-making that to an increasing extent appears as shared.

In Encounter 1, the class has listened to a piece by Arvo Pärt and the teacher asks his students to introduce topics they consider relevant.

Encounter 1 (Lower Saxony 0:04:18)

- S1: it is very soft and it is as if the string supports or underlines the piano a bit
and as if the piano is the main character (svI.)
T: mm (tbE)

Then the teacher passes the word to another student without either himself reacting or asking the other students to develop or question the first student's proposition. Thus there is no evidence, that the meaning of "supports or underlines the piano" is shared or developed. From a relational perspective, the teacher's response can be interpreted as accepting. From the perspective taken in this analysis, however, the student's suggestion is a topic candidate that is neglected, since it is finished off by an empty response from the teacher and is not allowed to develop into a shared topic. The paradigmatic form is (sI tE), which means that the student initiates an idea that is met with an empty response, a response that, to repeat Bakhtin's words, "falls out of the dialogue" and thus closes it before it has started. The student's initiative becomes a monologue.

The second example presents monological work in a seemingly dialogical form. The teacher asks the students to read the lesson's learning intentions from the smartboard:

Encounter 2 (Scotland 0:03:31)

- T: [shows written learning intentions on smartboard] (tvI.)
T: what are our learning intentions? (tvI?)
who would like to read the first one? (tvI?)
go for it; Megan (tvI!)
S: recap Scottish instruments (svE=)
T: recap Scottish instruments, absolutely correct (tvE=+)

On the surface of it, the sequence has a classical triadic question–response–evaluation form. The student's response shows that she can read, but gives no information about her understanding of the sentence she is reading. The teacher rather acts as a ventriloquist using the student as her dummy, and hence, from the dialogical perspective taken in this study, this is an example of a monological interaction with the paradigmatic form (tI! sE= tE=+). The teacher's request is followed by two utterances that are empty in the sense that they lack initiatives that add to an understanding of the topic. The teacher's "absolutely correct" simply certifies that the student has been able to read correctly, but literacy is obviously not the intended topic.

In the third example, the teacher distributes cards that shall be used to identify Scottish dances.

Encounter 3 (Scotland 0:11:38)

3a

T: in front of you I am putting some cards
dance, tempo, beats in a bar, what you can say to the music (tvI.)
once you have done that with your partner
I would like you to transfer that information on to this worksheet (tvI!)
because once we have done it, I am going to be playing five dances to you (tvI.)
and I want you to write down what dances you are hearing (tvI!)
Is everybody clear with this instruction? (tvI?)

SS: yes (svE+)

3b

T: [to student who just enters the room] you you've just arrived, do you understand what we are doing? (tvI?)

S: [nods] (sbE+)

T: wonderful right (tvE+)

Again the form is triadic since the teacher instructs, the students answer and the teacher responds to this answer. And again, the topic candidate, that is the task described by the teacher, is not dialogically treated in the class since the students' "yes" and the boy's affirmative nodding do not convey any information about *how* the students have understood the instruction. Thus the teacher's response to the empty "yes" becomes itself empty and this triadic paradigmatic form (tI!? sE+ tE+) is in practice also monadic or monological since the meaning of the two last turns of talk is not made explicit for the participants. These two examples share the structure (sE tE+) in which the lack of added information in the second turn renders the third turn empty. The *tasks* introduced with the teacher's initiative remain topic candidates that only later, in the doing, will develop into shared topics.

In the fourth example, students read a short text about Arvo Pärt, and then the teacher asks why the composer has written the piece in such a simple style (tvI?). Compared with encounter 1, this task is much more well-defined since the teacher suggests a topic: *Pärt's possible causes for musical simplicity*. One of the students answers:

Encounter 4 (Lower Saxony 0:15:30)

S1: as it says in the text, he found out that one tone

- played beautifully, can be a beautiful melody
so to speak can be beautiful because one tone can be beautiful (svR.)
T: mm (tE)

In contrast to the former three examples, this student's response provides information that displays his understanding – it is a response (R) in the form of a statement (.). In the next turn, the teacher however gives an empty response that does not provide any information about how he has understood the student's suggestion. By back channelling an empty response, the teacher gives the students much space to express their understandings and opinions, but the lack of responsive initiatives can also create a monological discourse practically void of dialogically created topics. The paradigmatic sequence is triadic: (tI? sR. tE). The teacher poses a question and the students give a verbal response that contains ideas and opinions, none of which are granted dialogical development. Thus, this form can also be described as monological and is the last example, offered here, of verbal encounters in which empty responses precluded evidenced shared understanding.

The following example shows that shared meaning can be evidenced through only two turns of talk, given that the topic is sufficiently well-defined within the context. The class is working with four songs identified with numbers according to difficulty when the teacher kneels down in front of a student who is practicing guitar:

Encounter 5 (Sweden 0:13:00)

- T: are you working with [song] number one or two (tvI?)
S: one (svR=)

Since the context is well-defined and the teacher gives alternative answer in his question, the topic *the student is working with song number one* is shared without the teacher having to listen to the playing. The paradigmatic form could be summarised as (tI?. sR=). The full stop in the first turn underlines that the question („are you working“) is carrying strong suggestions, and the R signifies that it is not an empty response but mirrors something said in the previous turn in a way that conveys understanding. Had the teacher asked: „Are you working with song one?“, a simple „Yes“ from the student would also have created this shared topic with only two turns of talk, then using the form (tI?. sR+).

Example 6 can be seen as a border case between monological statements and dialogical work. The teacher introduces the musical form that will become the theme of the whole lesson:

Encounter 6 (Beijing 0:02:05)

T: this is a famous music form of Quyi called Jingyun Dagū which is popular in Beijing and Tianjin today we shall learn about it Jingyun Dagū (tvI.)
[points at the idiogrammes on the whiteboard] let's read it aloud (tvI!)

T+SS: Jingyun Dagū (tssvR=)

T: good (tvR+)

From one perspective, the structure of this didactical encounter is identical with how the learning intention was treated in Encounter 2. Since the repetition (tssvR=) does not bring new information into the dialogue, it does not add to the meaning of “the form Jingyun Dagū”. If, however, the topic of the sequence is taken as the reading, pronunciation and learning of the concept and its ideogramme, the students' repetition of the word is a response (R.) that shows the teacher if and how they can read and pronounce the word. When the teacher accepts the pronunciation, the sequence becomes triadic and we get a minimal communicative interaction with the paradigmatic form (tI! sR. tR+). Whether that was the teacher's intention or not, a communicative project with the topic *Jingyun Dagū, its spelling and pronunciation* has been successfully carried through, since both the teacher and the students now know whether the students have pronounced this new term correctly (and this exercise has probably also shown that the word is worth remembering).

The following three examples illustrate variants of the prevalent triadic paradigmatic form (tI? sR. tR+); a teacher's question is followed by a statement from a student and the communicative project is concluded by the teacher assessing the answer. In the first example, the teacher is checking her students' answer on a quiz on German composers:

Encounter 7 (Estonia 0:06:52)

T: When did he [Beethoven] die? (tvI?)

S4: 1827 (svR.)

T: 1827, exactly (tvR=+)

In this minimal communicative project (tI? sR. tR=+) the topic *Beethoven died in 1827* has been explicitly shared. The teacher's mirroring (=) of the answer seems redundant, but may have a reinforcing purpose with regard to

the rest of the class. In the second example, the students have practiced a piece of music and now they have listened to a recording in order to improve their own performance:

Encounter 8 (Beijing 0:19:00)

T: in what ways do you think we could improve? (tvI?)

S: [inaudible]

T: what?

S: [stands up] she was singing through clenched back teeth (svR.)

T: singing through clenched back teeth so you can hear the words clearly (tvR=+.)
the enunciation (tvR.)

Here the teacher not only mirrors the correct answer, but adds to the meaning of the topic *they could improve their performance by singing through clenched back teeth*. Her development of the answer acts as an implicit affirmation (+) of the student's answer, and the communicative project can be coded (tI? sR. tR=+.). While a correct answer often finishes a project, a wrong answer opens up for more extensive dialogical work, as in the third example:

Encounter 9 (Beijing 0:02:50)

T: what did I use to beat the drum? (tvI?)

S: chopstick (svR.)

T: chopstick, (tvE=)
it is too big to be a chopstick (tvR-.)

Again, the teacher mirrors the answer, but this time she explicitly rejects it by addressing the size of the sticks as a critical aspect. Thus the shared topic is *these are not chopsticks* and the dialogical form can be represented as (tI? sR. tR-.), with the minus in the last code denoting a rejection of the former utterance and the final full stop denoting her reason for not accepting the answer.

Encounter 10 is one of few examples in the data in which a student picks up something the teacher has mentioned and becomes responsible for its development into a topic. The student has passed the test for level 2 in ensemble playing and the teacher states:

Encounter 10 (Sweden 0:36:29)

T: that means that you shall start with level 3 next time (tvIr)
very good (tvI+)

- S: what song is that? (svR?)
 T: it's a song called "Down on the corner" (tvR.)

Instead of taking the teacher's "very good" as a closure, the student responds to the first part of the teacher's initiative, thus retroactively starting a communicative project: *the meaning of level 3*. The teacher's answer is responsive to the student's question and these three turns of talk constitute a perfect minimal communicative interaction. The form is (tIr sR? tR.), signifying that the initiative is created retroactively through the following turn of talk.

In the following three examples, the dialogue is extended beyond three turns of talk by the teacher's asking follow-up questions. The paradigmatic form can be coded (tI sR. tR? sR. tR+). Encounter 11 starts off with the same classical initiative-response-evaluation scheme:

Encounter 11 (California 0:19:48)

- T: [having written a stave with five flats on the whiteboard] (tmI.) what's our major key? (tvI?)
 S: D flat (svR.)
 T: D flat (tvR=+)

The teacher's mirroring of the answer gives the very big class a chance to hear it, and since the teacher's tone strongly suggests approval, his mirroring can be taken as an affirmative response. The shared meaning *D flat major has five flats* is established. Then the teacher goes one step further and asks for the reason behind the correct answer:

- T: how did you make it? (tvR?)
 S: the second in (svR.)
 T: the second one in, [points to the two last flats in the key signature] one, two and you simply identify it (tvbR=,+)

Thus, two topics are established through these five turns of talk. Firstly that *B major has two flats* and then the *general principle for identifying major keys with flats*. From a dialogical perspective, the crucial factor with this dialogue is that the teacher puts a follow-up question that demands reasons for the student's answer and thereby prompts the student to share her thinking with the class. If we omit the mirroring since it is redundant from a shared meaning perspective, the form is (tI? sR. tR+? sR. tR.+). The coding (tR+?) signifies that the teacher's response both affirms the student's previous answer and asks for more information. This dialogue illustrates that, as compared to a triadic minimal communicative interaction, it can take only two

extra turns of talk to probe more deeply into a student's understanding. This is also the case in encounter 12, in which a student comments on the music they have listened to, probably naming the piano accompaniment "music" and the violin part "song":

Encounter 12 (Lower Saxony 0:08:13)

S: I think the music and the song they fit together well (svIr.)

T: yes, but we don't say 'song' (tvR-)
why? (tvR?)

S: piece (svR.)

T: why? (tvR?)

S: because no one sings (svR.)

T: exactly (tvR+)

The student's use of the word "song" (*Lied*) was certainly not the topic candidate presented by the student, but was turned into one retroactively through the teacher's response. When the teacher asks *why*, the student changes to a more correct term without explaining why his first answer was less appropriate. Then the teacher repeats the question, which suggests that his major concern is not with the right answer as such, but with the student's understanding of why an instrumental piece should not be called a song. Thus the topic *differential meanings of song and piece* is developed over six utterances through the form (sIr. tR-? sR. tR? sR. tR+). Here, as in encounter 11 above, it takes two questions from the teacher to elicit more than a simple answer from the student.

Encounter 13 provides an unusual example of a student disapproving of (-) and countering a teacher's initiative with a question functioning as a suggestion (.):

Encounter 13 (Catalonia 0:33:43)

T: now we'll learn a new song "Total eclipse of the heart" (tvI.)

S: don't we have to practice "Fil de llum"? (svR-.)

T: yes, that's right (tvR+)

The teacher's affirmation is not empty, since accepting the student's suggestion is a response that certifies that the student's suggestion is relevant even if it does not imply that the teacher will change her plans. However, she continues:

T: do you want to sing "Fil de llum" once? (tvR?)

S: yes (svR+)

T: OK (tvR+)

This minimal communicative interaction bears resemblance to encounter 3 above, in which the teacher asked whether her students had understood her instructions. In that case, the two ensuing affirmative turns of talk were analysed as empty, but in this example they are categorised as complete responses. Obviously the critical difference is, that while “I understand” says nothing about *what* is understood, “do you want to sing?” is fairly unambiguous, and thus it can be assumed that mutual understanding is reached. Thus, affirmations can function as responses dependent on context. In the classroom this form is common when initiated by suggestions in the form of questions, like “May I...?” or “Is this...?”. The whole encounter has the form (tI. sR-. tR+? sR+ tR+) with the affirmations (+) clearly denoting the shared topic *now we’ll sing* “Fil de llum” and not “Total eclipse of the heart”.

As already mentioned, an utterance that seems unconnected for an outsider may contribute to a communicative project that was established earlier and may be perfectly comprehensible and appropriately developed from the class’ insider perspective. In the following example, such earlier established understanding is evidenced through only two turns: The class is rehearsing a song with much syncopation:

Encounter 14 (California 0:59:10)

T: first of all what is syncopation? Music that happens (tvI?)

SS: off beat (ssvR.)

The students’ direct, unison answer strongly suggests that both the topic *syncopation* and the classroom practice of finalising the teacher’s sentence are already established.

Finally, an example of how a larger communicative project can contain several shorter nested projects. The topic to be shared is *the plot that shall be transformed into a composition*

Encounter 15 (Bavaria 0:15:41)

15a

T: who can tell the story briefly? (tvI?)

S1: may I? (svR?)

T: please (tvR!)

This is a complete minimal communicative interaction (tI? sR? tR!) with the topic *S1 shall tell the plot*.

15b

- S1: a boy and a girl love each other very much
and a girl takes a hit on the boy (svIr.)
T: another girl (tvR.)
S1: yes another girl (svR+=)

The teacher interrupts the student by initiating a retroactively created minimal communicative interaction (sIr tR. sR+) around the topic *another girl*. He then directs his attention to S2 and S3 who have started a private, whispering dialogue, and retroactively transforms their talking (ssvIr.) into a new communicative project with the topic *no parallel conversations*:

15c

- T: hallo, S2, S2 (tvR-!)
S4: S2 (svR-!)
S2: yes, I'm sorry (svR+)

The teacher's "hallo" is both intended and understood as criticism, as evidenced by the student's "I'm sorry" which concludes this minimal communicative interaction (ssIr tsR-! sR+). S1 then returns to the interrupted story about a girl taking a hit on the boy, but the teacher quickly captures the initiative by focusing on the topic *true love*:

15d

- T: does she really love him? (tvI?)
S1: no not really (svR.)
T: not really so the true love is (tvR=?)
SS: the other girl (svR.)
T: exactly (tvR+)

This dialogical form (tI? sR. tR=? sR. tR+) is near identical with the D-flat major example (encounter 11) above. The teacher mirrors the correct answer and then asks for a clarification, thus increasing the possibility for meaningful mutual understanding. In all these four nested communicative projects, the teacher initiates dialogical work that assures shared understanding. However, this can be a source of irritation and distraction for both S1 and the group as a whole, and might divert the focus from the overarching topic, the story to be set into music. Thus, this episode can also be taken as an example of how the pursuit of common understanding is an act of balance be-

tween detail and context, between clarity and socially acceptable communication, and between dominance and agency.

To summarise, in these 15 didactical encounters, nineteen verbally conducted communicative projects were analysed. The first four encounters gave no evidence of mutual sense-making, either because they contained turns of talk that were analysed as empty (i.e. lacking initiatives that could bring new information into the dialogue), or since only one of the parts in the conversation received evidence of the other's understanding. The fifth example showed that shared meaning can be reached through only two turns of talk within a clearly defined context and when a question contains suggestions that delimit the alternative answers. Then followed three examples of minimal communicative interactions in which the teachers initiated a topic candidate, the student responded and the teacher gave a more or less elaborated and explicit evaluation of the response. After an example of a student retroactively initiating a topic, three examples (encounters 11–13) were given that illustrated how a deepened mutual understanding was reached through repeated questioning. Finally, two examples showed how earlier learning can be evidenced when students answer in unison, how small communicative projects can be nested into overarching wholes and how a very strong focus on dialogue and collaborative cognition might have disempowering effects on students.

Thus far, only verbal, mainly mono-modal communicative projects have been analysed. However, music education is to a large extent multimodal, and in the following section some examples will be given of dialogical situations in which musical and bodily initiatives and responses are used in didactical encounters.

Multimodal didactical encounters

This section starts with episodes containing intensive dialogical work and developed topics, and it ends with some examples of multimodal classroom interaction in which, from a dialogical perspective, the teacher misses the chance of assuring shared understanding, for example because the teacher does not check whether the feedback has been understood as intended.

In the first example, a topic candidate is created by a student who is practicing the piano part of “Tom Dooley”. When the teacher watches his attempts, the student says that he finds the fingering difficult (svmI.). The teacher answers verbally and musically through describing and demonstrating a fingering and singing two verses of “Tom Dooley” while accompanying himself in a steady crotchet-beat (tvmR.). After this one-minute long response, he probes into the student’s understanding of the demonstration with an inquisitive „OK?“:

Encounter 16 (Sweden 0:06:43)

T: OK? (tvR?)

S: yes (svE+)

Had the teacher taken this empty affirmation as a proof of correct understanding, the interaction might have ended here, and they could both rest in the illusion that mutual meaning had been created. But the teacher continues by responding to the student’s “yes” with a request:

T: now test for yourself (tvR!)

S: [places his fingers on the keyboard] (smR+)

T: use the ring finger instead (tvR-!)

S: [changes fingering] here? (svmR?)

T: no, there [points] instead (tvmR-!)

S: [plays] (smR+)

T: exactly, that’s it (tvR+)

After this dialogical work, the shared topic is so well established and defined, that the teacher’s “exactly” is sufficiently informative to be taken as an affirmative response. Then the dialogue continues:

S: [starts playing crotchets in a steady beat] (smR.)

T: then you slide up (tvR+!)

S: [changes chord] (smR+)

T: yes remember to take it between the black [points] (tvmR+!)

S: yes [continuing to play without assistance while the teacher watches] (svmR+)

T: good, S! (tvR+)

During these 30 seconds, the topic *playing the accompaniment with practical fingering* is created through some 15 communicative turns, 6 of which in the form of *musical* responses. At the end of the encounter, the student is probably certain that he has understood and at least partly mastered the task,

and the teacher has acquired a clear picture of the student's present ability. It is an open question, as to how important the introductory demonstration was for the student's understanding, but given the detailed instructions in the cited part of the dialogue, it is feasible that the long monological demonstration was less efficient than the ensuing intensive dialogue, the form of which can be described as (tvR! smR+ tvR-! svmR? tvmR-! smR+ tvR+ smR. tvR+! smR+ tvmR+! svmR+ tvR+). Some significant characteristics are, firstly, that the teacher's suggestions and evaluations are accompanying the student's playing rather than interrupting it, secondly, that the teacher's evaluations (+ or -) are always followed by a guiding request, and thirdly, that the student always answers to the requests with a response that is primarily in the musical mode, either in the form of a question (?) or as an attempt to fulfil the teacher's request (+).

In the next example, a class is experimenting with finding sounds that can be a part of their composition. The teacher chooses to consider a student's cymbal crash as a meaningful musical initiative (i.e., as a retroactively constructed topic candidate) and the following dialogue takes place:

Encounter 17 (Bavaria 0:23:04)

S: [strikes his cymbals] (smIr.)

T: where [shall you use that] (tvR?)

S: where the disturbance is (svR.)

T: yes, at that point it is not as loud as that (tvR-)

you can do it when she jumps off the cliff [makes a clashing movement with both hands](tvmR!)

S: [mimics and enlarges the teacher's movement] (smR+=)

T: yes, there she jumps (tvR+)

By asking the student for his intention with the crash, the teacher assures that he knows 'where the student is' before they develop the crash into the artistic topic *where to use the cymbal crash in the class composition and why*. The dialogical work has the form (smIr tvR? svR. tvR-! smR+= tvR+) which, except from differences in modalities, is nearly identical with Encounter 11 above (about *song* or *piece*). In both cases, the teacher retroactively transforms an initiative from a student into a topic candidate, both containing one question and one suggestion from the teacher and both ending by the teacher affirming the student's last response as correct. Apart from illustrating a common interactional structure, these episodes also illustrate

that dialogical work implicates aspects of power and domination: in both cases, the teacher both initiates and finalises the topic.

In Encounter 18, a class is rehearsing a piece by Bach on their recorders, and the teacher introduces the rhythm as a topic candidate

Encounter 18 (Estonia 0:29:02)

T: pay very close attention to the rhythm
let's start with the first section and go until the repeat sign one two one and (tvI!)

SS+T: [more or less heterophonic playing] (sstmR+)

T: yes thank you (tvE)

The “yes thank you” illustrates the ambiguity of the word “yes” since it does not implicate an affirmation of how they have managed the rhythm. However, the teacher’s next statement clarifies that the rhythm wasn’t good enough:

T: let's make the beginning a little bit clearer (tvR-!)
listen please the same place, this one
[plays the first four notes] (tmR.)
the ti ti and the ta they have to be clearly distinguished from one another (tvR.)
let's go again from the beginning
ready and (tvR!)

SS+T [making a much more unison rhythm in the start] (ssmR+)

T: thank you (tvR+) please listen to the ending

Through these turns of talk and playing, the topic candidate has developed into a shared topic, that is, shared action and hopefully also shared understanding. In her 11 seconds short response to the student’s first playing, the teacher asks for clarity, demonstrates it musically and clarifies verbally what she was demonstrating. The students’ musical response shows that most of them have understood her feedback and instruction, and the fact that the teacher moves on to work with the last part of the phrase suggests that her final “thank you” shall be interpreted as an approval. The paradigmatic form of the communicative project is (tvI! sstmR+ tvmR-! sstmR+ tvR+). The teacher instructs verbally, the students perform, the teacher gives critique by addressing and modelling aspects to be improved, the students perform again and the teacher evaluates. This is similar to Encounter 11 above about D flat major. Both are initiated and closed by the teacher and give the students two

opportunities to respond. The critical difference is that in Encounter 11, the teacher is asking questions in order for the student to clarify her answer while in this case, the teacher is critical of the students' performance (tvmR-!) and gives instructions rather than asks questions.

The following example is taken from a vocal warm-up at a point when the teacher is not satisfied with the way the group is singing a legato exercise. The teacher's enacted topic is to combine airflow and tone placement to a proper vocalisation, and to this purpose she models a short phrase (a musical initiative) singing:

Encounter 19 (Catalonia 0:14:39)

T: [singing] rii-ââ-ii-â (tmI!)

SS: [singing] rii-ââ-ii-â (ssmR+=)

Similar to but more evident than in Encounter 5 (when students read the word "Jingyun Dagū" from the whiteboard), the students' mirroring is not an empty response since it gives the teacher information about many musical aspects, some of which are addressed when she continues to suggest meaning by musical and bodily means:

T: [stands up, leans her head to the side, smiles shyly and mimics them in a childish, soft voice] rii-ââ-ii-â (tmbR-)

SS: giggle (ssbR. or perhaps ssbE)

The giggling could be categorised as a bodily response, suggesting that the students understand the performance as a critique. The teacher immediately contrasts her parody through repeating the phrase with a more mature voice, a more focused posture and with a sustained last note:

T: rii-ââ-ii-â [while accompanying the final note with a hand movement that suggests that the note shall be sustained] (tmbR.)

all the time like bringing it on a tray, like a glass that can break [doing the same forward movement with the other hand when giving the explanation] (tvbR.)

again (tvR!)

The teacher points at tone quality, posture and supported last note by keeping all aspects of the exercise constant except for these three when she demonstrates the two contrasting versions. She cannot know whether the students attend to one or all of these aspects, or indeed if they perceive them as aspects

at all. Some students may have grasped ‘the whole picture’, some may have grasped it but lack the skills to perform accordingly and other have understood or misunderstood only parts of it. When the students start singing again, they show to what extent and in what ways they have understood this rather long multimodal explanation ...

SS rii-åå-ii-å (ssmR+=)

T: [on the last note] do not fall do not fall do not fall [repeats the sustaining movement] (tvbR-!)

... and the teacher’s final response gives them critiquing and supporting feedback on one of the aspects that she had modelled, namely *to sustain and support the notes, especially the last*. Even if not all students have developed their singing according to the teacher’s instructions, some have probably understood and been able to sing according to the teacher’s intentions through this communicative project that has the dialogical form (tmI! smR+= tm-bvR-! smR+ tvbR-!).

Encounter 20 concludes an overarching communicative project in which the teacher has spent one and a half minutes explaining, demonstrating and rehearsing “Seven traditional beats”, the characteristic rhythm of “Jingyun Dagü”, which is displayed verbally and in musical notation on the smartboard. The teacher has gradually added complexity by first letting the students read the rhythm, then read it with accents and finally practice the motor skills of producing the changing sounds through beating. (It is evident that the class and the teacher have already established a shared understanding that her “one two go” defines the tempo, since the students immediately pick up the tempo from her counting.) During this project, which contains more than ten turns of talk and play, the teacher asks several questions that direct the class’s attention to critical aspects of the playing, and she always accompanies her own playing with descriptions of what the students should pay attention to. The teacher then selects two students to play the rhythm on drums, shugus.

Encounter 20 (Beijing 0:06:29)

T: here is the speed
[claps] one two go (tvmI!)

SS: [play in unison while looking at the rhythm on the smartboard] (ssmR+)

T: they’re great, aren’t they?
[models applause which is taken up by the class] (tvbE+)

Now there is evidence for the teacher that the students have understood her teaching as intended and that they also have the skills to perform it, but since her feedback is exempt of information about their playing, there is no evidence for the students *what* in their playing she considered great. However, the teacher continues with a more precise assessment:

T: they did it accurately and in steady speed and stressed the forte piano (tR+.)

In contrast to Encounter 8, in which the final information added by the teacher was not dialogically treated, this response pinpoints three of the aspects that the class had been practicing earlier in the lesson, and thus there is evidence both for the players and for the rest of the class that a shared understanding of the meaning of these aspects has been established. The form can be summarised as (tvml! smR+ tvR+.), the final full stop denoting the teacher's description of the qualities in the students' playing.

Contrasts between correct and faulty performance are also used in the following didactical encounter, in which the teacher produces a fairly lengthy explanation of how the class shall perform an accent followed by an “energised decrescendo”. Here, however, the students only get one opportunity to show their understanding through a musical response:

Encounter 21 (California 1:16:20)

T: give me that flash (tvI!)

[conducts the dynamics while ...] (tmI!)

SS: [... the students are singing two short phrases] (ssmR+)

T: [interrupts them after two bars with an angry growl] (tbR-)

As from the teacher's growl, there is an evidenced shared understanding that something was wrong with the performance. Thus the shared topic „*this flash*“ *was not acceptable* is created dialogically without the use of words through the form (tvml! smR+ tbR-). Then the teacher checks their musical understanding by asking what was wrong and develops on it by mixing contrasting demonstrations with descriptive and metaphorical explanations:

T: what are we gonna do here? (tvR?)

SS: xxxx (ssvR.)

T: energised decrescendo hardest thing to do in music (tvR.)

T: [starts singing and making a sustaining forward moving gesture]
you saw my hand doing it

[contrasts it with an unbalanced variant of the movement nearly causing him to fall off the podium] (tvmbR.)

- SS: [laughing] (ssbR or ssbE)
 /.../
 T: stay big, stay big and give yourselves a place to come from, ya [illustrates
 with arm movements that open, embrace and close]
 I loved the first one the first one was really cool (tvR+)
 but the second lost identity and then regained it (tvR-.)
 [illustrates the second one on the whiteboard and...]
 SS [...students laugh again] (ssbR or ssE)
 S: it looks like a Christmas tree (svR.)
 T: it's a schizophrenic decrescendo (tvR.)

Again, the laughs can be seen as a bodily response since they suggest to the teacher that the students find his negative examples laughable. This might strengthen the shared understanding of how *not* to sing (if not the comedy in his illustrations hides their metaphorical meaning), but unless they start the phrase again, the teacher will not know if the students have understood his musical intentions. It should take another response from the teacher to assure the students that they are on the right track and that they have created a common understanding of how to perform this energised decrescendo. Since this does not happen, in spite of this lengthy demonstration, the students do not get a clear feedback as to whether they are on the right track or not in producing the “flash” through an energised decrescendo. The teacher’s acceptance of the first phrase that was “really cool” comes so late after it has been sung, that it is unlikely that the students remember it and can identify its qualities.

The overall dialogical form is (tvmI! ssmR+ tbvmR-); the teacher conducts (tI!), the students sing (sR+) and the teacher disapproves of their singing and clarifies his intentions. However, since the students do not respond to the clarification, the only evidenced shared topic so far is that *the performance of the diminuendo was not good enough*. Given that the teacher’s intention was to create shared meaning about how to make this energised decrescendo, the teacher’s work has mainly been monological even if, from a report perspective, intensive and probably valuable relational work has been done.

Encounter 22 illustrates a much more economically performed minimal communicative interaction that evidently creates the intended shared meaning:

- Encounter 22 (Bavaria 0:29:30)
 S1: [playing while the teacher is talking to the class] (smIr.)

- T: sss [turning his face against S1 and lifting a hand] (tbR-!)
- S1: [stops playing] (ssbR+)

In this paradigmatic and universally common classroom situation (sIr tR-! sR+), the teacher retroactively transforms a student's action into an initiative that he disapproves of and tries to stem, and the student adapts to the teacher's demand – in this case wholly without verbal mediation.

Obviously, the stage interaction between conductor and musician is non-verbal, and Encounter 23 illustrates such evidenced shared meaning in the music classroom. The class is putting music to a story and the teacher is acting as a conductor by coordinating their improvised playing into a musical form:

Encounter 23 (Bavaria 0:37:59)

- T: [inspiring a crescendo through gradually raising his upper body, turning the palms of his hands upwards, opening up his face and mouth in expectation and finally through moving his hands quickly and urgently pointing and looking at individual students]
- SS: [playing more and more loudly and more and more agitato, the boy's faces showing more and more joy]

The topic *playing gradually towards a climax* is thus created through the form (tml! ssmR+) or perhaps (tbl! smR=). Rather than being a matter of turn-taking, this can be described as mainly synchronous communication, or metaphorical or cross-modal mimicking. It is an open question as to whether this encounter should be analysed as two turns or a great number of micro-turns.

Finally, some examples of how chances of shared sense-making can be missed due to prematurely arrested dialogue. This teacher has designed the lesson for maximum individualisation, and is moving around helping his students individually for the better part of the lesson. In Encounter 21, the teacher has explained and demonstrated how to play the chord progression ||: G | D | am | am | G | D | C | C :|| on the piano and he then continues to the topic *fingering*:

Encounter 24 (Sweden 0:11:16)

- T: then you have the thumb at the bottom
thumb, indexfinger and ring finger
[the words accompany him playing the chords]
then you can see that when I shall change from G to D I can sort of keep the thumb, you know,

and only move those [plays]

same thing when I go from D to am, I can keep the ring finger and only move down [plays] (tvmI.)

S: I understand (svE.)

T: good [leaves the student] (tvE+)

The teacher's demonstration is thorough and calm, and since he accompanies his demonstration with words, he helps the student to share his focus. Thus, he is providing the student with very good conditions for learning. However when the student professes he understands, the teacher leaves him, and hence neither of them can know whether the student has understood the demonstration in the intended way. The student's "I understand" lacks evidence of what or how the student has understood, which renders the teacher's "good" empty. Of course the student might have understood it all in the intended way, but the point is, that it would only take a few seconds extra for the teacher to assure himself and the student that the demonstration had been understood as intended. The paradigmatic form is (tvmI. svE. tvE+), the two empty responses suggesting that the demonstration remained a monologue despite three turns of talk and action.

It is an exacting task to give meaningful individual instruction to all students in a class, and the final excerpt illustrates how a teacher who in trying to help two students simultaneously, initiates several topic candidates, none of which are developed into a shared topic. The students are sitting in a small room practicing the bass guitar parts of different songs when the teacher is entering:

Encounter 25 (Sweden 0:18:40)

T: [entering the room addressing S1] Mr Bassman

S1: I can't fix this, I try but it is hard (svI.)

T: [turns his attention to S2]

The teacher's invocation "Mr Bassman" prompts S1 to initiate a topic candidate (svI.), but S2's persistent, repetitive playing acts as a competing initiative that, without it seemingly being his intention, draws the teacher's attention away from S1 and retroactively transforms the repetitive playing into a topic candidate:

25b

S2: [...uses his thumb playing the open A-string sixteen times as part of a bass line to "Tom Dooley"] (smIr.)

- T: are you thinking the melody or are you counting? (tvR?)
 S2: I'm counting (svR.)
 T: you are counting okay (tvE=)

This is an interaction with the paradigmatic form (smIr. tvR? svR. tvE=) through which the teacher becomes aware that S2 is counting his notes instead of changing bass note when the melody demands it. However, the teacher's empty mirroring ("you are counting, OK") does not contain any initiative that helps the student to share the teacher's understanding or skills. Thus this communicative project is of diagnostic value but lacks an initiative from the teacher if it should have effect on the student's learning. Then the teacher initiates a new topic candidate: *rest stroke* (*apoyando*):

25c

- T: can you try to do the same thing but use a rest stroke and snap the note [demonstrates on the student's bass guitar while the student is holding it] you can nearly keep the thumb as a support on that string [tvmI!] Do you follow me? (tvmI?)
 S2: mm (sE+)
 S2: [starts playing while the teacher returns to S1] (smR.)

The teacher's "do you follow me" transforms his request ("can you try to ...") into a dialogically treacherous question. If the student had answered "no", this would have prompted further dialogue, but the simple "yes" is empty since it says nothing about *how* or *what* S2 has understood. And since the teacher does not notice how S2 performs his rest stroke, this turn falls outside of the didactical encounter. Now neither the teacher nor the student have evidence that the teacher's intervention had any effect on the student's learning. Here again the didactical interaction is less than three initiatives long with the paradigmatic form (tvmI.? svE+): the teacher demonstrates, explains and questions in one single turn, and the student gives an empty affirmation. Now the teacher returns to S1 who initially asked for help. The teacher suggests a demonstration:

25d

- T: [facing S1] and let's see, if I walk it through with you once (tvI.) [takes the bass from S1 and sits down facing him]

but then abandons this project by initiating a diagnostic communicative project:

25e

T: how far have you come? (tvI?)

S1: well, I'm trying (svR.)

and then a third topic candidate is introduced:

25f

T: [while looking at and working with the bass guitar] do you understand the tablature (tvI?)

S1: yes yes I understand (svE+)

The “yes, yes, I understand” is triggered by the teacher’s question, but is just as uninformative as an “mm”, as long as the student is not prompted to show or explain *how* he understands the tablature. Finally the teacher returns to the topic initiated in 25a and starts playing the part for the student (tmR.) In this encounter, six communicative projects are initiated within 45 seconds, none of which is completed.

To summarise, in these ten didactical encounters, 15 communicative projects were analysed, most of which combined musical, bodily and verbal communicative turns. They were presented from the most developed to the least successful examples of dialogical work. The first four (16-19) contained extended dialogues in which teachers and students developed topics over five or more turns of talk or action, thus developing shared knowledge, skills and understanding beyond simple minimal communicative interactions. Example 20, the drumming boys, is similar to Encounter 14 (on the meaning of syncopation) in that it connects to earlier created common understanding and by those means “rationalises” the dialogue, creating shared understanding with few turns. Then followed two minimal communicative projects (21–22), the second of which illustrated a common disciplinary interaction, and an example of wordless communication (23) as part of music making. The two last encounters, finally, illustrated how intensive communicative work might never the less fail to provide evidence of shared understanding.

Using the coding scheme for further analysis

In order to explore some possibilities of further analysis based on this coding scheme, the presented citations will now be taken as one corpus of data, one “virtual lesson” containing 34 more or less developed communicative projects. One obvious analytical question to pose to this virtual lesson is, to what extent the communication between teacher and students seems to have resulted in shared understanding. A simple statistical answer would be, that 62% of the introduced topic candidates were developed into evidenced shared understanding. Or, in other words, that more than every three attempts at teaching and learning might have been a lost opportunity. This topic could then be further explored, for example through analysing and comparing encounters that combine more than one modality with those only using verbal language. In this virtual lesson, four out of five spoken projects resulted in evidenced shared meaning while nearly half of the multimodal communicative projects seemed to have failed. Such a finding in an authentic lesson would prompt further questions, such as whether this might be an inherent weakness in multimodal communication or whether it is an idiosyncrasy with the particular pedagogical situation or teaching style.

The “successful” communicative projects could also be subdivided into projects that evidence shared meaning with less than 3 turns (Encounters 4, 14 & 23), ten communicative projects in which common understanding is evidenced but not further elaborated, for example in the form of minimal communicative interactions, and eight communicative encounters which consist of more investigative and elaborated communicative work (Encounters 11–13, 15d & 16–19). Common properties of this last category are, that they encompass five or more turns, that students contribute to at least two of these, that the teacher finalises them and, in all except one case, initiates the topic candidate. They also contain explicit questions (?) or disapprovals (-) that prompt further dialogue. The identification of common structural properties of such elaborated dialogues might give findings that can be useful for music teachers who want to develop their communicative competence in the classroom.

It could also be interesting to study empty responses, since they by definition lack information value. In this virtual lesson, seventy percent of the un-finalised communicative projects ended with an empty response, a majority of them given by the teacher. If this result would be found in a real class, it

would merit further analysis into the actual encounters and might also be of value as a prompt for pedagogical development.

Apart from analysing and comparing communicative projects, a statistical inquiry into more minute details of the discourses may give insights into global communicative structures, may assist in comparing lessons and open up for more context sensitive qualitative analysis.

Fig. 2 displays some such data for this virtual lesson. The first three rows in the table concern the frequencies of initiatives and may thus say something about the power distribution in this virtual classroom, the power to choose topics. There is not one instance of a student initiating a communicative project by making a request and only one example of a student picking up something from the teacher and transforming it into a topic. The virtual teacher, on the other hand, makes eight requests and six times elevates students' actions or words into topics.

Row	Type of turn	Teacher's	Students' turns
1	Topic initiated by question (I? or Ir initiated by a following question)	13(0)	1
2	Topic initiated by request (I! or Ir initiated by a following request)	8(6)	0
3	Retroactive initiation of topic	6	1
4	Responses in the form of requests (R!)	11(4)	0
5	Fulfilment of request (R+ following an !)	0	12(12)
6	Response as question (R?)	10(2)	4(2)
7	Negating response (R-)	9(7)	3(0)
8	Empty response (E)	7(1)	10(5)

Fig 2: Summary of utterances in whole virtual lesson according to some of the classes created by the coding system. Numbers within parenthesis signify "thereof non-verbal".

Rows four and five give evidence that no student has made a request during the development of a topic but that there are twelve instances of them following requests in the communicative projects. As already mentioned, a “yes” can be an empty response while a negation often triggers further dialogue. Row six and seven show that this virtual lesson contains only four questions from students and only three negating responses. If this was a real class this could also indicate a need for the development of classroom dialogue, and a further analysis of the classroom discourse could then be rewarding, both from a scientific and from a pedagogical perspective.

The coding scheme can also be used as a tool to study and compare prevalence and internal structure of encounters based on, for example, their content or function. As an illustration, the communicative projects in this virtual lesson can be categorised for the four functions instruction, testing, developing knowledge and skills and reflecting (Fig. 3).

		Instruction, coordination or rebuke	Testing knowledge or skills	Developing knowledge or skills	Reflecting
1	Number of encounters	7	10	14	3
2	Encounters with evidenced shared understanding (= completed topics)	3 (=43%)	8 (=80%)	7 (=50%)	1 (=33%)
3	Mean turns for encounters with completed topics	3	4	6	6
4	Mean turns for all topics within the category	3	3,5	5	3
5	Percentage of turns using musical modalities among encounters with completed topics	20%	7%	39%	0%

Fig. 3: Main didactical function of communicative projects compared with regard to distribution, number of turns and percentage of turns using music as communicative medium

The summaries in Fig. 3 suggest that this virtual lesson mainly aimed at testing and developing knowledge and skills (row 1), that testing had the highest and reflecting the lowest percentage of completed topics (row 2), that on average it took more turns to develop a topic for learning and reflection than for instruction and testing (row 3) and that the testing was mostly verbal while the teaching for learning used multiple modalities (row 5). It does not seem surprising that communicative projects aiming at learning require more elaborate communicative work than the testing of already acquired knowledge (row 3&4), but in a real lesson, it would be remarkable if half or less than half of the classroom communication did not evidence shared topics, neither in instruction, nor in learning or reflecting.

These examples of 'second level analysis' are intended to hint at the potential of this kind of topic-centred structural analysis to describe and understand classroom communication, both on the micro-level of single communicative projects and on the macro level of classroom cultures.

Summary of findings

In this study, didactical encounters in eight music classrooms from seven countries have been analysed with regard to the explicit dialogical work being performed between teachers and students by means of verbal, musical and bodily communication. The aim has been to explore to what extent the used analytical apparatus can be appropriate for describing and analysing communicative processes and to what extent it may be used for further classroom research and for understanding and developing music teaching. The analysis showed that most of the communicative projects in the excerpts could be coded with the use of the [agent]–[modality]–[function]-coding system and that both verbal and multimodal communicative work could be analysed according to the same principles of topic-centred initiative-response analysis. In the cited communicative projects, evidenced shared meaning could result from only two turns of talk or action but even lengthy didactical encounters could lack evidence of shared understanding. The presence of empty responses contributed to a seemingly contra-factual sense of consensus and was indicative of uncompleted communicative projects, that is, of lost opportunities for shared understanding. On the other hand, a zealous striving for common understanding from the teacher could exert a dominant

force that might incapacitate students. It was also shown that at least four turns of talk or action were needed to develop understanding beyond merely the mutual identification of a topic.

In the second level analysis, when all the encounters were analysed as one complete virtual lesson, some analytical approaches were suggested that could be used both for analysing single lessons and for comparing classroom cultures. Since the analytical coding differentiated between initiatives (that presented a topic candidate) and consecutive responses, one obvious aspect of comparison became the distribution of initiatives between teachers and students (and perhaps between subgroups). The coding in requests and questions could be used to delve further into matters of agency. The focus on evidenced topics made it possible to study the proportion between completed and uncompleted communicative projects both within a whole lesson and dependent on the content or function of the projects. In all, the three dimensions: agent-modality-function, seem to open up for a vast number of analyses that can shed light on teaching and learning in music classrooms.

Concluding reflections

One of the fundamental tenets behind dialogical theories is, that situated meaning is created through what Linell (2009) calls double dialogicality. According to this theory, communication is dependent not only on the direct context but also on institutional, cultural and personal traditions that permeate each unique communicative situation. This, however, does not mean that verbal communication is notoriously ambiguous. As the result of shared experiences, what Ludwik Fleck (1935) calls a “style of thinking” can develop within a “thinking collective”, and such a style of thinking can dramatically reduce language’s ambiguity and provide the collective with unique possibilities of shared sense-making. A teacher and a class can, through intense communicative work, develop a thinking collective, which provides its participants with resources for communication that cannot be detected through this type of analysis. I contend, however, that the principles of evidenced shared meaning-making that underlie the present analysis, are highly relevant for the development of such thinking collectives, both within classrooms and among colleagues, and that it is therefore valuable for music teachers to increase their awareness of the dialogical structure of their classroom inter-

action. Such a simple thing as not to take a student's "yes" as evidence of shared understanding can help teachers improve their students' possibilities of understanding and learning.

Lefstein and Snell (2014) mention six approaches to dialogue: interactional form, interplay of voices, critique, collaborative thinking, relationship between participants and empowerment. This study has focused on interactional form and the creation of shared topics, but through the use of structural analysis with topics as the analytical centre, each analysed situation can also be read as more or less successful collaborative thinking and acting, and can give hints about power relations and provide information about the possibilities for learning provided through the teaching. Thus this type of analysis ought to have potential as a tool both for case studies and comparative studies within and between educational cultures.

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V

Summary

V. Summary Comparing Normative Constellations in Music Education

Christopher Wallbaum

This summary connects parts of nearly every chapter of the book with a thick brush regarding normative constellations. Comparing the constellations shows both, how practices within lessons are normatively connected with practices in other social fields, and that there are fractures that show a need for further research. In conclusion I sketch a model for comparative praxial music education.

While reflecting on my perspective on all chapters of the book I read about an astronaut and the extraterrestrial view of earth. Reading the chapters is a bit like a launch pad into orbit: starting within a classroom lesson, reflection of the authors climbs to the level of curricular and governmental norms within their nation-states and often climbs further to international (in the meaning of concerning more than one state, possibly global) concepts like constructivism, democracy, neo-liberalism etc. In the end, my point of view feels like being an astronaut, looking at different constellations of classroom practices within political and educational discourses and cultural ways of life on earth. Of course, the sample is far away from representing the whole globe. There is not one lesson from Africa, Australia, New Zealand or South America included and from ten of thousands of lessons of each country there is only one or two. But looking at all cases at the same time, a distance arises from the national and/or cultural constellations, as a distance from the exemplary lessons arose within the chapters of PART II. This doubled distance may be called astronaut perspective. The astronaut I read about could see the deforestation of the Amazon rainforest and he expressed doubts about the intelligence of humanity. But how many details does he see and how much does he understand, sitting in his little spacecraft?¹

From another point of view the setting of the book can be understood as an ethnological survey of a global field of music education, imagined to be a global socio-cultural field. The whole can be separated into *social fields* like classrooms or ministries and *cultures* as ways of life (“Lebensformen”) over-

1 About “Dealing with Unschärfe” see Chapter I.3, 101–109.

lapping with social fields. In order to avoid any misunderstanding (it is in the nature of cultures, that they are changing in time and space) I use a word which does not change: culture. As described in Chapter I.1 *On Comparing*, the ethnological act can be described as a case study with internal comparisons using a mixed method design to triangulate the single results. The individual researcher becomes a part of the setting (I.1, 55).

I am going to draw my view of the book with a thick brush, reducing it to its maximum extent, guided by the interest in normative constellations, and comparing the constellations with each other. PART V. is divided into three sections. The first briefly summarises results regarding methodology (derived from the chapters of PART I) and the reason for asking for normative constellations (derived from PART III). The crucial event is an analysis and comparison of all chapters of PART II, which describe lessons-on-video not only from a national but also from a theoretical point of view. It can be imagined this way: in Section 2 each of these chapters is reduced to a tabular presentation of social fields and normative constellations (see Fig. 4–9), and in section 3 these tables are combined. Comparisons show characteristic constellations of reasoning and fractures, which open the need for further research. Finally in the outlook I am going beyond the results and sketch a model for comparative praxial music education.

Results of PARTs I and III

The results of the PARTs I and III can be succinctly summarised by presenting three figures: The Cube for Comparative Music Education (Fig. 1), Categories in *Talking about Music Education* (Fig. 2) and *The Analytical Short Film* addressing and relating Constellations (Fig. 3).

The cube for comparative music education (Fig. 1, see Fig. 10 in Chapter I.1, 60) results from analysing and re-mapping the field of international comparative music education. The figure presents distinct structures or in other words: distinct social fields and practices within music education. Music, education and the locational situatedness are used for axes in a three-dimensional matrix. The approach of international comparison means, that cultural and national contexts, which all too easily are forgotten in everyday teaching and practical research guides, move into view as relevant for music education. The lessons-on-video may be located in the little cube within the

big one, resulting from the categories *Classroom*, *Pedagogical practice* and *Transmission of musical culture*. But of course, different *practices* which can be identified within the filmed classroom *praxis*, are related with practices in other social fields within the cube. Comparative research (and probably not only comparative) usually focuses on limited social fields and practices. The aim of the cube is to keep us aware that practices within one single field (or little cube) are connected with practices in other fields. For example, a culture of music education connects practices from several small cubes. Visualising a culture would create a three-dimensional constellation within the cube.

Fig. 1: Cube for Comparative Music Education

Fig. 2: Explicit (orange) and implicit (blue) topics being addressed in Talking about Music Education by Experts from 7 countries on the Symposium

As explained in the Introduction, the group at the symposium was composed of teachers, teacher educators and researchers from seven countries talking about music lessons-on-video. In other constellations of experts and/or in other situations different topics might have been addressed. However, in Fig. 2 from Chapter III.1, Daniel Prantl shows the result of an analysis of all recordings of discussions done at the symposium. In terms of the cube the topics are little cubes or parts of little cubes addressed within the big one. So which little cubes have been addressed within the cube? The categories of axis A and B of the cube show, that they are in a row – cum grano salis – from concrete to abstract: On axis A they range from *Transmission and Techniques of Participants* to *History and Tradition of Music*, on axis B from *Pedagogical Practice* to *Government and Status and Policy*. Hence, more distant, abstract and/or normative aspects of music education were not explicitly addressed in the oral discussions at the symposium.

A special finding [...] is that political and sociocultural influences on music lessons and topics concerning teacher training were heavily addressed only in an implicit way but very seldom explicitly for the comparison of music lessons. (Chapter III.1, 288)

Fig. 3: The Analytical Short Film addresses and relates constellations

Fig. 3 shows, that theory about the Analytical Short Film brings in a holistic aspect of both music educational and videographical practices. Chapter I.3 presents theory, function and criteria for the Analytical Short Film and an excursus on *constellations* in detail, including the metaphor of stellar constellations (102). Fig. 3 shows two basic ideas of the ASF: (1) The ASF is a *tertium comparationis* between empirical source material and theory, and (2) The

ASF addresses *constellations* of parts rather than single parts of a lesson. Both characteristics of the ASF become highly relevant for the chapters about lessons in PART II, as well as for the result of this summarising chapter.

In Chapter III.2, philosophically explaining the question *What can we expect from Comparison in the Field of Music Education*, Christian Rolle gives a summary of the whole project together with observations made during the symposium under the headings: “What do we compare?”, “How to identify the subject of comparative research in music education” and “Cultural attribution error”. Inter alia, Rolle observes a tendency to avoid controversial discussions. He argues against a relativistic view with the reason, that it does not help us when we have to make up a decision on what is to be done. So observing at the symposium, that the participants too readily suspend differences to be culturally reasoned and thus not criticesable, he concludes:

Refraining from the examination of normative issues in discussions amongst representatives of different cultures would neglect an important field of comparative educational research. (Chapter III.2, 311)

A look at the setting of the symposium, in particular related to the categories shown by the figures 1-3 in the present section, gives useful categories for analysing and comparing the chapters of PART II. Working with lessons-on-video seems to favour constellations (or “configurations” or “gestalts”, see excursus in I.3) rather than isolated details within the unit of a lesson. This

more holistic perspective is supported by the concept of the Analytical Short Film (see Fig. 3). In addition, the international (interstate) comparative setting opens the horizon for reflecting on more remote contextual conditions (status and policy of music education, philosophy and history of music education etc., see Fig. 1) from an astronaut perspective. While the (*oral*) discussions on the symposium addressed more remote contexts of the lessons only implicitly, chapters discussing lessons *in writing* explicitly address more remote or abstract and normative topics, especially if they bring in a scientifically guided perspective. Reflecting five chapters of PART II, which are already theoretically dealing with normative constellations, leads to the making of this summarising comparison.

Juxtaposition of Normative Constellations Addressed in PART II

In this section I will expose and juxtapose constellations of practices within and beyond lessons, which are addressed in the five chapters of PART II, which deal with a theoretically guided tertium comparationis. Showing the constellations not only brings normative issues into view but also fractures within and between constellations.

In this approach constellations have a fundamental function for analysing concrete bundles of practices in every praxis taking place. For presenting the constellations a distinction between social fields and cultural ways of life seemed appropriate. Single practices are the “social elements”, which are part of both, social fields and normative constellations.² The coherence or homogeneity of a constellation of practices is the foundation for understanding and critique. Looking for the coherence of a normative constellation makes understanding and criticism possible without arguing on a political normative plane. A constellation can be more or less coherent and discursive.

For supporting the orientation I am going to use the *lessons addressed* for reference.

2 About the concept of practices see Schatzki et al. 2001, Reckwitz 2002 and 2017.

A (Catalonia and Sweden): Constellations and fractures in different dimensions: Within the classroom and related to external musically and politically directed norms

Social Fields	Normative Constellations within and between social fields	
Political Government	Socialist Party left	Conservative Party right
Education / Curriculum	Constructivism	Behaviorism
Classroom Pedagogy	Student-driven	Teacher-driven

Fig. 4 (derived from Chapter II.4): Normative constellations, derived from history of government and education in Catalonia (Spain)

In the Catalonia-Chapter II.4 Lluïsa Pardàs firstly distinguishes constellations within and between the social fields: political government, educational discourse and curriculum and pedagogical classroom practice. As shown in Fig. 4, she connects educational criteria with Catalan policy in different historical phases. (Catalan policy means in the main, Spanish policy, because Catalonia until today is a part of Spain.) Finally Pardàs relates the lessons from Catalonia and Sweden with the constructivist criteria of today, and finds, that in the classrooms the criteria for pedagogical practices are fractured by musical practices. Fig. 5 shows, that none of the lessons meets all criteria for constructivist pedagogy.

Criteria for constructivist classroom practices	Sweden-Lesson	Catalonia-Lesson
Student-driven	+	–
Cooperative (top-down teacher-driven, but a collaborative musical project with issues peace and solidarity in the lyrics)	–	+
Creative	–	–

Fig. 5 (derived from Chapter II.4): Constructivist constellations within classrooms

Interesting for this summary are distinctions made (1) between hierarchical levels of the social fields classroom, education/curriculum and political government (including potential constellations within each field), and (2) the finding of contradictory practices within the classrooms, reasoned by means of pedagogical or musical imperatives. Finally, evaluating the Catalonia-Lesson as well as the Sweden-Lesson regarding the mentioned constructivist criteria, both lessons appear to be imperfect (see Fig. 5). Pardàs explains this apparent imperfection with an imperfect setting of the symposium: it was impossible to represent any music curriculum through a single lesson. This was the reason, why the two lessons could appear imperfect, even if being only uncomplete and “complementary rather than opposite”.

I am not sure if this is a full explanation, because there may be a logical problem remaining, which has its core in an opposition between constructivist and musical practices. My reflection goes in three steps: (1) If one criterion is absent, it is called “a fracture between the curriculum itself and its enactment” (Chapter II.4, 193). (2) If I imagine that there are three *complementary* different lessons together enacting the criteria to be *student-driven*, *cooperative* and *creative* and thus no criterion is absent of “good” “left” constructivist practice. (3) What about the musical practices like e.g. *teacher-driven*, which are also taking place? If they are able to fracture the normative constellation of constructivism in a single lesson, this means, that they are implying norms themselves. Thus, anyway if they are fracturing a single lesson or a group or sequence of lessons, they mean “a fracture between the [only] constructivist curriculum itself and its enactment”. The *musical* practices could work subversively in complete opposition to the *educational* practices. I don’t think that this can be intended by an educationally directed curriculum.

However, the distinctions made in chapter II.4 are clear and useful for comparing constellations. For now I want to keep three results: classroom practices are (often implicitly) charged with norms (which include values). These norms become reasonable through connections with explicit discourses in social fields like educational science, administration and political government. In the present case norms are imagined to be mediated from government through the curriculum to the classroom practice. The second result I want to keep is, that the constellation of classroom practices may be fractured regarding its implicit norms: *educational* norms – in this case: bottom-up student-driven practice – may be competing with *musical* norms, here:

top-down teacher-conducted practice (Fig. 5).³ This fracture *within* the classroom constellation at the same time fractures the constellation *beyond* the lesson: the educational and political connected curriculum. Thirdly I see norms analysed in detail within the *educational* constellation, but a lack of detailed reflection regarding norms within *musical* practices.

B. (California and Lower Saxony): Comparing two apparently coherent constellations of music education discusses the logic of normative connections made in music education

Social Fields	Normative Constellations within and between social fields	
Cultural history	(No traumatic experience.)	Traumatic experience of World war II. Dissociation from the misuse of music education during the Nazi-regime (63f.)
Fields of government and policy	(Democratic)	(“Left” anti-fascist and critical; implicit democratic)
Philosophy of ME	Praxial Music Education (Elliott, Regelski, Bowman etc.)	Based on contemporary Art work (“Didaktische Interpretation” in Germany; similarities with Reimer MEAE)
Classroom Pedagogy	California-Lesson Performance-based	Lower-Saxony-Lesson Listening-based

Fig. 6 (derived from Chapter II.3): Contradictory between *opposing* classroom constellations and *similar* political constellations.

In the California-Chapter II.3 Christiane Lenord (re)constructs coherent normative constellations for two lessons. The performance-based California-Les-

³ Fractures of the same kind are presented in Chapter IV.2 *Interferences*, which compares the Sweden-Lesson and the additional Estonia-Lesson.

son is connected with the praxial philosophy of music education and the listening-based⁴ Lower-Saxony-Lesson is connected with a reflection- and a works-of-art-based philosophy of music education, explicitly with the German “Didaktische Interpretation” of Richter & Ehrenforth (regarding its reflectiveness it is similar to Reimer’s Music Education as Aesthetic Education (MEAE), see 177). A noticeable finding regarding the normative constellation is the political localisation of the characterising practices in the different countries.

Usually listening-based and works-of-art-based practices are connected with conservative, political “right” and more authoritarian positions, while performance-based practices are connected to “left” and more democratic positions (see Fig. 4 in the previous Catalonia-paragraph). The California-Chapter does not focus on the normative political aspect and so does not explicitly connect the philosophies of music education to political positions as the Catalonia-Chapter does. But implicitly it does by explaining the history of music education in Western Germany since World war II detailed (176 f.), where only reflectively dealing with works-of-art seemed to be anti-fascist and democratic. (In Fig. 6 I put the political positioning in paranthesis to show the implicitness.) In the given context explaining details of the German background appears unnecessary. What is important seems to be that the *same* practices (listening, reflecting, history and works-of-art) are politically located in *different* constellations:

- “left” within the German and “right” within the Catalanian and Spanish discourse.⁵ Or saying it the other way round: Fig. 6 shows, that
- *different* classroom practices can be connected with the *same* political norms in different discourses of music education.

Hence, recognising a lesson as performance-based or reflecting- or listening-based is not sufficient to qualify the political norm of a lesson. The connection between political ideology and classroom pedagogy seems to be more complicated.

4 I prefer calling this approach listening-based instead of reflection-based, because in the previous chapter Pardàs uses “listening-based” in a comparable meaning. So comparing both chapters (and figures 6 and 4) shows their similarity.

5 Looking into the current German discourse on music education this political localisation of the Lower-Saxony-Lesson may be discussed controversially, but today there is rarely political or ethical discussion on music education as there was up to the 1970s.

C. (Scotland and Lower Saxony) Profundly different classroom constellations become comparable and coherent regarding an apparently remote constellation: neo-liberalism

Social Fields	Normative Constellations within and between social fields	
Hegemonical economical norms of society	Anti-neo-liberal view of education	Neo-liberal view of education
Philosophy of music education	“Didaktische Interpretation”	–
Administration	–	Regulations
Classroom	Lower-Saxony-Lesson	Scotland-Lesson

Fig. 7 (derived from Chapter II.6): Bottom-up looking for an appropriate tertium comparationis finds the neo-liberal view

In Chapter II.6 *How Lessons are structured*, Andreas Lehmann-Wermser compares the Scotland-Lesson and the Lower-Saxony-Lesson. After Pardàs derived her normative constellations from political and educational history and then related these norms to lessons (Catalonia and Sweden), Lehmann-Wermser first analyses both lessons separately and bottom-up looking for crucial normative points and an appropriate tertium comparationis.⁶ He starts with, and focuses on the transcribed verbal interactions, and finds that the lessons are fundamentally different. The teacher of the Scotland-Lesson is following the administrative provisions for assessment up to literal adoptions of tasks:

I can sing and/or play music from a range of styles and cultures and perform my chosen music confidently using performance directions, musical notation and/or playing by ear. (II.6, 230)

⁶ This approach proceeds as described for intercultural comparisons in the methodological Chapter I.1 *On Comparing*, Fig. 9, 52.

Contrary to this the Lower-Saxony-Lesson “doesn’t do anything” (223) in terms of the Scottish provisions for assessment. Thus, the criteria of the provisions are obviously not appropriate for a *tertium comparationis*. So, progressing bottom-up, the next results of discourse on classroom practice are analysed (read Fig. 7 bottom-up). The Scotland-Lesson is related to regulations of administration, the Lower-Saxony-Lesson to a philosophy of music education. Both lessons are in accordance with the discourses, which the teachers refer to, but both discourses again turn out to be incomparable to each other. Only the last step bottom-up leads to an apparently working *tertium comparationis*: the neo-liberal capitalist view. This conclusion is inspired and judged by the finding, that

Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies typical of the contemporary Western world is translated into the systems and process of schooling (Broadfoot, 1999, cited in Fautley, 2010, cited in Chapter II.6, 230).

Therefore, neo-liberal thinking is in accordance with the Scotland-Lesson. The lesson seems to show a coherent constellation of neo-liberal music education, at any rate regarding verbal communication. At the same time the category neo-liberalism allows a comparison with the Lower-Saxony-Lesson, because it is “documenting disrespect for the mainstream neo-liberal view of education” (223).

This paragraph again results in constellations, just like the previous paragraphs did. But the points where the constellations are fixed are different. Within the lessons it is the way of communicating, beyond them it is the ideology of neo-liberalism, which is not historically fixed as a political party, but as a formation within the socio-cultural field.⁷

⁷ Jürgen Vogt (2017) explains a new approach to the concept of ideology, which philosophically supplements the analysis of Lehmann-Wermser. Vogt addresses both, the discussion about ideology within or behind Music Education as Aesthetical Education, which can be applied to his interpretation of the Lower-Saxony-Lesson; and he addresses the *neo-liberal* ideology within or behind the concept of *competences*, which can be transferred to Lehmann-Wermser’s interpretation of the Scotland-Lesson.

D. (Sweden-Lesson and Scotland-Lesson): The Analytical Short Film (ASF) evidences fractures between neo-liberal directed assessment and (more) holistic musical practice

Social Fields	Normative Constellations within and between social fields
Educational System	(Neo-liberal view of education)
Theory on Learning	Goals- and results-based Learning
Administration/Curriculum	Overarching aims
Classroom	Sweden-Lesson Enacted Situations of Learning

Fig. 8 (derived from Chapter II.8): Fractures within the vertical constellation: between overarching aims and learning practice

In Chapter II.8 about the Sweden-Lesson Olle Zandén does not present an affirmative view but a critical view of “his” lesson. His ASF is part of the critical argumentation. He addresses the pedagogical idea of teaching and learning through clear, detailed and measurable goals- and results-based music teaching, which has been introduced in Sweden some years ago.

Simultaneously, the responsibility for the school system was transferred from the state to the municipalities and to private enterprise. (Chapter II.8, 255)

Both changes in the educational field allow me to call the idea addressed, the *neo-liberal* view of education, even if this name is not used in the chapter. (This is why I put the term neo-liberal in paranthesis.) Zandén's ASF-1 creates a difference, by counterpointing the overarching aims of the Swedish music curriculum with the practices of learning, which are visible in the Sweden-Lesson. He criticises the belief in clarity as unrealistic, untenable and deleterious, since it threatens to trivialise education by reducing learning content and aims to those which are easily and precisely expressible (256). This critical reflection on reduced learning content applies to diverse content, but in this case it is music. Hence in this case, the fracture in the classroom constellation caused by competing musical and educational prac-

tices is used to evidence a general fracture within a neo-liberal view at education.⁸

E. The Analytical Short Film is tertium comparationis and evidences a congruent RED classroom constellation, which at least addresses a fundamental difference and perhaps anthropologically more.

Chapter II.1 about the Bavaria-Lesson describes a classroom constellation, which is – to pinpoint it – only intended to create an atmosphere by improvising music together.

The ASF firstly articulates the *tertium comparationis*, which is marked with a red line within the short film, and secondly evidences an atmosphere called RED, which emerges from a classroom constellation: The students don't get grades, they look for individual ways of attentive and empathic dealing with instruments and with each other, non-verbal communication takes place, creating and improvising music and supposedly a subjectification (or attitude) of the agents, which is somehow pre-verbal or non-verbal. Because the teacher Yoshi Kinoshita and I couldn't find a common explanatory theory ("name") for what we agreed to perceive within the lesson on video, we decided to leave it nameless and to point at it through the ASF. (Thus RED is *tertium comparationis* in two respects: theories and perceptions (see in Fig. 9 the social fields Sciences and Classroom).

The RED constellation does not address any norm explicitly. It is characterised by an *amodal perception* or *active openness* with a distance to any meaning (127 f.). It is a praxis, which has its aim in itself. But there are norms implied, even if we agree, that it is possible to get into a kind of praxis, where every encultured norm is absent or at least distanced. (Reportedly buddhist monks reach a completely distant state after years of meditation. And in a related way it is discussed in theories of aesthetics and aesthetical practices, for example as "mere appearing" from Martin Seel 2005, 91.) It is not necessary now to go into detail in this blurring field. To show some implicit norms

8 In his ASF-2 Zandén again shows an irritating finding within the Scotland-Lesson, which has been diagnosed as neo-liberal (see previous paragraph). This ASF shows, how musical learning practices take place during the performance-phase *without being intended, supervised and assessed*. The success may be explainable by the *unclear* task of performing confidently. "Thus, the lesson seems to play out on two stages, one for audit via the smartboard and one for musical play and learning." (Chapter II.8, 267)

it may be enough to have a look at social fields addressed and to reflect a logical implication of the possibility of experiencing a distinction between *mere appearing* and meaning.

Social Fields	Normative Constellations within and between social fields
Sciences	Not completely compatible theories of “amodal perception” (psychology) and “mere appearing” (philosophical aesthetic); the non-verbal <i>intersection set</i> called RED is presented in the ASF.
Music	Conductor of children choirs in a community music school; concerts with symphonic orchestra; discourse of musicians of different musical fields.
Administration/Curriculum	Administratively accepted case of omitting grades in the general school.
Classroom	Bavaria-Lesson. Atmosphere RED emerging from congruent practices.

Fig. 9 (derived from II.1): A congruent constellation “RED” within the lesson fractures external constellations.

In relation to external, congruent and fractured constellations are recognisable:

Firstly omitting grades for the students means a fracture with the administrative requirements. This could be interpreted as critically against the norm of orientation in goals- and results-oriented teaching and finally also against a principle of neo-liberalism.

Secondly a congruent constellation with a musical practice seems remarkable, because this is the only lesson compared in this summary, which seems to be primarily connected to a *musical* field instead of an educational one.

Finally the experience within RED praxis includes experiencing a fracture between the mere appearing of the world and any meaning given to it, including language. Thus if we experience this fracture, the logical conclusion

must be, that also other languages, meanings and cultures can be given to the world. And this knowledge implies a subversive norm: the possibility of otherness.

Comparative Conclusion: Normative Constellations and Fractures

The present PART V does not only expose results of previous summaries made in the book, but it adds a comparison of the chapters in PART II. The guiding interest for this final comparison results from summaries done within PARTs I and III. It applies understanding, how norms are located within and beyond music lessons. It is interesting not only, that all chapters do address norms, but that they address norms within different constellations. Comparing these constellations becomes interesting again, because it questions some matters of course and opens new questions.

In contrast to the references made within *talking* about music lessons (see Fig. 2 and Chapter III.1), in *writing*, the music educators explicitly refer to norms. Norms addressed are the explicit political positions socialist and democratic “left” and conservative authoritarian “right” in A (see previous Section), democratic and antifascist/socialist in B, neo-liberal and anti-neo-liberal inspired by Frankfurt school in C, and the pedagogical norm of *goals-and results-oriented teaching* understood as the neo-liberal view of education in D. Finally there is the nameless phenomenon RED, which is not explicitly political. Implicitly it is by creating a *difference* to all culture and so to all meaning, thus also to governmental defined educational norms. RED includes a relativisation of every political position and so becomes critical to some extent. This position can be connected with music education as aesthetic education (MEAE), which again can be politically criticised to be part of a bourgeois culture.⁹ However, this interesting conflict doesn’t have to be discussed here. More interesting in the context given is, how these norms are located (see E).

Within the lessons-on-video the norms are inscribed to practices like for example being teacher-driven or student-driven, cooperative, individual and/or creative (see A, Fig. 5), being performance-based or listening-based

⁹ Some different reasonings and concepts of ideology used of Philip Alperson, David Elliott, Lucy Green, Thomas Regelsky and others regarding MEAE are summarised in Vogt (2017).

(B), communicating in a meaningful manner, giving explicit objectives and clarity of content (C), reduced content, easily and precisely expressible content (D) or being multi-dimensionally attentive (E).

The procedures of the researchers, who explicitly make norms a subject of discussion, seem to be guided by looking for coherent constellations of practices within the classroom and between the classroom and external social fields like, for example, governing, administering or theorising practices. The constellations connect practices in a broad range from single bodily gestures within a lesson up to apparently distant governmental discourse, norms and theories, finally reaching up to fundamental anthropological assumptions. Cultures are constellations of practices in such a broad range, but not every constellation has to be a culture or even part of an existing culture.

Methodologically the previous Section 2 was guided by juxtaposing social fields and constellations addressed in the chapters of PART II. Succinct results are visible in Fig. 4–9, which I derived from the chapters. Layering these figures on top of each other shows social fields and constellations addressed. The classroom is always addressed (because all these chapters are about a lesson-on-video) and every chapter also addresses a field of education and government. Explicating details of social fields is neglected here except the fact, that a social field of *music* has been addressed only twice (see Fig. 5 and 9, regarding the Catalonia-Lesson and the Bavaria-Lesson).

All social fields addressed are completely compatible with those on the axes of the cube presented in Fig. 1, even if they are not named identically in each of Figures 4 to 9. Thus, the *normative and cultural constellations* addressed within the chapters of PART II can be registered within the cube. Fig. 10 shows the classroom plane of the cube and three kinds of normative constellations, which have often been addressed separately: the classroom constellation (green), educational (yellow) and musical constellations (blue).

So what does result from comparing all normative constellations and fractures?

I am going to answer this in three steps, concerning a) Coherent constellations constructed within each chapter, b) International comparison of coherent constellations, and c) A comparative reflection on competing musical and educational constellations within music education.

Fig. 10 (derived from Fig. 1 and Fig. 4–9): Three kinds of coherent constellations of practices in the classroom: musical (blue), educational (yellow) and music educational (green) constellations

a) Coherent constellations are constructed within each chapter. All chapters about music lessons are dealing with constellations of practices and their normative implications. The constructions always connect practices from within the classroom with practices from external social fields. It seems to be uncontroversial, that educational practices are dependent on governmental given norms.

Examples for coherent constellations found are: The performance-based California-Lesson compared and connected with the praxial philosophy of music education (B), the listening-based Lower-Saxony-Lesson connected with a philosophy of music education oriented in works of art (B and C), the Scotland-Lesson connected with current theory of learning and with administrative requirements driven by the government (C), and the constellation of the Bavaria-Lesson disconnecting educational marks and creating an atmosphere of directed musical improvisation.

The practices within the constellations are located in social fields. Looking at these fields shows, that *different* social fields are addressed to fix explicit norms. Most of them are educational fields, only the Bavaria-constellation is explicitly connected with a social field of music (Fig. 9). However, the constellations of practices within all of these lessons are found to be coherent and therefore “good”.¹⁰

¹⁰ Also the fractured Catalonia-Lesson finally appears coherent, considering that two or more complementary lessons together should comply with a coherent constellation. (See Chapter II.4, 193)

b) *International comparison of coherent constellations shows fractures*, which question some constellations claimed to be normatively coherent or in other words, good.

One contradictory finding concerns the connectedness of democratic “left” norms with *performance-based* classroom constellations, and the connection of conservative authoritarian “right” norms with *listening- and works-of-art-based* constellations (see Fig. 4). Comparing the music educational constellations of the California-Lesson and the Lower-Saxony-Lesson shows, that in the latter constellation reflective *listening- (and work-of-art-) based* teaching is connected with democracy. Thus, the same norm has been inscribed in opposite practices of music education. This finding means, that the connections seem to be more complicated.

Looking for a tertium comparationis to compare the Scotland-Lesson and the Lower-Saxony-Lesson in chapter II.6 brought up *neo-liberalism* being an appropriate and transnational category grounding the constellation of the Scotland-Lesson. If we assume, that neo-liberalism is not the one and only natural truth but an ideology beside potentially others (even if it may be hegemonical today), than some new questions come up. For example, some assumptions of neo-liberalism seem to be lying across classifications like “left” and “right”. What about, for example, the *constructivist* theory: is it coherent to be “left” and neo-liberal at the same time? And if this neo-liberal view of education should be an appropriate basic category for normative constellations within music education: which basic categories are competing?

In C about the Scotland-Lesson, the neo-liberal constellation is proven to be coherent, but in D the neo-liberal constellation of the Sweden-Lesson is implicitly proven to be not. How is that possible? Considering the constellations in Fig. 10 reminds us of the distinction between musical and educational constellations, and in fact: the subject music has not been addressed in C, but in D. Apparently the subject music (or some musical practices) seem to be incompatible with neo-liberal thinking in education.

c) *A comparative reflection on competing musical and educational constellations within music education.*

After the comparings made in a) and b), coherent classroom constellations found seem to be either educationally (Scotland, Sweden) or musically

(Bavaria, Lower Saxony) coherent. Musical and educational constellations seem to be competing.¹¹

At this point the relationship between educational and musical practices within the lessons and in music education generally is questioned. In the past, people were educated into the one and only recognised culture, including musical and other practices, and all implied the same ethical norms. More recently states, institutions, social fields and different cultures (ways of life) have become more differentiated. Today, musics celebrate different cultures, whereas general schools are controlled by the government administration. Obviously musical and educational norms may be competing in our late modern age.

In all of the chapters of PART II the lessons are evaluated with criteria from the educational field (see Fig. 10: the yellow line). If it was clear that classroom music education is decisively dependent on the governmental power of definition, would it necessarily mean that every musical constellation in the classroom has to celebrate governmental norms? And to continue strictly this thought, wouldn't this mean that a special constellation of musical practices (=music) would have to be created, which fits with the educational practices? Or is there a way to teach *different* musically normative constellations within *one* coherent educationally normative constellation?

All in all, my summarising comparison of international music lessons-on-video brings clarified structures and constellations to mind, but the same structures also show fractured areas, which question seemingly self-evident facts of music education. I see two crucial questions, which open the need for research:

- How are the social (cultural, ethical) norms really interwoven with constellations of practices in the classroom? (To be very clear: The social is not simply the context. Wayne Bowman, cited in Chapter II.3, 170)
- How are musical practices and educational practices related and placed within cultures – and how should they be related in a state and society which enables different ways of life?

11 I am surprised that both musically based lessons come from Germany. Probably this is pure coincidence, because administration and in parts music teacher education have been working on implementing neo-liberal practices of assessment for years. Finally also the California-Lesson seems to be rather more musically than educationally based, but it has not been analysed in this regard.

Outlook – Comparative Music Education in the Classroom

We are living in an increasingly globalised world, but also divided locally by living in different (more or less interacting and always changing) cultures and states. We don't know if in future we will have one global government and one culture, or if there will be governmentally and culturally different regions on earth. For today there seem to be global science of education, similar governmental school administrations and different prosperities and cultures (ways of life) including musics. A homogeneous world of musics and cultural norms/values is not foreseeable. Thus, how can the fractures found in constellations *within* music lessons and in constellations *of* music lessons be interpreted?

Generally, for shaping music lessons, the mix of musical and educational practices within the classroom can be created in a range between constructing one normatively common constellation for all music lessons or distinct constellations for a number of lessons. Because children today encounter different musical worlds both bodily within their local fields and as “astronauts” through the global media, in my opinion, common as well as different norms should be explicitly addressed and compared within different musical constellations. (For example, the teacher of the Beijing-Lesson says that she is teaching according to the tradition of her subject, see Chapter II.1, 138 and ASF-2, cut 4).

The book implicitly offers a model for teaching and learning different musics comparatively: students and/or the teacher create different musical constellations one after another (i.e constellations of practices of creating, performing, discourse, artefacts, subjectifications and learning), and after each creation students/pupils compare their practical experiences in the role of researchers (see Fig. 11). (For example sometimes learning informally playing in a band and creating their own songs, sometimes individually practicing, playing written music, and collectively listening to a work of art and sometimes dealing with experimental music etc. There are many more possibilities.) The aim could be to create characteristic and distinct musical constellations, so that the agents can place themselves within the music – and later on communicate and understand what happened. Every constellation taking place in time I call praxis (see Fig.11).

Fig. 11: Model for Comparative Praxial Music Education

The idea for a comparative music education in the classroom results from the comparison of findings and its conclusion: There are different constellations of musical practices (=musics) and these should be done and experienced from the participating emic inside and from the etic outside – or in other words: from both the local bodily and the global “astronaut” perspective.

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Olle Zandén Olle Zandén is senior lecturer in music education at Linnæus University and the University of Gothenburg, Sweden, where he is also head of the pedagogical unit. His research is focused on aspects of teaching music in the classroom, such as teachers' professional language, their conceptions of quality as evidenced by their assessments and their experiences of how their teaching has changed in response to a new goals and results based curriculum. He has also produced assessment support material in music for the National Agency of Education.

Zheng Li (right), Professor at Music College of Capital Normal University, Beijing, China. She visited Salzburg (Austria) during the time of making her PHD. Huo Gua is her assistant at Beijing.

Video-recorded music lessons (on multi angle DVDs) were used to inspire and improve understanding among experts from different cultures and discourses of music education. To make the process manageable and focused we developed the Analytical Short Film (2–3 minutes) to address particular areas of interest and starting points for debate.

We asked selected music teachers from seven nation-states to allow a typical and (in their opinion) good lesson to be recorded. We also asked the students and their parents for permission. At a symposium, national experts and researchers presented views on „their“ lessons through *Analytical Short Films*. Discussion followed discussing in which included implicit and explicit comparisons. The presenters also used a lesson from one of the other countries to stimulate discussion about assumptions in and challenges to their own views. We documented all comparisons made and compared these to derive cross cultural categories (*tertia comparationis*) These categories should be relevant for understanding what makes a music lesson „good“.

The different perspectives and discussions offered by the authors in this book – together with 10 DVDs, interviews with the teachers and students and associated research – provide rich and diverse material for researchers, teachers and teacher educators.