

Additional Material for the California-Lesson

Christopher Wallbaum 2018 (ed.): Comparing International Music Lessons on Video.
Olms: Göttingen, New York

Pupils age: 13 – 15 years

Nr. of pupils: 84

*School type: Compulsory Secondary Education, High
School*

Topic: Last Choir Lesson before Theory Exams

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1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

- 1 I: Let's talk about the lesson, which we will see next. So, what did you plan for this next
2 lesson?
- 3 T: This is gonna be something of an eclectic lesson, becos finals are next week. The first
4 part is gonna be dedicated to review of anything that might be in the written part of
5 the exam. But within the entire lesson I will be sneaking in little bits, that will
6 hopefully help them review as we are doing the practical part of the class... the
7 singing, the learning of the music. But the first part will be dedicated... the first 15,
8 20 minutes. And it is also based on them. I ask them to come with questions about
9 what they wanna do, what they are not clear. Cos this is a very beginning class.
10 Many of these kids have either never been in a chorus. Some of them came in not
11 knowing what an eighth note was, you know, that kind of thing. So, within the first
12 semester we got them so that they know the elements of music or at least they
13 should, you know? Cos we have been, you know, beating you know? I can only open
14 up the door. They have to walk through it. But, you know, we try to make it a fun
15 door to walk through. So, aah, so ... they should know the elements of music. They...
16 a lot of them have learned time signatures, they have learned key signatures now,
17 they can do rudimentally sight reading. Then we are gonna see... in the next semester
18 we take that to another level and they'll learn a little bit more about minor keys.
19 They'll learn about accidentals and then they'll also start to learn dictation. And a lot
20 of us: "Well, you are a chorus class. What are you doing that for?" I say: "You know,
21 the last thing I want to do is create singers. You know, I want to elevate musicians."
22 And I ... in fact just got an email from a former student saying, that because we did
23 theory in what we were doing she tested out of her theory classes and she didn't
24 have to take the remedial classes in college. Yes!...you know... I think, they really
25 appreciate any kind of music, jazz, or choral music or instrumental. You have got
26 fundamentally be a musician first so you (keep) listening logs and things like that.
27 So, I will talk about listening logs we require them to have, or it is our requirement
28 to have eight songs per quarter. That they go and listen to classical music so it's a
29 kind of increase their vocabulary. And so they may be can take that and bring it to
30 their music. So that is the first part: talking about the ... about plus then... about the,
31 you know, the theory and musicianship and things like that.
32 Then we will go into the songs that we know. We're gonna be trying to incorporate
33 the whole so they should know the notes and rhythms by now. Some of them are
34 able to sight read it, some is done by rote, because they are just beginning kids. First
35 we will talk about scale degrees in tonic and dominant to trying help massage that

- 36 learning. But then we will go into this narrower, trying to kind of fold in dynamic,
37 articulation markings and meaning, you know, we are trying to add more... more
38 elements to the recipe. And then hopefully... hopefully! they start bringing their own
39 ideas to the music and that is when music kind of lifts off the page and starts
40 becoming music and less like black ink on white paper.
- 41 I: So, what is your exam about? So, they will have a part of theory...
- 42 T: Oh ya, it's actually a little bit of everything. There is theory in there, there is vocal
43 technique, there is history. We also have historical component, you know, we go
44 through the eras. In beginning classes we talk about the four bikkies: baroque,
45 classical, romantic and modern. And then, as they feel down the line, for example the
46 most advanced, they will have, you know, early music. You know, all the way back to
47 the greeks, renaissance, different parts of the baroque, the early baroque, the high
48 baroque, rococo. We will talk a little bit more about romantic and then we will also
49 spread modern out into its many tentacles. And so, we will start small and then we
50 will talk about composers for each era. And then next quarter... right now they just
51 need to know the eras and some composers. As we get further along... and then we
52 will start to talk about stylistic elements, you know, if they can, you know... do they
53 know, you know... to what era hapsichord belongs? Where is antecedent and
54 consequent, you know, verismo and that kind of... which eras are structure
55 dominated, which are emotionally dominated, which are rhythm dominated, you
56 know? I wanna give them a full idea of music. And then they gonna start finding out,
57 I hope, what eras they gravitate towards. You know...I like romantic music, because
58 I like this... And they'll understand why they like it, you know, or they learn why they
59 don't like it. If I'm gonna hear another harpsichord I gonna kill myself because I don't
60 like (incomprehensible). Everybody has a different taste and my goal is to kind of
61 just keep opening doors to see, you know, which ones they peek in and they'll like, I
62 hope.
- 63 I: Ya, and how do you teach that? Is it that you make a history lesson one time or, I
64 don't know, a theory lesson? Or do you implement that in the normal lesson, in the
65 singing...
- 66 T: Yes, both of those, both of those. I... there are some lectures, but I try to keep it
67 practical based. I try to give them music that opens up that door that I expand. I say:
68 "This is why this music does this and here is what Mozart did. And Mozart... actually,
69 most of the rock 'n roll today is about Mozart and Haydn with that sonata allegro
70 format." And I play "Eine kleine Nachtmusik" and it has that perfect sonata allegro.
71 And I play some rock song. And they just... "Are you kidding me? That is the same
72 thing as..." Yup! Metallica ripped off, you know, Mozart. He has the most rapped
73 music since... Bach? And then they are also: "Wow, this stuff is not so bad after all."
74 And we will talk about theme and variations, but I try in all kind of different forms...
75 well, I try to do... yes, there are some lectures, but I also try to make sure I pick
76 literature that enhances those lectures, sometimes, creates that lecture. So I tell:
77 "Also, check that out." And they also: "What is going on here?" And I say: "This is

because of this." You know? And then they, I think, they end up, appreciating more because they can say: "Oh, we did, I don't know, a piece by Bach and now I understand terraced dynamics and I hear the "Fortspinnung", you know, and that kind of thing. And I like: "Ya, ok, good!" And then they have many, they have more handles for them to grab on to to have ownership of the music. And when kids have ownership of the music I just get out of the way. You know, it is like I just create air current and I let them do their thing.

And they really have, I think, a lot of fun, because, you know, it's not because I love it, it's because they understand it. But truth is, I love it! Otherwise I wouldn't pick it. But, they understand it, they appreciate it more. And even the kids that maybe they'll think... you know... the kids like: That wasn't my favorite piece, but..." I certainly respect that, you know, cos that is all what is with favorites. And then we have that conversation: "I like this because..." And that side conversation kind of gives me insight to their understanding of the global picture. You know, what kind of music they like and that kind of thing. And then I use that maybe to pick another piece. Because now... that kid likes a certain kind of music you better believe, they are telling their friends about it. And then I pick: "Oh yeah, I need to pick this." And then... their opinion is valued. Music is not an "I". Especially.... in fact, I have a trophy in the room. It's called "the chor-US award". The "chor US", not "cho-I-r". You know, so, I try to make it an "us". I hope!

I: Aha, I mean they have the opportunity to go to a theory class here. But that is all, right? You just have one theory class.

T: Mhm, there is a theory class, AP3. (Name of a teacher) does a great job with that. But there are some kids, that will never be able to do that, because of maybe schedule conflict, or maybe, you know, they just want to sing. But that's why I think it is important that at least I cover theory in a rudimental way. You know, I'm not gonna go into the german augmented sixth chord and it's function and the golden mean for all of Mozart's symphonies. But I'm gonna tell them...you know... I want them to know scale degrees. I want them to know what a cadence is, you know. Just bring, you know, theory one stuff, you know, that theory seven, or whatever it is.

I: Ya, and what about grading then. When you do the exam, does that mean something for the grades?

T: Oh ya! See, and that is very important. Because, now I have a accountability. It is not just: "Oh, I'm giving this person an A because the voice is pretty." You know, there are five hundred people in New York right now, with pretty voices, that are all waiting tables. Because, you know, they have gone to an audition and they say: "Sight read this!" And the kids: "Daaaaa." You know. "I can't sight read." So, it gives me a accountability. It gives me assessment tools, you know, that are objective, they are not subjective. So, the listening log. In fact if the kids don't turn in their listening log, they don't get an 'A'. It is that simple. And they know that, too. It has gotten around, you know? Because in the past, if someone didn't turn in the listening log and they got a 'B'... oh you better believe... Especially at this place with the high achiever, that

- 120 (name of the school) has... I mean a 'B' here is like an 'F' anywhere. I mean, I have
121 seen kids crying. They are crying and their friends are consoling. "What happened?"
122 "I got a bad grade." And I expected the kid to say I got like sixty or seventy... "What
123 you get?" "A B+" And all the kids are just around her... It's just... It's a little crazy.
124 But, yeah they... the assessment tool, they have a listening log.
- 125 I: So what is a listening log?
- 126 T: A listening log? It's basically... I have a little sheet. And it says: date, the piece that
127 they listen to, composer, who wrote it, artist, who performed it and then comments.
128 And the comments haven't to be something like: "It was good." You know, I want:
129 Tell me, why was it good. In bullet points. And then also era. What era does it belong?
130 And a lot are: "Well, I don't know, what era that is." "You know, you have Google, you
131 know? I didn't have Google, you know? You go look up Bach, look up..." And some of
132 the composers I gave them... you know, they know Bach, Haydn, Mozart, some of the
133 big Schubert, Schumann, that kind of thing. Tchaikovsky and then the modern, they
134 know Stravinsky and things like that. But let's say they come across Boccherini, or
135 something like that. I say: "Look it up. Type in "Boc". And Google is gonna pop it up
136 and go to Wikipedia and you'll find out. And chances are they weren't composing
137 when they were one. So look about when they were 20 years old and put that in, cos
138 I give them the dates when the eras are. And they will plug that in. In the third
139 quarter, next quarter, it is not gonna be just their comments. But then I'm gonna
140 want them to put in some of the stylistic elements that we talked about, you know.
141 For example romantic music, was there rubato? Were there things like that? Was
142 there much more grand orchestral sound? Were there massive dynamics? Modern
143 music... was there more ... do you hear more percussion? Was there an emphasis
144 more towards rhythm than towards melody, you know that kind of Stravinsky thing?
145 So, you know, ask them to put those in. Then that lets me know whether or not...
146 Now, it does take a long time to grade, because, you know, I'm kind of my own
147 department.
- 148 I've got 10 choruses this year. I've 6 classes. But I also have two choruses... they
149 wanna sing so much. I actually have two choruses that meet on Tuesday night for no
150 grade. They are acapella groups. They like to sing street music (teacher gives an
151 example of beatboxing) you know, that kind of stuff that you see on TV. So, I have
152 two choruses of that. Then I have an alumni chorus that has 300 people in it. They
153 come back and then I have this year a tour chorus. We are taking 80 kids to Seattle.
154 So, basically every hour of my day is been spoken for. Not to mention, we are also
155 doing a musical right now. And my niece just blew up her car and I'm the car guy in
156 the family so I'm gonna fix her car. Just a normal day in paradise... But, amm, it's...
157 the listening log... going back to the assessments...
- 158 So, ya, I have that assessment and there is also a practical test. Well, all I'll have them
159 do is - they will have to come back and all of them will be in quartets or octets and,
160 depending on the music, in trios and they have to sing those in class. I'll give them
161 time to talk. You guys do bar 18 through 35. You guys do the whole piece. Bring it

back. And... they better have it. I'm a little bit more leaning on that. Because, like I said, some of the kids, especially in this class ... it's their first time at it. But, you know, for the theory and also the first timer, I give an open notes test. The first semester is open note. Because some of these words are in different languages. Maybe they don't know what the "dal segno" is and that kind of thing. But then, by the second semester it's all closed notes 'cos after a year I expect them to know it. Cause they have been using it, it is not just happening in a vacuum. They are applying what we talk about to their music. So, hopefully it's sinking in.

I: Ok, ya, and when they are singing in the trio or the quartet are they alone or will you have them to ...

T: I hope they have them do it on their own. You know, making mistakes is part of the process (...) and that is really tough, you know. Old folks like me, we don't care if we make mistakes. You know... cause we know that is part of the... You are getting a fourteen year old that, oh my god she has a bad note, she immediately thinks everybody is looking at her, because nobody else has ever made a mistake. You know, so ... I will try to help them and the last thing I want them to do is have a bad experience cos it is gonna bad for their psychology. I wanna make sure that they can have a good experience and I had helped them ... what is the best way to say this... I wanna help them succeed. But I don't wanna spoon feed them. And, hopefully they can understand that. Failure is part of the process. Think of golfer. If these days... if these days a person wins... (interruption of a student) If a person wins one golf tournament...that's considered a successful season. That means they lost 25, 30 times. But if they won once that's... especially if they wanna be majors, so... I'm trying to get that across them ... "nobody is perfect"... you know... right? You just try your best, give your best shot, then... understand where your areas of difficulties are and fix them. Come back with it. That's life, you know? That's a microcosm for life. You are not gonna be perfect. Don't try to be. But be perfect in your work ethic. You know, that's hopefully what I'm getting across.

I: Ya, ok good, and so, what can you say about the student which we will see?

T: Treble Clef is an interesting mix. This is a non audition group. Some of the kids say: "Oh, this is a freshmen group." It's not a freshmen. there is actually twelve seniors. It's a group for people that... there are some, there are people who are beginners, there are freshmen that are coming in... I try to get all the freshmen coming in into Treble Clef, because even if they know their theory and they know to sight read, maybe it's because they are playing piano. That doesn't mean they know vocal technique. So teaching them vocal technique and the difference between what they are learning in Junior High and what we are trying to do here is a huge leap, so Teaching them vocal technique... there are people in here that maybe... this is the only class that fits in their schedule and they wanna sing. I had one kid last year, they auditioned for a very high chorus, because they were taking AP everything... Treble Clef... and she ended up saying: It was the best year she had and of course she loved it. And it was really good for the freshmen to have this really advanced person in

- 204 there. Cos... and then the freshmen... I will tell them... I said: "Remember when you
205 are a junior or a senior...
- 206 I: ... come back...
- 207 T: Ya, time for the circle of life, you know..." So, it's a good example. So there is all
208 different levels in here from the beginner beginner to... And there is also some
209 special needs kids in here. Cos we are usually the first stop on the main stream high
210 way, because a lot of kids... (a student interrupts)
- 211 I: So... special needs...
- 212 T: Ya, special needs kids... Amm, just about, I mean, just about everyone. There are
213 some kids that take it because it's their first real social interaction. There are some
214 kids that take it because... because... and there are some kids that never leave Treble
215 Clef. Even though maybe they get... they audition for... and get into a larger ... or not
216 a larger... but a more advanced chorus cos they know the theory or whatever. They
217 stay in Treble Clef because they like the vibe. It's a little bit less stress. They don't go
218 out and do a lot of intense festivals. And the growth, I mean... cos when they come in
219 they sound like little girls. I mean that sounds like an elementary school chorus,
220 sometimes a really bad elementary school chorus. Because they learn technique,
221 they learn how to open their throats and use their strength. By the end of the year
222 they sound like young women and that... that rise... is I think very ... I don't know
223 exciting for some of the girls. And they just... they collect the key. Cos in the more
224 advanced choruses you don't hear such a dramatic, you know, improvement. But for
225 that group you do. So, they like it. And it's also a big group, it's 80 some girls in that
226 group, 84. We have a really big ... a non audition chorus. You know, they really enjoy
227 it. I know, I enjoy it. If I was... if there was already gonna be another teacher that had
228 to come in, cos we are too many classes, I would wanna keep the beginning groups.
229 You know, everybody wants the advanced groups. They wanna do the most intense
230 music. I don't think that is where the good work is. The good work is opening the
231 door, you know, and letting them go. Ya, you know it is nice to be able to do Eric
232 Whitacre you know, Mozart today and things like that. I mean that is great stuff. But,
233 I am... seeing the light bulb come on... that's... that get's me. I'm a light bulb junkie. I
234 love the light bulb. Ya, but that is what you will see. You will see a little bit of
235 everything. You'll see some kids that are like: "Uuhh, I know this", and you will see
236 some kids: "I'll need to know this." So, there is a very wide diversity in this class.
- 237 I: Good, I think we have to stop...
- 238 T: I need to go to put my chairs now.
- 239 I: Ok. Thank you!

1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

- 1 I: Good, let's talk about the lesson.
- 2 T: You want Treble Clef earlier this morning.
- 3 I: Ya, Treble Clef, right. So, you had some planning for the lesson. So what do you
- 4 think... or first... What is your first impression of the lesson?
- 5 T: Well, I was really excited by the fact that they had a lot of questions to ask. So that
- 6 tells me that they had ownership of what was going on. Now, whether they had
- 7 ownership or they were just terrified and didn't want to get a bad grade. I think it
- 8 was a little bit of probably both, but I liked the questions that they were asking. I
- 9 liked the fact, that they were owning their education. That all is very positive. And
- 10 when they own their education then that means that they probably care about what
- 11 they are doing and make better music. I know that they liked their music, too. I mean,
- 12 did you hear when I said: "Let's do that song." They went: "Oh, (...)" That's a good,
- 13 that's a good moment. And we like that. They liked that. It's good music, it's good
- 14 fun. But I thought the review session went well. We covered a lot of items. And we
- 15 kept it in a good pace, which is important.
- 16 And we still had chances to sing and we tried to incorporate... like I said this
- 17 morning... I want to incorporate more than just notes and rhythms. And we made
- 18 sure we stopped and we made sure they got the dynamics. you know... and
- 19 articulation markings. So, but, you know... even with the planning that goes into a
- 20 choral rehearsal, it's still a moving target. Because, you just don't know where the
- 21 kids are gonna be that day. You know? Are they gonna be mentally there or are they
- 22 not? And it's not just boys and girls. I mean sometimes the boys are out there,
- 23 sometimes the girls are out there. It's like a box of chocolate. You just don't know
- 24 what you're gonna get. You know?
- 25 So..., but today was a good day. They were involved, they were on task. We got a lot
- 26 of stuff done. We are still in the refining process. So... but the review went well and
- 27 we did some things and we gonna keep building on those things. I got them to sing
- 28 a little bit more open tone. Which they can do now that they know the song a little
- 29 better. When they don't know the song we heard in the last class for example we just
- 30 did. I had to stop them, because that opening tone was so... nnhn...it was... it sounded
- 31 like a really bad elementary school. And then we talked about, how to get your tone
- 32 and that kind of thing. And now they are women again. It was painful to hear that
- 33 first song. Because they are capable of better. Now, if they won't be capable of better,
- 34 I would be like...way to go. But since they are capable, you know let's... let's make
- 35 sure that they hold themselves for the highest standard. I'm just there... I'm on the
- 36 boat. We are all on the boat together. I've just got to remind them that they have to
- 37 do their job. Otherwise the boat doesn't float.

- 38 I: And what would you say, what will they remember from this lesson? Or, what did
39 they learn in this lesson?
- 40 T: Retention is really what you are asking right now. Now, retention... retention is
41 always... you know it's ... retention is tough. Because we have got a couple of things.
42 First we have got kids that are really overburdened with a lot of stuff to do. They
43 have got a very intense... very intense class load. They are all taking honors this and
44 AP that. Very intense. And I know they want to come back with it. I know they care.
45 But then they are also doing sports they have got after school, they are volunteering.
46 I feel like kids today are fifty times busier than we ever were. But having said that,
47 that's why I try to tell you... If you have ten minutes of great practice, you know,
48 involved, specific, intense practice that will take you through it. If they do that, they
49 will retain it. And some kids will do that. Now, the odds say, that in a chorus of 84
50 girls not every girl is gonna do that. You know? But, hopefully most of them will. And
51 I've got to play the odds. You know. So. If I can get three quarters of them to do it and
52 maybe the other choir, that at least looked at it, then we are doing pretty well. Plus
53 they've got finals coming up. So the chances of me, you know, having and expecting
54 in return when they've got other classes they are really stressing on... Let's just say
55 I'm in the hope for the best. But, ... I'll expect the worst. You know, hope for the best,
56 expect the worst and I'm sure reality is somewhere in between there.
- 57 What I will say is this: I know, they will remember me saying it and I know they will
58 retain the conversation. Will they be able to produce it right away? Probably not.
59 Because they are still beginning musicians. You know, a lot of them ... especially with
60 the voice they have ... I mean the vocal folds and this technique is still very new to
61 them. You know, it is not riding a bike. You know, they've got to really make sure
62 that they continue to Actually, and that is what I tell them. They've got to practice
63 it daily. Even the simple thing of practicing breathing. Daily. It's so important,
64 because... you don't breathe like that normally. See, you have got to practice a vocal
65 breath. You have got to practice getting your body in the right position. And
66 expecting a certain tone. You know, everybody has their own unique, good tone. And
67 they've got to get used to that without me telling them. You know, they've got to
68 understand what that is. You know, I'm hoping that they'll come back at least with
69 the understanding of what it is. So, that they can incorporate it that much quicker.
70 That's the goal. Will some of them come back super prepared? Yes! Will some of
71 them come back and wonder, you know, where the door is? What am I doing here
72 again? Ya... but like I said... it's a box of chocolates.
- 73 I: Ya, I was wondering because I'm not familiar with the..., with all the symbols you had
74 on the board. And I just wanted to ask. So, you wrote these four different... I don't
75 know... So... what, what are... this, so "M"?
- 76 T: That was a giant "M". And that was the "major key". So, what major key is.... And then
77 the next one was the "type of note". You know, was it a quarter note, a half note,
78 eighth note? The next one was "N". What is it's letter name? You know, a, b, c, d, e, f,
79 g, sharp or flat. The name of the note.

- 80 I: So "N" for name.
- 81 T: Ya, the letter "N". And the last one, "SD", was the "scale degree". Was it tonic, super
82 tonic, mediant, subdominant, dominant. You know, sub mediant, leading tone.
- 83 I: Ok, so that was a "D", right?
- 84 T: Right, scale degree.
- 85 I: Good, and I was wondering, what kind of phrases you have for that... You said that.
- 86 T: Oh, this one: Fat cats go down alleys eating bananas. And frankly... you know... It's
87 really funny. The kids love these little mnemonic devices. When I was growing up, I
88 never did ... I just looked at it and memorized it.
- 89 I: Oh, I had this friends.
- 90 T: But the kids had all these things and they liked them and so I figured... you know...
91 Plus, it is kind of cute for them, just like when I do line and spaces. What I was
92 drawing up, it was "Every good boy does fine." But I thought that was kind of boring.
93 You know, for the lines and spaces of the... of the lines. It was "Every good ...", but I
94 like "Elvis goes boogying down the freeway", so...
- 95 I: So, well it's "Elvis..."
- 96 T: "Elvis goes boogying down freeway."
- 97 I: What is boogying?
- 98 T: Boogying, moving, dancing... Using when, if some... if you are driving a car and you
99 are boogying down the road, means you are going down the road.
- 100 I: Ok, ok. Is it your own phrase?
- 101 T: No, no. Boogying has been around a long time, but so have I, so... . I've got a lot of
102 sayings and little words that I use. Comes with the bald spot, you know?
- 103 I: Ya, cool. It's a lovely... .
- 104 T: Plus I grew up in Hawaii and where I grew up it is just... I use a lot of slang. So... ok.
105 You know. I can speak teacherese you know, but I... the kids...you know I find that...
106 if... it's not... kids want realness. Sometimes I'm gonna... sometimes I speak in their
107 language sometimes I speak in my language sometimes I speak... you know... it all
108 depends where do I want to access the kids? Where is the door today? How am I
109 gonna get in that door? And if I can get in that door...success! Then the level of
110 rehearsal rises, the music rises, the art rises. But you know with kids you just finding
111 that door. On every day. It is always in a different place. It's never at the same place.
112 And frankly that is the most exciting part about it.
- 113 I: So, how long are you teaching now?
- 114 T: Oh my god, two, three hundred years... something like that. That is how it feels like
115 (giggles). I've been... you know, it is really funny I knew I was gonna be a teacher
116 when I was six. Ya, cos I'm also the golf coach here.
- 117 I: Here, in this school?
- 118 T: Oh ya, I coach the goal team I've also been (incomprehensible) football and
119 basketball game.
- 120 I: I mean, you have so much to do with the music, so how is that working?

- 121 T: It works. You know. I look at it this way: In for a penny, in for a pound. You know, I
122 live in this community, my kids went to school here. You know... I'm doing exact... I
123 never go to work. This is what I do. You know. It's where I live, it's what I do. I love
124 my community. And so, you know I did these things. But, you know, the first
125 experience I had teaching when I was about ten years old. And I was teaching six
126 year old's how to putt a putt. I played golf and I teach so... I said: "This is how you do
127 it." And the kid will put it in the hole. I was like: "Wow! I said something to the kid
128 and the kid looked back: "Hey, thanks (name of the teacher)". So then I started
129 teaching piano lessons and you know, I got out of college and I'm thinking: "What
130 am I gonna do?" You know, I know I loved music and I didn't know if I wanted to
131 perform because, you know, I had some people in my family that performed life, so
132 live, you know, nobody wants to... living out of suitcases. I've done that and it's... I
133 mean performing it looks... sounds very romantic and everything, but... after doing
134 it, I'd rather want to be in one spot, so... I've been teaching here in (name of the city)
135 oohh, since 1990? So, 23, 24 years. And I've been teaching in (name of the school)
136 since it opend in 1999. I've been here for... this will be the fifteenth year. Or
137 fourteenth... something like...I taught elementary school for 9 years and I've been
138 here for fourteen or fifteen... or something like that. I don't know. I don't keep
139 tracking. I just makes me feel old.
- 140 I: Ok, you don't want that. Ok, good. So, and we were speaking about this lesson. So,
141 what they learned, we spoke about that. What do you think what they experienced
142 in that lesson?
- 143 T: I hope they experienced joy. You know. I hope they had a great time. I think that, you
144 know, Ralph Waldo Emerson "Nothing great was ever achieved without
145 enthusiasm." So, I want them to be enthusiastic as a teacher I think we all have to
146 bring our enthusiasm. We can't just say: "Ok, start at bar 55. Aren't you having fun?"
147 I mean, that is not the way it works. Right? So, I want them to be enthusiastic. I want
148 them to experience their art. And I want them to create it. And I want them to do it
149 through the technical things we talk about: theory, voice technique, how to read the
150 music. But then I also want them to start thinking about what they are saying. How
151 they want to say it. We are not really there yet with the rehearsal that you saw.
152 Because there are a couple more levels we have to do. We've to make sure that they
153 know the music before they can really start accessing it. You know, at the highest
154 artistic level. I think they're already kind of figuring it out where the art lies. But now
155 they are starting to... I hope they are starting to internalize it. So, to answer your
156 question. I hope what happened was... is that they experienced joy I hope they
157 started ownership. Which I think they did. I hope that they were refining some of
158 their techniques. So that they can bring it to bear quicker and quicker. You know.
159 We want them to be able to have their technique solid enough to where they are not
160 thinking about it. They can make tone right away, they can make their articulation
161 and diction, You know, all these things right away. And then I wanna start adding in
162 the human element.

163 I: The human element.

164 T: How are they gonna communicate with the audience? Now, did they get that today? I
165 can see in some people's faces. But some people are still very in the music. It's hard
166 to get away from the blanket. "I want my blankie!" They've got to put the blanket
167 away. Let's see what they have. So I hope they experienced refinement. I hope that's
168 ... I know some of them were better after today than they were before. I saw a lot of
169 recognition. I know in the theory for example, when I said: "How many people
170 noticed by looking at it." The first time I asked that question maybe eight hands went
171 up. Today 40, 50 went up. Good, that means that they are doing their flash cards.
172 They are owning their education. So, for me today was a little bit more about me
173 observing them. Where are they? So that I can more effectively strategize the lesson
174 plans to keep them going up the ladder. But, ya... refinement, joy, refinement. I hope
175 that they increase their own knowledge about the music. I hope that they kept, you
176 know, kept following the trail. I hope they weren't bored, you know. I think it was
177 ok. You know, it is hard for me to quantize that. What did they get today? Cos you
178 never know. I mean, sometimes... and they all do it at different levels. You know,
179 some kid will go forward 15 steps: „Oh I got this.“ And other kids are..., you know,
180 maybe all they got was, "I got one note right today." You know, and that's, especially
181 for our special needs kids. If the special need kid actually stood there and wasn't
182 terrified, that's a good day. You know? If another kids was super advanced, has all
183 the notes and is incorporating dynamics Then that's a good day for them. But
184 individually... I hope that they all made steps forward. According to their own
185 standard. Then, that's a good day. And the truth is, I really won't know that. Because
186 it's in them. But I will know, when I see their faces. And when I see their faces and
187 they are actively engaged, then, ya, then I know we are doing something special.

188 I: And would you do anything different, if you would have the chance to do it again,
189 this lesson with the same students?

190 T: No, because I basically ran that lesson, the same lesson, three times. And it's...
191 students generated that lesson. They told me what was going on. And then, what
192 happens is, a lot of times in music, they all are talking about what is called summative
193 assessments and formative assessments a lot of what we do in music is immediate
194 assessment. We are seeing what is going on and we have to fix it right then and there.
195 And there were sometimes where I may hear something or conduct something and
196 right away say: "I didn't do a good enough job with that." and I will fix it right then
197 and there. Or I'll talk to (name of the pianist), our pianist, about it and say: "Was this
198 clear? Was this not clear?" And most of the times: "Ya, that was pretty good. But they
199 need to learn it a little better."

200 Where doing it differently really comes in is in the end game. When they really know
201 their music. It's how can I as a director get out of the way? Even though I'm in front
202 of them and doing... . How can I get out of the way? So, I'm not ... all I'm doing is
203 reminding them how to be gorgeous. How to make great music. How to be artistic.
204 And if I can do that then I've done my job. And then hopefully I just disappear. You

- 205 know... I think a great conductor is one that they don't even know they are on stage.
206 Just that they are captivated by the music. They can... I mean, I guess.. I don't frankly...
207 That last class you saw... it seems like a lifetime ago already. Because, you know, I'm
208 so invested in everything I'm doing. Would I have probably done a thing? Maybe. But
209 I'll do that next time, I will remember when I'm looking at it. That's also a thing of
210 having choruses of 80, I mean, there is ... you know there is a lot of things going on.
211 A lot of kids and you try to get every kid's attention. I have had that class up to a
212 hundred. And a hundred is just too many kids. I want every kid to leave class
213 knowing that they had personal contact with me. This chorus is very personal. You
214 know... but a hundred is just too many. I can... 80, 75. I can make contact with 80 or
215 75. That extra 20 is just too much. And 80 is still big. But 80 is good. I like 80, 85.
- 216 I: I mean it's big.
- 217 T: Ya.
- 218 I: And, ya, I mean it's a question you perhaps answered it already. If you would have
219 to rate the lesson from one to six. One is very good, six is not very good. So, what
220 would you say?
- 221 T: Well, for me? What I did? You know, I couldn't tell you. For me... it's not about me.
222 It's about... I think... All the kids got to... got the chance to ask a question. And I saw a
223 lot of understanding. So, that's a six.
- 224 I: So, six is the worst.
- 225 T: Oh, six is the worst? Oh then one. Ya. Ya. The kids I have got understood. In the music
226 part of it: Did they get everything that I wanted them to get? Mhhmm, probably not.
227 But maybe that's me. Maybe not them. I don't really know. And for every kid again
228 it's different. So. For some kids one, for some kids six. And it's my job. I've got to
229 figure out how am I gonna get every kid in that class on board. So, next time I'll try
230 the method a little differently. I might try different seating. I might try having them
231 sitting cloverly. I might try working the piece back to front, versus front to back.
232 Some... every different way is gonna get some other kid on board. And so, to answer
233 the question one through six. Ya, I would say one through six is about right.
234 You know... it's just... Then I think of what. Is it overall, general... Ya, I think it went
235 really well. You know, kids got questions answered, we did make music. Kids were
236 excited about their music. You know, in that case. But, could it have been more
237 refined? Could it have been the perfect lesson? I guess so. But, I mean, what is the
238 perfect lesson? Does it exist? I don't know if that exists. Because there is, especially
239 in a chorus. There are so many personalities in the room. You know, so many places
240 kids are coming from. Maybe some kid..., who knows what is happening in their lives
241 a lot of times? Some kids, I mean...maybe some kid just found out that their parents
242 are breaking up. Maybe this is their one place where they can find joy back in their
243 lives. So, what did I do for that kid? Maybe another kid just found that he got an A on
244 a test. And he is sky high. So, it doesn't matter what I do. He is gonna love me anyway.
245 So, it's... that's why you've gotta be...I think really careful about what you say. And
246 always being positive. You know, because there is enough negativity in the world.

Some of those kids have a lot of baggage when they walk through it. A lot of parents that are telling them that "Oh you can do music. But don't ever try to make a living out of it." Why not? So, my job is to keep making them understand that. What we are doing is necessary for life. Necessary for life.

Think of ... think of watching any movie with no music. Can you imagine Star Wars without any music behind it? Music is necessary for life. Think of a wedding. Maybe...maybe...it wasn't even good music. Maybe the music was really lame. But predictably, anybody who is gonna cry at a wedding cries when the music starts. Even if the music is bad. Ok? But that is when they start crying. When the music starts. Why? Because music helps us rearrange those invisible, internal objects. And those things are necessary for life. You might say... And I heard Karl Paulnack say this at the Boston Conservatory "Astronomy and music are two sides of the same coin." Astronomy is seen as external. You know, huge objects that move around in space. But music is the internal hidden objects. They are just as big, just as gargantuan, but how we rearrange them. You know, and music helps us to rearrange these things to give us a healthier soul. So, my job is, if ... learn a quarter note, great. If they understand Bach and Beethoven and where they are from, fantastic. But, I hope at the end of the day that I put them in touch with their soul. Because I think that's what's gonna help us make a great new generation. People that enjoy art, people that are... People that understand and ... affirm the importance of art in the human condition.

I: And I guess we are speaking already about it. So what is important for you as a music teacher?

T: Well, just that. But important... what is important for me as music teacher. I wanna make sure that they leave my classroom with art as essential piece of their life. That they understand... I did have kids that were in my chorus last year and they didn't take it this year. "You know, Mr. (name of the teacher), I went to chorus. I liked it. It was good. But it just really wasn't my bag." And I said: "Oh, that is totally ok. You tried it, maybe it wasn't your bag." But they always: "You know what? I really came to respect what you guys have done. And that wasn't easy. That was hard. And it took a lot of work. And I tried my best. And maybe... I'm taking ceramics now. I'm taking photography now. But I really, I really have a new appreciation for that." And I'm like: "Ok." So maybe this kid isn't gonna be a choral musician. But they certainly learned a valuable lesson. So, I hope they understand the value of hard work. I hope they see that I'm completely invested. Which I'm surely do, because I'm completely invested. I couldn't imagine myself doing anything else. You know, I hope that they take joy away from me. You saw in class. I'm having fun. I mean... 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.

And for example, today, when I was talking about how in music we can talk about every other subject. They are seeing how it ties. And they are like you. Music is not a past time. It's not something that should be funded with the left overs of our

budget. It should be right there at the core of the curriculum. I mean, call me stupid. But that is what I think. And that is what they thought way back in the 15 hundreds. They put music at the core of curriculum. Back in the Burgundian School, back in... what was it? 1454 or something? It was right there with literature and mathematics. They figured it out. They figured it out that music should be at the core. It's not something that should be just... you know... "Oh, go make some music now, sweetie." No, that was... I mean, say that to Beethoven. Say that to Mozart, say that to Stravinsky. Say that to Brahms or Schubert. Say that to any... say that to John Williams, the film composer. They will tell you "No." And say it to all of the people who had their lives changed by music. You know, I have seen it happen. How many times you listen to a piece of music for whatever reason. Help you deal with sadness. It'll help you amplify your happiness. You know, help to remember someone who maybe passed away. You know, these pieces of music help us... so I'm hoping when they leave, they start gaining appreciation on music. and music can be central to their lives. Not that they ever need to be a professional musician. But, they keep it and they respect it and 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. And then, maybe, they keep doing it.

And maybe, when they get the means, they remember what a great experience they had and maybe they'll say: "I had a great chorus when I was a kid. Here is 10 000 dollars for my choral group. For my kid. And I want them to have that same kind of experience I had. Because, unfortunately that is kind of what happens. We are always under the gun, financially. And what we do, costs a lot of money. So, I mean, there is... it's really kind of an oxymoron. I don't really care about the money, but we need the money to do it. I mean how do I... to get chairs, to get stands, to get violins for kids that don't have them, to get folders. I mean... in one year I spend 600 dollars on music folders, so every kid can have a folder. We scholarship a thousand dollar with the dresses and tuxes. Oh ya! Cos even in this affluent area, there are still people who have needs. You know, I buy... the State of California gives me 750 dollars to run my program. A year! Ok? My pianist is completely supported by our Booster Club. The State of California was paying her... are you ready for this?... 67 cents an hour! She has a masters degree in music, she is a performer of the first water.

I: So, what is this group you talked about? This support group?

T: Booster Club. Booster Club is basically a group of very dedicated parents, that come together and they help us raise money. And then they... we meet once a month and we decide: Where can we best use our resources? And then they also help me put on concerts and...and they help me with... working in the box office assuring, writing thank you cards. You know.. all the... helping to coordinate donations of our school. You know, we are doing a tour this year to Seattle and they are helping me to do all the infrastructure. Getting plane tickets and things. They help out with a lot of the infrastructures.

I: And how big is this group?

- 331 T: Well, it's open to anybody who wants to do it. But usually it is between, anywhere
 332 between say 8 and 15 parents. Which is not a lot, considering I have 335 kids which
 333 means potentially 770 parents. Now potentially, because some of those parents
 334 aren't around. You know, for whatever reason. So let's just say, that it is 500 parents.
 335 I think that is probably a conservative estimate. And I've got 10 people out of 500
 336 parents? A lot of reasons. They wanna help. It is not that they don't wanna help. But
 337 a lot of people is like: "Ok, here is a check. That's my help." But the truth is, as
 338 wonderful as... and I'm not saying that a check is bad... But having people actually
 339 help me do the things I need to do, that's really important. Really, really important.
 340 I need bodies there that help me. "Can you do this, can you do this?" But, it's a
 341 process. And every year it is different. You know, this year's booster parents are a
 342 little different than last year's. The kids change so do the parents. So, it's a... they are
 343 box of chocolates, too. Let me tell you.
- 344 I: Oh, I believe that. And they are changing every year?
- 345 T: Oh, about every two years. Some parents are really dedicated and they will stay with
 346 me for all four years. Which is really cool if I get the parents to have like different
 347 siblings. And then I can get that parent for like 12 years. That would be fun.
 348 Especially if they are good. If they are not so good it is like, nnnhhh... Oh no really
 349 we've got enough. Cos, some, you know, it is really interesting. Most parents are so
 350 delightful. But unfortunately they... some have agendas. You know, and that can be...
 351 unfortunate for everybody involved. But I'm very lucky. I've never had that. You
 352 know, I never had a parent that... We live in... this is the star ship Enterprise. This
 353 school is amazing. The community here is... but I have heard horror stories from
 354 other directors I know about. About booster parents that have gone renegade. Not
 355 here. Here is... everybody is pretty laid back. You know, and I just: "What you guys
 356 need? Ok, let's do this. Let's do... What do you think about... Alright, we are good
 357 there... ." And so I've never had to deal with that. Luckily! I'm sure, I will at some
 358 point, but... it is what it is. I try to keep it loose. I really do. I try to keep it loose. Which
 359 sometimes had worked for my bad. The people see that I'm kind of loose and they
 360 are like: "You know, oh he doesn't really care. He's so..." No, no, no, no. I keep it loose,
 361 cos that is my style. But when it comes to making the music... better be prepared.
 362 Because I know I'm goodly prepared.

2 Student Interviews

2.1 Interview 1

2.1.1 Interview 1 transcript

- I: - Interviewer
 A, B: - Students, see below

- 1 I: So, I want to talk with you a little bit about the lesson and... or first of all. Do you have
2 a first impression of the lesson? So, what do you think of the lesson I saw with the
3 cameras?
- 4 A: I liked it.
- 5 I: You liked it?
- 6 B: Like, he spends a lot of time doing warm ups and stuff. But like it helps, like he
7 reinforces it a lot. So like even if you don't get the first time, like, you get it eventually,
8 cos he does it every day.
- 9 A: (And when he levels a play) (incomprehensible), because there is some more
10 advanced musicians and he helps like the beginners to get up to speed. And it's nice.
- 11 I: Mhm, ok. So what did you... or do you remember? What did you do in this lesson?
- 12 A: We reviewed key signatures, sharps and flats...
- 13 I: I will come a little bit closer, so that you don't have to speak too loud.
- 14 A: We reviewed sharps and flats and we ... usually we go over rhythm as well.
- 15 B: And then, ya like, I really like the warm ups he did for us like he gets us ready just to
16 sing. So it's not just about singing.
- 17 I: Mhmm... Can you speak a little bit louder that we get all this on the tape?
- 18 B: Oh yeah! Sorry!
- 19 I: Ok, good! So, what did you learn would you say today? Just personally. What did you
20 learn in this lesson?
- 21 A: I sing in the alto section. So when we are doing our warm ups at one point the altos
22 have to sustain one note for a long time and it's cool to see like the dissonant
23 harmonies. It is kind of hard too as well. Cos the sopranos are going up and down,
24 but we have to keep the harmony. So liked I (?).
- 25 B: When we were reviewing the rhythm for the... there is a song we are singing "Hold
26 on"... then just when we were talking, speaking the words and doing the articulation
27 and everything that really helped. And we were all doing it together. Instead of just
28 practicing alone.
- 29 I: Ok, and what kind of experience, it can be different from learning, what kind of
30 experience was important for you in this lesson?
- 31 B: For me, like, I think that he went over everything not just once, but a few times just
32 to reinforce it. So, that, like when we were learning rhythm or when we were... when
33 he went on the board and he taught us like the key signatures and things and we
34 don't do it one time. He went over it a few times. So like he made sure that we got it.
- 35 A: My favorite part is usually when once we know a song really well, we can... like the
36 whole group sings it like with confidence and then at one point in the song you can
37 just... everyone is together and there is like kind of harmony (which during the
38 people ?) and that is like my favorite part of singing in the chorus.
- 39 I: So, and speaking of this lesson was there something you especially liked or what you
40 didn't like in this lesson?
- 41 A: (Name of the teacher) is really good like making learning fun and kind of funny, so
42 it sticks in your head better. Yeah.

- 43 B: I just like it, when all of us sing together like... We spend most of the lesson just
44 reinforcing everything and making sure that we all have everything perfect. But
45 then, when we put it together it always sounds really amazing. That's my favorite
46 part.
- 47 I: That is very nice? And is there anything you don't like or you didn't like in this
48 lesson?
- 49 A: It's hard to think of one.
- 50 B: Not really.
- 51 I: That is a good sign.
- 52 B: Not really, think of anything.
- 53 I: And, how did you feel when you were making music or this music today?
- 54 A: There is just a kind of love. I think everyone in that room loves music and you kind
55 of feel it. It's a great feeling.
- 56 B: Also, I think for ex... the songs that (name of the teacher) chooses for us. They are all
57 really inspirational and they all have a lot of meaning behind those. So it is not like
58 everyone is just singing randomly, but there is also like a lot of love and passion
59 behind all the songs.
- 60 I: Mhm, ya, that is really good. And do you like the pieces you perform here in this class
61 ?
- 62 A: I think for our spring concert we have the best selection of songs. Cos there is like a
63 kind of jazzy gospel one. And we then we have a very inspirational song. And then
64 we are also singing a very quiet like peaceful song. So I think it's like a wide range
65 that shows (all some talent?).
- 66 B: Yeah, just like she said. He always gives us like not just one type of song that we
67 always do. This always have variety. So that always makes really fun to sing. Cos
68 then we don't just have to sing like the same type of music for the whole year. We
69 get to sing different things.
- 70 I: Okay. Is it your first year here? In which grade are you?
- 71 A: We both started. We are both freshmen.
- 72 I: Yeah. So, and did you sing before?
- 73 B: Yeah.
- 74 I: So, where did you sing?
- 75 B: In Middle School and Elementary School. So, we have been singing for a while.
- 76 A: Yeah.
- 77 I: Okay, and you had choirs there in the Elementary School and Middle School?
- 78 B: Yeah.
- 79 I: Okay, you are not brand new to singing.
- 80 A: No, both of us grade on honors chorus in Middle School.
- 81 I: Oh, okay. Yeah, and did you think one time about private lesson in singing or are you
82 not that interested in singing? Do you just like the choir or would you like ...

- 83 A: Well, I take piano lessons and I have been taking them for a while. So I'm not new to
84 the music theory. And I take private lessons for Indian Singing. Which is completely
85 different from choral singing. But it helps I think.
- 86 I: In what singing?
- 87 A: Indian Singing.
- 88 I: Indian Singing. Oh yeah. That's interesting. So, what is different?
- 89 A: Well, you have to... in choir it's all about like blending in with the people. But in
90 Indian Singing you have to kind of stand out. And there is a lot of... like different
91 techniques. There is different techniques.
- 92 I: Are you still doing that?
- 93 A: Yeah.
- 94 I: Oh, okay. And those are private lessons?
- 95 A: Mhm, yeah.
- 96 I: And do you have a plan with that? Do you want ...
- 97 A: No, it's just a hobby right now.
- 98 I: Okay, cool. So, what about you?
- 99 B: I never really considered private lessons, but like (name of the teacher) is talking
100 about them and he offers them. Like he has people to come in and they offer private
101 lessons. So I guess that is something I might look into. But like right now I really like
102 singing as like with the choir as a whole. But like to get private lessons then it might
103 be good just to get one on one time. So that you can really improve your voice.
- 104 I: Yeh, cool. So what about grading? Did you think in this lesson about your grades?
105 What you get in music?
- 106 A: Oh, no!
- 107 B: (Name of the teacher) he is like, I guess that is one good thing, is, he doesn't say like,
108 he doesn't give music a grade. He never grades a person on how well they can sing.
109 That's irrelevant. Just like your effort and whether or not you are really into it. Which
110 I like, because, I mean, not everyone is the best singer. So, I'm glad he doesn't just
111 grade us based on our performance.
- 112 I: So, but you were talking all this, or you were reviewing all the theory and you will
113 have a test or exam lesson or something?
- 114 B: Next week we will have our final lesson. So we will gonna be... it's test everything we
115 have learned in this first semester. So half of the year. So, and we were reviewing
116 today. We were just going over the main concepts that we learned. Which really
117 helped us to like... he asked us, if we had any last questions, which was also very
118 helpful. Just to make sure that we like gonna do well.
- 119 I: Aha, and you didn't think about your grade in that part of the lesson?
- 120 B: I think he makes it really simple and clear for us to understand. And you don't...
121 people don't necessarily need music theory, which was what we were reviewing, to
122 make good music. So, I think he, (name of the teacher) combines the two really well.
- 123 I: Ok, but you will get a grade for that, right?
- 124 A: For the theory part.

- 125 B: Yeah.
- 126 I: For the theory part. But it doesn't bother you?
- 127 B: He goes over it really well. So your grade isn't what you really worry about. You just
128 really worry about like making sure that your tone is right, make sure that you are
129 contributing like to the song and like this doing it right.
- 130 I: Okay, good. And do you know what you will expect ... for grade? You don't have to
131 say it what grade you will get. But... are you pretty sure you will get that grade?
- 132 A: Yeah, close to an A. Or close to an A+.
- 133 B: Yeah. Cos he make... he like really... we have techniques done. We have been going
134 over for so long. And he really made sure, that everyone... even like...I'm new to like
135 theory and everything. I haven't learned it before. So like I learned it all this year.
136 And in just the past month I learned a lot. And I still feel like I can get an A on it.
- 137 I: Mhm yeah, cool. Okay. So and if you would have to rate the last lesson from (name
138 of the teacher) from one to six. How would you rate this lesson? One is very good,
139 six... not so good.
- 140 A: I would say five. Just because we didn't get to have sing all the songs.
- 141 I: Ok, so six is not very good. So it's the other way around. So two?
- 142 A: Oh, just kidding. Yeah, two!
- 143 I: Ok, and what was the reason?
- 144 A: Oh, well we went over the theory really well and we just didn't get to sing enough.
145 That's all.
- 146 B: Yeah, I would have liked it too, to sing all the songs. But like it was also good that we
147 got to focus in on two of them and really make sure we had them.
- 148 I: Mhm, okay. And generally, how do you like this group?
- 149 A: I love it, so much.
- 150 B: They are really nice. Like everyone is like... I mean... is not like they are being forced
151 to it. Everyone really likes the music. Everyone is into it. We are all like helping each
152 other out, asking questions. So it's nice
- 153 I: And will you try to get in another advanced choir after that?
- 154 A: Next year, yes.
- 155 B: Yeah, next year.
- 156 I: Next year? So next year means after the summer?
- 157 B: Mhm, after the summer.
- 158 I: Okay, so you always take one class for a whole year? Or...?
- 159 B: Yes.
- 160 I: Yeah, okay. And are there steps? So you are in this group now and then the next
161 advanced group... will be the next... ya, well you will try to do that? Or can you even
162 go higher?
- 163 A: You can skip something.
- 164 B: We can go higher. We can skip. It's all like... we audition for which groups that we
165 wanna get into. So depending on that...
- 166 I: Okay. Good, and are you trying to skip one level or will you just stay there?

- 167 A: I'm trying to go get into Concert Choral, which is the first mixed group of guys and
168 girls. So, yeah.
- 169 I: Mhm, sounds good.
- 170 B: Same. I want to get into Concert Choral or Vivo, which is another group of all girls,
171 but it's smaller. They do a lot more like theory and they do harder music.
- 172 I: Aha, cool. Good okay, is there anything else you remember from this lesson? Or what
173 comes in your mind when you think about this lesson or this group, we didn't talk
174 about?
- 175 B: I really like it. It's fun!
- 176 A: (Name of the teacher) is like amazing. Cos he teaches six choruses during school, he
177 has... he is also codirecting the musical, he has two after school programs of acapella
178 for guys and girls and he also going to a Seattle Chorus. He is taking some of the
179 advanced singers from here to go to Seattle. I'm part of that, so...
- 180 I: Oh, cool. Yeah, when will you go there?
- 181 A: In April.
- 182 I: In April? Really? That is very soon. And how big is this choir?
- 183 A: It's about 80 people. I think.
- 184 I: Yeah, I mean... that must be a great experience.
- 185 A: It's really fun. Yeah.
- 186 I: Good, ok! Then I will stop that...
- 187 A: Thank you.
- 188 B: Thanks.
- 189 I: Thank you, that you sacrificed your lunch break. That is very nice!

2.1.2 Scheme for identifying the students in Interview 1

Students A and B:



2.2 Interview 2

2.2.1 Interview 2 transcript

I: - Interviewer
C-G: - Students, see below
X: - Unidentified Student

- 1 I: We will have a voice recorder; I will just put it here. And I hope you can understand
2 the video because it is not very loud, I don't have speakers here, but we'll try. Have
3 you all seen the show in your in school?
- 4 ALL: Yes.
- 5 (CROSS TALK)
- 6 F,G: We were in it.
- 7 I: Oh really?
- 8 F: And I was in the ensemble.
- 9 I: Oh cool with the dancing?
- 10 F: Yes. With the dancing and we did, like, the nuns. We were basically, all of them.
- 11 I: Oh really? Yes, that was really cool.
- 12 F: And she worked everything behind the scenes to make it happen.
- 13 I: Yes, really? Wow, that's cool. I was so amazed. It's really – what you do in this
14 school is really – it's really amazing, it's not normal (laughter) and ya, it's, well – I'm
15 really impressed by what you're doing here. You have so many options here. So,
16 let's see. I will start the video in a few seconds, I just – I'm just wondering, you know,
17 we can do two things just to explain here; we have this – because it's not –you're
18 very far away, right? I will have a video where you can see three pictures all in one,
19 so you'll have all the angles and I will have one video where you see just one angle.
20 I don't know, we can see what works best for you, what you see the best. But the
21 first – first, before we start, do you remember anything from the lesson? When I was
22 there, when I was...
- 23 D: That lesson?
- 24 C: We did some syncopation, didn't we, that day.
- 25 I: Syncopation?
- 26 D: I think there was a lot of syncopation we did.
- 27 I: I think you were speaking a lot with this "Hold On", and then you did the
28 syncopation. Okay, all right, good. Anything else?
- 29 D: We warmed up, stretched.
- 30 I: Yes.
- 31 G: Sang maybe a little bit.
- 32 ALL: Yes.
- 33 I: Yes, right. And did you learn anything about the syncopation, was it interesting for
34 you or did you learn something new?
- 35 C: The big thing was that we've been doing syncopation for a long time, but we hadn't
36 really, like, adopted it to a song, like – because the song "Hold On" has a lot of
37 syncopation and...
- 38 F: Yes, and we've done practices while we were in class where he would write out a lot
39 of music and we'd, like, clap or say tahs and tees to it, but I don't think we ever had
40 any major syncopation of music.
- 41 D: That was a lot of syncopation.
- 42 I: So, that was new to you, this kind – this piece of this piece.

- 43 F: The breaking it in chunks helped a lot.
- 44 C: It helps a lot.
- 45 D: Yes, definitely.
- 46 I: Yes. Okay, good.
- 47 C: So, (name of the teacher) he actually does a lot of it where he'll break it up, have us
48 know the rhythm, because you can't really sing a song in the way it's supposed to be
49 sang if you don't have, like, the rhythm. Because – he explained to us that the
50 composers, like, purposefully put syncopation to emphasize points and to show
51 variation between different sets of music.
- 52 I: Okay, so that was interesting for all of you, the syncopation? Did you learn something
53 there?
- 54 ALL: Yes.
- 55 I: Okay, anything else?
- 56 F: I don't think it wasn't necessarily hard, it was just different.
- 57 I: Okay. Anything else? Do you remember from this lesson warming up, syncopation?
- 58 D: I don't remember that much.
- 59 I: I looked it up, it's now five weeks ago, and you had so many lessons (laughter). Okay,
60 so let's see what the video tells us. So I chose - well you had about four phases in
61 this lesson. Like, the warming up and then – oh, wait, you had this theory because it
62 was the last lesson before your...
- 63 ALL: Finals?
- 64 I: Finals, right. So you had this theory, then you had this warming up, then you had
65 "Hold On" with speaking and singing, and last piece was "Stand Together".
- 66 ALL: (Laughter) Oh, yes.
- 67 I: So we have these four phases and I will show you in each phase just a little bit of the
68 video. And – well, I chose the situations, but if you have any situations you would be
69 interested in or when you see, I can stop there and we can talk about that. And I
70 would be interested in, when we see one of the situations - I will always have about
71 four questions to this: So, what did you learn there? What else was interesting for
72 you? How did you like it or what did you like in this phase? And what didn't you like?
73 So like that, ya? Okay, shall we first try these three angles or you want to – yes?
- 74 C: I don't mind either way.
- 75 I: Okay, good. So, I will show you a little bit of the theory, what you did here.
- 76 (CROSS TALK)
- 77 (VIDEO PLAYS.)
- 78 X: Where am I?
- 79 X: I can see my hair.
- 80 X: I can see you.
- 81 X: I see you.
- 82 X: Really, where?
- 83 X: Right there.
- 84 X: I see myself. I'm way back center so, like, cut off really short.

- 85 X: And that was why I laughed.
- 86 X: Okay, go.
- 87 X: She's scared.
- 88 X: She's not scared.
- 89 X: She's upset, she is.
- 90 X: I've never seen her upset.
- 91 I: I will just move a little bit forward, because he's talking about Google.
- 92 (VIDEO PLAYS.)
- 93 (PAUSE FOR 30 SECONDS.)
- 94 I: Okay, we just stop here. So, you got an idea what you did there, right?
- 95 ALL: Yes.
- 96 I: We were reviewing what you did in the last half year and during this theory. So, can
- 97 you remember what you, perhaps, learned in this phase, what was – what else was
- 98 interesting, what you liked, what you didn't like?
- 99 G: We learned sharps and flat keys and it's pretty easy, actually.
- 100 ALL: Yes.
- 101 G: I liked how he taught with like those circle things, so it's kind of easy to remember.
- 102 Like, you just add up in a circle instead of just, like, telling us.
- 103 F: Yes, and I feel like (name of the teacher) makes everything interesting at least in
- 104 these things, because I've learned it before, but I still paid attention because the way
- 105 he taught it was ... I guess more interesting, it seemed more profound.
- 106 E: Yes, I used to go for piano lessons and I kind of never got it like the way he got it,
- 107 like, he does it differently and it's kind of easier.
- 108 F: I guess piano – he is just – like, everything's technical.
- 109 E: Yes.
- 110 F: And he relates it to something and it turns out easier.
- 111 I: Okay, just – where did you learn that before?
- 112 E: Oh, I had like a tutor to come and teach me. Not any more, I tutor people now.
- 113 I: Oh, okay. Because you're playing instruments or –
- 114 E: Piano, yes.
- 115 I: Piano? Okay.
- 116 G: I took this class last year.
- 117 I: Okay, just before we go further, so what grade are you in, freshman?
- 118 C: I'm a freshman.
- 119 D: Junior.
- 120 E: Senior.
- 121 F: Freshman.
- 122 G: Sophomore.
- 123 I: Okay, cool. I mean, okay, cool. Okay, I interrupted you, right?
- 124 C: Oh, no.
- 125 I: Yes, because – oh, no, we were talking about the ... what you learned or about the...
- 126 D: Oh, yes.

- 127 I: I interrupted you.
- 128 E: No, you go.
- 129 D: You're done?
- 130 E: Yes, okay.
- 131 D: Okay, well, I used to take piano and I hated it, so I stopped playing it. So I took this
132 class last year too, so –
- 133 C: Yes, I remember I – I used to take piano and we had this thing called speedy notes,
134 and I didn't like doing theory, so like, I stopped after about two years, because I
135 wasn't also very good at playing the piano. But once – but (name of the teacher), he
136 has a really good way of, like, teaching where you are actually engaged for, like, the
137 whole lesson. Like, he literally, he can talk about, like, anything. Like, we did a full,
138 like, style lecture, and he made it interesting and he related to us about how modern
139 music is related to classical music, and that made us a lot more interested in the
140 different styles.
- 141 D: And he cracks jokes too. It's funny.
- 142 I: Yes.
- 143 F: And like, the things he teaches us relate to other things at least. I know, because we
144 have studied art styles and history and all the styles of learning music apply to it,
145 apply to like, ancient cultures and stuff like that. And I've also used the music theory
146 that he has taught me here to help me in music theory outside of school, even though
147 I haven't taken it for, like, seven years, because he just makes everything really clear.
- 148 I: Okay, yes. Okay, that's cool.
- 149 G: I've never played a piano, like everyone else here is like, I take piano lessons, I'm
150 like, no.
- 151 I: But for you, it was interesting as well or it is easy to understand what the others ...
- 152 G: It's kind of like no musical theory background before and, like, I joined choir and I
153 was like, okay.
- 154 C: Like, before he like taught, like ... I think the first lesson that we learned, we were
155 identifying the stuff that we needed to know for the final, at least I was, like, I was a
156 bit overwhelmed by it, because it seemed like a lot of information. Like, having to
157 identify like tonics and subdominants and everything, and then like, maybe like,
158 about like, a week in, by then like ... almost everyone had become kind of an expert
159 about it and it seemed to come kind of like, very easily to us, it came almost instantly,
160 so...
- 161 F: It was pretty cool, though, because like a lot of us didn't even know the notes on the
162 staff, so to go from that to, like, in like, a couple of weeks.
- 163 ALL: Yes.
- 164 F: Just like reading.
- 165 E: Just the way he teaches, its difference, I think it's a very effectful like... Effective, I
166 mean, okay. I'm going to shut up now. (Laughter)

- 167 I: And... okay. I was thinking about one thing you said that... perhaps, I will remember
168 later. So, because ... what did you say? So, you said everybody knows already the
169 notes or ...
- 170 F: Oh well, we didn't, I think a lot of people came in to Treble Clef never having read
171 music before.
- 172 I: Okay, that's interesting.
- 173 C: Yes, the fact that like, it's ... there are 80 girls in this class, 80 plus, and he is able, like,
174 the fact that he is able to teach like, 80 girls in like, less than a week like, how to read
175 music, his teaching style was really effective, so everyone like, understands, and
176 catches up sooner or later.
- 177 I: Okay, is there one of you who didn't know the notes before that you came into this
178 class?
- 179 D: It was, like, for me it was like, well I played piano, but that was like, a long time ago,
180 and I stopped. And then, last year, well my freshman year, I went to, I was at a
181 different school, and she taught it like, very ... for me it was, like, it was all fuzzy and
182 it was like, very complicated the way she taught it. And I came here and then it just
183 like, opened up and like, it cleared and now I know, yes.
- 184 I: Okay, cool.
- 185 F: Yes, and I know people who – (name of the teacher) room is always open, you can
186 go in during tutorial or lunch and he'll gladly go over any lessons for you or help you
187 with like, any other homework he assigned at the beginning of the year.
- 188 C: He tells us ... he says, he says: "You are, like, open, you are welcome to come and like,
189 I'll review anything with you." So he is really ... he is really interactive with his
190 students and he makes sure ... he's make sure that everyone is like, up to speed and
191 he is like open to help anyone if they need anything, which is really good.
- 192 I: Yes. And is he doing this tutorial every lunch or?
- 193 F: Oh, well, we have tutorials like a class.
- 194 I: Oh, okay. And then you have lunchtime where you can drop in and ask anything?
195 Okay, yes.
- 196 D: Usually throughout the day, he is open; he will like help us out.
- 197 I: Yes, that's right. Okay. So, was there something you specifically liked or didn't like in
198 this phase, do you remember?
- 199 F: I think everyone likes (name of the teacher) (laughter).
- 200 D: Like, last year he had a jar, one time he cracked a pun, he would have to put like, a
201 penny in it, because ...
- 202 G: Or a dollar instead?
- 203 D: Yes, he would put like, a dollar, so he was able to crack 100 puns.
- 204 G: Sometimes it was so bad.
- 205 ALL: Yes.
- 206 I: So when did you have to put a coin in, when?
- 207 ALL: We had a really bad pun, like...
- 208 (CROSS TALK)

- 209 I: And so, he had the jar for himself? So, when he ...
210 (CROSS TALK)
211 I: Yes, okay. Then it was full of?
212 G: It disappeared this year.
213 D: No, he is ... we should ask him today. The second semester, he tips it off.
214 E: Yes, he'd bring it.
215 I: Okay. So, he doesn't only make good jokes but also ...
216 D: Bad ones, very bad ones.
217 E: They are so bad that they are funny, so you laugh anyway.
218 C: And then he's like, there are all sorts of things. It's like, it's like, every class that you
219 go to (name of the teacher), there is always a story there, or there is a joke there or
220 ... and somehow we relate to a topic and then we just go off with some other changes
221 and it's always really fun to do that.
222 I: Okay, and so you like that?
223 ALL: Yes!
224 E: I think a different thing at every class.
225 ALL: Yes.
226 F: Like, you can go in and learn something and also laugh while doing it.
227 C: He is the most loving teacher.
228 D: Like, some teachers, like, they are very serious about what they are doing. So like,
229 throughout the whole class like, just on they go, but (name of the teacher) he is
230 serious about his work, but then once in a while he'll like, doze off and just like, start
231 talking about something random.
232 C: Music is ...
233 D: He makes it more fun.
234 C: Yes, music is meant to be a fun class. I mean, no one really goes into music to, like,
235 do like ... no one does it because they have to or they are forced to, everyone like,
236 people sing because they want to and it's nice to know that this class is a fun class,
237 rather than a class that focuses purely on just like, singing correctly, he ... and like,
238 mostly focuses on just loving singing.
239 I: Yes.
240 E: Well, I think that's what gives us some motivation in the beginning. Like, the ... how
241 (name of the teacher) motivated us all to want to sing, so I think that's part of the
242 reason why at Treble Clef, we all learned how to sightread so quickly, because we
243 wanted to learn.
244 I: Yes, cool.
245 D: On all days I look forward to his classes.
246 C: Yes, definitely. It's like I look forward for his class.
247 F: Yes, absolutely, it's always the class of my day.
248 C: It's a good way to start the morning.
249 G: And then, right after I have my most hated class.
250 D: Oh my God, yes, me too.

- 251 G: It's like, oh jeez, French.
252 ALL: Oh, no.
253 I: Okay. And you have it three times a week, right?
254 ALL: Yes.
255 I: Yes. Okay, so, the next phase is it the warming up. I will just show you a little bit of
256 the warming up, it's probably, I mean, it's always the same, right?
257 (CROSS TALK)
258 X: Oh, my God.
259 X: It's part of the class.
260 X: I just want to see how ridiculous we look.
261 X: I know.
262 X: Yes.
263 F: Well I think by this point ... well, we don't care anymore.
264 ALL: Yes.
265 G: The first day, we were like – for a freshmen, like, last year, the first couple of weeks,
266 I was like, embarrassed to do it. What am I doing? And then, like, after that, like, now,
267 at the beginning of this year, I'm just like ... stretch.
268 D: It just like the freshman, like, they don't get it because they are new, so like, with me,
269 I have been doing this for like, three years already so, I always get up and sort of
270 start stretching.
271 C: Wait, did we assume the position in this class?
272 ALL: Oh no.
273 I: Sorry, assume the position?
274 D: It's like where we...
275 F: The thing where you go on and... (Student shows the posture.)
276 I: But it's not embarrassing...
277 (VIDEO PLAYS.)
278 (Cross talk and further interview while watching the warm up.)
279 X: Oh, the one there!
280 X: What?
281 X: Oh, it was this afternoon, and so I hurt my leg.
282 X: That was, I don't know why he did it.
283 X: Are you there standing up, actually?
284 X: You know .
285 (PAUSE FOR 70 SECONDS.)
286 I: So you are silently counting?
287 (CROSS TALK)
288 I: Stretching your muscles. Okay.
289 F: You just stretch out, like, your face.
290 I: Okay.
291 (PAUSE FOR 10 SECONDS.)

- 292 G: I can never add a pitch. Like I can do the linear and just like, fail completely. I was
293 like, okay.
- 294 I: Do you have to hit a pitch?
- 295 ALL: Oh, yes.
- 296 G: He just moves his hand like –
- 297 I: Okay, that's –
- 298 G: And we'll just follow it.
- 299 (CROSS TALK)
- 300 C: Because everyone's voice is different, so not everyone can reach the same like... So
301 it's just as high as you can go.
- 302 I: Yes, and that doesn't work for you or is it okay?
- 303 G: I can't do it without adding a pitch. Just once I start adding a pitch, it just doesn't
304 work. It's like, I do it, it's like, okay. Almost pretend.
- 305 I: So how do you do like, this like, the different notes like, eighth note and so...
- 306 G: It's pretty fun. And it kind of helps you get like, their beat in your head, so like,
307 constantly. So, like, if you see it in a piece of music, you already know what it feels
308 like. And then the whole like (S makes sound) thing really comes to, like, diction.
- 309 ALL: Yes.
- 310 C: Like, the thing about warm ups is that they take care of, like, all the aspects of music.
311 Like, you have the basic, like, voice with warm up so that you are not ... because it's
312 the morning so your voice doesn't, like, crack. You have the voice warm up and then
313 you have the stretching of the face and then you have...
- 314 F: And then we do breathing warm ups.
- 315 C: Yes, breathing and everything.
- 316 D: That's like, the most important.
- 317 C: Yes, breathing definitely is the most important. So he kind of – like, the thing is he
318 takes care of all the aspects of like, music and so as each class goes, like, that gets
319 more ingrained into us as we do them.
- 320 I: And perhaps attention? And is it always the same warm up in every lesson or...?
- 321 E: It's always the same.
- 322 F: He changes it sometimes.
- 323 G: We haven't done taco.
- 324 F: Taco is my fav.
- 325 G: (Student sings the taco exercise.) It's the most fun and you can do it really with just
326 everything. So, it starts with people's names and it just starts with really, really good
327 (incomprehensible) ones.
- 328 I: And you are not doing this anymore?
- 329 G: We haven't done it yet.
- 330 I: Okay.
- 331 F: So we did assume the position.
- 332 C: It's so good, though.
- 333 (PAUSE FOR 12 SECONDS.)

- 334 I: Are you singing this always?
335 ALL: Yes.
336 C: Yes, this is the big warm-up.
337 I: Okay, and always in this position that you are standing like
338 G: It just helps that are you deeper, so you get a bigger breath and it's just ... So like,
339 you breathe with your diaphragm and not your shoulder.
340 C: Then you'll know what, like, a proper breath feels like, so you can do it all standing
341 up. Because we obviously can't, you know, be on the stage doing that.
342 (CROSS TALK)
343 G: He's actually thought about doing that.
344 D: Yes, last year.
345 G: He was like, "We should just do it the whole song".
346 C: You could do that for "Hold On" and that could totally work.
347 G: Yes. And I had actually heard us do that warm up, but like, if you do it from here, it's
348 kind of like, wow we have like, no ... I don't know what the word is, but like, we all
349 just like, slur together like, nothing is separated. It's like (S makes sound).
350 F: It's okay.
351 (CROSS TALK)
352 I: What do you think would be better?
353 D: Separating.
354 G: Yes, separating, so that actual, really, notes, like... Separating the different like notes,
355 so that like...
356 I: Like in this? (I sing an example.)
357 F: Yes, like, to tier each individual note, because we kind of sink in to that.
358 E: Like, we scoop a lot, in this case then.
359 I: In this... practice?
360 G: Oh, this one sounds better.
361 C: Yes, this one sounds good.
362 F: We do a lot, yes, but we are still lazy.
363 E: Oh yes. I hear it's always, always, like, messed this up a lot of times, you know.
364 E: Doing this kind of ... I mean, I guess we didn't...
365 C: Oh yes, and we switched between minor and major.
366 (CROSS TALK)
367 C: It sounds like Mulan, like, every time I think of Mulan.
368 D: I think of, like (incomprehensible).
369 G: It's (Carpino?). Spring play, it's going to be so easy, because there's no moving sets.
370 So happy about that.
371 C: Well, what's the set, the fulltime?
372 G: What?
373 C: What's the set going to be...?
374 G: Well, we don't know, the student's designing it.
375 (PAUSE FOR 5 SECONDS.)

- 376 G: I think it's really high, so we are going to start like, cracking and we are just like: "I
377 can't reach this high note, oh, please."
- 378 F: Like, I can't reach it, but I think I still do it sometimes, I'm like ...
- 379 G: I crack sometimes (incomprehensible) and I feel, like, really bad for people around
380 me because I'm, like: "I'm sorry, guys. You've got to see this."
- 381 F: I actually crack during, like, lower notes sometimes or it isn't because, like, there is
382 at the end of a transition between my chest voice and my neck voice and then it's
383 like ...
- 384 (INTERVIEWER STOPS THE VIDEO.)
- 385 C: No the worst thing is when you have like a loud voice and you crack. Kind of,
386 everyone around you can hear it and they are just like...
- 387 I: But what is it about, when you make a mistake so...?
- 388 G: He tells us to raise our hand. Like, if we are in the middle of the song, if you make a
389 mistake instead of stopping and like, you are like: "I made a mistake." Raise your
390 hand and we go back and fix it later.
- 391 C: He says this, like a lot, he says: "Oh well, if you make a mistake in choir, you know,
392 you are living a charmed life" and that's like the worst thing that happens to you. I'm
393 fighting it off but that's...
- 394 I: Okay. So, it is okay to make a mistake?
- 395 D: Yes, especially when you are doing warm-ups. I mean, everyone makes mistakes,
396 especially when –
- 397 ALL: Yes.
- 398 D: Yes, you.
- 399 F: Especially me now? You're so mean to me.
- 400 D: I'm just kidding.
- 401 I: Okay. So you explained a little bit while we were watching that. So is there anything
402 else you would say it's important, what you learn there when you are doing this
403 warm up or what you – how you feel there or ...
- 404 G: It really helps, like, getting your breathe correctly, because I know I still struggle
405 with the whole breathing thing, because I never really feel it in the back of my back.
406 I'm like: "I can't feel this", but like, even when we are just practicing, I keep feeling
407 myself getting better and better and so I'm like: "Oh, this is going to help" and then
408 like, eventually, over time, you are going to get really good at it. It means that your
409 singing will get better and better and you'll be able to hold notes longer in longer
410 phrases.
- 411 F: Yes, and it's nice to sing part of like, huge group like this because I know in the
412 beginning of the year, I couldn't really hear myself, because I hadn't really sung
413 before. And I don't know, as the year progressed, I could feel myself growing
414 stronger because of (name of the teacher) is teaching and everything. So I think part
415 of it is feeling like, you know, as like, one voice because of all the voice matching.
- 416 D: He builds your confidence.

- 417 F: Yes, and then you sing like ... you can feel yourself growing when you like, start
418 listening to yourself in the group.
- 419 I: Anything else? What you learned, what do you think is interesting in the warm up?
- 420 E: Yes, it's fun.
- 421 D: It's fun, it is.
- 422 C: And you feel really good when you are stretching.
- 423 G: Oh my God, the first stretch we do, when we feel like this? I'm like, I can just like,
424 feel my, like, eyesight going away because that was, like, ah.
- 425 D: I do it too, like, after I wake up in the morning. Like, I did it this morning.
- 426 I: Okay.
- 427 C: I do the little bend over thing where you, like, get up slowly?
- 428 ALL: Yes.
- 429 G: That's how I learned to touch my toes.
- 430 C: (Name of the pianist), I remember the first time, like, she told me that, like, my neck
431 was super tense and she's like ...
- 432 F: Yes, me too. During the musical she would go around and shake people's necks to
433 see if you were tense, and I was like the most tense of the group, so my entire body
434 was shaking. She was like: "You are so tense."
- 435 C: See, I realized, like, how tense, like, I really am. Like, my neck and my shoulders and
436 everything. And the thing is, it's, like, been brought to my attention before that my
437 shoulders and my neck are, like, really like stiff and stuff. But – oh that was fun ...
438 but when, like, you loosen and you actually make an effort to really, like, make sure
439 that it's loose, you are able to open your throat more, and because of that you sing a
440 lot better. So that's one thing in warm ups that I've definitely been working on more
441 so, because it's ... definitely makes a huge difference when you are relaxed, because
442 you are not, like, putting any stress in your notes.
- 443 F: And I know (name of the pianist) has worked with a lot of, well, a lot of us on
444 breathing, because she literally punched me in my diaphragm to make sure that I
445 was, like, staying strong and all. And I was like: "Oh, okay." But I don't ...
- 446 D: She's feisty.
- 447 F: Yes.
- 448 D: But she means well.
- 449 F: It's helpful! Like, you know what you are doing wrong. And it's like: "Okay, I need
450 to strengthen up and open up."
- 451 I: Okay.
- 452 F: You make them sound mean! No, I love (name of the pianist).
- 453 I: But she helps you, right?
- 454 ALL: Yes.
- 455 I: I mean, it's sometimes perhaps a bit surprising what she does but ...
- 456 F: (Name of the teacher) always has a ... she's like the best source of vocal health that
457 we have in the entire school or ...
- 458 C: She is really helpful.

- 459 ALL: She is.
- 460 D: Even though she doesn't sing.
- 461 C: Yes, yes, I did a solo back in December and the thing is, during that my voice, like, it
462 was really, like, terrifying to me because my voice always cracked during that note
463 for whatever reason. And so, like, the night before, I just like spent the whole time
464 doing the exercises that she'd worked on me with. Like she – she's like pushed here
465 and so I would be like a lot stronger and grounded, and she made sure that my breath
466 went, like, outside. So I practiced doing that, and because I did that so much and I
467 actually, like, spent like, a good amount of time because I was freaking out, like doing
468 and going through the exercises, like – finally, like, I finally got control of it and it
469 went smoothly, so that was good, definitely it helps what she does.
- 470 I: Okay, cool. Good. And is there anything you would say you liked in this? Well, you
471 said a lot of things about what you liked in this warm-up. Anything you don't like?
- 472 D: I don't think there's anything that we don't like.
- 473 F: I think in the beginning of the year as a freshmen we didn't like it – because you
474 didn't know what was going on, but it was fun
- 475 ALL: Yes.
- 476 F: I was: "I'm sorry" but it was, it was kind of strange for us to be doing it all, because
477 in middle school choir ...
- 478 G: You never did anything like that.
- 479 F: You just began singing. It was like okay, get out now.
- 480 C: It was not warm-up, it was just like singing, it wasn't really anything working with.
- 481 D: Just got up and started to sing.
- 482 I: And so, it's strange to make the stretching or to make the vocal ...?
- 483 D: At the beginning, like, when you first started – like, it was your first day doing it –
- 484 ALL: Yes.
- 485 D: It was something strange, but then after a while, you get used to it.
- 486 C: It's definitely a lot more fun when 80 other girls are doing it with you and then you
487 look around and you're just like: "Okay."
- 488 G: I know while in the musical, when I would be backstage with tech and like, there's
489 like four, five kids in tech who are also in choir and also, and they just start stretching
490 with the choir instructors, and like, all of a sudden everyone from choir is like,
491 backstage doing the stretches and you know, like: "Okay, that's nice."
- 492 F: One time on stage someone just screamed out: "Assume the position!" and everyone
493 in choir just goes up and down. Like we were warming up.
- 494 I: So what do you say, assume the position?
- 495 G: You're going into the skiing position.
- 496 ALL: Yes.
- 497 F: That, that and backwards –
- 498 I: Okay.
- 499 C: It's so weird at first. It's so weird how that actually works, like, I didn't – I don't know
500 how anyone discovered, like, this is what helps.

- 501 G: Then when you sing like this.
- 502 F: Yes, oh, it sounds better.
- 503 I: Okay, good, then we will see the first piece here. So like...
- 504 C: We sound a lot better now because we'd actually learned it.
- 505 ALL: Yes.
- 506 C: We might be singing it right now.
- 507 G: Oh my god, they are so pretty and blue. I love them, like, that's good, but like, then
- 508 some notes on "Hold On" I can't get. Like, towards the end.
- 509 C: The notes are so high at the end.
- 510 G: They are so high, I'm like, I can't get that. Someone is going to mouth the words.
- 511 F: The altos are going up to a higher, up and up, like—what? We're altos for a reason.
- 512 C: They can be, like, well it's a soprano note.
- 513 F: It's like G and S.
- 514 C: Oh God, it's so hard (laughter)! But if you breathe, it's a lot better.
- 515 G: I tried breathing and I still can't get it close, can't get that high.
- 516 (CROSS TALK)
- 517 I: So you were singing soprano?
- 518 G: I sing soprano soprano two, soprano one.
- 519 I: Yes, okay.
- 520 F: And I do alto one and soprano.
- 521 G: I tried and, like, cracking them and, like: "I'm sorry guys!"
- 522 C: I know the first time I cracked so badly, Also, because I was sick so I was like (S
- 523 makes sound)
- 524 I: So, I will show you – first, the speaking. So, what you said, about this syncopation
- 525 and then a little bit of the singing.
- 526 (VIDEO PLAYS.)
- 527 C: Oh, did we actually sing?
- 528 (CROSS TALK)
- 529 I: So is that kind of sight reading, so you didn't do this piece before?
- 530 D: No yes, we have, but, you know, like, some parts we didn't quite –
- 531 ALL: Oh, yes.
- 532 E: So, he would like, stop the singing and he'd just started to...
- 533 I: Okay.
- 534 C: Yes, usually, we learn like, certain portions, like– and we don't necessarily have to
- 535 go to in order like, I think we learn in the beginning of "Hold On" and then we
- 536 learned, like, that end and then we're, like, finally focusing on, like, the middle.
- 537 F: Yes, and then we did – extra (incomprehensible) and the same thing because he was
- 538 repetitive, so we didn't, like, practice the end and in the middle.
- 539 D: And some songs that we did. We started at the end and then we worked our way to
- 540 the beginning.
- 541 I: Okay, okay. (Students sing) Okay. So, I will show you some singing.
- 542 (VIDEO PLAYS.)

- 543 (PAUSE FOR 10 SECONDS.)
544 I: But this portion was new?
545 ALL: Yes.
546 (PAUSE FOR 32 SECONDS.)
547 X: It's not right there.
548 (PAUSE FOR 13 SECONDS.)
549 X: It's so cool.
550 X: I hear no one screeching there.
551 (PAUSE FOR 25 SECONDS.)
552 C: It's okay, this is five weeks ago.
553 D: Did you show this video to, like, the group that you're working with?
554 I: So, that's... well this "group" is at the moment sitting in Germany.
555 ALL: Oh.
556 D: They liked our group better than all those other groups?
557 I: Yes, so what we have to – well you are for a freshman choir. You are really good.
558 C: Definitely thanks to (name of the teacher), though (laughter).
559 I: Yes, yes, I think so.
560 C: This is 80 girls, it's kind of hard to get us to – all mix together.
561 ALL: Yes.
562 I: So for this conference we're doing in the summer, we need a group which is eighth
563 or ninth grade, so you are fitting into this group actually, and I – the material was
564 the best, I had. So I was also filming in the instrumental class and there were very
565 good, but they didn't fit that well into the setting of the conference, so you were
566 fitting best.
567 D: Oh, okay, cool.
568 F: Yey.
569 I: Yes. (Laughter) Okay, so... anything to this portion or phase of this lessons or... like,
570 syncopation and ..."Hold On" ... we talked about that; that was the first time you did
571 this portion of the piece?
572 (CROSS TALK)
573 F: We've improved a lot.
574 E: Yes, we sound better.
575 D: So, if you need to record us now, we'll sound a little better.
576 C: It's kind of weird, but he tells us this thing that we have to get...
577 (Door opens and a teacher peeks in. Students are greeting the teacher.)
578 F: I think that we focus on notes and rhythm first and then we'll go back and perfect
579 the articulations. So, if you listen to it now, you can hear all the rests and accents and
580 staccatos that were supposed to be there but misplaced.
581 D: It's a lot easier when we learn the notes slowly, like with the syncopation and all that
582 and like, where to breathe and not to breathe, and then we'll start singing it, it's, like,
583 a lot easier than we actually get it.

- 584 G: And then once we have, like, the notes and everything, it's pretty much memorized
585 and everything, it's pretty good with the accents; then we'll start adding the
586 dynamics and then the different like...
- 587 F: Yes, the last stuff is tough. With the expression...
- 588 (CROSS TALK)
- 589 C: He said this all, like we're trying to sing it kind of timidly – like, at times we said we
590 really have to get (incomprehensible).
- 591 I: Like what?
- 592 F: Oh, yes, he's like ... He tells us to use our butt to strengthen our core and our voices.
- 593 C: You know, when you're really grounded like that, that's – that kind of also comes
594 with "assume the position" and you're, like, bend to the ground. And sometimes we
595 do squats and stuff, because when you're grounded and everything – when you're
596 grounded, you have a lot more strength and you can put a lot, not necessarily like
597 force, but a lot – it makes a tone a little, like, richer and darker as it's, like, meant to
598 be because this is kind of like a soulful, like – I guess, a spiritual song.
- 599 G: We sound like women.
- 600 I: Is that what he says?
- 601 G: Yes, he says we sound more like women and like –
- 602 D: Yes, just like, we were, like, the college type of choir, as for the high schools. We're
603 confident and ...
- 604 I: Yes.
- 605 C: So, definitely, he says we're definitely, like, capable of sounding like a college choir,
606 even though we're just like – well, actually we're a mix of, you know, seniors through
607 freshmen, but we have – we're capable of, like, sounding like women, because like,
608 he...
- 609 E: He knows because there's moments when he hears.
- 610 C: Because they're moments – yes, when you hear about – when you sound like big
611 people and we're just like wow.
- 612 D: Real open.
- 613 F: Wow, we got to do this all the time you guys.
- 614 G: Then he makes you sing like you imagined opera singer and you're just like: "Holy
615 crap, that's really open and it sounds really good."
- 616 I: Yes, okay, cool.
- 617 D: Like, a lot of us felt like a lot of pop songs now, it's all auto tune. Like, a lot of like –
618 like, very like, kind of girly type of singing and that's what I hated about pop music
619 and I love choir because we are open and we sound a lot more beautiful and a lot
620 more, like –
- 621 E: Real, you know?
- 622 C: Yes, very true.
- 623 I: Did you think like that before you came to this choir?
- 624 D: Oh yes, I hate pop music.
- 625 F: Well, not me.

- 626 D: Okay, it's gets annoying after a while, but then if you are going to, like, a dance or
627 something and they play it, I don't mind doing it, but like, I'd prefer to do this.
- 628 F: And you hear it on the radio, right? You can hear it, you can hear a lack of diction and
629 that means yes, you know.
- 630 D: And it's very addictive to me. It isn't... I don't know.
- 631 G: That's all I do now, whenever I hear these songs and it's like pinpoint and put the
632 little things that are wrong with them like. No diction, you sound really (Student
633 makes sound).
- 634 E: Laser beam bounce.
- 635 D: Oh, like very lazily ...
- 636 C: Like you could hear them, they like stick out like a sore thumb now, as soon as you
637 hear a song.
- 638 ALL: Yes.
- 639 D: After all that you've learned about, like, about how like...
- 640 E: ... vowel replacement and something like that...?
- 641 D: Yes.
- 642 I: Okay.
- 643 D: Like barkers of like, basically rap.
- 644 ALL: Yes.
- 645 F: Everything comes from, like, the big classical composers.
- 646 D: Oh yes, like The Beatles, it's like the re-buff of them.
- 647 C: I still love The Beatles.
- 648 I: Okay, I will just show you the other piece which you were singing.
- 649 D: Are you going to record us like ...
- 650 E: Again?
- 651 D: Yes.
- 652 D: Are you going to record us ... because like now – because, like, our music is, like,
653 coming really well?
- 654 C: We've changed a lot.
- 655 D: And if you, like, record us now, like, it would sound a lot better.
- 656 I: Yes, I know, but you know what? It's not about this end results, how you would...
657 perfect sound, but it's more ... here it's more important how you work and how you
658 think and how you learn, and it's especially interesting how you sound at the
659 beginning, actually for me, because, yes, when you practice it very much, then yes,
660 you're very good, I'm sure of that, and you can see that in the concert or something,
661 but it's interesting...
- 662 E: Are you going for the concert?
- 663 I: I'm not filming there.
- 664 F: Are you going to watch it?
- 665 E: Yes, come see it.
- 666 I: Yes, when is it?
- 667 G: March 25th.

- 668 I: Oh, okay. Yes. Wait, what ... it's a Tuesday?
669 D: It is a Tuesday.
670 I: Oh yes, yes. It would be cool.
671 G: We should record it the first time we made it and then play it at the end of the year
672 just so we would, like, compare how we sounded then and now.
673 D: (Name of the teacher) does that, I think.
674 G: He just recorded the very first set. I don't think he did.
675 D: I heard he did the one last year.
676 G: The very first sound we made in the choir?
677 F: The first sound we made sounded terrible.
678 I: Now that's would be very interesting.
679 C: Remember when we had a voice match?
680 ALL: Yes. I remember.
681 F: Just a mess.
682 D: I think he did it on purpose.
683 I: So here is "Stand Together".
684 (CROSS TALK)
685 (VIDEO STARTS PLAYING.)
686 (PAUSE FOR 25 SECONDS.)
687 C: Such a – sounds really good right now.
688 (PAUSE FOR 70 SECONDS.)
689 I: Well, I think I have to stop here because, unfortunately we are running out of time.
690 But...
691 F: I think, because we heard it first on, like, YouTube or a YouTube recording.
692 (CROSS TALK)
693 D: You know, it sounded really nice but then, like, it sounded complicated because I
694 was all, like, it was weird on this tape, but then after we learned all that it was really
695 fun and easy.
696 ALL: Yes.
697 C: The great thing about this is you can tell that everyone loves it because, I mean, there
698 was one point...
699 F: It was like, energy.
700 C: And also, there is one point where, I think, at one time, like, the bell, like, rang and
701 he hadn't told us, like, to stay or pack up, but everybody, no one turned to pack up,
702 nobody like, left the room, everyone stayed and sang. And no one would have, like,
703 looked at the bell or looked outside. Like, everyone, like, loved this piece, like so
704 much, we just all stayed and I thought that that was really great. Like, after we left I
705 was just kind of like, in awe of how, like, awesome it was that everybody loved it,
706 everybody just like stayed and just sing it and finish it.
707 D: That's funny how ... because, like after this I'll go to the restroom and then so
708 (laughter) ... I went in there, I hear a lot of, like, choir people singing our song –
709 ALL: Yes

- 710 D: Yes, in the restroom and I'm just like okay, I think it's awkward but, you know...
- 711 I: It's nice that it lives in you.
- 712 C: I go to the bathroom (laughter).
- 713 I: So I wanted to ask you, anyways, how you like the pieces you perform?
- 714 C: I really love these pieces.
- 715 G: I think it so much better than this....
- 716 ALL: (name of a piece) (incomprehensible)
- 717 G: Gosh, I hated that one, I hated it.
- 718 C: "Please, please, please"
- 719 I: Was it the last ...
- 720 (CROSS TALK)
- 721 ALL: Yes.
- 722 C: (Sings) Think I see the face...
- 723 F: ...but I hope they do not see me (laughter).
- 724 G: I hated it.
- 725 C: (Sings) Think I see the face ...
- 726 G: I felt like a kindergartener singing it.
- 727 ALL: Yes.
- 728 F: And the way we had to shake our heads with the act and so it was like (sings a part
- 729 of the song with the movement).
- 730 C: What do we ... did we sing that for the winner concert?
- 731 ALL: Yes, yes.
- 732 C: No, no, that was – that was the – was that ... there was that infer like the informants...
- 733 G: Fall concert... winter concert.
- 734 C: Oh, that was for Fall Concert.
- 735 ALL: Yes. Yes.
- 736 I: Okay, so there ... sometimes there are pieces you don't like, but this time you do like
- 737 the pieces.
- 738 G: I'm actually surprised I like all of them.
- 739 C: Yes, I like all of them.
- 740 G: Because even last year there was a piece, a couple of pieces in our sets that I didn't
- 741 like.
- 742 D: Last year we sang Sound the Trumpet, it was the first time I sang it, and now it's such
- 743 a good song.
- 744 E: I love that one.
- 745 F: It was so hard to do. It was so...
- 746 G: It is a baroque song, so we were just like ... I was just like, all this like, complicated in
- 747 this.
- 748 D: It was so fun to sing. I still sing it now and then in my head.
- 749 G: I know, right?
- 750 I: Okay.

- 751 C: What was the really – oh, “Not Too Obsessed With Money”, now that’s the one that
752 I’d go through over.
753 (STUDENTS SING.)
754 D: I didn’t really like that one.
755 C: So we did that and then... what else did we do?
756 I: Yes, perhaps ... we’re running out of time so (laughter) – it will take too long, but one
757 last question. Did you... any time in this lesson, think about your grading in this
758 music?
759 E: The grade, like grade?
760 (CROSS TALK)
761 ALL: No.
762 G: I never think about my grade in music, I just like the class.
763 C: The only way to get a bad grade in music is to just not participate, like at all.
764 D: But how can you not participate?
765 C: Exactly, yes. So, I mean...
766 F: I think the only thing that actually perfects your grade is like the listening logs we
767 take, and everyone likes listening to music, so it’s not...
768 ALL: Yes.
769 I: Yes so, also the listening log is okay for you?
770 ALL: Yes, yes.
771 C: It’s actually is, it’s nice to actually, if there is some motivation ... well like a grade ...
772 but if there is like, like at first there was kind of motivation to, like, go and to listen
773 to, like, classical music or any channel and then as you listen more, you realize, like,
774 it sounds really like, it sounds good. I like listening to classical music. So ... and it’s
775 cool to hear vocal adaptations of classical music, so definitely it becomes more of
776 something you like to do rather than...
777 F: Something you have to do.
778 I: Okay, yes, cool. So, and if you would have to rate this lesson from one to six; one is
779 very good, six is very bad, how would you rate this lesson, from what you can recall?
780 D: It’s kind of hard because, like, every day is like, a new lesson and...Like, unlike some
781 lessons, that he teaches us, like, go with what we are going to learn in the song, so
782 it’s kind of, kind of hard to guess.
783 G: Probably a two, not quite a one.
784 C: If it’s, I’d say for example if it’s singing, singing like, if we did completely singing that
785 would be like, not a like a real singing, but when you go through all the pieces, like
786 those days are definitely ones for me because I really like doing it, but on average,
787 it’s, they’re, like twos, one and a halves, which is also really good so...
788 F: One day, for me, it was when we all stayed after the band kept singing and stuck
789 together.
790 C: Yes, that was really good.
791 F: I got shivers I was like ...
792 C: I know, the same! I was like, that was amazing, just what happened just now?

- 793 G: I feel like once we get all the pieces memorized, and we can sing it without the music
 794 then...
 795 (CROSS TALK)
 796 F: We have really good music this, like this concert so...
 797 G: Perhaps I could do the next one.
 798 C: And other "songs".
 799 F: Surprises.
 800 G: He is going to be the best one, other than that surprise.
 801 F: Concert Choral is doing Beatles probably and they're doing Footloose.
 802 (CROSS TALK)
 803 I: Okay, good. Okay, I think we have to stop here, just to get the other group. Thank
 804 you very much, that was very helpful.
 805 ALL: Thank you.
 806 I: And perhaps you can say the other group that they can come over, yes? Okay, thank
 807 you very much! See you in the concert.

2.2.2 Scheme for identifying the students in Interview 2

Students C, D, E, F, G



2.3 Interview 3

2.3.1 Interview 3 transcript

- I: - Interviewer
 H-L: - Students, see below

- 1 I: Yeah, thank you, that you are coming for this interview. So, what I told in the class...
 2 because... perhaps you don't remember this specific lesson, I looked it up and it is
 3 now five weeks ago, so probably you don't remember what you did there. So I
 4 brought the video and so we will see about four phases of this lesson. But before we
 5 start that, I would like to know, if you remember perhaps anything from this lesson,
 6 when I was there video taping? Is there anything you still have in mind what you did
 7 there?
 8 H: We warmed up. That's... yeah.
 9 K: It was five weeks ago. Probably it was not that great.
 10 ALL: Yes.
 11 I: So...
 12 L: That's probably when we were still just memorizing the things.
 13 I: Sorry?

- 14 SI: We probably like just...
- 15 L: ... memorizing music
- 16 SI: ... have gotten into the music and just read and learn.
- 17 L: Now we are kind of ready to ...
- 18 I: ... perform?
- 19 K: Yeah. We are getting there.
- 20 I: Okay, good. That's all... So, what do you remember... anything specific from the warm
- 21 up? Or do you remember you did the warm up, because you are always doing this
- 22 warm up?
- 23 H: We like do it every day. We only do like...
- 24 SI: He kind of made it more like extensive that day. The warm up.
- 25 ALL: Yeah.
- 26 I: Yeah? Okay. That is, what you remember? Okay. Cool. Good. Okay, then let's go into
- 27 the video. So, I have this video here. It shows us every three angles I have. (Do you
- 28 say angles?)
- 29 ALL: Angle.
- 30 I: Angle? Okay. Thank you. And I will show you four phases. And I will have...I will have
- 31 four questions to every phase. So, what did you learn? What else was interesting for
- 32 you in this phase? And what did you like? What didn't you like? Ya? About these
- 33 questions... I will have. Okay, first what you did in this lesson was... you did this
- 34 theory part. Because it was the last lesson before your finals and you did this review
- 35 of all what you did in the past half year or... I don't know how long it is.
- 36 ALL: Yes.
- 37 I: Yeah. So I will show you a little bit of the theory. And you can just comment that. And
- 38 just to let you know. I will... I chose these situations. But if you want to stop anywhere
- 39 else or if you want to see anything else, we can totally do that. Okay? So, let's see the
- 40 theory.
- 41 (INTERVIEWER STARTS VIDEO.)
- 42 (PAUSE FOR 10 SECONDS.)
- 43 I: So, I hope you can see something. It's very small.
- 44 (VIDEO STARTS BUT IS NOT QUIET IN THE RIGHT POSITION.)
- 45 I: Oh, you know what? He is talking here about... Just move a little further.
- 46 ALL: (giggle)
- 47 I: He is talking about google. And how lucky you are...
- 48 (VIDEO STARTS NOW AT THE RIGHT POSITION.)
- 49 (PAUSE FOR 40 SECONDS.)
- 50 I: Okay, we will just stop here. That is kind of an impression what you did there. So, do
- 51 you remember now this situation?
- 52 ALL: Yes.
- 53 I: Can you remember what you learned in this situation? Or in this part of the lesson?
- 54 Is there anything you can...
- 55 H: I think it was about key signatures.

- 56 ALL: Yeah.
57 (CROSS TALK)
58 L: This probably wasn't like a lesson. He was just telling us like an extra information.
59 But..
60 H: It's a review.
61 SI: We learned the circle eighths...
62 ALL: Circle of fifths!
63 SI: Circle of fifths. Yeah.
64 H: So, it is basically the sharps and flats and like how to find the key signature using
65 them. Like, if you have like two flats or something. And then he will tell us how to
66 find it. Like he circles the first one and then you go like... Yeah, I think that's it.
67 I: Okay. And do you remember if there was anything new in this lesson, like in the
68 review, for you or did you know everything before that?
69 L: Before we constantly... after he told us like how to find the major keys, we constantly
70 review. But I think this particular lesson, since there is this search
71 (incomprehensible) you put sharps or flats. That he was kind of telling us. I think
72 someone asked him. I think like when do you know when (incomprehensible) flat
73 and sharps. So that's what was explaining in this part.
74 I: Okay. Good, and was it helpful for you that you did this review for the final?
75 (STUDENTS AGREE.)
76 I: Okay. And does the theory help you for the singing? Do you think it is important? To
77 make this theory part.
78 (STUDENTS AGREE.)
79 ALL: Of course:
80 K: It's harder to understand the music you gonna sing, if can't like read it.
81 (STUDENTS AGREE.)
82 (CROSS TALK)
83 SI: Well, cos you can sing from sound. Like you can hear it and learn the melody and
84 you could learn it like that. But in the class we actually read the music. So if we
85 wouldn't have learned that, we can't read the right notes and learn the actual
86 reading of the music.
87 L: I think, it is just more in singing. Because I also play violin. I play for a long time, I
88 never learned any theory. So, and then, after this lesson, I kind of compare myself.
89 I'm like, "Oh, should have learned theory before." It would have helped me to
90 become a better musician. Both, as a singer and on violin.
91 J: Yeah, when we are trying to harmonize, like when we are trying to learn the notes,
92 it... learning theory really helps us to kind of match pitch and kind of know where
93 our notes is in terms of their placements.
94 I: Okay. Good. Good, then I will show you another phase. So like the warming up. What
95 you did there. But perhaps you remember that very good, because you do that very
96 often. Like... here.
97 (VIDEO STARTS)

- 98 (I CONTINUES INTERVIEW DURING WATCHING THE WARM UP.)
- 99 I: So, do you like the warm up?
- 100 L: Yeah. We learned to like it, actually. It was really embarrassing at first. But...
- 101 I: Yeah? So why is it embarrassing?
- 102 K: Cos he just kind of has you do all these things that are like you wouldn't really do in
- 103 a class. All the stretching and stuff and like the face movements I have to make. But
- 104 it is like worth it. Because it makes better sound.
- 105 H: Yeah, it helps with technique. Yeah.
- 106 I: So, it's... is it still embarrassing for you? Or was it just in the beginning?
- 107 ALL: (together) Just in the beginning.
- 108
- 109 SI: Just in the beginning, because like we... no one knew each other and maybe now we
- 110 still don't know each other, but we are used to each other as a class. And we see us
- 111 every other day, every class. So it is like... we know no one cares and no one is gonna
- 112 like make fun of each other.
- 113 I: Aha, and do you think it makes a difference? Or do you hear it and do you feel it that
- 114 it makes a difference?
- 115 (STUDENTS AGREE.)
- 116 (STUDENTS CONTINUE WATCHING THE VIDEO.)
- 117 I: (with regard to the video) You are counting, right?
- 118 L: Yeah, stretch everything out.
- 119 I: (Can you see?)
- 120 ALL: (Yeah.)
- 121 I: That's the stretching. And you are doing singing in the warm up. So do you like that.
- 122 Like this ... (Video shows how the class moves in eighth, quarter, half notes.)
- 123 K: The movements? They are definitely good.
- 124 I: Yeah? Do they help you?
- 125 H: Yeah, it helps you. Cos when you are singing, you involve your whole body.
- 126 (VIDEO SHOWS WARM UP SINGING)
- 127 SI: I think, it is cos he explains, what each warm up does and how it helps you. If he
- 128 wouldn't do that and we are just doing it, like we wouldn't know how it is improving
- 129 us. But he does explain that like you need every part in your body to have a fluent
- 130 voice. So...
- 131 (VIDEO SHOWS SINGING IN BREATH SUPPORTING STANDING POSITION.)
- 132 I: Does this posture help you when you are standing like that?
- 133 K: Yeah, it is a little ridiculous at first. But then like it helps with breathing. And usually
- 134 you can like hear the difference. Like when you are ...
- 135 ALL: Yes.
- 136 SI: Yeah, it really helps you like open up your voice and just get you prepared for the
- 137 singing.
- 138 I: Yeah, and do you sometimes think about that when you are singing a normal song.
- 139 Then you are thinking about posture or how it feels?

- 140 SI: Not technically like assuming the position like that. But, if I'm like in the car singing
141 and I think I sound bad, I will remember some of the things he has taught us in class.
142 And like I will hear myself improve. Like if I'm just on my own singing.
- 143 I: So, it helps you, when you just think "assume the position" and then you feel this...
- 144 K: It's like muscle memory. You just remember it when you need to use it. So...
- 145 I: Good.
- 146 (INTERVIEWER STOPS VIDEO.)
- 147 I: Is there anything what you specifically learn in this warm up? Or what you like, what
148 you don't like?
- 149 H: Opening your throat. So you can sing better.
- 150 L: I mean we have class in the morning. And we are all just very tired. I think that is the
151 time when your body is not really ready. So I guess these moments kind of helps us
152 in the morning to like, not just this class, just to wake us up throughout the day.
- 153 I: Yeah, okay. Because it is always the first lesson for you. Three times a week.
- 154 ALL: Yeah.
- 155 I: Okay, cool. Okay, let's move forward to the pieces you practiced. You practiced this
156 "Hold on" and you were a long time speaking the rhythm with this syncopation.
- 157 (VIDEO PLAYS.)
- 158 (PAUSE FOR 40 SECONDS.)
- 159 I: How was that for you? The speaking of the text.
- 160 H: I think it helped us, cos we got the rhythm like some rhythm down, so it is easier to
161 sing it. Later. Ya.
- 162 SI: It helps us as far as like before we actually start singing the song it helps us to learn
163 the dynamics of the song. So when we do start singing we could emphasize certain
164 words, we know the rhythm and we know like the syncopations of the song. So it
165 helps like as far as... we usually when we get a piece of music we will just read it and
166 before we actually start singing we will just read it for the next two classes. Just to
167 get used to it.
- 168 I: Mhm. Just one question. Was this the bell for the end of the lesson?
- 169 K: Yeah, but we have like 10 minutes....It's break and then ...
- 170 I: Yeah? Is that okay if we just move a little bit further?
- 171 ALL: Yeah.
- 172 I: That would be great, because then we can just finish it. I think we have to hurry up
173 a little bit. Okay. Yeah...?
- 174 K: I think it is just really important like he goes through and like tries to get us to like
175 really focused on like the syncopation. Cos sometimes it is just like rushed through
176 and so he is like really good in like walking through, so that we can get a piece done.
177 So we work on something for like a long period of time, but it is like worth it in the
178 end.
- 179 L: Yeah, and like these practices kind of... (incomprehensible) oh, this is how you
180 should be practicing at home. So we could like... when we come to class it is not like
181 we are practicing together rushing through the music together. So, yeah...

- 182 I: Mhm, okay. And are you practicing at home?
- 183 K: A little.
- 184 ALL: Yeah.
- 185 I: Is it difficult to practice at home alone?
- 186 J: I think just practicing alone is difficult. But when he actually like goes over and like
- 187 reinforces the material in class it helps me to remember everything that he taught
- 188 us and helps you to practice easier.
- 189 SI: I think practicing at home is like more embarrassing than practicing in class. Just
- 190 because like you do all the weird things and if your family is there, they are like,
- 191 "What is she doing?" But everyone in the class knows. So, practicing at home is
- 192 definitely weirder like...
- 193 I: I see. Yeah.
- 194 L: I mean, for me I guess my practices... I like find myself just kind of having or singing
- 195 like just... out of the blue. That is kind of my way of practicing.
- 196 I: Okay, so you sang that, but I think it won't give us anything new. So I will just move
- 197 further to "Stand together". You were singing that at the end of the lesson. Let's hear
- 198 that.
- 199 (VIDEO PLAYS.)
- 200 I: So, how do you like that piece?
- 201 L: I think it's our favorite piece.
- 202 SI: I don't know like how much we knew at this time, but I feel like we sound a lot better
- 203 now. That kind of sounds sloppy and messy like none of us like knew our exact parts.
- 204 I: Yeah, I'm sure of that. I mean it's now five weeks ago, right? And I think you
- 205 improved.
- 206 ALL: Yes.
- 207 K: I hope so.
- 208 ALL: (giggle)
- 209 I: It sounds nice also in this... But it's interesting to see how the piece... or how you
- 210 work on this piece, right? I mean it's not just interesting to see how good you can
- 211 perform. I mean, that would be interesting as well, I mean to see you in the concert.
- 212 Of course. But it is also good to see how you work and how you improve with the
- 213 time... and that is really cool. So in general, do you like the piece... or let's say for this
- 214 concert, do you like the pieces you will perform in the next concert?
- 215 ALL: Yeah.
- 216 SI: Usually he picks good songs like... they are really fun to perform and not only that it
- 217 is moving in a way. Like some of them I've like almost got in emotional
- 218 (incomprehensible) singing, it is just really fun experience.
- 219 L: It does not challenge, but he kind of pushed it... he pushes us a lot. But that just makes
- 220 us like gain more experience and helps us with like music in general.
- 221 K: I don't know. I feel like, even if you don't like them, like you eventually have to. We
- 222 work on them for so long and he forced to love this thing like we are working on, or
- 223 so, for so long.

- 224 I: And can you say, how you feel when you are doing music? Or when you are singing?
225 How does that feel like?
- 226 SI: Our last concert for me... I don't know why, but I was like... when we started I was
227 in like a bad mood, just because like things like... my boyfriend. But like we
228 performed and while us performing like I just felt something in me and I just got so
229 happy just singing and I could feel myself smiling while we were performing like
230 looking out at the audience. It was like just a really great feeling for me. And I've
231 always grown up loving singing and now I actually know how and I know structure
232 and I know things that help me like it's really fun. It's like uplifting. It's everything,
233 it's a good thing.
- 234 I: Yeah. How about you? Do you have any feelings?
- 235 K: I have always loved to sing so like this class for me, it was like a really fun
236 opportunity. And I think like each song that he chooses, he is like really good in not
237 having like the same... like back meaning. So like one will be really sad and the other
238 one will be like this like up beat. I think it is just really fun to see like the ranges of
239 emotion that a person can feel through music. That's really interesting.
- 240 L: Well, for me, like I said, I play violin and violin is more like a competitive thing. But
241 then for singing I guess I don't feel that burden I guess. I guess it kind of helps me
242 like forget about like the bad things.
- 243 I: Yeah, okay. And do you feel that when you play violin as well or is it more...
- 244 L: That one is really (incomprehensible) , cos there is so many other good players out
245 there. And like in this school, there is a lot of really, really good people. And
246 sometimes I feel like I should maybe practice violin (or singing?). And like for violin
247 I have to practice. And for singing I want to practice. I guess that is a big difference
248 between...
- 249 I: Yeah. So... then I will have one last question. So, if you would have to rate this lesson
250 from one to six. One is very good, six is very bad. From what you recall, can you give
251 me a grade, or what would you say what kind of grade it was?
- 252 J: I would give a one. Definitely, because like you know, most teachers they give a lot
253 of hard work, like a lot of work. But it still teaches us in a way, but it just has a lot of
254 work, but for (name of the teacher) in this case, he always just makes it very short
255 and simple and down to the point. But it still gets all the things we have been to by
256 learning.
- 257 I: Okay, cool. What about the others?
- 258 H: Definitely a one . Because it's a really fun class and we learn a lot about singing and
259 we... our technique improves and everything is just really fun.
- 260 SI: I would say, a one. Just because he really does know how to teach you. He is a very
261 good teacher and he... instead of just like throwing everything at you at once like
262 with the key signatures. We will go over it slowly over a course of like two weeks
263 maybe. So, we don't feel overwhelmed with all this new information and we just
264 repeatedly learn it, so we like know it for sure and it is not a matter of remembering

- 265 it. Whereas most classes they all give it to you at once. And then you either
266 remember it or you don't. I think like his strategy of teaching is like very good.
- 267 L: I also give it a one. Like it's basically all what they say. And also, like for (name of the
268 teacher) (incomprehensible) like he really enjoys what he does. And he is with us.
269 And I think that is a really good thing that when a teacher is really happy and you
270 know, that they are into it. I think the students kind of naturally like to follow the
271 teacher.
- 272 I: Cool. Anything additional to that or...
- 273 K: I think like not even just (name of the teacher), but I think the whole class itself like
274 , we are really open to like learning things. So it like helps the class a lot and I think
275 we're kind of hard on each other, like we want to do well. And so like that helps
276 (name of the teacher) too. So I think he deserves a one.
- 277 I: Okay, good, then thank you very much for this interview. And thank you for your
278 break, you sacrificed. Okay good, then I will see you on Friday I think. Okay, have a
279 good day.

2.3.2 Scheme for identifying the students in Interview 3

Students H, SI, J, K, L



2.4 Interview 4

2.4.1 Interview 4 transcript

I: - Interviewer

M - Q: - Students, see below

- 1 I: Good. So we will talk about the lesson. Well, I filmed your lesson when I was there.
2 I know it's difficult to remember because it's now about five weeks ago. That's
3 pretty... a long time ago. So that's why I brought the video so that we can see some
4 situations there. But is there anything you remember when I was there and there
5 were these cameras?
- 6 M: I remember that we did the notes, the... I don't know what the name for it is but
7 finding out what the notes are, the major and minor. But we didn't do minor at that
8 time. Did we?
- 9 N: Well, I think it was just maybe we did minor but not that much.
- 10 P: Oh, like learning for the final and stuff.
- 11 M: Yeah. We warmed up as usual and we worked on our...
- 12 N: ...extra long warm up.
- 13 ALL: (Laughing).
- 14 M: Yes, and actually, it was especially long that day.
- 15 ALL: Yeah.
- 16 I: Uh-huh. That's pretty much actually. Anything else you remember? Yeah.
- 17 M: I'm pretty sure that we were...
- 18 P: We went over our songs.
- 19 M: Yeah, the same songs as we're working on right now.
- 20 ALL: Yeah.
- 21 I: Okay. That's pretty much actually.
- 22 ALL: (Laughing).
- 23 I: Yes. So that's exactly what you did. So you did this review because the next day, I
24 think, you have this final.
- 25 P: Yeah, the next class.
- 26 M: In the next class.
- 27 I: The next class. So you did this review. So review then warm up then you worked
28 on "Hold On", speaking and then singing. And then you did "Stand Together" at the
29 end. So what we're going to do now is that I would show you these four phases of
30 the lesson. You can just watch it and I will always have four questions for each
31 phase: What did you learn in this phase? What else was interesting for you?
32 Perhaps not just what you had to learn but something else was interesting for you.
33 And then what did you like and what didn't you like in this phase? Okay? And I just
34 chose a typical situation for this phase. But if you see something else or if you want
35 to stop somewhere or so, we can totally do that. Okay? So I have here this video.
36 And it's very hard for you to see, right? You can try to move.
- 37 M: There we go. I'll get here.

- 38 ALL: (Laughing).
39 I: Cos there are three angles. I hope that works for you. Let's see. So first, the review.
40 M: Walking in.
41 ALL: (Laughing).
42 I: Forward. And it's not too loud.
43 N: That's so weird seeing it all on the same time.
44 N: Oh, weird. He's talking about the toy.
45 I: Yeah. Well, that wasn't what I wanted to show you.
46 (PAUSE FOR 40 SECONDS.)
47 I: Okay, we'll just stop here. So I think that's representative for what you did at this
48 phase. So do you remember what you learned in this session or in this phase of the
49 lesson, like the review? Was there anything new or did you already know everything
50 or was it...?
51 Q: I think we all knew...
52 M: That one was review. We've been working on it for a couple... for a week or two
53 worth of lessons, like about two weeks. I think at that point, we had a pretty good
54 grip of it and (incomprehensible).
55 ALL: (Laughing)
56 ALL: Yeah.
57 O: Some of us had also learned it last year.
58 Q: Yeah, we were all together last year. This is our second year.
59 I: Okay.
60 M: Some of us. I'm a freshman.
61 I: Okay, you're a freshman.
62 O: I was kind of learning it again because I missed the lesson last year.
63 I: Yeah, okay. Good. So you can do this class more than one time?
64 N: Yeah. You can get it all three years if you want.
65 M: Yes.
66 I: Okay.
67 Q: Some of us have the option of moving on to higher courses like...
68 M: You audition.
69 Q: We audition but sometimes some of us just decide not to go on. We just want to stay
70 here with the newbies.
71 I: Yeah. Okay. So you like this group that you are in?
72 N: Yeah. It's the one that makes the most change by the end because you start out and
73 you sound kind of awful. At the end of the year, you sound really amazing.
74 I: Yeah.
75 Q: And I guess it's the... watching the progress is what makes this class fun.
76 I: Yeah. But there is always a freshman coming in every year.
77 M: Always.
78 P: Always.
79 I: Yeah.

- 80 M: Yeah, I knew... well, my sister was in it and that was what led me to this school, the
81 music program. And I was extremely impressed whenever I went to her concerts.
82 And seeing the change in those was extremely impressive even as a fourth grader.
- 83 I: Yeah, absolutely. Okay. And so do you think all the theory you do in the class helps
84 you with the singing?
- 85 ALL: Yes!
- 86 M: It's a lot easier when you can have a basic understanding of sight reading, knowing
87 the one, five, one. It makes it easier to remember what notes in which transitions.
88 The hard transitions are made easier with the theory and actually knowing the
89 theory itself.
- 90 O: (Name of the teacher) himself even says it's like a language. It's kind of hard to read
91 the music if you don't know what it's saying.
- 92 I: Okay.
- 93 N: It makes it a lot easier to practice at home if you kind of know what you're looking
94 for.
- 95 I: Yeah.
- 96 M: If you were to learn it a different way, I feel like it would be like trying to speak Latin
97 when you only know Spanish.
- 98 N: Yeah.
- 99 ALL: (Laughing)
- 100 I: Okay. Yeah. Good. So do you like it as well or...?
- 101 ALL: I like it. Yeah.
- 102 I: Yeah?
- 103 ALL: Yeah.
- 104 I: Okay.
- 105 O: But sometimes when he piles on the theory, it's like...
- 106 N: Yeah, I'm just like, "No." (Laughs)
- 107 ALL: Yes.
- 108 M: Sometimes it takes a couple of lessons.
- 109 ALL: Yeah.
- 110 O: In the end, we're like, "Okay, fine. I guess we kind of needed it."
- 111 N: I think I like the end product more than working on it, but you have to work on it to
112 get the end product.
- 113 I: Yeah.
- 114 Q: And then actually it does help to understand how you're supposed to sing it as well.
- 115 I: Yeah.
- 116 O: And then you're just left with like, "Yeah, I guess we should have practiced that
117 much."
- 118 M: Emotions. And then after a while, you hit emotions. And I think everyone gets
119 attached to at least one song. Like for me, this time, I like "Bloom" and "Stand
120 Together" the most.
- 121 N: Yeah, I'm really attached to those songs.

- 122 Q: "Stand Together", definitely.
- 123 M: "Bloom" is challenging but it's beautiful.
- 124 I: Okay. I think that's the song I didn't hear in the lesson, right?
- 125 N: Yeah, because we had no idea how to sing it.
- 126 M: Yeah. At that point, not all of us had gotten the music. We didn't have enough
- 127 because we have a lot of people. How many people do we have right now?
- 128 P: Eighty-four.
- 129 M: Eighty-four?
- 130 I: Yeah, that's a huge group.
- 131 M: We have 84 people.
- 132 I: Yeah, absolutely.
- 133 O: But she only had like 60.
- 134 I: Yeah, well, only? (Laughs) I mean, it's... yeah, it's really a big group. Right? Yeah.
- 135 Is there anything you don't like with this theory and review part?
- 136 N: No, because I think we've all accepted that in order to progress in music, you
- 137 definitely need to know it.
- 138 Q: And you do need to go out of your comfort zone. He takes us out of our comfort zone,
- 139 teaches us new things in interesting ways. So it's something that tells you, "Hey, it's
- 140 okay. You can go out and experiment." There's not really something that I
- 141 personally don't like.
- 142 M: One of the things I do like is that we don't get a lot of people who are like, "Oh, I need
- 143 arts credits to graduate in choir," because it's a lot of effort. And if you don't care
- 144 about it, you're going to leave pretty fast. But it's great just to have everyone in that
- 145 sort of atmosphere. And sometimes, you don't get those people in arts classes.
- 146 I: Yeah, cool. Okay, then just... let's move forward to your warming up.
- 147 P: This should be fun.
- 148 ALL: (Laughing)
- 149 M: The warm ups.
- 150 N: I think we did assume the position, I did it funny.
- 151 ALL: (Laughing)
- 152 O: Zombies, basically.
- 153 (VIDEO STARTS.)
- 154 I: So how do you call this, this practice?
- 155 P: Reach for the sky, like stretching.
- 156 Q: Reach for the sky. Look, it's (incomprehensible).
- 157 I: Okay.
- 158 (CROSS TALK WHILE WATCHING THE VIDEO.)
- 159 N: Oh, look, it's me.
- 160 ALL: (Laughing).
- 161 N: But I was just like knocked down.
- 162 O: I told you. You were right there.
- 163 N: When we did the assume the position, I was just like...

- 164 I: So are you this person?
- 165 I: So did you like the warming up?
- 166 O: It definitely relaxes you.
- 167 N: It's really funny. At the beginning of the year, all the new people are like, "What the
168 heck are you doing?" By the end of the year, it's just like, "Oh, my gosh! It feels so
169 good."
- 170 ALL: Yeah!
- 171 M: Some of them are hard for me.
- 172 N: Like which one?
- 173 M: A lot of the ones where I have to change elevation because I have low blood pressure.
174 They can be hard. But they're really fun and they make it a lot easier. I feel
175 uncomfortable singing when I haven't warmed up now.
- 176 ALL: Yeah.
- 177 Q: It kind of loosens your body and opens up your... it releases your stress and allows
178 you to sing a little easier.
- 179 M: I'm kind of wondering. What do you think is the warm up that makes people giggling
180 the most?
- 181 N: The yawning. No one wants to do it.
- 182 O: I thought it was like ...
- 183 N: No. I don't think that. It's the yawning. My freshman year, I was aiding for the
184 concert choral which is the first level mix choirs. And when they first did that, I
185 freaked out. I was like, "What are you doing?" It was so weird (laughs).
- 186 P: Were we screaming to ten?
- 187 M: Yeah. I think, yeah, they would...
- 188 P: Everyone was like...
- 189 O: "What are you doing?"
- 190 P: I was thinking, "Why are we going to do that?"
- 191 I: Is this when you are just moving your jaw?
- 192 ALL: We're like stretching out our face.
- 193 O: Because he says each number stretches your face out in a different way.
- 194 N: Yeah, and it definitely does.
- 195 I: Okay. That's silly or that's silly in the beginning?
- 196 N: Well, yeah, in the beginning, you're like, "What?" (Laughs)
- 197 O: Yeah. Other freshmen looked scared, like, "Why did I just elect into this class?"
- 198 Q: But then again, as you progress onto the year, you're just like, "Oh, this is routine.
199 We can do this. This is easy." I mean, it does seem like, "Who are these weirdoes?
200 What are they doing?"
- 201 ALL: (Laughing)
- 202 Q: But it definitely...
- 203 N: It becomes like a team atmosphere by the end of the year. Even if you don't talk to
204 everybody, you're also at that team.
- 205 ALL: Yeah.

- 206 N: We're rooting for each other. You don't want to mess up.
- 207 O: Yeah, we want to help the others...
- 208 M: It's like, "Altos, you can do this. Come on, soprano two."
- 209 N: Where's soprano two? They're just like covered by everybody.
- 210 M: Sopranos were so loud.
- 211 I: Let's just stop this one.
- 212 (INTERVIEWER STOPS VIDEO.)
- 213 I: Okay, and then for the warm up, you also do the singing in the warm up.
- 214 (INTERVIEWER STARTS VIDEO AT A DIFFERENT POSTION.)
- 215 ALL: (Laughing)
- 216 N: Was that before I cut my hair?
- 217 M: Yes.
- 218 N: Oh, my gosh!
- 219 ALL: (Laughing)
- 220 N: It was so long ago, my gosh.
- 221 O: That's what she noticed. That's what she's looking for.
- 222 N: Oh, my god!
- 223 I: Is that the yawning you mean which is weird?
- 224 N: Yes. When you first go down, when you go down, you go, "Ohh." You go all the way
- 225 down. You're like, "Eehh."
- 226 ALL: Yeah.
- 227 M: Wow. It sounds so much better when you're not actually a part of it.
- 228 ALL: Yeah.
- 229 P: I really hope we do Circle of Friends, someone who can make me sound like this.
- 230 M: Minor!
- 231 ALL: Mm-hmm.
- 232 M: I like the minor.
- 233 O: Minor is really fun.
- 234 ALL: Yeah.
- 235 N: It's really pretty.
- 236 O: Minor reminds me of (incomprehensible).
- 237 ALL: Yeah (laughs).
- 238 I: Is it hard for you to hold the...?
- 239 O: It's hard to stay at that without going jumpy, like, "Ahhh."
- 240 Q: Or becoming flat. You have to keep your direction in this.
- 241 N: Yes. That's why he's actually physically remind ourselves to do it.
- 242 Q: Sometimes when I'm doing the warm up, I like to move my hands. It's something to
- 243 point your direction.
- 244 N: It definitely helps to do that.
- 245 I: Yeah. Okay. Cool. Good. I'm afraid we don't have too much time today because of...
- 246 M: Are you going to listen to "Bloom" today.
- 247 I: The what?

- 248 M: "Bloom".
- 249 O: Our third song.
- 250 M: It's such a good song if you actually sing through it.
- 251 ALL: Yeah.
- 252 M: I'm surprised that he gave it to us because originally, he's only ever used it for Viva,
- 253 and Viva is...
- 254 N: Viva is the highest all girls chorus.
- 255 M: Highest all girls.
- 256 I: Yeah. Wow!
- 257 O: Even when he said, "Oh, what music are you guys doing for spring concerts?" Like,
- 258 "I gave you "Bloom"? Wait. What did I do?"
- 259 Q: I mean, that's such a tough song. And he could have easily changed it. "Why did I give
- 260 it to the lowest chorus?" But I guess we can handle it. I really like that song.
- 261 I: I'm excited about it. I mean, I will come to the concert. But we will have an interview
- 262 after that as well so a second interview. So I can't go into class today but I will go to
- 263 the concert.
- 264 N: Oh, good.
- 265 I: Yeah, it's really... I mean, I like your songs. Well this "Hold On" and "Stand Together".
- 266 And then you also sing "Bloom" and something else, or is it just those three?
- 267 ALL: No, it's just those three.
- 268 N: "Hold On", "Stand Together", and "Bloom".
- 269 M: It's just those three.
- 270 I: Okay, then let's move to "Hold On". You did this speaking.
- 271 (VIDEO STARTS.)
- 272 (PAUSE FOR 30 SECONDS.)
- 273 I: Okay. So how was the speaking for you?
- 274 P: It definitely helps.
- 275 M: Speaking is actually harder than singing.
- 276 Q: It does teach us the rhythm, where... how are we supposed to say this and the accent
- 277 to it or tenuto or is it staccato or legato? We learn where are we supposed to place
- 278 the dynamics, where is the beat, how are we supposed to do the rhythm of the notes.
- 279 That's basically what it helps on.
- 280 M: I know personally for me I got really, really confused with the area around Gospel
- 281 Plow at this point. And walking through it made it so much easier.
- 282 I: Yeah, okay. And are you always doing that, that you first speak the rhythm?
- 283 ALL: Yeah.
- 284 M: Most of the time, yes.
- 285 O: Because we can't just immediately, when he hands us new music, we just start
- 286 singing.
- 287 M: Yeah. We are the first level choir.
- 288 ALL: (Laughs) Yeah.

- 289 P: Almost all the time if he gives us a new music, we talk through it first before we
290 actually sing through it.
- 291 N: Sometimes we'll sing through it. And if we have like an issue with one part of the
292 rhythm, then we go over it talking a lot.
- 293 M: I think the only song that we haven't really gone through like that was "Lullaby". But
294 for the most part, he was trying to sort us out.
- 295 N: When did we sing that?
- 296 M: In the beginning, it was the song that we started by ourselves because he was sorting
297 us.
- 298 O: Sure, okay. Yeah, it's really a long time ago.
- 299 M: That one was difficult because...
- 300 O: When we talked it over, I think that's when we also most like start to write things
301 down. Okay, circle that rest if...
- 302 N: If you write along notes down on your music, it definitely helps with the entire
303 process.
- 304 M: It's also great when you have ...all the notes, the...
- 305 O: You'd think it wouldn't though. I didn't think it was going to help me at first because
306 I'm singing. Why would I be reading through and putting pencil marks on the sides?
307 It's the greatest thing ever (laughs).
- 308 P: I'm like, "Oh, yeah. That's what he's talking about."
- 309 O: It's like, "Wait. There's something written by it. That means it's important." Yeah.
310 So if you kind of just try that.
- 311 I: Okay. Good. And you think it's very helpful. But do you like it?
- 312 O: I definitely like singing it more but obviously we need to speak it properly.
- 313 N: Yeah. It definitely helps clean the piece because if we just... I think a lot of other
314 chorus teachers wouldn't take the time to pick it apart so heavily.
- 315 M: I once experienced a different choir teacher for high school and I actually really do
316 firmly like this one better. I think that we go through it a lot better. That one was
317 for an honor class. We only got three rehearsals but we did not get even as much
318 attention. He (incomprehensible) handed us the music and was like, "Come back for
319 the next time." And with us, we work through it more. It's not just, "Here. During
320 this class, I'll hand you the music. During the next class, have it mastered."
- 321 I: Okay. So you're working on that together?
- 322 M: Working on it together helps put us together after taking it apart.
- 323 I: Yeah.
- 324 Q: And then, it eventually gives us a good performance. We're singing it correctly.
325 We're singing it beautifully.
- 326 N: It helps with nerves, too. If you get a part that high, then you know you're not going
327 to mess up onstage so it makes you feel a lot better.
- 328 P: And always when we pick it apart, he wants us to understand the meaning of the
329 song and understand what it's talking about. And then sometimes he says, "Write

- 330 by the different words what you're picturing in your mind." So actually, get the
331 (incomprehensible).
- 332 O: Yeah, that definitely helps with like... most of the songs, he does homework. He's
333 like, "Go home and make sure you know the meaning of this song." So it's not just
334 like, "Here's a piece of music that sounds nice." He thinks it over when he's picking
335 what music to sing.
- 336 M: He and (name of the pianist) are huge on emotion and facial expressions. It does
337 add so much.
- 338 Q: That is what makes a performance a good performance because the audience is also
339 in. It's audio/visual.
- 340 O: You can see that we kind of like grow... if you want to call it passion or love for the
341 song that we're singing. So I think the audience kind of knows inside that we're not
342 just kind of going to class and learning something, whatever.
- 343 M: And we're trying very hard. One of the things I think is really, really nice about like
344 working on is that most of the time the mistakes we make are rushing when it's
345 during a performance. But he doesn't get really angry at us for it because he says
346 that is an error of enthusiasm.
- 347 N: Yeah. So it makes you feel a lot better. It's not like you messed up and you're a
348 horrible person. You're just like, "Oh, it's totally fine. It's fixable." He encourages
349 you to keep trying. It's not like ripping you down every time.
- 350 M: We get attached to the songs and I don't know what it is for altos and the soprano
351 twos, but for sopranos he says that when we get attached to a song, we start playing
352 the "I can sing louder than you can."
- 353 Q: We're trying to sing the loudest because we love the song.
- 354 I: Yeah. (Laughs) Okay.
- 355 P: And then the second altos, sopranos can't hear.
- 356 ALL: Yeah.
- 357 O: But our notes are all lower so it's... sometimes, it's hard to get as high in volume.
- 358 M: Higher notes are easier to hear just in general.
- 359 I: Yeah. Okay. Then let's move to the last piece, so "Stand Together."
- 360 M: I want to hear this.
- 361 ALL: Yeah.
- 362 N: We screwed up this one.
- 363 M: "Hold On"?
- 364 N: Yeah. Or not "Hold On", "Stand Together".
- 365 M: Oh, "Stand Together".
- 366 (INTERVIEWER STARTS VIDEO.)
- 367 N: We look dead.
- 368 P: Yeah, I know. It seems like we don't have a lot of energy.
- 369 (PAUSE FOR 80 SECONDS.)
- 370 I: How do you feel when you make this music?

- 371 N: I think that song in particular when I'm singing it... like the first time we ever sang it
372 all the way through, I don't generally get all choked up during the song. But I
373 definitely did with this one because...
- 374 M: I cried the first time we heard it.
- 375 N: ... it sounded so powerful because we were all super excited because we finally
376 learned it. I think more performing the song, I don't know how it's going to transfer
377 to the audience but when I'm performing, I definitely feel a lot emotionally, really.
- 378 O: You were absent the day that he actually showed it to us on YouTube, a different
379 part of singing. And that's when we all fell in love with it before we even started
380 singing it.
- 381 M: We heard it and we're like, "How are we going to do justice to this song?" That
382 actually made me cry when I first heard it. I personally feel so like as we are a unified
383 choir because even though we all have completely different parts, it's like the
384 sopranos are singing the actual lyrics, the soprano twos and the altos are giving
385 rhythms, but it feels so unified because for a good amount, we don't worry about the
386 harmonies themselves. We have our own parts. We know them and I think we all
387 love our parts individually. I know for a fact that I'm getting a version of this because
388 we record them and sell them to people like DVDs for the concert.
- 389 I: Yeah, right.
- 390 M: So I know I'll be doing this because...
- 391 I: Oh, yeah. Cool. Good to know.
- 392 Q: Personally it is my favorite, it makes me feel connected to everyone in the room.
393 Everyone's just together on this song.
- 394 M: The first "stand alone, see the rain that's falling down..."
- 395 N: Yeah. Oh, my gosh. Don't even start. I will probably cry.
- 396 P: This was a song that we picked up really fast and I think it's because everyone...
397 you're not going to find a single person in this class, I think, who's going to say, "Oh,
398 that's not my favorite." So I'm pretty sure that's why we learned it pretty quick. And
399 we get like sad if we go by a class and not practice it because he knows that we know
400 it.
- 401 M: It's like, "Well, we could still work on it."
- 402 I: Yeah (laughs). I see.
- 403 P: Yeah. It just makes me happy. I really enjoy that song, singing it with emotion and
404 it's really great. It's really inspiring.
- 405 N: I think that's the first song that we in Treble Clef... even last year, this is the first song
406 that everybody has been working on so hard. It's like come together so nicely.
- 407 M: I think that for most of the concerts, everybody has a different favorite song. But I
408 think for this one in particular, everyone loves "Stand Together".
- 409 O: There are a few songs even last year and this year that I actually get really upset
410 because after the concert I know I'm never going to get it back again. This is
411 definitely going to be one of those songs. I want to perform it but I don't want the

- 412 concert to end because then the next class I'm turning in my music and we're never
413 going to get it back.
- 414 M: My sister did this song and when she heard that we were doing it, she was like
415 (incomprehensible)?
- 416 I: Oh, yeah. That's nice. Yeah. Okay. And regarding this lesson. When you would have
417 to rate this lesson? So from one to six. So one is very good, six is very bad. What
418 would you say... where would this lesson would be?
- 419 M: One or two.
- 420 O: Yeah, one or two because you covered a pretty big variety of skills.
- 421 I: Okay.
- 422 M: And I think that the only reason I would put two is because we had so much issue
423 with "Hold On" in the beginning.
- 424 I: (Laughs).
- 425 O: I think the more issues you have, the better you get in the next class because then
426 you're like, "Okay, well, I know what I did wrong."
- 427 N: Yeah, the more mistakes you have, the more you know the songs.
- 428 M: It's the same in theater. The one thing I learned from being in a musical is that when
429 you forget something, you're never going to forget it ever again.
- 430 Q: Because you know where you made the mistake. And when you practice on it so
431 hard to make sure that you don't make that mistake again.
- 432 P: Making mistakes can be good.
- 433 I: Yeah.
- 434 O: It's like what I don't remember, I remember the most.
- 435 I: Yeah. Okay. Good. And just as a final question, is there anything else that you want
436 to say about this chorus, about your class, group, teacher?
- 437 Q: It's more than an elective.
- 438 N: Yeah, it's definitely more than an elective.
- 439 M: I said it before. This is what brought me to this school. Otherwise, I would have
440 gone to a private school.
- 441 ALL: Yeah.
- 442 N: Then our sisters met in choir.
- 443 M: In choir, yeah.
- 444 N: And they are still really good friends. They like bonded so hard.
- 445 M: They're in college now.
- 446 N: Yeah.
- 447 I: Okay. And so because of the music program in general or of the choral or chorus
448 program?
- 449 O: The teacher.
- 450 N: The teacher. Yeah, he brings something new to it.
- 451 O: Different than any... he doesn't... you don't look at him as a teacher.
- 452 M: He's almost like a friend.
- 453 ALL: Yeah.

- 454 N: He's like the dad of everybody.
- 455 M: He is the fun uncle.
- 456 O: Yeah. And he makes sure that we know that we can go to him. He makes us feel
457 comfortable.
- 458 M: One of his favorite things to say with us is, "Come on, we're all girls here."
- 459 ALL: Yeah, yeah, yeah.
- 460 N: It's great. He makes you care. He does make you care. He makes you want to
461 participate a lot more because he makes it so fun and he's just really great. He's a
462 really great teacher.
- 463 Q: He's not like the other teachers. He's really involved in making sure...
- 464 O: He even said of himself, he's like, "I'm just like a big kid." It's like, "What are you...?"
- 465 M: I've never met anyone who says that they didn't like him. I've never heard anyone
466 say that.
- 467 N: He makes it a really big deal, like he wants to get to know you personally, whereas
468 like academic teachers are more like, "I have 187 students and I don't care about any
469 of them. I just want to get their work done." But with him, he has over 300 students
470 and he knows everybody's name.
- 471 O: And it's nice when he brings up a past story or an inside joke.
- 472 M: And the corny jokes are fun.
- 473 O: Yeah, even from like last year, he'll still remember them and it's like, "He remembers
474 me for me," and the same thing with the other students.
- 475 M: My sister from fourth grade on taught me all of his jokes, like (incomprehensible). I
476 love them. Most people are like, "Oh, god, no, not the corny jokes again." And I'm
477 just sitting there and like...
- 478 I: Yes (laughs).
- 479 M: They're a lot of fun. And we are blessed with (name of the pianist).
- 480 N: Oh, my gosh, yeah.
- 481 O: I don't know how her fingers haven't fallen off from the constant piano playing.
- 482 M: Yeah. She is amazing.
- 483 I: Oh, yeah.
- 484 O: Them together as partners, it makes the class really like...
- 485 P: Yeah. Their effort to help us makes it special.
- 486 M: They all feel very intensely about us and how we are doing and they want us to own
487 up to our mistakes because they can help us.
- 488 O: Yeah. They don't make us feel bad at the fact.
- 489 M: Yeah. They encourage us if we make a mistake it doesn't matter. We can work on it.
- 490 O: Other teachers will just be like, "Well, fix it."
- 491 M: "Oh, not quite."
- 492 O: Or they will mark off points and they will...
- 493 N: Sometimes, they won't tell you what you did wrong. ... When you make a mistake,
494 you raise your hand, then he's like, "Okay, we need to go back here and we can work
495 on this bar," and all that.

- 496 M: And sometimes, they can just ask.
- 497 O: He likes it when we raise our hand because he's like, "Okay, I know you know that
498 you made the mistake and you know what you should've done."
- 499 M: He likes to say that if we don't know that we've made a mistake, it's frightening.
500 Because if you know that you made a mistake, you can fix it. But if you legitimately
501 don't know...
- 502 N: Yeah, that's an issue.
- 503 M: It's going to be hard to fix a mistake you don't even know exists.
- 504 O: You don't even know where it is in the song. So actually, a lot of the time, whenever
505 no one raises their hand and he hears something that's wrong, we talk it out again.
- 506 I: Yeah. Cool.
- 507 P: He also emphasizes the point of chor-us.
- 508 O: Yeah, he doesn't like it when we say choir, because that's an I.
- 509 M: And at the end of the year, they have the award ceremonies. And one of the things I
510 love is that he doesn't mind people making fun of him. And the seniors at the end of
511 the year get to do a (incomprehensible) of (name of the teacher) and I remember
512 the first one I ever saw "A day in the life of a son of a sushi". It was a skit about a son
513 of a sushi attending (name of the school) in the choir department and... be I think
514 that that year, a day in the life decided that he has... instead of cursing, he goes like,
515 "son of a sushi."
- 516 ALL: Yeah.
- 517 (CROSS TALK)
- 518 M: He doesn't curse which is also a good thing.
- 519 O: He says son of a biscuit. I remember that one.
- 520 M: It's always fun.
- 521 I: Yeah.
- 522 M: You never know what you're going to get when you walk in.
- 523 N: Yeah. It's definitely different every day.
- 524 I: Yeah, that's cool.
- 525 M: They're very honestly... I don't want to use the word blunt but they're very honest.
526 They know...
- 527 O: They're definitely strong on integrity.
- 528 M: They tell you when you need to fix things. They are not going to say, "Oh, that was
529 so good. Just a little mistake right there but otherwise, it was beautiful." They are
530 honest. "One part was not okay. We need to go over that." And I think that that...
- 531 N: That makes us way better.
- 532 M: They don't treat us like children. They treat us like we're professional.
- 533 Q: It's just straight up what we did wrong and this is what we need to do to ensure it
534 doesn't happen again. And that's what just builds us up.
- 535 I: Okay, cool. Good.
- 536 M: It's strong feelings with the chorus department. (Laughs)
- 537 I: That is cool. Okay, good. Thank you. We can stop here.

2.4.2 Scheme for identifying the students in Interview 4

Students M, N, O, P, Q



2.5 Interview 5

2.5.1 Interview 5 transcript

I: - Interviewer

R - V: - Students, see below

- 1 I: Yeah, okay, thank you for coming for the interview. I think we will just have... is it
- 2 right?.. Twenty minutes?
- 3 V: Ten minutes.
- 4 I: Ten minutes? Okay, so then we hurry up. So, the lesson when I was there with the
- 5 video taping is very long ago now, it's like five weeks or something. But is there
- 6 anything you remember from that lesson? What you did there?
- 7 ALL: Not really.
- 8 I: Nothing? Okay, that's why I brought the video. Then it is much easier. And we will
- 9 just see a few parts of this lesson. So what you did in this lesson was, first you did
- 10 this review. You had the finals next class and so you did all this theory review what
- 11 you did before. So you had this theory part, then you had this warming up like the
- 12 stretching and singing and then you were working on "Hold on", you did this
- 13 speaking and then the singing. And in the end you did "Stand together". And I will
- 14 just show you a little bit of the different phases and then you can comment that and
- 15 I always have the questions: What did you learn in this phase? What else was
- 16 interesting for you? What did you like? What didn't you like in the phases? Okay? So,
- 17 let's start with the theory part.
- 18 (INTERVIEWER STARTS VIDEO.)
- 19 (PAUSE FOR 16 SECONDS.)
- 20 I: I don't know if you can see. Otherwise you can move forward.
- 21 (STUDENTS WATCH VIDEO.)

- 22 I: Oh, you were talking about the movie guy, I don't know. But you did this theory part.
23 Right? With the name of the note and the function. So, how do you like the theory in
24 class?
- 25 T: I think it is a good review. Because I already took piano and I know
26 (incomprehensible) but I think for those who haven't it's a good back ground for
27 music. Because without knowing these things it's really difficult to sing. And I think
28 it should be the basis of singing.
- 29 U: Yeah, I don't... I never really knew those, because I've never taken like piano or like
30 any like musical class. So it's really nice learning the notes, cos then it is easier to
31 read the music itself.
- 32 I: And you learned the notes in this class?
- 33 U: Yeah.
- 34 I: What about the others?
- 35 S: It's new for me. But like now when I read music, it's like easier for me.
- 36 R: It was just a good refresher. Because I stopped playing instruments in my freshmen
37 year and I have been in Treble before. So it is a good review whenever you come in.
38 And (name of the teacher) has a fun way of teaching.
- 39 V: (incomprehensible) (Student is asking if it is ok to use names in the interview.)
- 40 I: Better not, but...
- 41 V: All the same way, I took piano and I play instrument in school, like all four years in
42 High School, so it was stuff I already knew. But it was nice to like refresh and
43 (incomprehensible) the things that we have not used before.
- 44 I: And do you think it helps you with the singing? I mean, you said it helps you with
45 the singing. For the others as well?
- 46 T: Yeah, I think it's a good help.
- 47 R: It's just like a reference, when (name of the teacher) is talking about notes or where
48 we need to start. I don't know. He teaches us the terminology so we are not totally
49 lost all the time.
- 50 T: Yeah, also like, I feel like it's an analogy to like English. If you don't know how to
51 read... or like know the alphabet, then you can't read or you can't do any more
52 analysis on it. And it's just like the starting point.
- 53 I: Okay, good. Then let's move to the warming up.
- 54 (INTERVIEWER STARTS VIDEO.)
- 55 (PAUSE FOR 5 SECONDS.)
- 56 I: So, do you like the warming up? (Interviewer has some trouble to let the video
57 appear correctly.)
- 58 I: So, how do you like the warming up?
- 59 U: I like it. At first like when the year started we all were like really mature about it,
60 because it is like really silly you think by stretching like that wouldn't really help
61 you. But it actually does. Cos like I remember in Elementary School when we used
62 to do chorus, it was just warming up our voices not necessarily our whole bodies. So
63 it really helps, I think.

- 64 R: It's really relaxing. Cos before when we started it and he makes you bend over and
65 stretch weirdly, we were all like, "Oh this isn't gonna help." But it does. And then,
66 when yo don't do it for a while you kind of miss it.
- 67 S: Like the first time when I did it like I said, "What is this?" And now it feels like good.
- 68 I: Ya, good. I'm sorry that we don't have very much time. So we will just move on to
69 "Hold on".
- 70 T: I think we have actually a little more, because of the... I think it's thirtyfive.
- 71 (CROSS TALK)
- 72 I: Okay, we will just see how long. Okay, so. You were speaking the rhythm of "Hold
73 on".
- 74 (INTERVIEWER STARTS VIDEO.)
- 75 (PAUSE FOR 30 SECONDS.)
- 76 I: So, what do you think you learned in this... with this speaking?
- 77 V: Like a lot of things. Articulation, so how I should say and like cos (incomprehensible)
78 ways to like end the note. It can be louder and softer, so it helps us like review it
79 when we sing. Like when to end the note, and how to end it, how to start it.
- 80 T: I think we also learned like tempo and pacing and you know, like she said before,
81 articulation, diction. I think it provides like the back bone for... like to sing better.
82 And further improve our singing.
- 83 R: Ya, cos this song was highly syncopated, so when it was on beat all of us got confused.
84 That is why like the rhythm and (incomprehensible) enforced.
- 85 (OHTER STUDENTS AGREE.)
- 86 I: And it helps you with the singing. So you have a better basis.
- 87 U: Yeah, because like by knowing it we get comfortable with it and then we can sing it
88 like better then and we just know how to sing the notes correctly.
- 89 R: It's like confidence. Once you know something then... And I think, ya, I think he was
90 trying to do it that. If we got familiar with what we are singing, that you could sing
91 it better and better.
- 92 I: Do you think there is anything he could do better? I mean you do this speaking and
93 then you are singing. Is there something you would like... better or that he could
94 improve something? Or what you personally would prefer or what you will need? Is
95 there anything?
- 96 ALL: No. (giggle)
- 97 I: Is it all just fine that way?
- 98 (OHTER STUDENTS AGREE.)
- 99 U: He makes it work.
- 100 I: Okay. Then I will show you a little bit of how you sing it. I think it was the first time
101 in this lesson, that you sang that part, right?
- 102 ALL: Probably.
- 103 (VIDEO STARTS.)
- 104 (PAUSE FOR 45 SECONDS.)
- 105 I: Anything you want to comment? The singing, the speaking of "Hold on"?

- 106 S: The singing is really good.
- 107 I: Do you like to perform that piece?
- 108 (STUDENTS AFFIRM.)
- 109 (CROSS TALK)
- 110 I: I think you are not very far away from your concert, right?
- 111 (STUDENTS AFFIRM.)
- 112 I: I would love to hear it now, actually. (Students giggle.)
- 113 T: You should come!
- 114 I: Well, I will come to the concert. But I would love to be in class right now, also.
- 115 T: About the song. I feel like, when we reached the high note, it was kind of... it wasn't
- 116 there.
- 117 (OHTER STUDENTS AGREE.)
- 118 T: It was kind of like a bark and we didn't keep holding the note a little and then... some
- 119 of the notes I feel like whooshed together. It seems kind of like wavy and ...
- 120 I: Yeah, in this video when you heard that by now?
- 121 U: And the diction kind of isn't on point like some words you can't hear the endings so
- 122 it sounds like totally different from what you are actually trying to say.
- 123 I: So you can hear that now when you see the video, right?
- 124 R: It sounds a lot different when you are in the chorus to perform it and when you are
- 125 outside of the singing.
- 126 I: But I think it was... the other girls told me, that it was the first time you did that, so...
- 127 I mean that is really... for the first time... it's okay. Good, and then the last example.
- 128 You did "Stand together". Let's hear that.
- 129 (VIDEO STARTS.)
- 130 (PAUSE FOR 70 SECONDS.)
- 131 I: How do you feel when you make that music or when you sing these songs? Can you
- 132 say how you feel?
- 133 T: Inspired.
- 134 I: Inspired?
- 135 U: Yeah, it feels good to sing songs. Especially if it has a nice beat. You kind of like just
- 136 go with the song.
- 137 R: Yeah, especially this song, like our chorus is... I mean, we really like this song.
- 138 (OHTER STUDENTS AGREE.)
- 139 R: So this sounds like... I think we all feel really like a good (incomprehensible).
- 140 T: Yeah, especially since... like we are in school and we are almost about to graduate
- 141 and all of us are seniors and stuff.
- 142 I: I this group you are all seniors?
- 143 ALL: Seniors.
- 144 T: So it's like... sometimes it's kind of difficult to get through school and family issues
- 145 and... basically everything. And I think chorus is a way for us to like... relax and kind
- 146 of connect ourselves to the music. And this song really like ties us together.
- 147 I: For how long have you been in this choir... chorus?

- 148 U: It's my first year.
149 T: Yeah, my first year as well.
150 R: I have been three years.
151 S: First year.
152 V: First year.
153 I: Ok, three years, first year. I mean it's your last year in school, right? And then it's
154 your first year in...
155 ALL: (giggle)
156 I: And are you playing other instruments as well, or...?
157 ALL: No.
158 I: That's why you said also, that you didn't know the notes before and that's very
159 important for you to know now.
160 (OTHER STUDENTS AGREE.)
161 I: And so what I hear is that you like the pieces, most of the pieces (name of the
162 teacher) chooses, right?
163 (OTHER STUDENTS AGREE.)
164 I: Okay. So in this lesson or in every other lesson, does grading come to your mind
165 when you are in class? Do you think about your grades?
166 ALL: No. Not at all.
167 R: (Name of the teacher) is the one class where we like enjoy ourselves and the grade
168 aspect isn't as like pronounced like... (name of the teacher) doesn't put a lot of...
169 what is the word?... like impact on a grade. I just want you to participate like enjoy
170 the class.
171 I: And do you think also... well he is not pushing you with the grades, but he wants to
172 have a good quality, right? And do you think that is sometimes hard, or how do you
173 think about ... to reach the level? How is it for you?
174 R: Like the quality of the song?
175 I: Mhm.
176 T: I think we all have high expectations and we always push ourselves to have better
177 quality. Especially since we all strive to do that.
178 (OTHER STUDENTS GIGGLE.)
179 I: By the way, will you sing it with your notes, or will you be without the sheets?
180 ALL: Without sheets.
181 I: Cool, so if you would have to grade this particular lesson, what you can recall, from
182 one to six, one is very good, six is very bad. What would you say? Where is this
183 lesson?
184 T: This song?
185 I: The whole lesson. So like all the parts.
186 V: I would say two.
187 I: Why?
188 (OTHER STUDENTS AGREE.)

- 189 V: Cos I don't... cos it's like (incomprehensible) we go through the rhythm, we go
190 through theory, I find a little bit like, "Oh, I want to sing!" So, it's like really helpful,
191 but then it wasn't as fun as other lessons.
- 192 I: Anything...
- 193 T: I feel like (name of the teacher) is doing his best, but there is just not enough time
194 for everything. And we can't fit every single... as much as we want to go into detail
195 about the songs, we can't. Because it's not time to do it. But I think he is doing very
196 well to teach us.
- 197 I: And one last question. Is there anything you want to say or you have in mind about
198 this class, this lesson, about the teacher, so like all...
- 199 U: I feel like (name of the teacher) is a really good role model. He is so up beat and like
200 positive about everything and all his like (incomprehensible) it kind of like pushes
201 me like to do my best and like not just in class, but in like every aspect of life
202 basically.
- 203 R: I agree with that one. Like I had him for three years as a teacher so like each year he
204 like comes back with like new stories or new experiences and like... it just inspires
205 us to be better people, because like often that times this world is kind of scary, but
206 like... I don't know... chorus itself is just a way for us to like relax and let things go.
- 207 S: Like we are all taking this class like makes me feel like I'm good at singing like better
208 than like Elementary School.
- 209 ALL: (giggle)
- 210 I: Is there anything you don't like? Is there anything you would like better?
- 211 ALL: Not really.
- 212 (OTHER STUDENTS AGREE.) (Giggle)
- 213 I: So you really like it?
- 214 (OTHER STUDENTS AGREE.)
- 215 I: Okay, good. Then I think we are really good in time.
- 216 ALL: Thank you!
- 217 I: Yeah, thank you

2.5.2 Scheme for identifying the students in Interview 5

Students R, S, T, U, V



3 Transcript of the lesson

	Time	Subtitle
1	00:03:02:00	Ok, count off!
2	00:04:18:01	muted name
3	00:04:23:12	muted name
4	00:04:25:26	muted name
5	00:04:28:03	muted name
6	00:04:30:09	muted name
7	00:04:32:25	muted name
8	00:04:37:15	muted name
9	00:04:40:17	muted name
10	00:05:37:04	Now, anybody who has that permission slip. Turn it in.
11	00:05:41:00	Cos we are video taping today.
12	00:05:43:21	Just pass it on down, ok?
13	00:05:48:24	If you forgot it, take your hair out of the ponytails. I can cut.
14	00:05:54:13	I don't know, how the people are do right about there, what do you think?
15	00:06:04:15	Ladies pass out down. If you didn't bring it today then bring it next time.
16	00:06:11:16	And if you are, one of you is like, "No, I don't want to be an international
17		rockstar,
18	00:06:16:18	then just let me know after class and we will make sure that we fuzz your
19		face, ok?
20	00:06:22:13	Who is that person?
21	00:06:33:23	Anybody else? Going once, going twice...
22	00:06:52:07	Oh by the way, after class make sure you remind me
23	00:06:56:23	that you came in, so we don't go through that whole pink slip nonsense
24		again, ok?
25	00:07:00:23	Alrighty then, so
26	00:07:06:07	last day before finals. First finals for some of you. Are you excited?
27	00:07:10:04	Oh, come on! You've got to be excited for finals!
28	00:07:14:21	Sure you are! Think about it.
29	00:07:19:07	Oh, by the way, somebody dropped these. It was
30	00:07:22:12	over in this area. Does this look like anybody's?
31	00:07:25:20	My pleasure.
32	00:07:29:21	Alright. Oh, come on, you know, you are excited for finals.
33	00:07:33:11	Everybody is excited for finals.
34	00:07:38:01	Then you've got to get to go to winter formal and be very formally winter.
35	00:07:48:09	Oh, listen. Go and find some girlfriends and just go stag. That's fun.
36	00:07:54:03	Who needs boys anyway? Boys are complete waste of time. Right?
37	00:08:00:13	Trust me. I'm one. I know. When I was a teenager I was complete waste of
38		time.
39	00:08:06:06	I wanted to play golf.
40	00:08:08:06	Yeah, that's a good thing. Go, and have some fun.
41	00:08:11:16	You don't have to do that whole "Oh, I wanna date" thing. You know?

42 00:08:14:21 And by the way, if some boy asks you and you don't want to go, it's ok to say
43 "no".
44 00:08:19:10 Ok? Sometimes it's "Well, I have to say yes.
45 00:08:21:16 Somebody asks...!" No, you don't.
46 00:08:23:22 If you don't want, there are many ways to say.
47 00:08:25:16 You don't say, "Nooo! Not with you!!"
48 00:08:27:11 You don't say it that way. You could say, "Oh, sorry.
49 00:08:29:24 Somebody already asked me."
50 00:08:32:08 Oh, and you know what? And then, "Oh sorry, I'm are going out of town that
51 night."
52 00:08:38:14 And if they keep pressing you, you say
53 00:08:42:02 "Listen, I don't want to go with you, ok?"
54 00:08:45:02 If you say it in a way... Trust me the guys will know,
55 00:08:47:17 ok, she is trying to let me down easy, that's cool.
56 00:08:50:02 Yeah, if sometimes they don't get it in, then
57 00:08:53:03 you need to be a little bit more direct.
58 00:08:56:05 "Get away from me."
59 00:09:00:21 You can say, you are ugly!
60 00:09:02:02 No, you don't have get personal.
61 00:09:04:22 But you could say, "Listen, I'm really... I don't
62 00:09:08:01 know if I want to go to the formal with anyone."
63 00:09:11:10 That is a nice way to say it. But you know, you don't have to be cruel.
64 00:09:15:10 You know, you are ugly and your dog stinks.
65 00:09:19:21 I mean... I hate you and the horse you rode it on.
66 00:09:28:00 Ok, but who is going to formal? Anybody? Okay.
67 00:09:34:01 Did any of you asked the boy or did the boy
68 00:09:36:17 asked you or did you decide to go as a group?
69 00:09:39:03 My friend goes to (name of a outstanding arts high
70 00:09:40:28 school) Oh, I don't even know what that school is.
71 00:09:42:24 (Name of the school) that sounds like "Oh, I
72 00:09:45:24 wish I could be in (name of the own school)."
73 00:09:48:24 Ok, so, you know, have some fun and you guys know
74 00:09:52:12 what some big keys of doing well on finals are? ay
75 00:09:56:00 Sleep - sleep is a big one.
76 00:09:59:10 Better to go to bed super early if you're
77 00:10:02:20 tired, like nine o'clock, wake up at like four
78 00:10:06:01 and do study for two hours before, because then you're doing it on sleep.
79 00:10:10:24 Rather than staying awake till, you know,
80 00:10:14:05 and then waking up completely zombied and trying to amp by caffeine
81 00:10:19:00 and it's not healthy.
82 00:10:21:00 Get sleep. Get good nutrition. Okay? That's the best way to go.
83 00:10:26:06 And then especially your first finals with me, how lucky for you,
84 00:10:33:08 totally lucky, wait till you see my final. It's so much fun, right?

85 00:10:39:03 It's a fun final. You guys will enjoy it because,
86 00:10:42:04 you see, I make the questions fun for me.
87 00:10:45:06 I have to look at 350 tests. You better believe
88 00:10:47:14 that some of it is going to be fun for me.
89 00:10:49:23 After a while I'm like, "No, you got this wrong!" I don't want to do that. Yeah.
90 00:10:54:13 Is tomorrow one of these days we go to all of our periods? Sorry?
91 00:10:57:15 No, it won't be one of those giant review days. I don't believe so.
92 00:11:01:11 I think it's just a regular even day.
93 00:11:05:07 I'm pretty sure. I may be wrong.
94 00:11:09:11 It's a regular unit. That's what I thought.
95 00:11:12:06 Speaking about your final, now it's review time.
96 00:11:15:01 It's your chance to ask me anything. That's right, it's review day.
97 00:11:20:23 So, if you have something you would like me to go over, I mean anything.
98 00:11:23:23 It could be anything from vocal technique
99 00:11:26:23 to theory, to key signatures, to historical periods. I
100 00:11:29:23 mean we've been doing it all the way through January
101 00:11:32:23 so you should feel pretty safe about most of this stuff, but is there anything
102 00:11:36:09 would you like me to do one of those classic key signature examples?
103 00:11:40:09 Okay, I saw some heads nodding. Okay, cool.
104 00:11:44:01 Let me get my blue pen because (name of the school) is blue.
105 00:11:54:06 All right then. I thought I had a blue pen.
106 00:12:00:12 Well, sushi. Black pen, is it a good one? Okay, cool.
107 00:12:06:20 All right, so hopefully, you guys all know how
108 00:12:09:29 to draw a treble clef. That would be cool.
109 00:12:13:08 All right and I'll ask you the four questions there.
110 00:12:21:04 Okay.
111 00:12:30:23 Okay. Hopefully by this time you have your flash cards. Can
112 00:12:34:23 you look at that and you just know what it is, hands up?
113 00:12:40:03 Pretty good, that's a lot more hands. Good for you.
114 00:12:42:17 How many people, even if you don't know it, could-without
115 00:12:44:24 your notes, try to do it without your notes
116 00:12:47:01 could figure it out by looking at it?
117 00:12:49:19 Good. (Name of a student), explain how you do that.
118 00:12:52:05 You go to the first one and then.
119 00:12:54:05 You mean this one, right, the first one?
120 00:12:55:21 No, the first one. So, you come from this side of planet earth
121 00:12:59:08 and you encounter the first one. And then what would you do?
122 00:13:02:06 Go a half step up.
123 00:13:03:17 Okay. So, you identify it and then you go a half step up
124 00:13:06:07 because all of these sharps are which scale degree?
125 00:13:10:00 Leading. They're all leading tones.
126 00:13:11:19 So, if you identify the sharp, that sharp will lead you to the proper key.
127 00:13:15:20 Good. Okay, cool. So, what it is, (name of a student), what is this sharp?

128 00:13:20:21 D sharp?
129 00:13:21:21 So, she obviously knows her lines and her spaces, doesn't she?
130 00:13:24:20 If you don't know your lines and your spaces, I
131 00:13:26:29 would suggest between now and Monday that you do.
132 00:13:29:08 Okay, yes, ma'am? Aren't sharps the second one in?
133 00:13:32:06 No, that's flats. Oh, yeah.
134 00:13:35:11 Okay? Think of sharp. First sharp has a really sharp point.
135 00:13:38:26 It's the first one, right at the point, okay?
136 00:13:42:11 I just made that up. I hope it works for you.
137 00:13:44:13 That's why I say go into all this.
138 00:13:46:15 First, if you just look at them and know them, it's so much quicker, so much
139 easier.
140 00:13:50:14 You save yourself from having a whole bunch of useless trivia in your head,
141 you know.
142 00:13:55:14 All right, so it's D sharp, good. D sharp leads to. everybody? E.
143 00:14:01:15 So, did I do something wrong?
144 00:14:07:24 What did I do?
145 00:14:09:24 I didn't capitalize it, yes. All major keys are capitals.
146 00:14:15:06 Okay. Oh duh.
147 00:14:28:07 Okay, what type of note is it?
148 00:14:31:16 In other words, what kind of note is it? What is its name? A quarter note.
149 00:14:35:17 It's a quarter note. Good for you, (name of a student).
150 00:14:38:03 Please spell quarter correctly.
151 00:14:40:20 All right, now what is its name? In other words, what is its letter name?
152 00:14:45:19 (Name of a student), bust a move, home girl.
153 00:14:47:19 Is it A?
154 00:14:49:19 Close.
155 00:14:53:05 No, it's all right. Okay, let's try together.
156 00:14:55:05 Elvis, right? Elvis goes boogying down freeway?
157 00:14:58:06 Okay so D in the space, C on the line, what is it, girlfriend?
158 00:15:03:18 B. There you go.
159 00:15:05:18 And I will do this because these are kind of confusing, I agree.
160 00:15:09:20 You can start getting all these ledger lines in there.
161 00:15:12:11 Notice it was right next door to it on A.
162 00:15:14:21 So if you ever have one of these, do your little ledger
163 00:15:17:03 lines like we just did together, you'll get it every time.
164 00:15:19:15 But these are ones that
165 00:15:22:18 don't feel bad about getting these. These, I mean every once
166 00:15:24:26 in a while, I'll still mistake A for C and that kind of thing,
167 00:15:27:04 you know, because you're looking at it quick and it just goes by you.
168 00:15:29:18 So, no worries, but I would use what we just did if you're at all unsure.
169 00:15:34:01 Wakari masu ka? Hai! (Japanese) Verstehen Sie das?
170 00:15:36:19 (German) Ja, Ja, Ja.

171 00:15:39:08 There you go. All right, so,
172 00:15:41:08 what is your scale degree?
173 00:15:43:14 Now you have the answer right there in front of you.
174 00:15:46:21 Okay? If you're in the key of E, what's your tonic?
175 00:15:50:09 E. If you're in the key of L, what's your tonic? L.
176 00:15:53:17 If you're in the key of babubla what's your tonic? Babubla.
177 00:15:57:10 What's the leading tone to babubla? I have no idea.
178 00:16:02:07 Iggly-squiggly sharp, you know.
179 00:16:06:04 Anyway, so you have E. E is the tonic. So, what you do is
180 00:16:08:11 just count up until you get to B, right? Everybody ready?
181 00:16:10:18 E, F. Sharp.
182 00:16:12:18 G. Sharp.
183 00:16:14:12 A. B.
184 00:16:16:12 This scale degree, what is it, everybody? Dominant.
185 00:16:19:05 It's the dominant, the one place you're allowed to abbreviate on the test.
186 00:16:25:12 Now, in the third quarter and the fourth quarter,
187 00:16:29:16 we're going to start going and you'll also have to know minor key.
188 00:16:32:10 And I'm not going to worry about the type of note anymore.
189 00:16:34:22 I figure by the end of the year, if you don't know a half
190 00:16:36:27 note from a quarter note, we've got much bigger issues.
191 00:16:39:03 Okay? But I won't ask you about type of note anymore.
192 00:16:42:05 I will ask you about the minor.
193 00:16:44:05 I think we went over minor, didn't we?
194 00:16:46:21 In a very beginning way? How do we find the minor, anybody remember?
195 00:16:51:04 (Name of a student), remember?
196 00:16:53:04 You go three half-steps down. So, you find E and let's go to it down.
197 00:16:57:14 But I don't play the piano. But you should all know your way around the
198 piano, okay?
199 00:17:02:14 You all know where one note is. What's the one note you all should know?
200 00:17:06:00 D. D, why? Because it's in.?
201 00:17:08:20 The middle. The middle. All right, so here's D. Where's E?
202 00:17:12:15 Right next door, right? So, here we go, E, three
203 00:17:15:15 half-steps down, one, two, three. what is it?
204 00:17:18:16 C sharp. Are you sure it's not D flat? No, it could not be.
205 00:17:23:20 You're right, the note could be called C sharp or D
206 00:17:26:26 flat, it can be called that, but in our example here,
207 00:17:30:03 could it be called D flat minor? No.
208 00:17:32:07 It can only be called C sharp because think about it,
209 00:17:35:02 with four sharps in the key signature, does it make sense to have D flat
210 minor?
211 00:17:38:08 No. No because it's C sharp. See, there's the C sharp right there, okay.
212 00:17:43:00 Should we do a flat one? Yes ma'am.
213 00:17:46:19 So then the minor key has to be relative to the key signature.

214 00:17:49:21 I couldn't have said it any better than that.
215 00:17:52:09 The minor key has to be relative to the key signature, exactly right.
216 00:17:56:21 Love you. Well done. Good and great job and everything. Yeah, I know that
217 word.
218 00:18:04:14 All right, so let's do a flat one.
219 00:18:09:13 Time to clean my board.
220 00:18:15:23 All right, so let's do a flat one, get it up a little higher here.
221 00:18:21:14 What's this called again? Treble clef.
222 00:18:23:18 Anybody remember what it's also called? G clef.
223 00:18:26:14 It's called a G clef, good for you, because this little hook is around the G.
224 00:18:30:12 That's old school; that's like older than me kind of thing.
225 00:18:33:00 It used to be that sometimes you'd see this kind of thing happening,
226 00:18:36:16 and then it was an E clef or a B clef.
227 00:18:42:13 It's pretty crazy huh? Yeah, what do you know?
228 00:18:46:19 Yeah, not many people -- they don't go old school like that anymore.
229 00:18:51:17 Here's a good one.
230 00:18:55:03 I do this when I test and I always get people
231 00:18:57:06 asking, "There's no key signature there."
232 00:18:59:10 But there is. Yeah, there is.
233 00:19:02:06 C major right, no sharps, no flats.
234 00:19:04:06 And remember: all flat key signatures. Have a flat in their name.
235 00:19:09:14 Have a Flat in their name.
236 00:19:11:24 ...except the? First.
237 00:19:13:24 The first one,
238 00:19:19:20 You're going to remember that the rest of your life. You know that, right?
239 00:19:22:11 You're going to look at key signatures and start going,
240 00:19:25:02 "Oh my God, he's poisoned me; he's poisoned me.
241 00:19:28:13 I've been infected by (name of the teacher)."
242 00:19:31:24 Okay, all right. So, here we go. Let's do this one. That will be fun.
243 00:19:37:12 Let's do it here.
244 00:19:45:19 All right, what's our major key? (Name of a student), bust a move, home girl.
245 00:19:51:11 Now, how many people know it just by looking at it?
246 00:19:55:02 Good. I remember when I first asked that
247 00:19:56:22 question, there were six hands that went up.
248 00:19:58:12 Now, I see probably 46 hands, so that's getting a lot better. Good for you.
249 00:20:02:07 What? D flat. D flat. How did you do it? The second in.
250 00:20:08:18 The second one in - one, two - and you simply identify it.
251 00:20:11:14 And you knew your lines and spaces.
252 00:20:14:10 A lot of people, what they'll do and they'll miss this one, they'll just put D.
253 00:20:18:15 Remember every -- is that what you did? Well,
254 00:20:20:23 no, but I'll probably do that on the test.
255 00:20:23:01 No, you won't. You'll be fine.
256 00:20:25:19 But this is where people miss this one. They

257 00:20:28:06 see it's D but they just forget to put D flat.
258 00:20:30:24 So, make sure it's D flat. I forgot to do that again. Let's see.
259 00:20:37:16 I don't know if everybody can see that.
260 00:20:48:10 What does it say?
261 00:20:50:21 We are... together.
262 00:20:52:17 We are what we repeatedly do.
263 00:20:56:05 Excellence then is not an act, but a habit. I was just wondering if you knew
264 that.
265 00:21:02:00 Don't say anything. You guys that know it, don't say anything. It's always a
266 fun one.
267 00:21:09:22 Okay, note name, what is the letter name of this note?
268 00:21:14:04 Yes ma'am? G flat.
269 00:21:16:13 Good for you, G flat.
270 00:21:19:06 Always, always, always, after you identify it,
271 00:21:22:17 Elvis goes boogying down the freeway, this is a G.
272 00:21:25:08 Apply your note through your key signature and there is the G flat right
273 there. Yeah?
274 00:21:30:17 Yeah. Yeah, yeah, yeah. But the G flat's not up there? It doesn't matter.
275 00:21:34:14 If it's flat here, it's flat infinity up and infinity down. Okay?
276 00:21:39:13 So, key of G flat. What type of note is it,
277 00:21:43:03 (name of a student)? Wake up, girl, wake up.
278 00:21:46:24 What type of note? Eighth note?
279 00:21:57:17 Yeah, I think you need your glasses, girlfriend.
280 00:21:59:03 Do you have glasses?
281 00:22:00:20 I forgot to bring them. You forgot to bring them?
282 00:22:02:20 Okay. I'd let you use mine but then you'd really be blind. Yeah,
283 00:22:06:01 I've got three different sets of glasses. God, I love getting old.
284 00:22:09:12 It's so much fun really. I've got my old man glasses that when I have to
285 00:22:13:11 I put them on and it's like they turn your eyes this big, you know.
286 00:22:17:06 What do you know, like that guy on Toy Story, the guy that fixed?
287 00:22:22:08 He has a name. He's in one of the shorts.
288 00:22:28:08 He's the chess guy? Yeah, he's the chess guy.
289 00:22:31:23 What is his name? That's going to bug me all day.
290 00:22:35:08 He had a name? Yeah. He had a name? Of course he has a name.
291 00:22:39:21 He has a name. Okay, you're right. (Name of a
292 00:22:43:02 student), right on the money, eighth note.
293 00:22:46:14 Remember to put the TH at the end. It's not an eight note, it's an eighth note.
294 00:22:51:11 And please on your test, do not do this.
295 00:22:56:02 That's like I'm afraid of misspelling 'eighth.' That's what that screams, okay?
296 00:23:04:04 Pardon me. All right, so what's our scale degree?
297 00:23:06:12 Everybody let's start at D flat.
298 00:23:08:21 Hopefully you get that right. After that it's a cakewalk, right? Here we go, D.
299 00:23:13:03 D, E, F, G. subdominant. Subdominant.

300 00:23:18:12 It's not so hard. Remember the first time I did this?
301 00:23:22:00 You all looked like, you know.
302 00:23:25:18 first of all, you all looked at me like I'd grown a second head. His name is
303 Jerry.
304 00:23:29:22 Jerry!
305 00:23:34:06 God, I love Google. You guys are so lucky. Oh my God.
306 00:23:40:00 We used to have these like a card catalog in the library
307 00:23:43:21 and go through a yearbooks(?) and then hope the
308 00:23:46:16 books were actually filed in the right place.
309 00:23:49:11 And you guys have Google, poop, and it's up.
310 00:23:51:20 You can't even get people sleeping anymore
311 00:23:54:00 because they all have computers in college and
312 00:23:56:27 if somebody like tries to pop the question,
313 00:23:59:24 you just like Google it and within seconds you have the answer.
314 00:24:02:10 Wikipedia. It's so, so not fair, but we're so busy.
315 00:24:11:24 How do you remember where to draw the sharps and flats?
316 00:24:15:14 That's a good question. I wish I had an easy answer for you on that one.
317 00:24:19:24 The question was how do remember where to draw the sharps and flats?
318 00:24:23:24 The honest truth is that there is a set pattern that you must
319 00:24:27:19 follow because it's universally internationally accepted.
320 00:24:31:15 It's just you got to get used to it. I don't know any other way to tell you.
321 00:24:35:04 I would suggest going online or I have some
322 00:24:39:04 books right here and on the back it shows you.
323 00:24:44:16 So, you get used to doing it, you know, the more you do
324 00:24:47:03 it - and of course the order of sharps is very important.
325 00:24:49:20 Here you go, here's the order, ready?
326 00:24:52:08 Now, in this class, you're only responsible for five sharps, five flats.
327 00:24:56:24 Pardon me. The truth is there are seven sharps and
328 00:24:59:05 seven flats but we didn't get to six and seven
329 00:25:01:15 because frankly for our needs here we don't need them.
330 00:25:04:16 But the way they're ordered is like this.
331 00:25:08:17 You might want to write this down for future reference.
332 00:25:12:10 Fat Cats Go Down Alleys Eating Bananas.
333 00:25:18:03 Fat Cats Go Down Alleys Eating Bananas. That's the order of sharps.
334 00:25:25:09 Now where you put them, it kind of looks like a waterfall I guess.
335 00:25:30:22 It starts at F then C, then G, then D, then A, then E, then B.
336 00:25:39:11 It always kind of goes like that, so if it doesn't look like
337 00:25:42:29 that when you're done, then you probably have done it wrong.
338 00:25:46:17 But there's your order: Fat Cat Go Down Alleys
339 00:25:48:27 Eating Bananas. Now, here's the cool part.
340 00:25:51:07 Sharps go this way. Guess what, flats go this
341 00:25:55:03 way - same acronym, same mnemonic device.
342 00:25:59:00 So for flats, you just go the other way.

343 00:26:04:23 Bananas Eat, I don't know, Eat Always Dogs Going Can Food.
344 00:26:16:09 And again, there's that waterfall again. There you go.
345 00:26:20:09 Nothing to it, Prewit. Yes ma'am
346 00:26:36:23 You said you were going post a link to the melodia book.
347 00:26:40:22 Let me do that next week. I've been really busy with musical
348 00:26:44:14 rehearsals so far this week. I will try to get that to you.
349 00:26:48:07 You know, honestly, I kind of put that off. I will
350 00:26:52:07 make sure at tutorial today that I send that link to
351 00:26:56:17 our webmaster and he'll put it not only on the thing but also on Facebook
352 as well,
353 00:27:00:13 our Facebook, our big global, you know, (name of the school) choral
354 Facebook.
355 00:27:04:19 Okay? Yes, ma'am? If you search sight singing, melodia comes up? There you
356 go.
357 00:27:13:21 Do we need to know (incomprehensible)? Do we need to know the
358 musicians of the eras?
359 00:27:19:23 The composers? Yeah.
360 00:27:22:06 How many questions do you normally have? Seven million.
361 00:27:25:18 My job is to completely -- no, no.
362 00:27:29:01 Honestly there's really not that many questions.
363 00:27:34:09 We finish the test within the period and we actually correct it during the
364 period,
365 00:27:40:05 and the process of doing it and correcting it usually takes the whole period.
366 00:27:45:02 But I think it's something like -- it's usually somewhere between 65 and 80
367 points.
368 00:27:52:03 The truth is it's not that -- in fact here's the
369 00:27:55:10 way I want to approach that test. I would love it
370 00:27:58:17 if the first time through it, you didn't use your notes even if notes are
371 allowed,
372 00:28:02:15 but if you went through it the first time and didn't use your notes -
373 remember
374 00:28:07:19 the test will not make or break anyone,
375 00:28:13:15 but it will let me know where you are and hopefully
376 00:28:16:18 it will let you know where you are. Okay?
377 00:28:19:22 And then that will help you find out the thing
378 00:28:21:20 that maybe you need to look at a little more.
379 00:28:23:19 Maybe you're better with sharp key signatures than flat key signatures
380 00:28:26:13 Maybe you don't know your composers as well as you should.
381 00:28:29:11 Maybe you need to know how to draw your eighth note better
382 00:28:33:14 all these little things. Maybe you need to know
383 00:28:35:13 what's the difference between melody and harmony.
384 00:28:37:12 What are the syncopation red flags, that kind of thing. Okay?
385 00:28:44:01 Look, I wouldn't say it's -- it's not extremely long.

386 00:28:46:06 I mean some people get it done
387 00:28:48:11 -- I mean there will be some people that will be done in 15 minutes,
388 00:28:51:00 especially if you know your key signatures at
389 00:28:53:18 sight; you will be done extraordinarily quickly.
390 00:28:56:07 Having said that, don't rush through it.
391 00:28:59:20 The last thing I want you to do is make some silly mistakes.
392 00:29:03:20 Yes, ma'am? What is intonation?
393 00:29:08:05 What is intonation? Intonation, yeah.
394 00:29:10:05 Intonation. That's on I think page 30 of your -- intonation.
395 00:29:18:20 Anybody - (name of a student), you know what this one means?
396 00:29:28:20 What? That wasn't your music book on your.? Well, I was just.
397 00:29:33:11 Okay. So, what is intonation, home girl? Go for it. Let me see what you got.
398 00:29:41:09 It's all right. I got patience.
399 00:29:47:17 You don't have it on there? No, I don't think so.
400 00:29:49:22 It's not filled out? Yes, Emma. Isn't it being in tune?
401 00:29:53:20 Yeah. Intonation basically means singing in tune
402 00:30:01:24 intonation - in tune. Now, the truth is, is intonation means how well you're
403 doing it.
404 00:30:08:07 Now, what are the different things? You can be in tune or you can also be.
405 Sharp.
406 00:30:12:16 Sharp or.? Flat.
407 00:30:15:07 Right. Sharp means too high, flat means too low.
408 00:30:18:20 What's the difference?
409 00:30:22:03 Well, I got to tell you. The only way I've ever figured out
410 00:30:24:22 a difference is first of all they're both not really good.
411 00:30:27:12 But sharp, sharp is annoying.
412 00:30:32:00 So, if it sounds annoying to you, it's probably sharp.
413 00:30:35:04 When people are flat, it's just extraordinarily painful.
414 00:30:42:19 You know...
415 00:30:49:15 That was kind of interesting. It's was like...
416 00:30:56:13 Kind of like that: Mosquito at night that buzzes over your
417 00:31:00:13 head when you're trying to sleep, that's sharp, annoying.
418 00:31:05:01 But painful is like when you hit your elbow on the corner of a wall.
419 00:31:12:10 Yes, still painful. Remember that golf ball I had? Yes, ma'am?
420 00:31:19:11 I don't think...
421 00:31:23:22 I'm sorry, I can barely hear you.
422 00:31:27:17 I don't think (name of the pianist) went over the tone quality..
423 00:31:33:11 Why would (name of the pianist) go over it? Because she's done it.
424 00:31:37:03 Yeah, four ways, okay?
425 00:31:39:16 I'll do it. Can I do it? Okay.
426 00:31:45:03 What are the four things you can do to produce good tone quality in order?
427 00:31:48:09 Now this is general. This is for everybody.
428 00:31:51:20 Are we good here, in tune, intonation (incomprehensible)? You have it?

429 00:31:58:14 I forgot, one of the most important. What's the most important thing about
430 intonation?
431 00:32:03:03 Singing in tune, you absolutely must. Listen.
432 00:32:06:20 That's the most important thing about intonation. In fact,
433 00:32:09:03 that's the most important thing about music in general.
434 00:32:11:17 If you're not paying attention to what's going in here,
435 00:32:14:03 you'll probably not going to listen to what's
436 00:32:16:05 coming out of here or out of here or out of here.
437 00:32:18:07 Music, first and foremost, is about listening.
438 00:32:20:25 That's why you have a. Listening...
439 00:32:23:14 Listening log. And by the way, talk to me about your listening log.
440 00:32:30:19 Bring it to the final. If you don't bring it to
441 00:32:34:19 the final, you will not receive an A, I promise.
442 00:32:39:19 Make sure you bring your listening log to the final. Okay?
443 00:32:46:14 All right, the next question was -- Thank you (name of a student).
444 00:32:50:18 What are the four things you can do to produce good tone?
445 00:32:52:16 The first one, you absolutely must have
446 00:32:54:16 good posture.
447 00:32:59:23 Now that you have good posture, you're physically able to take a.? Deep
448 breath.
449 00:33:07:01 And we've talked about the different ways you can
450 00:33:09:20 breathe, right, how to keep the tension out of it,
451 00:33:12:09 how to assume the position to get that breath down to the body.
452 00:33:17:12 So, third one, now that you've got that deep
453 00:33:19:22 breath and you have the potential of a big sound,
454 00:33:22:02 the only way you can get a big sound is to come out through.?
455 00:33:23:24 Open... And open system. I don't even know if this is
456 00:33:27:24 the word but 'openness' and there's lots of openness.
457 00:33:32:10 You open your body, your torso, you open your
458 00:33:36:10 throat, open your jaw and open your mouth.
459 00:33:44:11 Okay?
460 00:33:50:04 And the last one is really taking one step further, focus, you open your mind.
461 00:33:56:24 Now a lot of people say, "Well, yeah, focus. I get that.
462 00:33:58:24 We focus when we come into class."
463 00:34:00:24 I don't mean that kind of focus. I mean taking
464 00:34:04:01 these things and focusing them on the music.
465 00:34:07:09 Yes, when you come to the class you should be focused, yes I
466 00:34:10:29 agree, but this is not -- this focus is applying to this.
467 00:34:14:20 So, these are the four things in order, and I may ask for them in order.
468 00:34:20:09 Okay? I may ask for them in order.
469 00:34:28:01 Oh, sweetie, you didn't get any sleep last night, did you? I'm sorry.
470 00:34:34:00 Give her a bottle of water on me. (Name of a student),
471 00:34:38:00 give her some water. There you go - Merry Christmas.

472 00:34:43:21 Come on drink, drink, drink. Get some water. Yes? I was
473 00:34:47:21 wondering in the final, are we allowed to use our review notes?
474 00:34:52:20 You can use any notes you've written. See I believe
475 00:34:56:01 you should benefit from your notes, you know.
476 00:34:59:13 This is not some hidden treasure or anything.
477 00:35:02:07 I want you guys to benefit from your work,
478 00:35:05:01 becos at the end of the day all this is hopefully
479 00:35:08:08 going to be helping you to make better music on stage.
480 00:35:11:15 That's what it's hopefully all doing, but I don't want just,
481 00:35:14:09 you know, have you guys go out there like a bunch of trained monkeys, you
482 know.
483 00:35:17:03 I want you guys to know what you're doing, why you're doing it
484 00:35:20:16 and be able to do it better because you have a solid foundation underneath.
485 00:35:23:24 Any other question? Yes, ma'am? What was animation?
486 00:35:27:03 What was animation? It's what Disney does.
487 00:35:35:11 Animation just talks about how we can make the song come off the page
488 00:35:39:20 and there's really two ways to animate. What
489 00:35:42:11 are the two ways to animate? Expression.
490 00:35:45:03 Facial expression sure.
491 00:35:54:01 That's one way of saying it. In fact a lot of you when you talk to your friends...
492 00:35:57:08 if I'm coming up to my friend and before I even talk to my
493 00:36:01:08 friend, you probably know what mood she's in or he's in
494 00:36:05:15 because you can see the look on their face. Your face really gives you away.
495 00:36:08:13 I'll tell you what really gives you away are our eyes.
496 00:36:11:12 Your eyes give you right away. When I look around for example when I ask
497 a question,
498 00:36:15:14 I'm looking at your eyes and I see who understands and who doesn't.
499 00:36:18:21 And some of you totally get it, you're in and I can see it, and
500 00:36:21:17 others of you, all of a sudden you get that glazed look like,
501 00:36:24:13 "Oh, my God, Auntie Em, Auntie Em, it's a twister, it's a twister."
502 00:36:30:03 So, yeah, facial expression, and the other one is?
503 00:36:39:07 Articulation, in other words the way you say it.
504 00:36:51:13 All you need to do is listen to two girls talk to each other
505 00:36:55:13 on the phone for an hour and the way they say things.
506 00:37:02:13 "He's cute." Right? Extra K in cute - cute.
507 00:37:09:20 Or "it's so cold outside." Right? If you go, "It's cold,"
508 00:37:13:20 and "he's cute," your friend would not believe you.
509 00:37:18:10 First of all, it's not cold and he's a dog, all right?
510 00:37:23:03 In fact, this is why they're called
511 00:37:25:28 articulation markings like accents and tenutos.
512 00:37:28:24 They help you with the way you say it so that you can
513 00:37:31:18 get more expression, bring more expression to the song.
514 00:37:34:13 That's the composer telling you, "Hey, I want you to do it this way."

515 00:37:38:18 But having said that, some words they don't have -
516 00:37:42:05 and you've still got to find a way to make it happen, you know, make it
517 expressive,
518 00:37:45:18 because at the end of the day music is an expressive art.
519 00:37:48:18 It's not just something, you know, you turn
520 00:37:51:19 the radio on, at least not the way we do it.
521 00:37:54:21 Yeah, I listen to rock and roll too, it's fun to listen to, but if I'm creating art
522 00:37:58:19 like you guys are going to be doing and have
523 00:38:00:17 been doing and will doing in another month,
524 00:38:02:16 your job is to take an audience, a live music audience, and take them
525 somewhere.
526 00:38:08:22 Because they come to you as children, little kids, and they're basically
527 saying,
528 00:38:13:06 "Take me somewhere, take me to a place
529 00:38:16:05 somewhere far away from here that I can use my
530 00:38:18:27 imagination," and you guys are their vehicle.
531 00:38:21:19 And they want to do that; otherwise, why would
532 00:38:25:01 they not just go and buy the CD? They could.
533 00:38:28:13 No, they come to hear you live because live music has something
534 00:38:32:12 that you can't get from a CD. You know what it's called?
535 00:38:35:03 Human contact!
536 00:38:38:17 increasingly more phones and there's no human...
537 00:38:42:02 people want human -- can you imagine not having human contact?
538 00:38:45:03 I'd go crazy, you know. It's just people
539 00:38:48:07 want human contact, they want to create art.
540 00:38:51:11 (incomprehensible) and I saw this post on my Facebook or
541 00:38:55:11 something and that it's like it was Albert Einstein.
542 00:38:59:11 He said, "I fear the day the technology will take
543 00:39:02:10 over our world and have a world full of idiots."
544 00:39:05:09 And there was a bunch of other quotes as well.
545 00:39:08:17 Yeah. In fact, did you know that Einstein was actually a really good
546 musician?
547 00:39:12:19 He was actually a pretty good violinist and actually wrote...
548 00:39:23:00 things about music, books about music. He was a good violinist.
549 00:39:26:09 It just so happens that I have something from Einstein.
550 00:39:29:19 There you go: our poster for the day. In speaking about
551 00:39:33:01 his renowned theory of relativity, Einstein said,
552 00:39:36:13 "It occurred to me by intuition, and music
553 00:39:39:11 was the driving force behind that intuition.
554 00:39:42:11 My discovery was the result of musical perception."
555 00:39:47:00 You don't think there's any connection between music and science?
556 00:39:51:00 I'd say this guy knows what he's talking about.
557 00:39:56:04 But the truth is, is that's kind of what I hope and pray: The

558 00:39:59:24 things we do in music have application across the board.
559 00:40:03:14 Some of our text, for example, they are some of the text that you study in
560 English.
561 00:40:08:08 When we talk about historical composers and things
562 00:40:10:16 like that obviously we're studying history.
563 00:40:12:24 When we start breaking down quarter notes, half
564 00:40:14:16 notes, eighth notes, we're talking about math.
565 00:40:16:08 When we're running around the building that's physical education, all right?
566 00:40:21:00 What we do here has application to every other subject, even science,
567 00:40:27:14 and if you really wanted to, we could talk about the biology of the breath.
568 00:40:33:04 You go like, "No, I want to sing that," right? Me too. Any
569 00:40:36:02 other questions? I want you guys to be fully prepared.
570 00:40:39:01 Any questions? Yes, ma'am? Do we need to know the (incomprehensible)?
571 00:40:43:16 The (incomprehensible) maybe, maybe not. That's
572 00:40:46:01 kind of a little more spring semester thing.
573 00:40:48:16 And remember we still have - yes, ma'am? This is not for the
574 (incomprehensible).
575 00:40:58:12 I don't know. Okay.
576 00:41:02:14 It's not on there? You were probably in the bathroom then.
577 00:41:14:17 Let's see. Anything else, anything else? No.
578 00:41:19:02 You still have tutorial today. In case there's
579 00:41:20:25 something you want to go over more in depth
580 00:41:22:19 or one-on-one, I'm happy to do that with you.
581 00:41:25:05 Yeah, yeah, yeah? All right, you guys are ready.
582 00:41:29:01 Okay, we'll just put Einstein over here next to the frog.
583 00:41:34:21 Up, let's go.
584 00:41:39:07 Reach for the sky. Left, right, left, right.
585 00:41:51:03 All the way back. Ou.
586 00:42:01:21 Open your throat ladies.
587 00:42:08:01 The heads just hangs like a rag dog. Don't worry about your hair.
588 00:42:12:01 It's unimportant. In fact if you want I can cut it for you.
589 00:42:20:02 I'm good in hair cutting. I've got clippers at home.
590 00:42:24:24 Oh, that would be great. What if you say, let's all
591 00:42:27:07 take the plunge and we will all get crew cuts.
592 00:42:29:21 Everyone of us shave our heads. That would be so unbelievably cool.
593 00:42:35:20 After the beginning of the year talk about solidarity.
594 00:42:38:19 Up and tell one, two...
595 00:42:41:18 and by the end of the year we all have like the same cut, well you guys will.
596 00:42:45:04 Mine will probably never grow back. Take your time, take your time.
597 00:42:51:24 Shoulders up, forward, all the round back, and head down, cross over, back
598 down,
599 00:43:02:12 back down, get that neck loose, open up on "uuh"
600 00:43:10:06 a big yawning jaw. Stretch, good! Shake it out a little bit.

601 00:43:19:12 Shake it out, shake it out, shake it out. (incomprehensible) to ten.
602 00:43:25:01 Exaggerated really stretch out your legs.
603 00:43:35:09 Jaw! Lips!
604 00:43:44:05 Add pitch.
605 00:43:59:05 Shake it out.
606 00:44:15:19 Alright. Here we go. And step, step, step...
607 00:44:19:19 On your toes! Push!
608 00:44:26:06 Pull "z"! Push "m"! Pull "v"! Push "th"!
609 00:44:35:06 You can really feel that, right? Or at least you should be able to... These
610 00:44:38:22 are eighth notes... eight, eight, eight, eight... to quarter notes...
611 00:44:42:14 Always feel that in the rhythm is the thing that keeps you going.
612 00:44:47:17 Especially when we start Bach baroque music.
613 00:44:49:20 Baroque music has that in the rhythm,
614 00:44:51:23 in the pulse, subdivision makes it going. Back to the quarter note. Here we
615 go!
616 00:44:56:16 Sorry, back to the eighth note! Ready? Sorry! One and two...
617 00:45:00:16 To the half note. And here we go!
618 00:45:05:08 Always have that motion in between. Music always has energy.
619 00:45:09:08 Don't rush, be like your rhythm. Tic, tic, tic, tic...
620 00:45:13:14 On your toes. Don't stomp. Tic, tic, tic, tic...
621 00:45:16:22 Back to the eighth note! Here we go!
622 00:45:20:00 One and two and one and two... Red light! Green light! Red light! Green light.
623 00:45:26:18 Some of you...
624 00:45:34:22 Over a little bit. Over to the back wall! And over to the back wall!
625 00:45:43:13 Okay!
626 00:45:47:23 Okay, now. Let's assume a position.
627 00:45:52:03 Here we go! Get that place out in front of you. I'm
628 00:45:54:19 gonna go to the fantabulous, because I... and...
629 00:45:57:06 Are you feeling it? Getting your legs and bottom involved? Here we go!
630 00:46:07:07 Very open, ladies! Very open.
631 00:46:16:11 Better. Stand! Feel the same breath.
632 00:46:32:19 Hi, how are you?
633 00:46:38:15 Very good, thank you! But I would be better, if you open your throats.
634 00:46:42:15 So, a little bit more, ok? More relaxed! Very open!
635 00:46:48:09 I feel, I could swallow a watermelon in whole. Look, I did!
636 00:46:52:09 Yeah, that is more relaxed. Good for you!
637 00:47:03:14 Do you feel it? That is important for you to feel! The whole
638 00:47:06:16 trick to doing that, is making sure the jaw is loose.
639 00:47:09:19 Like if you went to the dentist and have a novacain.
640 00:47:15:20 Everybody had the novacain? You know exactly
641 00:47:18:18 what I'm talking about. And the water...
642 00:47:21:17 So, now! (incomprehensible) put it also to your jaw.
643 00:47:32:12 Get your breath first!

644 00:47:44:12 Minor!
645 00:47:45:23 Sorry!
646 00:47:52:12 Minor!
647 00:47:59:17 Minor again!
648 00:48:09:09 Back to major! (Incomprehensible) light.
649 00:48:27:00 Ready? And...
650 00:48:56:20 Isn't that fun, isn't it? Especially the minor one!
651 00:49:00:11 The minor one sounds cool. Right?
652 00:49:04:03 My mom is coming, I don't wanna go. Mind if somebody get me out of bed.
653 00:49:10:03 Okay. Let's go to "Hold on."
654 00:49:27:19 Now, if I'm not mistaken, I asked you guys something.
655 00:49:32:14 I wanna you guys go say it in rhythm. Right?
656 00:49:35:00 Not even notes. Say it in rhythm.
657 00:49:37:16 Ya, ya, ya? Ya! Ya! Ya!
658 00:49:41:09 Ok, so let's start on page 9 and just say the rhythm. Say the rhythm!
659 00:49:47:04 Lots of syncopation for sopranos, altos, you
660 00:49:49:21 ground us in those strong half notes. Right?
661 00:49:52:08 Ya, ya, ya? Here we go. 63 please, ladies. One, two, three, four. One...
662 00:50:20:03 Ohh, sit. Ladies! Oh, no, no. We are running.
663 00:50:30:18 Oh, yes, yes, yes, yes, yes! Ladies! That was...
664 00:50:41:02 Sopranos, let's hear you! Maybe you will be our first runners today. 63.
665 00:50:47:02 Let's get that rhythm strong. Ready? One... Yeah, that rhythm is a little
666 different.
667 00:50:57:14 ... I'm sorry. You guys try. One, two...
668 00:51:03:21 ...Again, ready? And if you snap it is... our goal... that's why the composer
669 00:51:13:03 puts the groups of eighth and quarter notes like he does.
670 00:51:15:06 Cos you can see where the beat is.
671 00:51:17:10 Ahh, is the second beat. What I would do, if I was a beginner at reading this,
672 00:51:22:03 like a lot of you are, is you take your pencil and you put a vertical bar...
673 00:51:29:11 I will show you... over each beat. So I have the vertical over the quarter note,
674 00:51:33:06 one over the group of eighth, one with the quarter note,
675 00:51:37:23 So I help those what I did.
676 00:51:40:06 Put one over the quarter note, one over the
677 00:51:41:21 group of eighth, one over the quarter note...
678 00:51:43:06 forget about the tie. That shows you where the beat is.
679 00:51:50:09 Right? And that shows you where the beat is and makes it easier to count.
680 00:51:53:24 Ok? So, have the other pencil in your hand and you can go an do that.
681 00:51:58:00 Cos you can see the groupings as they appear on the page. Ya, ya, ya?
682 00:52:02:04 Kind of like when you did that mixed (meter?) piece
683 00:52:03:17 you saw where the threes were, where the twos where. Same idea.
684 00:52:06:15 Same idea. Ok, here we go.
685 00:52:13:02 Here we go sopranos. Three, four, one...
686 00:52:21:21 Now that rhythm is like the one we had before.

687 00:52:25:16 Much more syncopated. Ya?
688 00:52:29:11 So, that's why that straight rhythm sounds funkier,
689 00:52:32:04 because we are coming from a place of extreme syncopation
690 00:52:36:09 and now we are going straight, and it is like...
691 00:52:41:03 Ya, make it fun? Now, what your job is? Bring it back!
692 00:52:48:22 You all like: Ya, that sounds like a good idea.
693 00:52:52:19 When you are doing it again, you need to do same thing that you do.
694 00:52:56:23 Keep the quarter beat. Use your finger.
695 00:53:00:01 Use your toe. Tic your neighbor. I really don't care. Okay?
696 00:53:03:22 Don't be shy. You have to feel that. One, two, three, four, one...
697 00:53:29:18 Is "time" before the beat or on the beat? On.
698 00:53:33:09 It's on the beat. So, wait for it, right?
699 00:53:35:05 Which is really hard, because every other time it has been before the beat.
700 00:53:38:20 Now you have got to wait for it. Ya? Also, a lot of you weren't ready to go.
701 00:53:42:23 Weren't ready to go at the top of ten, last bar.
702 00:53:46:09 Every other time you have a rest, ya?
703 00:53:48:13 But this time you have to go. Altos you do the same, right?
704 00:53:50:26 Page ten, top system, last bar.
705 00:53:53:10 I might even write the word "go" there.
706 00:53:58:03 Write it, take a go. Remind yourself, that you are not gonna rest. Go!
707 00:54:02:12 By the time you get down with the piece of music it should be so marked up,
708 00:54:06:11 with pencil, that you barely recognize it.
709 00:54:10:02 Start please from page nine again, let's adding the altos.
710 00:54:21:00 And notice. Every one of your notes has a...
711 00:54:26:12 Tenuto. Good for you. A tenuto.
712 00:54:28:12 So, you guys wanna get that tenuto going? That is the way I want you to do
713 it.
714 00:54:37:22 Isn't the tenuto a pressure of lean. Right? So lean your foot into the ground.
715 00:54:45:14 Feet are leaning in the ground.
716 00:54:51:12 Okay? One, two, one, two, three, four, one...
717 00:55:28:02 That was on the beat. I put that little vertical line.
718 00:55:32:03 Versus what we have done before. We don't do that this time.
719 00:55:38:20 Now it's different. Ya, ya, ya?
720 00:55:43:24 This is why I ask you to come back with this rhythm.
721 00:55:46:03 Cos this rhythm is different than every other rhythm we have sung before.
722 00:55:49:19 Ya? If you learn it the wrong way, it will take so long to fix it.
723 00:55:54:21 So learn it the right way first. Yes ma'am.
724 00:55:58:03 Page ten, measure three, on the first system,
725 00:56:01:18 the eighth notes. What should it be?
726 00:56:05:03 What should the rhythm sound like?
727 00:56:09:06 It will be a swung rhythm. In eighth notes...
728 00:56:14:02 I'm sure it does say it in the beginning. Does
729 00:56:17:01 it say swinging? Ya, I know. (incomprehensible)

730 00:56:20:01 No, sing it swung. It should be...
731 00:56:26:22 Cos we did... It is the way it is written.
732 00:56:30:22 Which sounds molto boring.
733 00:56:36:05 Right? So we swing it... Ready?... Now, let's go right there.
734 00:56:43:05 And altos, you keep going.
735 00:56:45:05 Guess what! You've got the melody. Yay, you altos...
736 00:56:52:06 And don't say: "Don't chew tire." I hope you won't chew a tire.
737 00:56:57:18 Tap... Page ten, top system, third bar. Here we go.
738 00:57:01:18 One, two, three, four, one...
739 00:57:16:20 No, no. Every single one of those. See, that everyone is accented?
740 00:57:21:23 That is cos everyone of them is off the beat.
741 00:57:30:24 So tap! Ready? Say with me. Ready? One, two, three, four, one...
742 00:57:42:09 Ahhh, don't be early! Again! Two, three, four, one...
743 00:58:37:05 And we are definitely not doing that "yeah"!
744 00:58:41:05 Cross that out.
745 00:58:45:11 Ok, how nasty is that page turn from eleven to twelve?
746 00:58:50:03 Super nasty! Right?
747 00:58:53:00 So, I might write the word "go". Let's try eleven to twelve again, please.
748 00:58:57:07 Ya, if you don't beat it, you won't feel it.
749 00:59:04:02 Especially with the syncopation, if you kick it
750 00:59:06:05 off from that, you can precisely feel it. Right?
751 00:59:08:09 Remember when we talked about syncopation I said...
752 00:59:10:11 First of all, what is syncopation?
753 00:59:12:13 Music that happens... ..off beat.
754 00:59:14:07 How are you gonna know, what off the beat is when you don't know where
755 the beat is?
756 00:59:18:16 How can you walk around the crocodiles if you don't know where they are?
757 00:59:22:05 Right? You can't.
758 00:59:25:10 So, tap! Feel the beat so you can bounce off it, right?
759 00:59:28:24 Right? Let's all try it from 79.
760 00:59:34:19 Nice and slow. One, two, three...
761 01:00:07:01 Let's try that page turn again.
762 01:00:09:01 Page eleven. Bottom system. Second bar. Page eleven. Bottom system.
763 01:00:13:01 Second bar. The key. Ready, are you with me?
764 01:00:19:13 Three, four, one...
765 01:00:28:09 Do that again. Let me hear just the page twelve.
766 01:00:30:24 Ready? Page twelve. Three, four...
767 01:00:39:07 Let me get that little separation in there, ok?
768 01:00:41:25 Otherwise it kind of sound...
769 01:00:49:08 Hear that rhythm? Feel that rhythm! Ready? Sit up.
770 01:00:53:08 I'm sorry... three, four. Again.
771 01:01:21:18 Oh no. Circle that.
772 01:01:23:18 I've got some people that are glowing to the

773 01:01:26:15 rest, on the top of the page, third bar?
774 01:01:29:13 If I was a... if this was choral police, some
775 01:01:31:13 of you would've been getting a speeding ticket.
776 01:01:33:13 Also at bar 87 I hear couple of people doing
777 01:01:36:14 syncopation and coming in a half eighth early.
778 01:01:39:15 Ya. Ready? You guys.
779 01:01:44:03 Again. Do you hear it?
780 01:01:51:14 "And" is the beat, ya?
781 01:02:00:24 Stick that while on beat three (incomprehensible) Ya, ya, ya? Okay.
782 01:02:08:05 Alright. Start from bar 89. That is the middle system.
783 01:02:12:13 Now, since we are just rhythm reading. When you
784 01:02:14:02 guys have a half note, would you read pulse and go.
785 01:02:15:22 That let's me know that you know where the half note is.
786 01:02:18:19 No one is gonna sing it that way obviously,
787 01:02:21:16 but... at least when we are rhythm reading it let's me know that you see it.
788 Ya?
789 01:02:27:17 (foreign language) One, two, three.
790 01:02:42:17 No! It's syncopated. Keep clapping! One, two, three...
791 01:02:57:00 Now, let's see what you've got. Start from "Mary had", page 9.
792 01:03:04:23 Ha, funny. What I said we don't normally see six flats, seven
793 01:03:08:23 flats, six sharps and seven flats. What we have right there?
794 01:03:14:04 Six flats. Six flats. Right? See it on page 9?
795 01:03:19:09 (Incomprehensible) Those are flats, ya! Are we singing or speaking?
796 01:03:23:09 We are just saying right now.
797 01:03:32:00 Really bring the rhythm out. Ready? Alright, ladies?
798 01:03:34:02 Three, four, one...
799 01:04:05:22 Ahhhhhh! Two, three and...
800 01:04:54:24 Alright! You are getting there. You get there. Welcome. This
801 01:04:58:17 is not simple rhythm. You get mass of syncopation in here.
802 01:05:02:11 But the cool part is, once you get it learned the
803 01:05:05:01 people are grooving with you, you'll feel yummy.
804 01:05:07:21 Alright! Let's see what we have. From the beginning.
805 01:05:11:21 Now, we haven't done with the notes so much at bar
806 01:05:14:15 9, but a lot of it's the same language, okay?
807 01:05:17:09 What you do is, as you are going through, sing
808 01:05:19:28 strong, if you make a mistake... who cares?
809 01:05:22:18 Circle the places that really give you a problem and we'll go back again,
810 okay?
811 01:05:26:04 But have your pencil ready so you can make those circles. Ya, ya, ya?
812 01:05:30:01 Ya. Okay. Here we go. From the top. Up!
813 01:05:34:18 With style. No, I would say no. Sing it boring with style.
814 01:05:42:17 Do they really think they need to write that?
815 01:05:44:16 Which style? Wait! Where do you see it?

816 01:05:46:15 Over the top of part 3.
817 01:05:48:15 It's such a... With style... you know. Have fun.
818 01:05:53:06 No, I refuse to!
819 01:06:51:23 Before we go to much further. Can you tell me what's missing on page 4?
820 01:06:57:07 How do you think you did on the notes? Pretty good.
821 01:07:00:06 I think you did on the rhythm.
822 01:07:03:05 Let's fold something else in that recipe. Let's put the chocolate chips in it.
823 01:07:08:11 Like in... No, not like.
824 01:07:11:04 Oh, sorry. First system, third bar, it's... I feel like some people are going too...
825 01:07:27:03 Oh, so you are going to high. Okay. So we've got
826 01:07:29:16 to notice you there with some people. Okay.
827 01:07:32:00 We will get that. But the thing I'm looking for.
828 01:07:35:16 Let's see, I see one... in bar 17, I see two
829 01:07:39:16 of them in bar 22, I see one in bar 16...
830 01:07:47:00 Accent. Ahh, access to kind of all the...
831 01:07:49:14 Articulation... Articulation marks.
832 01:07:51:14 That's our next place to go. Right?
833 01:07:54:08 See if you can build in those in this time. Start from...
834 01:08:11:10 Yeah, that would be cool. Have one of you guys
835 01:08:14:20 come out and start melting and I'll start singing.
836 01:08:21:12 "Wow, she has got a really low voice!"
837 01:08:26:09 Ready? One... I'm in page four top system second bar. Three, four, one...
838 01:08:50:01 What about "lost"? How many of you stuck your foot in.
839 01:08:54:20 Yeah! Stick that foot in the ground. One, two, three, four, one...
840 01:09:10:10 Accent!
841 01:09:48:17 Say it! Three, four, one..
842 01:09:55:01 What do you see on that ti, ta, ti? Accents.
843 01:09:58:02 Accents! Yes! You're saying. Would you please
844 01:10:00:27 take that ti, ta, ti and shout it in my face?
845 01:10:03:22 Is that what you are saying? Beat me over the head with that rhythm.
846 01:10:06:21 Isn't that what I'm screaming at you?
847 01:10:25:07 That would be stupid, right? So, ladies get some body to it, you know? One
848 two...
849 01:10:33:24 Are we singing or speaking?
850 01:10:39:21 Different. One... five.
851 01:10:52:17 This is such a greasy line, I love it.
852 01:11:05:08 That's just age. It's not that... It's like a farmer trick.
853 01:11:12:03 "Oh, you can sing low." "Yes, it is called being old."
854 01:11:16:12 Alright, ok, here we go. So let's try it. You guys have the melody, right?
855 01:11:22:09 Here we go! Three, four...
856 01:11:48:13 No way!
857 01:12:01:13 So, it's a little different there. Ya? Ya.
858 01:12:05:00 Ok. What I wanna do, I want to take time for "Stay together".

859 01:12:06:22 So now we've kind of got... we know where the hot spots are. Here is your
 860 job.
 861 01:12:10:09 When you guys come back next time, okay? I want all of the articulation
 862 marks.
 863 01:12:17:01 I want you to be able say the words with articulations.
 864 01:12:20:08 And I would do this all on the front of your book right now. Write it in.
 865 01:12:24:15 So, one: say all text with articulation, that's one.
 866 01:12:30:08 Two: Make sure that you know from 46 to the end all the rhythms.
 867 01:12:41:11 46 to the end. What I'm gonna to do is maybe during the final
 868 01:12:47:00 when we have extra time. I will have someone stand up and will say:
 869 01:12:49:07 "Ok, do the rhythm." If you do perfect, everybody
 870 01:12:51:29 gets an extra point for the finals. Cool.
 871 01:12:54:22 Just think, you could be a hero. But if you miss it, everybody loses a point.
 872 What?
 873 01:13:02:04 Chor "us"! No pressure!
 874 01:13:11:21 Make sure you tap when you are speaking rhythm.
 875 01:13:16:24 Listen. It's like this game. You grade is your own.
 876 01:13:21:15 But let's never stray too far from the fact that we will survive and succeed
 877 as a team.
 878 01:13:30:04 And if not everybody... if somebody doesn't
 879 01:13:31:28 do the job, if somebody doesn't come prepared
 880 01:13:33:23 then the level of our chorus will always be at its weakest link. Okay?
 881 01:13:38:11 You don't need to have the most beautiful voice in the world, I don't.
 882 01:13:42:00 You know? I really don't. I'm not a solo part.
 883 01:13:43:19 Oh, in some song I am.
 884 01:13:45:07 But in most songs I'm not. But I come prepared,
 885 01:13:48:06 I come... and I give the best I have and I add to the sound of the chorus.
 886 01:13:53:17 And I let the people with the pretty voice do the solo.
 887 01:13:55:23 I don't care about that. I just like being on the bus. You know?
 888 01:13:59:01 For me being on the bus is cool. I like being on the bus.
 889 01:14:02:16 You know? But you've got to bring something..
 890 01:14:06:01 "bye" bring your own effort. Ok, go to "Stay together." Yes!
 891 01:14:18:15 You really need the music? Really?
 892 01:14:30:00 You need the music? Really? Okay.
 893 01:14:37:04 These notes and rhythms should be learned, ya?
 894 01:14:40:11 What else can you fold into this one.
 895 01:14:43:19 Who... somebody said this? Some of you said it.
 896 01:14:47:07 Yes, dynamics. This song should not be unidynamical.
 897 01:14:51:16 For example... the last song we just did, you know, it
 898 01:14:53:14 is pretty much the same dynamic all the way through
 899 01:14:55:13 so that's another thing we have to fold into the recipe.
 900 01:14:57:21 We are getting our articulation markings today, we are getting rhythms
 901 today...

902 01:15:02:00 but the truth is... we haven't really been through that song. That second half
903 at all.
904 01:15:05:21 So, we gonna get that. For this song we have it through.
905 01:15:08:02 So we should be able to fold in dynamics. Ya?
906 01:15:10:14 Who knows the opening dynamic?
907 01:15:13:02 Yes. Mezzo piano.
908 01:15:16:02 Yes? It's mezzo forte!
909 01:15:18:17 It's written mezzo piano, but what are we do?
910 01:15:20:24 I appreci... so we get that effect of the... phhh...
911 01:15:24:15 Right?
912 01:15:28:23 Now, especially when you are at the "aylee, lylee, lu" nothing sounds worst
913 like...
914 01:15:32:13 ... It sounds so kiddy.
915 01:15:39:13 So this is a very open throat, ya?
916 01:15:42:11 Everybody give you a best opera singer voice and say: Hi, how are you?
917 01:15:46:23 Hi, how are you? Well, I'm aylee, lylee, lu.
918 01:15:51:20 Well, I'm aylee, lylee, lu. Aylee, lylee, lu.
919 01:15:56:00 Aylee, lylee, lu.
920 01:15:57:13 Heyaa! Heyaa!
921 01:15:59:24 Heyaa! Heyaa!
922 01:16:13:10 You know that song, right? I'm so sorry.
923 01:16:18:03 Give me that flash!
924 01:16:28:20 Ohhhh!! What are we gonna do there?
925 01:16:31:17 Energized decrescendo!
926 01:16:35:14 Hardest thing to do in music.
927 01:16:43:05 Some of you try... ohh, the train is leaving.
928 01:16:47:14 Stay big. Stay big and give yourself a place to come from. Ya?
929 01:16:51:23 I love the first one. The first one was really cool. But
930 01:16:54:01 the second one lost identity and then we gained it.
931 01:16:56:09 Would that be a funky looking decrescendo?
932 01:17:00:19 I can't wait to see this.
933 01:17:10:04 It's like a schizophrenic decrescendo.
934 01:17:12:04 It looks like a christmas tree.
935 01:17:15:11 Oh ya!
936 01:17:17:16 Ya, but it fell over.
937 01:17:18:22 It's not happy anymore. Kind of like your
938 01:17:21:05 audience when you sing a decrescendo like that.
939 01:17:25:19 Get your breath ladies! Always prepare!
940 01:20:04:13 What is not written after "dreams"? It is written after the other two. Don't
941 rest.
942 01:20:08:06 Did you... did we stop by there? Did you write an arrow? Yes.
943 01:20:12:18 Write a better one. Cos obviously that arrow didn't work.
944 01:20:21:03 Yes, ma'am. Bar 1, page 7, when we say... do you want us to sing hey, or hi?

945 01:20:37:00 Page 7 what?
946 01:20:47:23 Ya, sing hey. Okay.
947 01:20:53:15 And alto. Top of page 8. Somebody is singing off the...
948 01:21:01:12 Okay. Here we go. Let's go second handing.
949 01:21:06:20 Sorry, you start your up there. Let's start from 6.
950 01:21:10:20 Bottom of six, pick up to 23.
951 01:21:15:11 This is going into the second handing. Ready, one and two and...
952 01:21:50:24 We have got to modify dreams, cos dreams all the
953 01:21:54:23 sudden sound like someone was strangling a cat. Okay.
954 01:21:58:23 Now, it's not you. It's actually the vowel "e".
955 01:22:02:23 "E" will spread you and shut you immediately. So
956 01:22:05:28 you've got to be smarter than the letter "e".
957 01:22:09:04 When you are gonna sing it... It almost
958 01:22:13:04 sounds like draims to you in your head. Okay?
959 01:22:19:15 Modify that vowel. Here we go? Three, four...
960 01:22:32:08 Do you hear the difference in the tone? What does it sound to you?
961 01:22:35:04 Does it sound like draims? Ya.
962 01:23:44:24 What is the difference between the a-r-e and o-u-r? (Incomprehensible)
963 01:23:49:00 Also. One last thing. As you know we have been being filmed today.
964 01:23:52:23 We need people to come back at lunch to have an interview.
965 01:23:57:19 Is there any volunteers being interviewed?
966 01:24:00:21 Okay, come back at lunch and get interviewed.
967 01:24:04:02 Okay? Please don't forget.

4 Teaching material

4.1 Board Script

Board Script

1.) $\frac{E}{M}$ $\frac{\text{Quarter}}{+}$ $\frac{B}{N}$ $\frac{DOM}{SD}$ $\frac{E}{C\#}$
 (major key) (type of note) (name) (scale degree)

2.) $\frac{D^b}{M}$ $\frac{g^b}{N}$ $\frac{(\frac{1}{8})}{\text{eighth}} +$ $\frac{\text{SUB DOM}}{SD}$

3.) $\frac{F}{\text{fat}}$ $\frac{C}{\text{cats}}$ $\frac{G}{\text{go}}$ $\frac{\text{Down}}$ $\frac{A}{\text{alleys}}$ $\frac{E}{\text{eating}}$ $\frac{B}{\text{bananas}}$

4.) Intonation - in tune $\begin{cases} \text{sharp - annoying} \\ \text{flat - painful} \end{cases}$

5.) ① good posture
 ② breath
 ③ openness $\begin{cases} \text{body} \\ \text{throat} \\ \text{jaw} \\ \text{mouth} \end{cases}$
 ④ focus

6.) Animation
 facial expression
 articulation - the way you say it

4.2 Sheet Music

Jim Papoulis: *Stand together*, 3-part Treble and Piano, Boosey & Hawkes: New York, ISMN: 9790051476978

Ken Berg: *Hold On!* African-American Spiritual, Herny Leck Creating Artistry, Item Code 08750072

5 Postscript

5.1 Teacher Interviews

From the perspective of a German music education researcher during a prolonged academic stay in California.

The time for the teacher interview before the lesson was very limited. Due to personal circumstances of the teacher we decided to meet 30 minutes before the lesson. In fact, it turned out that we would have only 20 minutes for the interview before the class had to start. Also, we weren't totally isolated from the usual business in the music department. Everyday the Jazz Bands of the school are rehearsing during the zero period (7:00-7:55) in the two music classrooms, that are just divided by a small office for the music teachers. For the interview we were sitting in this office and were surrounded by the jazz sounds of two different bands. But for the teacher it didn't seem to be a problem at all. Obviously he wasn't distracted and the sound quality of the audio and video recording was sufficient, so that we stayed and didn't waste time by changing the location.

In the interview the teacher was not only talking about the upcoming lesson and his planning for this particular class. He rather described his personal approach of music teaching in general. Besides making music it is important for him, that the students learn some basics of music theory. Since he is a teacher with several years of teaching experiences (approximately 24 years) he doesn't seem to focus every single lesson by developing detailed plans. It is more important for him to create his lessons in a way, that the students get the opportunity to be musically engaged and to make new artistic experiences. During the interview he emphasized the importance of enabling the students to have ownership of the music so that he as a teacher can get out of their way.

In the interview after the lesson we had some more time and he continued to speak about his goals as music teacher in general. This time we were also surrounded by music. But it was not as loud as in the morning. In one of the classrooms the string orchestra was rehearsing. So we were hardly distracted.

5.2 Lesson

After the interview the teacher and some of his students had to hurry up to prepare the classroom for the lesson. They had to set up 84 chairs. But it was soon done and the other students could enter the room.

During the lesson the teacher was relaxed and was always open for a joke. The students appreciated it and followed him without talking too much to each other. Half of the time he was working on the theory. The next class the student would have an exam. So the teacher gave them the opportunity to ask any question about music theory in preparation for the exam.

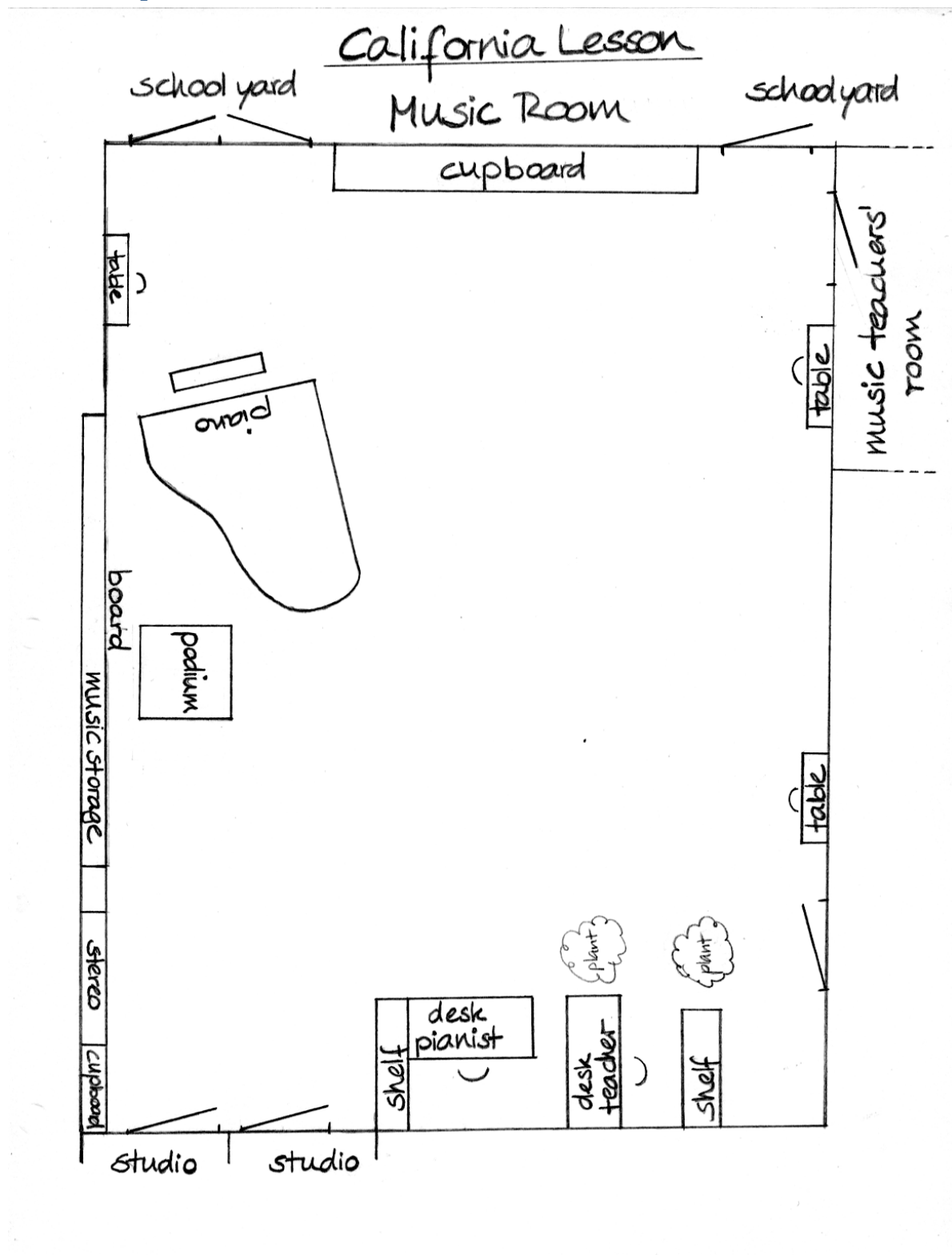
In the second half of the lesson the class was working on two pieces of music: „Hold On“ and „Stand Together“. While „Hold On“ was still very new and most of the time was spent on speaking and singing the syncopated rhythm, „Stand Together“ was kind of a treat for the end of the lesson.

Remarkable is, that the teacher can work together with a pianist. In the interviews he explained that the pianist is not paid by the school district, but by the „Booster Club“. This club is an initiative of parents to support the music teacher with money, organization and personal engagement. The pianist seems to be fully respected by the students and plays an important role in the music lesson.

5.3 Student Interviews

The first student interview was a little bit disappointing. We had to schedule it for the lunch break the same day, so that the students wouldn't miss another class. But actually just two students showed up. So, after deciding to choose this music class as an example for the symposium, I had to come back and do some more student interviews. These interviews are more substantial and provide a better insight into the students' point of view. Due to the fact, that the interview took place five weeks after the lesson (on two days during one week), I had to change the interview method. I selected four representative parts of the lesson in my video and showed the students these parts during the interview. Also, I had to modify the interview questionnaire slightly. Although this modification seemed to be suboptimal at first, I was not that disappointed afterwards. With the video individual parts of the lesson became much more concrete and it was easier for the students to focus on certain aspects.

6 Floor plan of music room



7 Technical comments

Regarding the **student interviews**, this material shows some deviations from the standard setting: In total, only 22 students have been interviewed on different days (see table below). Additionally, due to the larger amount of students in the class, the identification of these students was not possible for the raising researcher. Because of this, above we included photos of the students during the interviews for identification purposes.

Student interview nr.	Time of recording	Comments
1	Day of filming	Standard setting
2-4	Five weeks after filming on two consecutive days	Films have been shown during the interview to help remember the lesson. Slight deviation of standardized guideline.

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

Camera angles are described regarding the position and direction of the camera. Left and right are related to the primary viewing direction of the teacher or, if applicable, the board.

Room	DVD angles	DVD audio-tracks	DVD subtitles
Main room	1. from the back	1. classroom sound ger	1. classroom, eng
	2. from the front left		2. classroom, ger
	3. from the front right		

8.2 Chapters according to teacher

	Phase	Content	Time
1.		(Coming In)	0:00 – 3:04
2.	Organizations	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 (and Leaving the Classroom)		83:44 – 86:24

8.3 Chapters of the DVD

Chapter	1	2	3	4	5	6	7	8	9	11	12	13	14	15	16	17	18	19
Time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40	00:45	00:50	00:55	01:00	01:05	01:10	01:15	01:20	01:25

9 Information on the national education system

9.1 Central Elements of Music Education in the United States

In most American schools today, students begin their formal education in kindergarten by age five and advance in age-based cohort groups through twelfth grade. While educational requirements vary state to state, the curriculum in public elementary education is typically determined by individual school districts that select curriculum and classroom resources.¹ The content of this instruction is focused on general music education. In most schools students receive music lessons once a week. Music teachers are often not employed fulltime in one school, but teach in several schools of the district. In schools where there is no music education specialist, the classroom teachers are responsible for the music education.

Students in most high schools (grades 9 - 12) take a wide variety of classes without special emphasis in any particular subject area. Students are required to take a minimum number of courses in mandatory subjects for high school graduation, and may elect additional courses to round out their requirements toward graduation. States set graduation requirements for students, and individual schools must provide the opportunity for students to meet or exceed the minimum. High school students receive credits for courses as determined by local policies.²

In most public high schools music instruction is available. It depends on the school's poverty concentration whether a school is able to offer music classes or not. In those schools *with* music programs the students can often choose between five or more music courses. The students are free to elect a music class in different stages of their high school career. Therefore, the curricular content is not presented in a strict grade by grade order. Instead, the courses are classified in three levels: proficient, accomplished and advanced. There are different strands that can be followed by high school students. These strands are ensemble, composition/theory and harmonizing instruments (like guitar and keyboard). In the beginning of 2014 new National Core Arts Standards were published to frame the arts education in schools. Currently, these standards are optional for the schools to adopt, and they provide music teachers with a guideline for their lesson planning.³ The following chart presents the Artistic Processes (creating, performing and responding) that are relevant for music lessons in high school and that are defined in the new standards.⁴ They are concretized by anchor standards for each process, by statements about what the student should learn (Enduring Understanding) and also by questions, which the students should be able to answer after the lesson (Essential Question).

¹ National Coalition for Arts Standards. (2014b).

² National Coalition for Arts Standards. (2014b).

³ For a full version of the National Core Arts Standards go to:
<http://www.nationalartsstandards.org/>

⁴ National Coalition for Arts Standards. (2014a).

Literature

National Coalition for Arts Standards. (2014a). Core Music Standards - Enduring Understandings - Essential Questions - Definitions. Retrieved from <http://musiced.nafme.org/files/2014/05/Core-Music-Standards-EUs-EQs-Definitions.pdf>

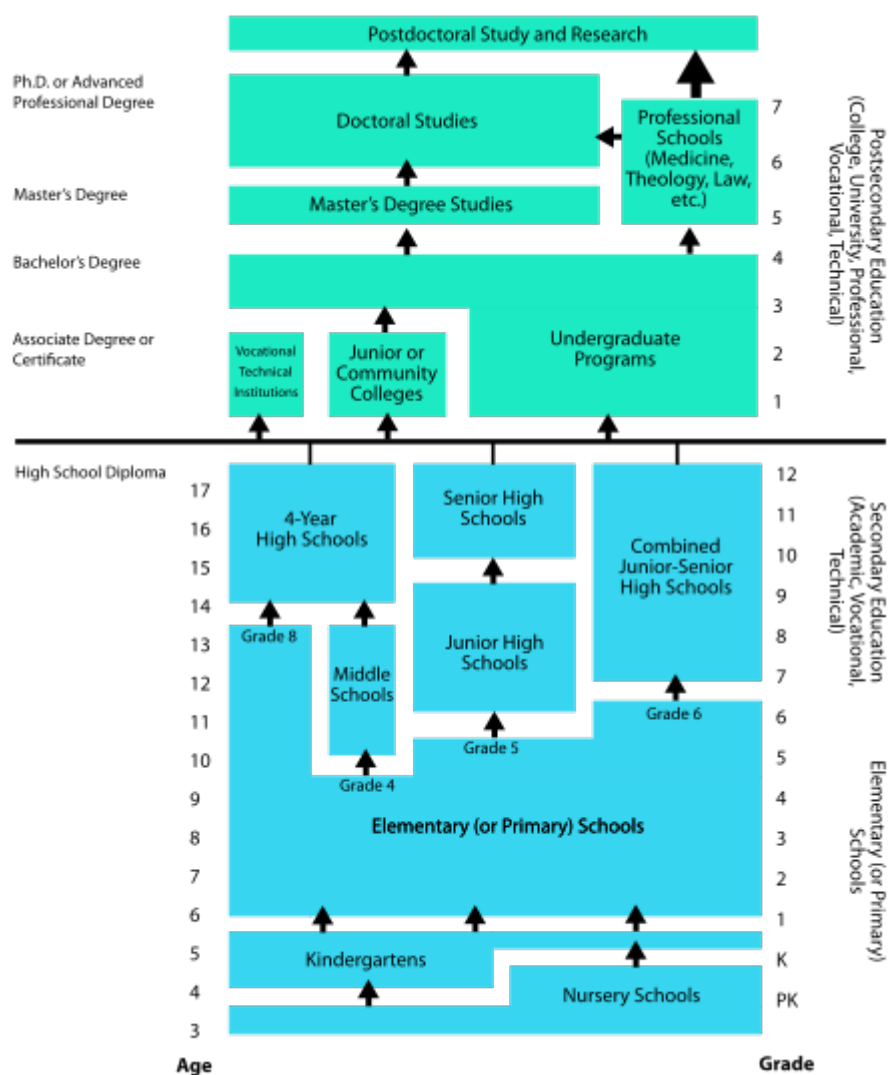
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9.2 Core Music Standards

CREATING		
Imagine		
Generate musical ideas for various purposes and contexts.		
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	Essential Question: How do musicians generate creative ideas?	
Plan and Make		
Select and develop musical ideas for defined purposes and contexts.		
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.	Essential Question: How do musicians make creative decisions?	
Evaluate and Refine		
Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.		
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	Essential Question: How do musicians improve the quality of their creative work?	
Present		
Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.		
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.	Essential Question: When is creative work ready to share?	
PERFORMING		
Select		
Select varied musical works to present based on interest, knowledge, technical skill, and context.		
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	Essential Question: How do performers select repertoire?	
Analyze		
Analyze the structure and context of varied musical works and their implications for performance.		
Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	Essential Question: How does understanding the structure and context of musical works inform performance?	
Interpret		
Develop personal interpretations that consider creators' intent.		
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.	Essential Question: How do performers interpret musical works?	
Rehearse, Evaluate and Refine		
Evaluate and refine personal and ensemble performances, individually or in collaboration with others.		
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	Essential Question: How do musicians improve the quality of their performance?	
Present		
Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.		
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.	Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	
RESPONDING		
Select		
Choose music appropriate for a specific purpose or context.		
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	Essential Question: How do individuals choose music to experience?	
Analyze		
Analyze how the structure and context of varied musical works inform the response.		
Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	Essential Question: How does understanding the structure and context of music inform a response?	
Interpret		
Support interpretations of musical works that reflect creators'/performers' expressive intent.		
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	Essential Question: How do we discern musical creators' and performers' expressive intent?	
Evaluate		
Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.		
Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	Essential Question: How do we judge the quality of musical work(s) and performance(s)?	
CONNECTING		
Connect #10		
Synthesize and relate knowledge and personal experiences to make music.		
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	Essential Question: How do musicians make meaningful connections to creating, performing, and responding?	
Connect #11		

9.3 Education in the United States



Source:

https://upload.wikimedia.org/wikipedia/commons/thumb/8/81/Education_in_the_United_States.svg/450px-Education_in_the_United_States.svg.png