

Additional Material for a music lesson from Lower Saxony

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

Pupils age: 13 – 15 years

Nr. of pupils: 23

*School type: Compulsory Secondary Education,
Gymnasium*

Topic: Arvo Pärt – Listening and Understanding

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Table of Contents

1	Interviews with the teacher.....	2
1.1	Interview BEFORE the lesson (I)	2
1.2	Interview AFTER the lesson (II).....	14
2	Interviews with the students	19
2.1	Interview 1	19
2.1.1	Interview transcript.....	19
2.1.2	Scheme for identifying the students in Interview 1.....	24
2.2	Interview 2	25
2.2.1	Interview transcript.....	25
2.2.2	Scheme for identifying the students in Interview 2.....	28
2.3	Interview 3	29
2.3.1	Interview transcript.....	29
2.3.2	Scheme for identifying the students in Interview 3.....	34
2.4	Interview 4	35
2.4.1	Interview transcript.....	35
2.4.2	Scheme for identifying the students in Interview 4.....	40
2.5	Interview 5	41
2.5.1	Interview transcript.....	41

2.5.2	Scheme for identifying the students in Interview 5.....	46
3	Transcript of the lesson.....	48
4	Teaching material.....	57
4.1	Lesson planning of the teacher.....	57
4.1.1	Original.....	57
4.1.2	Translation.....	57
4.2	Handout for Students.....	59
4.2.1	Original.....	59
4.2.2	Translation.....	60
4.3	Power Point slides.....	61
4.4	Recording of Arvo Pärt: Mirror in the mirror.....	64
5	Postscript.....	65
6	Floor plan of music room.....	66
7	Technical Comments.....	67
8	Structure of the DVDs.....	68
8.1	Angles / audio tracks / subtitle tracks.....	68
8.2	Chapters according to teacher.....	68
8.3	Chapters of the DVD.....	69
9	Information on the national education system.....	70
9.1	School System.....	70
9.2	Music Education in School.....	70
9.3	Curricula.....	71
9.4	Basic Structure of the Education System in the Federal Republic of Germany ..	75
9.4.1	Annotations.....	76
9.4.2	GLOSSARY.....	78

1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - Interviewer

T: - Teacher

- 1 I: [...] Do you agree with the fact that I will use quotations of you in my master thesis?
2 T: Yes.
3 I: Alright, we can start then. Because we know each other we can just stay with the
4 familiar 'you' (German 'du'), but I formulated the questions with the formal 'you'
5 (German 'Sie') It starts with the question: "What have you planned for the lesson
6 tomorrow and then on Wednesday?"
7 T: This lesson is the third or fourth in the course of one lesson unit, where we deal
8 with 20th century music that is occupied with mathematical principles in the
9 music. Just one example: we dealt with Frederic Rzewski "Coming Together". This
10 is a piece, that is connected to a jail break in the USA. Very emotional music that is
11 close to teenagers in the 10th grade. We discovered in it that there are
12 mathematical principles according to which the tones are organised. On the one
13 hand, this alienated the pupils and on the other hand, interested them. With Arvo
14 Pärt's "Mirror in the Mirror" they get to know another piece that comes across very
15 strongly emotionally and may be a beautiful piece of music at first glance. On it they
16 see that a very clear intellect is behind it that organises this whole material. Both
17 aspects I would like to have in the lesson. On the one hand the emotional approach
18 to the music, the connection to own experiences the pupils made and the intellect
19 behind it so to say, the organisation of the music, the organisation of tones. And
20 that is what this first lesson on Arvo Pärt is about. Since I would like to have all the
21 aspects in it, I would like to start with the following introduction: the music is
22 played just as it is, a longer excerpt. I think it is important not to present only a
23 small chunk but to let it play a few minutes. (...) Then one can see that the music
24 doesn't develop very strongly concerning arcs of suspense and so on. The pupils
25 can only experience the quietness of the piece when they hear a longer excerpt and
26 not only 20 seconds or so. Then I want to project onto this music a picture of Arvo
27 Pärt. I have it from a CD. In this picture, he has kind of an introvert look. He looks
28 into the blankness. One can see it very well. And this is unbelievably difficult to
29 photograph! I would like to address this, too. The pupils will automatically connect
30 the picture with the music. That's why there will be no pointer for the pupils. The
31 music and the picture will be given as a mute impulse so to say. And they will
32 hopefully establish just this connection. because they hear the music and see this
33 picture. In the subsequent conversation in class, I try to be open-minded for every
34 comment to the music first of all, then I'll try to structure them by commenting only
35 once on the music or also on the music in connection to the picture. Maybe some
36 pupils already have instruments that they recognise, some things that they want to
37 describe in relation to the music. But I would like not to go into these aspects at

38 this stage of the lesson. After the introductory phase is over, there has to be
39 information. In the first phase interest shall be raised. What is behind it, what kind
40 of person is it that composes it? Why does he write such kind of music? And that's
41 why there is the work sheet with information on the composer on it: that he lives
42 in the former Soviet Union, that he has problems with his environment, with the
43 manner how he composes, because this isn't in accordance with the regulations of
44 the former Soviet Union at all. And there is in this phase already information to his
45 style. Both information is on the sheet (see attachment 6) and are given.
46 Afterwards, we will try to find reasons for the fact that Pärt came to his style in his
47 situation. There we will talk about his position. This results from the material.
48 Then, there will be an invitation to the pupils to reflect whether this position is
49 reasonable for them or whether they do live in a very different world so that it is
50 hardly reasonable for them. If this is the case, we will try to find reasons why this
51 attitude of Pärt is hardly reasonable for them. This shall be a connection to the
52 pupils' world of experience, to their own background they have there. Yes, the
53 connection point where music and pupils meet each other. (...) This point is
54 especially important for me, to draw on experiences of the pupils and their
55 lifeworld. Lifeworld, because I'm a bit from this tradition of music pedagogy,
56 Didactic Interpretation of music, hermeneutical circle. Does this mean something
57 to you?

58 I: Doesn't mean much to me. I would be glad if you can explain this once more.

59 T: Well, the pedagogical concept is Karl Heinrich Ehrenforth's who still lives in
60 Hamburg nowadays and who I am still connected to. He developed the concept of
61 Didactic Interpretation that Christoph Richter further developed later on in Berlin.
62 It says that the piece has an own world and so does the pupil, too. To put it very
63 plainly, music lessons are about connection points, about a connection between
64 both, a conversation between the work and the recipient. And this takes place at
65 this point. What does the piece say to the pupil? What can this piece communicate
66 to the pupil, individually?

67 I: My question would be then in what way is this concept a guide for your actions
68 during this lesson?

69 T: It is a guide for all of my music lessons. It is not only about the fact that pupils learn
70 something about music, know something that they can reproduce later on, but it is
71 about making experiences with music. I think this is much more important!
72 Experiences is a key word of Didactic Interpretation. (...) If we transfer this to
73 history lessons [it means]: it isn't important when the Second World War took
74 place, but why it took place and how this is connected to the lives of the pupils.
75 Why should he deal with this? This is what the pupil always asks latently during
76 the music lesson! Why do I have to deal with this now? Do I have to learn this? And
77 no, he does not! He doesn't have to learn things like a barrel in which you stuff
78 something, but he shall make experiences with music that enrich him! (...) Well and
79 here we have connection points with a totally different person that lived in a totally

- 80 different environment that wrote music that is maybe alien to them. This
81 foreignness creates an interest at first, but maybe also an alienation and then it is
82 therefore about endowing a dialogue. This is maybe the task of a music pedagogue,
83 to endow a dialogue between work and pupil so that the pupil can extract some
84 experience for himself from this work. But the experiences he can only make if he
85 finds connection points to himself. (...) In order to do this he needs to know a little
86 bit. He gets to know something about the composer and about his style, namely this
87 Tintinnabuli-style. Then we will listen to the piece of music once again. It is
88 important that they listen to it several times. I hope that we will also have a look at
89 what more there is behind it. Maybe this is not important. Arvo Pärt doesn't
90 demand to analyse his pieces! The same as Bach didn't do that! But it is maybe
91 interesting for the music lesson or the pupil to see what kind of concept is behind
92 it. Therefore, we will deal with this compositional plan. Here it is only a little extract
93 of it; we only have a look at the Violin part that is already very (...) interestingly
94 modelled. One can discover this by oneself. This principle of discovering is very
95 important. I can maybe tell them: this is how it is done. Look at that! Do you like it?
96 (laughs) Or they can discover it by themselves. Because we have already done two,
97 three lessons, they at least know the principle of growing and shrinking lengths of
98 melodies or tones. We have this here as well, but other techniques are added, for
99 example the mirroring. That's why the piece is called "mirror in the mirror". I
100 won't, however, refer to the title here, but at the end. That is why we will have a
101 look at this violin line. This was reduced didactically once again in the way that I
102 leave out this tone *a* in the end, that repeats itself over and over again. They only
103 get the tones that vary in the violin part for their observations. This then shall be
104 secured in the lesson, to wit we will write down how it is done. What is finally in
105 their folders - maybe hopefully somewhere also in their heads - is this worksheet
106 first of all with the information on the composer, on the style and [on the other
107 page] on the analysis of this line. That's what they take it with them. Then we will
108 link to this in the next lesson. If I have the time in this lesson, I will bring into play
109 the title "mirror in the mirror". They shall reflect why he chose this title. They will
110 easily recognise that it has to do with this line. While they are doing this, they also
111 get connection points to the character of the music or in this picture that I showed
112 in the very beginning. If one is looking into oneself it is as if one is holding a mirror
113 before oneself One is looking into the blankness and then into oneself. But I am
114 very open-minded on this.
- 115 I: Or one is looking in the mirror image. I would deny that one is that what the mirror
116 image pretends to be. I have here a piece of paper and I would like to ask you, if
117 this is your teaching, to sketch where this lesson is.
- 118 T: ...in the row?.
- 119 I: Yes, in the row.
- 120 T: Shall I do this now on this time line?

- 121 I: Yes, I thought of this because you are active as a painter a little bit. You can paint
122 everything on it: what you have done before this lesson, what after it, and so on.
- 123 T: Ok, I will divide the time line into five portions. Five lessons have already
124 happened. Then I will have the first lesson on Rzewski. We have done this piece I
125 talked about, the one with the jail break. It is called "Coming Together". We've done
126 this for two lessons. There we talked about the structure, the background, the
127 content and the style of this composition. Then we have done another piece, that is
128 called "Les Moutons de Panurge" which is constructed after mathematical
129 principles. This was only a single lesson. It was about extracts from a chapter in
130 Rabelais, Francois Rabelais, a very old novel. There, a sheep is thrown from a
131 sailing boat and the other sheep, stupid as they are, all jump after him. But the
132 servants on the boat doesn't like this, they hook up themselves on a sheep and fall...
133 I: ... off, too. Sure, the lemming principle. (laughs)
- 134 T: Exactly, this growing principle, the growing chaos Rzewski has put into music quite
135 properly. It is a super piece! There we have also done some practical work, which
136 means we have done small building brick exercises ourselves and then tried to
137 make music according to this principle. Here, it was only clapping rhythms. Now
138 comes the Pärt, that is the fifth lesson "mirror in the mirror". The lesson is how I
139 just presented it. At least one lesson will be added where we will deal more with
140 the structure, with the possible homework that will be given: "link the title 'mirror
141 in the mirror' to the musical structure". Where the pupils shall reflect on the
142 structure once more. Thereby they show whether they have understood it during
143 the lesson. They shall practice writing once again, because this is important for
144 tests and written exams so they can verbalise what they want to say about music
145 in a proper way. For this, I will need at least half of the next lesson in order to react
146 to some texts and maybe take two or three with me as an example. Thereafter, they
147 shall get to know another piece by Pärt without us analysing it in a great manner
148 so they can see, he writes not only this kind of music, but also a very different one.
149 (...) But from this style. Maybe a choir piece, Magnificat or an other instrumental
150 piece. "Cantus in Memoriam for Benjamin Britten" is such a piece where you can
151 hear very easily that it is built on such structures. This is the teaching unit so to say.
- 152 I: Exactly, when I see this I have the feeling that it is central to you to have the music
153 on the one hand and the structure on the other hand. Is my feeling right?
- 154 T: This is a part of music, therefore I didn't exactly understand the question.
- 155 I: Well, one could say one just listens to the music ...
- 156 T: ... and likes it or not.
- 157 I: ... and reads what the composer has to say to it or so. But in the unit you just
158 introduced you always have those principles, don't you?
- 159 T: Yes, in all teaching units - (...) No, it doesn't matter whether they have a strongly
160 practical part or a more analytical one - those principles always play an important
161 role. A lot works through classroom talk there. (5s Pause) Maybe I can say
162 something to the process of the lesson itself. Because there is a danger that one has

- 163 a teacher centred classroom talk for 45 minutes, I chose phases where the pupils
164 deal with it by themselves or with their neighbour. So that the teacher - that I just
165 summarise the results in the end (...) because I always want to avoid this that one
166 just listens to music and talks about it for 45 minutes in a teacher centred way. (...)
167 The teacher centred classroom talk is good, because everyone listens to everybody
168 and because there is more possibility to guide. But it is important in the lessons to
169 have a phase where one can occupy oneself with individual pupils who have
170 difficulties or to whom you can give an extra task in terms of internal
171 differentiation, for example to have a look at the score, what else one can find in it.
172 Some pupils discover things very fast and for others one has to show how to read
173 the treble clef, even in the tenth grade.
- 174 I: Yes I would like to know how you came up with precisely this lesson? Why this
175 topic, this theme?
- 176 T: This is hard to answer now. I myself like this music very much. (...) I know that it is
177 very popular and pupils in this age like to listen to it. I try to choose a piece that
178 interests the pupils maybe while listening. (...) It is difficult to answer intuitively.
179 Do you mean why I chose it for this class or do you mean why I personally have an
180 interest to teach this?
- 181 I: Actually I mean both. I think that one cannot look at it independently. But mainly:
182 why for this class? Were there any thoughts? I, for example, could imagine that in
183 Didactic Interpretation one doesn't choose everything but the pieces that enable
184 this connection, that one chooses those that enable experience-making.
- 185 T: Exactly.
- 186 I: Therefore my question would be whether this piece offers maybe special
187 connection points. But I have the feeling that we already talked about it, didn't we?
- 188 T: Of course, I also think about, when I have an age group, what this age group... - well
189 where connection points could be in such a work. This is something very different
190 in the eighth grade than in the tenth grade. In the ninth, tenth grade the pupils are
191 very strongly self-observant and interested in such questions. With Rzewski it was
192 about how a subjective sense of time can shift depending on how time is filled with
193 events or filled up less. This is a huge topic in this piece "Coming Together". Those
194 are experiences that pupils have every day. Hours that are 45 minutes and feel
195 double that and hours that are over very quickly. With what is a sense of time
196 associated? How can this be mirrored in the music? In this piece by Rzewski
197 someone has a very uneventful time. On the other hand, he has a plan. He wants to
198 do this jail break, not Rzewski himself, but the person it is about. Through this, he
199 has an end to this time in sight, different from his fellow prisoners. How is this
200 mirrored in the piece? There the pupils can link to with their own experiences of
201 time. Boredom is what pupils know, too, in the true sense of the word: long
202 duration of something. (in German, the literal translation of the word "boredom"
203 is "Langeweile" and is a compound word out of "long" and "while", researchers

- 204 comment) Hence, subjective sense of time is something that interests the pupils, to
205 reflect on it, too.
- 206 I: And this plays a role in this Pärt lesson again?
- 207 T: Yes, they will possibly [like] the piece, because they know it from film music. Pärt
208 is often used in films. I think even this piece, but I don't know for sure. On the other
209 hand, it may appear awfully boring to others, because so little is happening. I do
210 want that they don't only say: "This is boring, this doesn't interest me, this piece",
211 but that they become interested in it. Why does he write such an, in inverted
212 commas, boring, simple, seemingly primitive music?
- 213 I: Why does he write like that or: why do I find this boring?
- 214 T: Yes, this question is connected with it. Maybe I don't think it's boring anymore
215 when I can discover the beauty in the small and plain. This will be very different
216 with the pupils. That pupils say: "Yes, I need this too sometimes", as someone says:"
217 I need to go to the desert just to see little for a while and to find the view on myself"
218 and others permanently need party, distraction, people around them, because they
219 just cannot bear this calm. And to think about this is worth it, (...) for everyone! (...)
220 This is a very high demand. I don't know too whether I can fulfil this. In any case I
221 would like to address this.
- 222 I: In this whole topic unit?
- 223 T: Especially, I would like to address this in this lesson. In the first lesson we've
224 already talked about this, about subjective sense of time.
- 225 I: The golden section question would be interesting in this context. But now I insert
226 something into the interview. That an attention builds up until the golden section,
227 and there comes the climax. After this, the attention span that one has, falls but the
228 distance that comes after the golden section, that is much smaller in reality, one
229 perceives as being as long as the build up to the Golden Section. This is a principle
230 that Béla Bartók for example uses a lot. He does this precisely according to the bar
231 in his music and while listening one feels that half of the piece was reached but in
232 reality it is the Golden Section principle. I don't know the exact numbers now.
- 233 T: I know this only from art, but I remember that Bartók talks about it.
- 234 I: It is a bit out of context now. (...) What shall the pupils take with them and learn?
- 235 T: Yes, not much learning. Except that they know the composer's name. They shall
236 make experiences with themselves and the piece. They shall perceive it as
237 enrichment for themselves and face up to a music that they usually don't listen to.
238 They shall see that this music doesn't have a certain function - as that one can dance
239 to it or to blow off one's steam - but that music has another function beyond that.
240 It has a very strict structure, too. Music can be different from what they maybe
241 listen to privately. That is what they also experience when they deal with
242 Beethoven or Bach. So, it shall enrich them. It is not about learning that they now
243 can tell that there is another composer in the 20th century and how this music is
244 built up precisely, that they can reproduce this, but only that music can be built up

- 245 like this, too. This is a possibility. Therefore, this piece in an example for many
246 others of this kind.
- 247 I: Precisely, and, hereby, which role plays the occupation with the composer?
- 248 T: I think it is important here to know the biographic background, to know in order
249 to understand why the composer comes to this kind of style. The information on
250 the work sheet is only a few lines. It is not much, but I hope that they have enough
251 background about it from history lessons. There, they deal with this period of time,
252 I think in the ninth or tenth grade. That they know what is the Sovjet Union, what
253 it meant to live in the Sovjet Union as an artist. (...) This cannot be talked through
254 in this lesson. There could be further lessons where one could work on this. Also
255 Shostakovich or other composers that lived already in the Sovjet Union, whose
256 music one could only understand, when one knows the biographic background
- 257 I: Yes, that's right or I feel the same way. Uhm, methods. What about methods? How
258 do you want to achieve what you just said?
- 259 T: Methods, not social forms? I already elaborated on them.
- 260 I: In reality I think that we already talked about both but to be sure once again
261 explicitly. Say once again which methods and social forms you use.
- 262 T: Yes, in the first phase we have the mute impulse. This shall be so stimulating that,
263 after the musical example was presented, they comment freely without this being
264 connected to a task already that they have to think: I have to find this out. The talk
265 is teacher centred at that moment, whereas I myself want to refrain from judging
266 statements and I won't say that if they are right or wrong, but they shall exchange
267 their thoughts among themselves. Then comes the information phase; for this the
268 work sheet that can be just read. This is accompanied by pictures on the
269 PowerPoint presentation. Here again a talk, then the second hearing. I think this is
270 important. The piece has to be heard at least twice, or else it dissolves in the
271 memory. What is more, one hears a lot more when listening for the second time. If
272 possible then listen to it for a second time. But I don't know whether the time in
273 the lesson will be enough. I need to be flexible there. Then the change of the social
274 form, dealing with the melody. There, the pupils shall talk to their neighbour or do
275 it by themselves. Write it down, too. Meanwhile, I go around, try to be helpful or
276 maybe correct individually and answer questions. This phase is especially
277 important in order to activate pupils that didn't get involved in the lesson that
278 much so far, namely to mobilise pupil activity. During the backup phase everything
279 will be summarised, possibly on the blackboard. Then, homework will be given and
280 the lesson is over. Surely, the run of the lesson will function quite well until the
281 second last point. When I go around, I will see how naturally it comes to the pupils
282 or how hard it is for them to deal with it, which means I have to be flexible there.
283 When I don't manage the thing with the structure in this lesson and when they
284 don't realise and recognise it, I cannot give them homework, because then they
285 maybe won't find the connection to "mirror in the mirror". Then I would have to
286 transfer this to the next lesson or make the pupils occupy themselves with the

287 melody line? for homework. There is uncertainty. If they do it very fast and
288 everything can be summarised, we maybe could already address what could be
289 meant by the title "mirror in the mirror". (...) Namely the fact that there is such an
290 infinite reflection. It's kind of a feedback effect one knows from recording a screen
291 with a camera where again one sees the camera in the screen. This produces kind
292 of infinite pictures.

293 I: Yes. This is also on this picture. (shows print of the presentation)

294 T: Yes, exactly, the one with the ball.

295 I: I feel we didn't talk about the planning of the lesson very well. What is generally
296 important for you in your lessons? Orientation on certain concepts? That you just
297 say: what did you get to know, also during your studies and what do you still apply?
298 What kind of experiences do you have and so on? Above all what is still important
299 to you for your music lessons?

300 T: My studies went from 1984 on for some years. This was still very strongly
301 influenced by work analysis and partly by action oriented concepts. After my
302 studies, my lessons shifted in other areas where the focus is on action orientation,
303 where music is made, what was frowned upon for a certain period of time. And I
304 come from a tradition of musical hermeneutics, from this Didactic Interpretation.
305 This surely still plays a big role. What guides my actions? I always try to wake an
306 interest for the topic of the lesson. This is important in the beginning of a lesson
307 unit and in the beginning of a lesson. It is important to me that the pupils are
308 intrinsically motivated to deal with it or that I can make clear to them afterwards
309 why it is maybe important to grapple with some things; also with things that
310 alienate first. Because also things such as tolerance are important. We did have a
311 time where it was chosen what is good and what is not good. This openness we
312 need that has to do with emancipation and democracy plays a huge role in a lesson.
313 And the pupils understand this. That is why they become open-minded for music
314 they usually wouldn't listen to. I thematised this with Rzewski; a bit provocative:
315 "Is it even allowed to write something like that?", "Should the music lesson deal
316 with something like that?" There are interesting statements the pupils utter then.
317 So it is important to encourage a willingness to talk about this. It needs a big mutual
318 trust in a class, but also between teacher and pupil, so that one can express oneself
319 freely and not just raise one's hand where one feels that is what the teacher wants
320 to hear now and that it is important for a good mark in music. This is the most
321 important thing for my lessons that the pupils also have the trust to speak in a
322 critical way and that they are free in their own judgement. I also try to develop
323 tolerance in them that they deal with things that are alien to them. If one wants to
324 think outside the box, one can think outside the box. Besides, pupils only learn
325 what they want to learn. To raise the readiness for learning is the most important
326 thing in the first place. Then the learning happens totally on its own. I don't have
327 to think about what they have learned now, but I give them the information and
328 the opportunity, just in case they want to learn something. I organise the time and

- 329 space where they can learn. I don't think: "I need to ram this into them!", but my
330 music lessons are places and times where pupils can learn something if they want
331 to. I just organise it.
- 332 I: Learning or I find it actually suitable to speak of "to educate oneself", but now I
333 throw something in again. This is something different from "learning something".
334 If one says "I educate myself", then it is stronger related to me than if one says "I
335 learn something."
- 336 T: Then one would have to define properly learning and education. We do many
337 things in lessons. We teach the pupils, we educate, we make them learn something,
338 we let them have experiences and let them experience by themselves. (...) We
339 educate them, too. Things such as listening to each other playing a role in lessons,
340 too. Those are things that they will need later in life, too. To deal with things in
341 groups has to be learned in tenth grade, too.
- 342 I: You now said for several times that you deal also with music that they don't hear
343 usually. My question would be now, whether you discuss what they usually hear,
344 too? How far does this play a role?
- 345 T: In my other lessons?
- 346 I: Yes.
- 347 T: This can already be the topic, but rather rarely. Well, I have done a lesson unit in
348 this learning group specifically on popular music where we dealt with different
349 styles. Starting point was the development of black music in the USA that then
350 developed in blues, gospel, jazz and so on. In the process we got to know the
351 different rock-pop styles. There, the pupils had the chance to deal with the style -
352 for example hip hop - that they like themselves. They then note that they like the
353 music very much but also that often, they know very little about it. Why is it a topic
354 rather rarely? (...) I don't have to awaken interest in the pupils for something that
355 they are interested in anyway. I think one mustn't make the mistake to make
356 advances to the pupils' taste of music. This is often misunderstood by the pupils,
357 too. They like to listen to their music, but they don't necessarily want to deal with
358 it. Or course, it can be the topic but as just said, rather rarely. (...) You always touch
359 upon huge themes! One could talk about much more on this: There is no uniform
360 youth culture anymore as it may have been when I was young. Then, we listened
361 to things that were in and others we didn't listen to. When the teacher did
362 something on "Status Quo", he could be sure: two thirds of the class were keen.
363 Today, it is differentiated very strongly; in the Grammar Schools - I mean - more
364 than in other schools, so that one wouldn't hit the taste of the pupils anyway.
365 Therefore, I wouldn't even try to. For example, if I do a lesson on Hip Hop, I know
366 that 98% think of it as totally nuts. On the other hand, if I try to do a lesson on
367 Tokyo Hotel or Kelly Family, then I know that the other 98% aren't keen. But the
368 pupils accept, when they get to know something no one knows. Well, in the music
369 groups in the afternoon it is the same. As you know, I have two choirs at our school,
370 both visited by 100 students each. Often, I am asked why so many come. [they

- 371 come] because they recognise that the music that we do is something special. It
372 isn't something that is done everywhere. We sing gospel, though, we also sing a
373 Jazz piece now and then or a pop piece...
- 374 I: ... or Rammstein.
- 375 T: But we also sing a Bach motet or a Haydn mass and such things. This the pupils find
376 very valuable and interesting, too and come, I think, more readily than if one would
377 try to draw nearer to their taste of music.
- 378 I: As I just understood this, you talk from a totally different socialisation. Of course,
379 you are older and a teacher and through this already a bit uncool when you would
380 try to be near them. This makes is more difficult to meet.
- 381 T: Yes, when the pupils have a 50-year-old in front of them who says today we do a
382 lesson on Hip Hop.
- 383 I: "totally cool!"
- 384 T: Then, they are at least sceptical. When one says: "Now we analyse the speech
385 patterns!" they already know that this was just some kind of trick to lure them with
386 something that they supposedly enjoy. They don't enjoy this.
- 387 I: It would be the question whether one could find other forms there. One could say
388 then, I should not go there, but I just have a look at how they bring themselves there
389 on their own that they pick up this issue by themselves.
- 390 T: Exactly, and that what they thematise by themselves are lifeworld questions. They
391 don't always necessarily have to do with the music. The experiences that they make
392 during self-discovery, during introspection or with sense of time. Those are
393 questions that interest the pupils. They have to do with a social environment, they
394 deal with love, people that they don't like. Those are connection points and there
395 the art can offer a lot. I don't need their music to make them interested in music
396 lessons. They shouldn't be that much interested into music lessons, but in
397 themselves. And there the music lessons are just a vehicle. They still learn
398 something about music, though. But not for self-purpose. Why does a pupil, who -
399 I don't know - want to be in administration, have to learn the circle of fifths? I only
400 need it in order to understand how something is done. Why does the pupil have to
401 recognise this structure later on in Pärt?
- 402 I: But you do the circle of fifths, don't you?
- 403 T: Yes, I do. Well ok, the circle of fifths is a very crisp example. Of course, I also teach
404 music theory. Or else they couldn't even read thisline. But it mustn't become a self-
405 purpose. They always have to use it as an instrument in order to understand music
406 in a better way.
- 407 I: You have a special curriculum at your school...
- 408 T: Yes, we have a school internal curriculum. There are in addition to it the curricula
409 of Lower Saxony. We have waited for it for eight years in music. But it doesn't
410 appear. Therefore, we developed our own curriculum out of the old one from the
411 80s. This just means that we fixed in which years what topics we want to teach. So
412 that a teacher knows what he can refer to when he takes over a class and so that

- 413 there is some kind of bottom-up plan. Every pupil is then potentially able to choose
414 music in the sixth year, either as basic course or as advanced course.
- 415 I: Would it be possible for me to use this plan?
- 416 T: Yes, it is published on the homepage of the school. The parents and pupils are able
417 to read what is scheduled for certain years. This is not a canon of works. Maybe
418 you just have a look at it? You can just download it on the homepage under
419 "lessons".
- 420 I: Now I still have two questions. Please finish the sentence: "above all, my music
421 lessons shall contribute to that pupils..." multiple answers possible. I read out
422 again: "above all, my music lessons shall contribute to that pupils..."
- 423 T: ...can make valuable experiences for themselves that they can experience that
424 music and art in general deals with things in a way that one can perceive as an
425 enrichment while dealing with it. Those are two important things.
- 426 I: Ok and the last question would be the question on the term "music". This is a very
427 big question. What is music for you? When is music? What would you say on this?
- 428 T: (laughs)This is really a very difficult question. What is music?
- 429 I: Well, but I think that it plays a role for a music teacher what he understands by it?
- 430 T: Also the winning track by Dieter Bohlen (head of a German TV casting show) is
431 music.. Everything is music that somehow organises sound and tones, in every
432 manner. And therefore everything can potentially be a topic in music lessons. Also
433 the Eurovision Song Contest can be a topic in a music lesson. Even if one just
434 reflects of what kind of music industry is behind it. Everyone has their own
435 judgement on what is valuable for his music lessons, where he says: "This has to be
436 taught!" or "This is a music I don't consider very important." but this judgement is
437 personal. The pupils shall come to their own judgement. I would never say: "This
438 is a Bach fugue, this is valuable music and someday, you have to identify or else you
439 won't do A-Level here and the music you listen to is bad, it is inferior and my
440 lessons are designed so that you can recognise this difference in value." This would
441 be total nonsense, rather they shall deal with both, firstly with music that they
442 don't know and then maybe also with music that they know and then will come to
443 a judgement. They do it anyway. I cannot impose something on them. (...) But they
444 can only choose and also later for themselves only choose what is valuable for them
445 when they have got to know everything. And that is why I don't want to waste time
446 with teaching music they already know.
- 447 I: So you would say they shall get to know something new in the first place or
448 something else?
- 449 T: Yes. Well I would say in German lessons, there is an offer of the whole range of
450 literature, so that the pupils can choose later on what they would like to take with
451 them for their life. I always considered as enriching to get to know Goethe and
452 Schiller, even if I'd rather read Steven King in my daily life than Goethe or Schiller.
453 (...) Despite that, I know this and know the value, even though Goethe and Schiller
454 don't match with my daily consumption.

- 455 I: Right, but when you say now that Goethe and Schiller, those are classics of course,
456 same as the musical pieces by Bach. But there were also totally different
457 movements in the 70s where people argued that one could also talk about streets
458 and street sounds or bird twitter.
- 459 T: Yes, this is even further back in time. concrete music for example, it uses already
460 sounds, Bruitism, maybe this rings a bell? Of course, this is music, too. That's why
461 I said with sounds and noises. But not incidentally recorded bird twitter or
462 incidentally recorded street noise. but it becomes art when one does something
463 out of it and it is organised through the person so to say. I think that people do art,
464 not birds. The bird does twitter beautifully but it wouldn't count towards art what
465 the nightingale twitters there.
- 466 I: And who makes the art?
- 467 T: The person thus makes the art.
- 468 I: (laughs) well with person you pulled yourself out skilfully. So art does the one who
469 records the birds and publishes it?
- 470 T: Yes, the one who invests something into it. Then it becomes a work of art, when it
471 goes through a person so to say. And for this one needs the ability to reflect on such
472 things.
- 473 I: And therefore you would label "person" the one who records the bird twitter and
474 the street noise and makes a sample out of it.
- 475 T: Yes, because this went through a person. The bird does beautiful tones, but he
476 doesn't reflect on it.
- 477 I: Right, but insofar it would fit quite well that you thematise the composer in your
478 lesson.
- 479 T: Yes.
- 480 I: Exactly.
- 481 T: The work doesn't exist by itself, but it is the work of a person. And when I deal with
482 the work of this person, then I deal with the person, too.
- 483 I: Is there anything else you would like to say? To the lesson or to our talk?
- 484 T: Well, I am happy that you do it. I think this is great! I don't even know whether it
485 will be a good lesson. Some lessons work sometimes by themselves, because the
486 pupils they let themselves in for it. I don't know whether they will talk freely in this
487 situation with the three cameras and the three foreign persons in the room. I will
488 let myself be surprised. But already this talk gave me the possibility to think once
489 more about what I actually do there. And music lessons don't mean to teach what
490 the pupils have to learn.
- 491 I: Yes, and I think you will get quite a good feedback there.
- 492 T: I am very curious.
- 493 I: Nice, then I turn of the recorder.

1.2 Interview AFTER the lesson (II)

I: - Interviewer

T: - Teacher

- 1 I: Please, say spontaneously what comes to your mind concerning this lesson.
- 2 T: First of all, I could say something to how I felt concerning the lesson in comparison
3 to lessons I usually give. (...) The lesson was in a way a more tensed up situation
4 than usual. I think, the pupils noticed that I wasn't as relaxed as usual. The pupils
5 weren't, either. They were really disciplined and they worked well, so that the
6 lesson could run a good course. They were very open-minded. I found it especially
7 striking that in some phases they were quickly ready to talk about themselves and
8 to utter private matters; where it was about linking the contents to the life world
9 of the pupils. This is not natural in such a situation where five cameras are directed
10 towards them, recordings are made and the teacher stands in front of them with a
11 headset. This was quite a tense situation for me where one tries to control oneself
12 even more, to observe oneself concerning language. But I think it was a
13 representative lesson. It is the kind of lesson I do more often, (...) concerning work
14 analysis and things that are important to me in music lesson; that pupils make
15 experiences with something that they reflect.
- 16 I: Beforehand, we talked about the lesson and I asked myself afterwards why you did
17 it differently from the lesson plan in your book?
- 18 T: Now you mean this book "Bildgestaltendes Verstehen von Musik"¹, that wants to
19 open up an approach to verbalisation of music through pictures. I notice that it is
20 easier for pupils to talk about music with a picture that they see being projected to
21 the music rather than speaking freely in response to the music. Therefore, I use this
22 method often with younger grades, until year 7. There, pupils like to draw and do
23 it quite abstractly. It is important that the drawing is not representational, but to
24 the music, to what sounds. I would need to go into depth on the concept now. In
25 any case, I didn't choose this for this class, because one has to be able in the tenth
26 grade to remember and verbalise music in that kind of manner so that one doesn't
27 have to draw back to such aids. One can do that, but I decided to choose another
28 approach. The pupils have already background knowledge. This was a bit
29 noticeable during the lesson. They know the terms Soviet Union and totalitarian
30 control. Therefore, it is a lot more meaningful to draw on such history knowledge.
- 31 I: We talked about the planning on Saturday. On how the lesson went not according
32 to the plan?
- 33 T: In retrospect, as I remember it, the lesson went according to the time as I planned.
34 But this wasn't difficult. One could just limit the opening phase. After ten minutes
35 it had to be enough to talk freely about something. Then came the information
36 input. For up to half the lesson it wasn't necessary to digress somehow, to
37 elaborate on something or to shorten something. This is straightforward for
38 planning. Then came the part where the experiences of the pupils were

- 39 communicated. There I should have acted a bit differently, if there wasn't the
40 willingness. I cannot force the pupils to say something about themselves if they
41 don't want to. In this situation I should have shortened or prolonged the phase if
42 there was still interest to talk. I mean that it was definitely possible to make a cut
43 there and to continue with the musical structure. There were, however, more
44 raised hands, but I tried to limit this already in advance by saying: "The three that
45 didn't raise their hands so far, will talk, then I would like to do the next step.", so
46 that by this I prevented others raising their hands. (...) With this announcement it
47 became clear to the pupils when comes which part of the lesson. I think through
48 this, they could have estimated: "This is what is ahead of us..." and "At this point we
49 leave one lesson section". The lessons shouldn't be 45 minutes straight, but they
50 should be able to see with which method we approached the piece. (...) Since it
51 shouldn't be only such a general state concerning how the piece feels like or how I
52 think it is, it was important for me to talk about the structure in the lesson, about
53 this line we had a closer look at. This went on quite quickly. The pupils found out
54 quite quickly that there are principles behind it, even which principles. They,
55 however, had a hard time to verbalise those rules, so that with a few rules the line
56 is explained. I noticed this when I walked around and talked to individual students
57 during the partner work phase. Therefore, I decided that they shouldn't only talk
58 about it, but write something down in notes. This wasn't planned in advance. So I
59 noticed, they have difficulties with it. There are various possibilities to formulate
60 this, for example to look at the lines by themselves, to look at the lines as pairs, to
61 spring from those tones G and B flat or from the addition of tones. This they
62 should've done by themselves first so that the good ones don't take over.
- 63 I: Or think about the A. This was written down in the explanation below.
- 64 T: Yes, I wrote it down once so that it's correct. The good pupils hear that there is one
65 more tone. I said later on "This is where the pause is written." This was a form of
66 Didactic Reduction to take only those lines that change.
- 67 I: Which made this additive principle more clearly to see.
- 68 T: There were indeed parts, where I had to decide, e.g. whether I expand on the
69 students or as here the decision to put it into writing what they have discussed
70 with their partner or came up with by themselves. Those decisions need to take
71 place quickly and spontaneously, but they didn't change anything fundamentally
72 in the course of the lesson.
- 73 I: The rules you've written down in the end, did you take them from students'
74 utterances or were those rules you formulated in advance?
- 75 T: The students' utterances cannot differ from what I thought of in advance, if they're
76 right. Therefore, there is a wrong or right. One can just formulate it a bit differently.
77 That's why I decided more or less to take what I formulated. I just changed it at one
78 part. The fifth rule I laid down, is basically redundant, namely that a bigger sound
79 space is conquered successively. This results from the rules before, too. It emerged

- 80 that no one laid down this rule. It's not necessary. Therefore, what's on the
81 blackboard, is the result of the pupils.
- 82 I: Yes, I hope that the result on the blackboard is on the video. Otherwise I'll ask again
83 the pupils what they've written down.
- 84 T: The writing is on the blackboard, it must've been recorded by the camera in the
85 back.
- 86 I: Yes, I hope so. What do you think the pupils learned in this lesson?
- 87 T: We've already determined in the first interview that it's not about learning a lot. Of
88 course, they've learned something, but above all they've had experiences with
89 music that is usually alien to them.
- 90 I: Then I reformulate the question and ask what they "took with them"?
- 91 T: They've had experiences with a work and a person that came to a particular style
92 and they could've linked these experiences with experiences that they've had by
93 themselves, for example with sense of time, with (...) loneliness. I talked about it
94 after the filmed lesson with the pupils. Some of the pupils looks rather for the
95 loneliness or for the being alone when they're sad. They draw themselves back into
96 their room or go into the woods. Others react in the opposite way and say "I need
97 a distraction. I need many friends around. I need to have contact on facebook." This
98 came out in the lesson a little bit, too. The pupil in the first row in the front said for
99 example: "Yes, when one is sad or one makes such experiences as the composer
100 did, then one wants to be by oneself. This is what everyone thinks." The pupils
101 behind this pupil said then: "But this is completely different with me." So they also
102 noted: my fellow humans don't do everything the exact same way as me and deal
103 with it differently than me, maybe have different strategies or different needs.
104 Therefore, the exchange was necessary at this point. Hence, I tried to link both
105 statements so that those who weren't involved in the lesson talk so far could agree
106 with the one or the other. So they could've thought: "How is it with me? How do I
107 deal with it? Do I rather listen to music that radiates calmness and peace or do I
108 need (...) techno (laughs) (...) noise or maybe a bit of daze?" Without me judging
109 them somehow. Arvo Pärt comes to his style, because it is a need for him, not
110 because he thinks how to do something new or something that interests others,
111 but it's a personal need of him. The attitude a composer takes up towards his work
112 can be challenged by the one who listens to this work. (...) It doesn't have to be an
113 oppositional attitude. This was also topic of the lesson. Can pupils comprehend
114 how someone comes up with such a style?
- 115 I: The historical information was quite limited. It wasn't a purely, how to say,
116 historiographical lesson or so.
- 117 T: No, it just had to be so much that one could understand in which situation the
118 composer was. Therefore, it wasn't a long text. It was sparse information, but it is
119 enough in order to understand why he does his own style.
- 120 I: Was there a key point in this lesson for you? A point that was especially important?

- 121 T: Yes, the part where the pupils talk about their own experiences. Where they notice,
122 the work addresses me, too, it appeals to me, because there is a side of me in it
123 and therefore the work says something to me. Or the opposite position which is
124 possible, too and as right as the other position: "I cannot perceive this for me, but I
125 understand why the composer does it the way he does, because I know his
126 background, because I know a bit about his music and that it's not something
127 primitive, but that the music is guided by a rational spirit." This is basically the
128 most valuable part in lessons. Why should pupils still know later on how this row
129 looks like? Why shall someone, who will be an office employee later on, know that
130 his name is Arvo Pärt. They've got to know a different contact with music that it's
131 quotidian to them. This enriches their life. However, we exercised the head and
132 they surely learned something that they take with them as a memory.
- 133 I: What would you change if you did the lesson with the same pupils again? (...) Is
134 there something?
- 135 T: I would be a bit more open maybe or more patient during singular phases of the
136 lesson, e.g. allow this talk to be longer if I wasn't in this situation of showing a whole
137 lesson. (...) But this can be prolonged in the next lesson. Surely, we will listen to the
138 whole piece there. Then it's possible to observe what actually happens in the piano
139 voice without dealing extensively with the piece. That's not what it's about. For me
140 it's important to introduce another piece by this composer, but probably one in the
141 same style. He didn't have this style only. In his early phase he also composed
142 totally different things.
- 143 I: You said maybe a choir piece or so. (...) I asked you in advance to present a lesson
144 that is at most good. You did already say that it can be exemplary for your lessons.
145 How would you assess this? Was it such a "good" lesson?
- 146 T: (...) Well, I cannot judge whether the lesson was good. I can only assess whether I
147 could've transformed things that were important to me. (...) And I think that there
148 is so much openness and trust in the class that one doesn't only talk about rational
149 things, but also about things that deal with the person itself, that it becomes only a
150 psycho lesson of me. Insofar it was a lesson I was content with personally. But
151 whether it was a good lesson can judge only people from the outside, or the pupils
152 will judge this for them whether they took something with them. You will ask them
153 about this. Surely, you as a future teacher will ask yourself what you would do
154 differently. Parents that watch this lesson, would have more different thoughts on
155 it. Therefore, "good" is always a question of the perspective.
- 156 I: Can you elaborate on the specialties of the learner group? We didn't address it in
157 the talk before the recording.
- 158 T: I know the class for quite a long time, one and a half years, and I went on a school
159 trip with them last year, even though I'm not their class teacher. I was sailing with
160 them as a substitute for their class teacher. Therefore, I know them well except four
161 pupils who came to the class from the middle school (...), they're not very well
162 integrated into the class. This is definitely a singularity. There are two pupils I have

163 in mind now who don't like to utter anything to the group in such a lesson. But if I
164 know that, I can respect it. They raise their hands, however, more in parts where
165 it's not about such things. Then the learner group is a flagship class. I also teach
166 them in Geography. There are also some with weak performances that means with
167 fifths on the mid-year report. There one has concerns of course whether the
168 learning aim will be reached with them. It's an ordinary class. There are pubescent
169 youths, but also some who have already very mature thoughts, who are already
170 further in their development. Insofar, the learner group is representative for a class
171 in general. They're not always as disciplined as they were in this lesson, so that one
172 has to educate them now and then, too. But this lesson was under a certain tension
173 for the pupils.

174 I: Did you notice something else that was different in the behaviour of the pupils in
175 this lesson?

176 T: Yes, they were especially calm. (laughs) (...) They've listened to each other well.
177 This doesn't happen every time. There are lesson where they are very good, above
178 all when they're very interested in a lesson topic. Then there are very lively
179 discussions, sometimes also heavy discussions. Then, one doesn't hear the others
180 out necessarily, so that there are other things to do for me next to pure
181 presentation, namely structuring the talk and watch over them so it doesn't lead to
182 mutual injuries. This didn't play a role in this lesson.

183 I: Did you have the feeling that they were interested in the lesson?

184 T: (...) That's hard to say. One cannot answer this in general. (...) I think in comparison
185 to Rzewski yes, it needed a lot more getting used to him while listening, especially
186 this piece „Les Moutons de Panurge“. It a quite chaotic music that is very far from
187 what they usually listen to. Hence, they found the piece by Pärt also beautiful. This
188 is a music they know from films. Also the piece appears in a film, but I don't know
189 in which. Insofar it's not as alien to them as a piece by Rzewski (...) But they have
190 learned in the previous lessons already to listen without a judgement first, what
191 appears very new to them, not to judge immediately but to look from a certain
192 distance why someone does something like that and why someone writes music in
193 this kind of manner.

194 I: My last question is, which advice would you give a young teacher student like me
195 to take with me in order to enact a good music lesson? Are there any tips that are
196 especially important to you?

197 T: Yes, always have the pupil in mind. Always think who you do the lesson for. I know
198 it from myself that during studying one plans lesson out of the topic: one has a
199 work that one wants to teach and thinks what's important for oneself in it, what's
200 important for its conveyance, what one want's to teach the pupils. One builds up
201 the lesson on the work. I think, however, that it's much more important to plan
202 beginning with the pupil, to put oneself in their shoes. I think that lessons can work
203 out better then. Feel obliged both to the work and the pupil. But this comes only
204 when one teaches. One gains experience of what one can do in which grade.

- 205 I: Is there something else that comes to your mind to the lesson or the piece?
 206 T: No, I just remembered another point to the last question. To be always self-critical
 207 is also important. Always ask yourself whether what you do (...) - one cannot say is
 208 right - whether (...) one reaches the goals one aims at with what one does. For this,
 209 one has to let others observe you from outside. This can be definitely painful when
 210 one notices that from outside, it is seemed completely different, there are things
 211 that need to be changed. But I think that one can improve one's lessons through
 212 this and get a bigger satisfaction with one's job. Always have fun with what you do.
 213 Always be interested, don't teach "Der Freischütz" in the tenth year, always the
 214 same scene and ask yourself why the pupils can't be bothered.
 215 I: Insofar I thank you a lot for the talk and that you did the recording with me. For
 216 the openness that we could look at such a lesson.

2 Interviews with the students

2.1 Interview 1

2.1.1 Interview transcript

I: - interviewer
 A, B, C, D, H, J:- students

- 1 I: Firstly, we'll do a short introduction of participants where you just one after the
 2 other name your name, and a striking feature of your clothes.
 3 H: I'm H with the black jumper. No, that doesn't work. I have a chequered scarf.
 4 I: Ok, and curly hair.
 5 J: I'm J and I have a paleo.
 6 A: I'm A and I wear a green jacket.
 7 B: I'm B and I wear a light grey scarf.
 8 D: I'm D and I have yellow earphones.
 9 C: I'm C and I have (incomprehensible) out of nike signs. Is this alright?
 10 I: Yes, grey jumper with nike signs. Then I'll read out to you a saying that you know
 11 already from yesterday so that it's documented: "You know that this interview with
 12 you is within the frame of a scientific work and is recorded and that later on,
 13 quotations will be taken out of it. Your participation here is voluntary. If someone
 14 has a problem with this or whose parents weren't ok with it, those I ask not to
 15 participate here. Are you and your parents in agreement that your statements will
 16 be used here... ?"
 17 (all): Yes.
 18 I: Wonderful, thank you. Then it's also important that always one person talks at a
 19 time. Or else everything is confused and we cannot identify it anymore. Then
 20 maybe very briefly: How was this lesson with all the cameras?
 21 B: Well, I don't think it was that bad. Sometimes, when I looked at the front I thought:
 22 "Does it now look like as if I look into the camera or not?" But actually it didn't
 23 bother me a lot. It was a lesson.

- 24 H: Do you mean the lesson or because of the cameras.
- 25 I: The whole thing around it. Not the content, but the whole fuzz, how was it for you?
- 26 A: Well actually it was like usual lessons. But it was noticeable that many people that
27 usually don't say a word suddenly participated. (laughs, others laugh)
- 28 H: Don't look at me like that.
- 29 C: That it was quieter than usual sometimes.
- 30 J: but not much.
- 31 C: not much, but one has noticed that other people put in more effort suddenly,
32 probably because of the cameras, but nevertheless, despite that it was a pretty
33 ordinary lesson.
- 34 J: Well we weren't especially quiet. I mean, it was the first lesson.
- 35 B: yes and I mean, with him we're not really loud anyway.
- 36 J: no, and the first lesson, half of us are still sleep. (laughter)
- 37 I: Okay. We have three question parts then. Basically three questions I elaborate on
38 a bit. The first part is about what you learned and remembered in the lesson. There
39 is the question whether you can describe it in your own words what you can
40 describe in this music lesson and what you have done there.
- 41 B: Yeah, well, we've listened to a piece by Arvo Pärt...(J helps: Pärt). This was a quiet
42 calm piece and then we should find out the features of the music by looking at the
43 notes, what is typical in there or in his musical style. We also talked about him as a
44 person. Firstly, we listened to the piece and described what we heard there, what
45 was maybe special there for us and how it affected us and why it could be like that,
46 when we saw the picture and whether it fits. That's actually what we did during
47 the lesson.
- 48 C: And we've connected it to the time a bit, I think. Whether it fit in there.
- 49 A: But this was already it, wasn't it? (laughs)
- 50 J: We dealt intensely with the piece - with the structure, with the artist, the biography
51 of the artist and everything connected to it. I don't think that we're already done
52 with that piece. You know him.
- 53 I: Can you maybe put in a nutshell what you have learned?
- 54 A: I think one has seen or learned a new style how one can compose and a new way
55 to structure something. (...)
- 56 I: Something else (...) you've taken with you (...) from the lesson? (...)
- 57 B: maybe also, how music influences people or affects them, supports them.
- 58 C: maybe during Soviet times, how it was then a bit, too.
- 59 J: We didn't get to know that much about it.
- 60 C: A bit we did. We got an impression I would say.
- 61 J: In general it's interesting to see how new styles develop then, I think personally.
- 62 A: And whether they dare everything even though it was forbidden at that time, but
63 so to say demonstrate a bit through music and the government can do something
64 against it, but this was for example such a quiet, sub textual demonstration.

- 65 D: And maybe especially how it affects people, because we've also talked a lot about
66 who became sad through it or what one hears if one is angry or in a bad mood. If
67 something, yeah, makes sad a bit.
- 68 I: Something else to that topic or was this it? Then now it's about how you
69 experienced the lesson. You've listened to a musical piece. The question would be
70 here, whether you can say what you felt during the musical piece.
- 71 J: Well I thought it was really, really sleep-soothing. This quietness and consistency
72 made me very, very tired.
- 73 A: I rather thought it was calm. It appeared rather calming to me. Somehow one was
74 into the music quite fast through the repetition of the tones and yeah - I thought
75 actually - I also thought that a certain feeling in the room was aroused.
- 76 B: I also think that it was quite relaxing and through this, that it was in the beginning,
77 that one was quite relaxed when one has started to talk then and that it introduced
78 very well maybe.
- 79 J: Well, after a while the piece gets a bit boring. (laughter)
- 80 A: You think this is boring? I don't think so.
- 81 J: I do.
- 82 I: This would be the next question. How did you like the piece? You say boring?
- 83 J: not boring necessarily. Well, quite witty and also nice and also it turned out very
84 well I think, but in the long run because of all those repetitions I think it is very
85 monotonous.
- 86 B: Well I liked it very much, Well I wouldn't listen to it on those days when I'm really
87 happy. It's not set for this anyway. But I could imagine to listen to it when I'm alone
88 and I want to think or so.
- 89 A: I think the same. One slides into the music and then one is surrounded by the music
90 and I think this gives one the right mood as B said. When one wants to think or is
91 in such a mood, I could imagine very well to listen to such music. So I didn't think
92 it was boring.
- 93 I: Was this music - despite all the cameras and the many people - unusual?
- 94 C: No, it was like all the others.
- 95 J: We listened to the piece quite sparsely. Usually, we listen to it twice more, as I
96 perceive it.
- 97 C: Well concerning the structure it was the same. That's the way he always does it.
98 That's quite good, then one learns also something.
- 99 J: Yes, sure. He also always does these presentations. (agreement from others)
- 100 A: Everytime we listen and find out by ourselves or describe what we've heard. I quite
101 like it in his lessons.
- 102 J: Except he plays the piece for six times in a lesson. Then after a while one can't hear
103 it anymore.
- 104 C: I think he always guides us a bit towards that we find out by ourselves what we
105 learn or it's rather us who find it out. That's quite good actually.
- 106 A: It's not chewed for us.

- 107 I: With it we're already at the last question part, the topic "good music lessons". The
108 concrete question would be whether this today was a good music lesson. Was it a
109 good music lesson for you today?
- 110 D: Yes. It was quite a calming, cosy music lesson. So it wasn't like that we say "Totally
111 boring topic, I just can't pay attention there!" or so. It was quite interesting. It was
112 something new. Above all, because during the other music lesson we had quite
113 exciting pieces so to say. This was kind of a compensation that it was such a calming
114 piece.
- 115 B: Yes, I thought the lesson was very good, too, because everything - as always - was
116 illustrated very well. (one pupil laughs) and because one could involve oneself
117 quite well if one wanted to. I think, this is how a music lesson should be built up,
118 that one has the possibility to say a lot if one wants to.
- 119 A: Yes, I think the same. I think the lesson offers this, too, because we shall find out
120 everything by ourselves. He doesn't do it that he just shows us something on the
121 blackboard.
- 122 J: Or that we write the whole time.
- 123 A: Yeah, so he takes aspects from different areas, as for example "listening". Then he
124 shows us the presentations on the beamer on the wall. And I like the fact that there
125 is something for everyone and that somehow this is more interesting than looking
126 bluntly at the blackboard where a teacher patters his lesson and you listen.
- 127 J: Well I think that with his lessons it's quite hard sometimes.
- 128 A: Yes, demanding.
- 129 J: It's very hard partly. Especially when it's about theory.
- 130 C: So I think he visualizes it quite well with the pictures. It helps quite well. One
131 understands quicker through this.
- 132 I: Something else, whether it was a good lesson or whether it wasn't a good lesson?
- 133 J: He was in a good mood. He always is and this makes a lot of difference.
- 134 A: And our class gets along with him very well. (J agrees)
- 135 C: Because we were on a school trip with him. (laughs)
- 136 J: Yes and if one sees other teachers that come in and just look as if they came out of
137 bed five minutes ago and are totally crabby and start to give out copious quantities
138 of work and I don't know what else. One can never say this about him.
- 139 A: I think that that's also, because music is his passion.
- 140 J: But during Geography lessons he also isn't...
- 141 B: ... Yes, but I think he has made his passion his job. There are also others, for example
142 the one in (not understandable) doesn't look as if it's fun for her. (many laugh)
143 That's more like: "Uph, I don't want to go into that school."
- 144 I: When you would give the lesson a mark, which one would you give?
- 145 B: I think I would give a two.
- 146 A: Yes, me too (two male yes)
- 147 J: me too. The piece could've been better. (laughter)
- 148 C: It was a good lesson, but not his best lesson. That's why a two.

- 149 I: Does anyone else have a mark?
150 D: two.
151 H: Yeah, I don't know. Maybe even one, because I couldn't do it better.
152 C: I would say two, too. But I don't know either what one could improve.
153 I: Yes, does anyone know what could be done better? Here someone said the piece
154 could have been different.
155 J: Yes, but that's his choice.
156 I: Alright. Then there's one last question. How should music lessons be according to
157 you? I know that you've said quite a lot. So what should be in it, in a good music
158 lesson and how should it be built up?
159 J: In any case one should be able to participate orally a lot I think.
160 A: I think it should be a mixture like with us now, that one takes something out of
161 different areas, for example how he likes to do it: listening examples, then saying
162 something to it and also using pictures, then one can link it in a better way. I think,
163 such a mixture between different things.
164 B: That there is also conversation on more general things, but afterwards that there
165 is elaboration on theory, too. It shouldn't be only theory, but also freer things, but
166 that there is still theory in it.
167 C: I think it's also important to find it out by oneself. But if it takes too long or if it
168 stagnates, that the teacher adds. Then one learns something in the end.
169 A: I also quite like it - but you can't do it with every topic - if one tries to play
170 something by oneself. If one expands on a certain instrument that one also tries
171 oneself out on the instrument, because I also think that this is a necessary part of
172 the music lesson.
173 J: This is a bit less in our class. In other schools where I've been, this was way more.
174 I also think that he could choose his music a bit more diversified.
175 A: Yes.
176 J: Well it's quite often, yeah, not the same, but ...
177 A: ...similar.
178 I: Something to music lessons and how they should be?
179 J: diversified. (...) and no homework. (laughter)
180 I: Okay, something else you want to get rid of? Something I didn't ask, some
181 important question we forgot? W
182 A: I think this covered the whole lesson actually.
183 B: yo, yo, yo.
184 I: Then I say thanks a lot to you.
185

2.1.2 Scheme for identifying the students in Interview 1



2.2 Interview 2

2.2.1 Interview transcript

I: - interviewer

Z, 4, V, O: - students

- 1 I: I would ask you to give your name and a striking feature.
2 Z: So I'm Z and I wear a grey striped polo-neck jumper.
3 4: I'm 4 with a green jumper.
4 V: I'm V with a blue jumper and such a whitegrey (incomprehensible).
5 O: I'm O and I wear a grey cardigan and a grey-white shirt.
6 I: Thanks a lot. Then I read out this data privacy paragraph again, so that it was
7 recorded here officially. "You know that this interview..."
8 (all): Yes.
9 I: Alright, thanks. Then now it's important for the talk, that only one person talks at
10 a time because otherwise it can't be distinguished. First of all in the beginning the
11 question: "How was the lesson today with the three cameras or five cameras and
12 three foreign persons?"
13 O: The lesson was slightly different from usual. We were a bit uptight, I think.
14 (laughter). Besides that it was just ordinary.
15 Z: Mr (incomprehensible) actually was as always. (agreement)
16 V: Yes it was a bit more silent than usual and everyone was paying a lot attention to
17 him- or herself not to stand out, to stand out in a negative way.
18 I: Ok, that's interesting. Now we have three question parts for you. First of all its
19 about what you've learned and memorised today. There would be the question
20 now, whether you can describe in your own words what you've experienced in the
21 lesson today and what you've taken with you. (laughter) (...) If you've taken
22 anything with you.
23 O: Well I've taken with me that there are also nice musical pieces that are played with
24 only two musical instruments. (laughter) (...)
25 Z: no idea
26 I: If you had to tell your parents to day what you've taken with you from this lesson
27 below the line...
28 Z: Then we've learned something about an Estonian composer and about his history
29 and his way of composing.
30 pupil: That he wants to stick out of the mass a bit, that he makes more calm music, with a
31 few Instruments.
32 pupil: And that also calm pieces can be quite interesting.
33 I: Something else you've taken with you?
34 Z: maybe such a meaningfulness of his pieces, how he wanted to put it into practice
35 and how he wanted to influence it during his time.

- 36 I: Alright. Then now it's about how you've experienced the lesson. Among other
37 things, you've listened to a musical piece today. There would be the question now
38 how you felt during listening of the musical piece, in case you felt anything?
- 39 4: It was the first lesson as well. I was a bit sleepy there but a sad mood came across
40 with this music and then the photo, too.
- 41 O: Well I didn't think the piece was sad. I just thought it was relaxing and I enjoyed it.
- 42 V: After a while it became a bit boring. Then one didn't pay attention or listen
43 anymore properly.
- 44 Z: In the beginning I thought the same that it's supposed to be more a sad piece and
45 then, however, later on, we've discussed that the piece had a totally different
46 thought. In the beginning I also thought it was a sad piece, for example for a funeral
47 or so with this black and white picture. This appeared as if it's from a totally
48 different time.
- 49 I: Now the question whether you liked the piece?
- 50 Z: Actually yes. I wouldn't always listen to it, but I thought it was quite ok.
- 51 4: Yes, it was something new once in a while I would say.
- 52 O: So, I wouldn't like to listen to something like that. It was a bit too calm for me, for
53 falling asleep or so at most. I more like (incomprehensible)
- 54 I: Ok, how did you like it?
- 55 pupil: I actually agree? with the others, too.
- 56 I: Then there is in this part there is another question, namely whether the lesson was
57 somehow special in comparison with other music lessons, independent from the
58 cameras? You know his lessons...
- 59 O: Actually, we did the same the last two times. We listened to songs and then
60 analysed them and worked on the melodic structure.
- 61 Z: Except that everyone was behaving a bit better, a bit more polite it was ordinary.
62 We're not a bad class.
- 63 4: Usually there are some more people that call out, but besides it was ordinary.
- 64 O: Then one has noticed that our teacher was a bit more tense and left out one or two
65 jokes. (laughter)
- 66 I: What do you mean, left out?
- 67 O: He didn't do them. (...)
- 68 I: Is there something else that maybe was different?
- 69 V: Some did participate more than usual and others participated less than usual.
- 70 I: Alright, then let's move to the last question part. It's about "good music lessons".
71 The question there would be now whether this was a good music lesson for you.
- 72 V: I would say it was a good music lesson, because actually quite a few took part and
73 it was relatively (incomprehensible).
- 74 4: I thought it was quite good, too, because we didn't just write something bluntly or
75 so, but also worked something out by ourselves with the music examples. I liked
76 that.

- 77 Z: Well I think it was pretty much a typical Mr. (incomprehensible) lesson. Well, quite
78 typical of him. It's almost normal with him already, but I liked it.
- 79 pupil: There's nothing to add.
- 80 I: Ok, yeah, maybe you can justify why you liked it?
- 81 Z: Well, before, I was in secondary school and there we sung a bit more and such.
82 Here, it's a bit too much theory but this is because of the school type.
83 (incomprehensible) (laughter)
- 84 I: Was there something you didn't like with the lesson?
- 85 Z: No Idea (...). I don't remember anything that I found particularly bad.
- 86 I: Ok, what kind of mark would you give the lesson?
- 87 pupil: You mean the teacher?
- 88 I: The whole lesson, how it was done.
- 89 O: Well I would give it a two.
- 90 several: Yes, me too. (agreement)
- 91 I: Do you also have a justification?
- 92 Z: No idea, usually it was a bit more casual without the cameras. Today it was a bit
93 more formal. Something was different.
- 94 4: Compared to other music lessons we learned a bit more.
- 95 V: I think one learned a lot with him in other lessons as well.
- 96 Z: I mean the other teachers before for example. (laughter)
- 97 4: Sometimes with other teachers it was nothing but blunt, blunt theory, nothing to
98 do and bore oneself to death.
- 99 V: I thought that especially in the last lessons we got to know new musical genres,
100 because in the last lesson we had a piece, this was pretty different. (laughter)
- 101 O: And also before this year we had Mr (incomprehensible) or our teacher now. There
102 we never talked about artists or composers in a direct way and I wasn't able to
103 make use of all the songs. There I didn't even know by which composer they were
104 and now I can do this much better. Now I can match it a bit, because we refer it to
105 the composers and not only to the songs. Earlier, we just had something with
106 bongos and such. (laughter)
- 107 I: Is there something the teacher should've done differently from our point of view?
108 G
- 109 V: He could've been a bit more relaxed maybe. (...)
- 110 O: (...) I pretty liked it.
- 111 I: Then comes the last question. What should music lessons be according to your
112 opinion? What should it contain? How should it be built up?
- 113 V: It shouldn't be too boring and also not too dry. Not only theory, but a bit of variety.
- 114 Z: Also some musical examples and such. Not only theory or so.
- 115 4: Yeah, musical examples and tasks one does by oneself.
- 116 O: Yeah and one can do it diversified. One lesson one does more theory and the other
117 more practice, because, if one does both in one lesson this is a bit complicated I
118 think. Unless it has just to do with the piece or so.

- 119 I: Something else to good music lessons, something that can't be missed?
120 V: The teacher should be quite motivated and not bluntly according to the plan or so
121 (incomprehensible).
122 I: Do you have any questions or remarks beyond that I didn't ask so far? (...) What
123 you always wanted to say, so to say? (...) Then it's alright like that and I thank you
124 a lot.

2.2.2 Scheme for identifying the students in Interview 2



2.3 Interview 3

2.3.1 Interview transcript

I: - interviewer

E, X, 1: - students

- 1 I: Firstly, I read out to you what is necessary for legal reasons. You know that this
2 interview is lead with you within the frame of a scientific work and is recorded and
3 that later, quotations will be taken out of it. Your participation here is voluntary. If
4 someone has a problem with this or whose parents weren't in accordance with this,
5 then you're not allowed to take part anymore! (laughs) (laughter) So, do you take
6 part?
7 all: Yes.
8 I: Ok, then I ask you to introduce yourselves and to say a feature through which so to
9 say you can be recognised on the recording. Maybe you also say where you sat. Do
10 you start?
11 E: Ok, I'm E, I wore a grey jumper and sat in the middle, on the right side from the
12 front, but in the middle.
13 X: I'm X and I wore a red scarf and I sat in the very back in the left corner seen from
14 the teacher's position. (laughs)
15 1: I'm 1 and I sat viewed from the teacher's position on the left side in the window
16 row and I wore a black cardigan.
17 I: Good, then I would like to know from you how you experienced this music lesson.
18 (...) Would you like to say something?
19 X: Well, I thought it was very interesting, because at the moment, we do a lot on
20 different types of music. We approached something more calm in this lesson. I liked
21 this, that one had to reflect a lot on the song.
22 E: Yeah, it was similar to past lessons, but with another song and it was a bit quieter
23 in class.
24 I: Ok, can you explain a bit more in detail what you've done?
25 X: We had to listen to the song precisely and then utter our feelings concerning it and
26 then had to link this to the composer. Then we looked at the note structure, why
27 the song can sound like it does.
28 I: Have you taken something from the lesson or so? What would you say?
29 1: That one cannot rely on the first impression, because one has seen that the song
30 has a deeper meaning, as the songs before, too. One always has to think precisely
31 which structure is behind it and I always find this quite interesting. We've learned
32 the bulk of it.
33 I: Did you take something with you?
34 E: That it's quite ingenious how it was composed. we did it actually already in the
35 lessons before. That there are so many kinds of compositions.

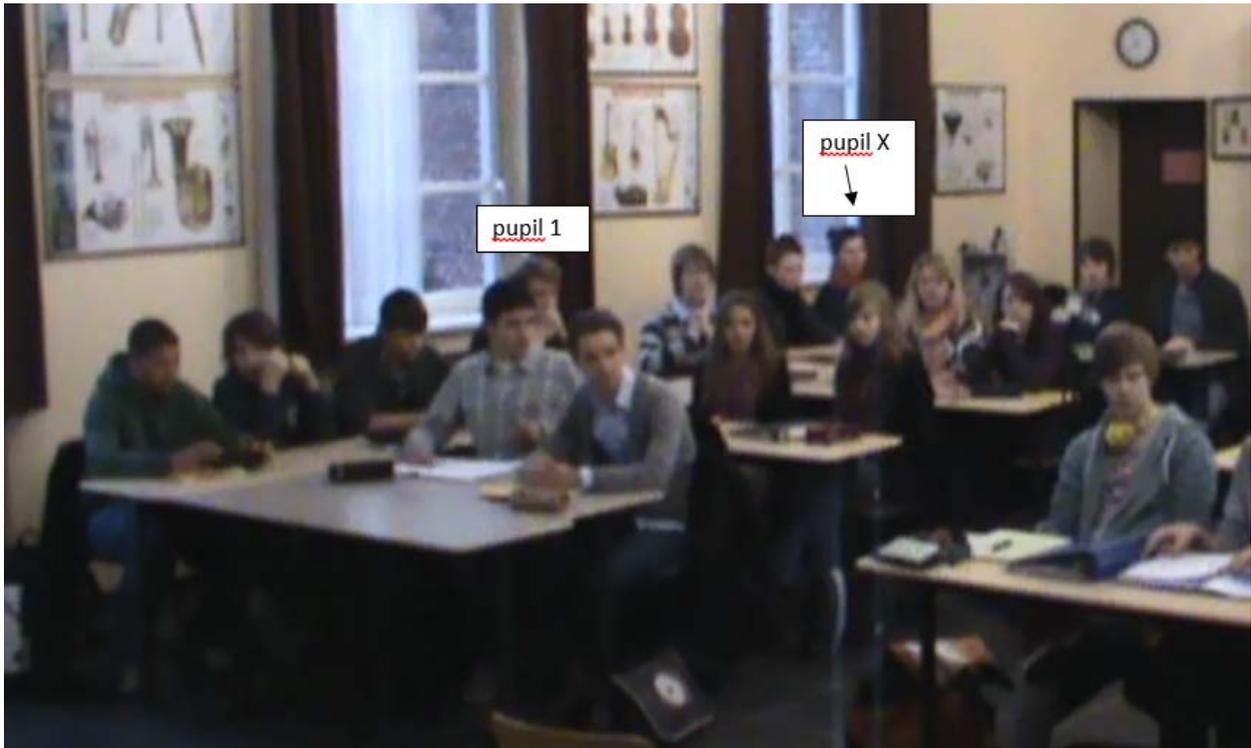
- 36 X: I thought it was very interesting how the author came to it historically what he
37 composed. Because the time in the Soviet Union has shaped him obviously a bit,
38 thus he made such a calm song. I found this quite interesting.
- 39 I: Have you already asked yourselves why Mr. (incomprehensible) chose those
40 things, what is behind it?
- 41 X: I think we shall get to know the variety of the music world. We shouldn't limit
42 ourselves to one music genre, that we like and that we like to listen to during our
43 free time, but we shall learn to understand other musical pieces.
- 44 I: Can you two imagine what the teacher wants to teach you?
- 45 1: What does he want to teach us?
- 46 I: Well, why does he choose those things for the lessons?
- 47 1: So that we get an impression of the music, because nowadays, one knows classical
48 music, but there everything is so fancy with different variations, but here its set
49 quite minimalistic and with structure behind it and this is also composed truly
50 ingeniously. I think it was good that we got to know something like this, that he
51 chose this music. I think otherwise, we wouldn't get the idea to listen to such music.
- 52 I: Why did he choose it?
- 53 E: Usually, one doesn't see the notes of the pieces and there one sees how it was
54 composed and according to which scheme and therefore, I thought, he teaches this
55 to us.
- 56 I: Ok, how did you feel when you listened to the music?
- 57 E: sleepy.
- 58 I: (laughs) Did you feel the same way, too?
- 59 1: One thought of a lullaby first, then that it's funeral music. I think such pieces are
60 quite boring in the beginning when one listens to the music for the first time, but
61 when one has the notes to it and understands the structure, one learns to
62 appreciate such songs.
- 63 X: I think that it wasn't sleep inducing, but rather that one had to think a bit through
64 this calmness. When one looked through the class, then, I think, one has seen that
65 everyone thinks about something in particular. Maybe what he said or did a few
66 weeks ago, and I thought that this was about that and not only that it was calm
67 music.
- 68 I: Say again, very personally - how did you feel? Now you've described two feelings,
69 didn't you? You can just tell me very honestly. How did you feel during listening in
70 the lesson?
- 71 X: Very touched I think. I thought that one felt very personally touched.
- 72 E: Well I felt relaxed.
- 73 1: First I felt a bit bored by the music, because it's not really my direction but then
74 also relaxed, because one could really build up there.
- 75 I: And how did you like the music? You said that already partly.
- 76 1: Well for some music genre, when we dealt with such music, I searched for them on
77 the internet whether I find the music. It was the same when we had classical music

- 78 as a topic. This is music how it should really be made and not only electronic or so.
79 Then you learn to appreciate and it woke my interest. I would never discover that
80 by myself.
- 81 E: Well I wouldn't look at this once again on the internet, but I wouldn't complain if I
82 had to listen to such music. This is much more preferable than not to listen to
83 anything.
- 84 X: It's not my type of music. When I sit at home by myself and I want to listen to music
85 in the background, then I prefer something else, but when I write for example or
86 just want to think, then this would be a music that I would turn on, but only if I
87 really can concentrate on it.
- 88 I: Was this music lesson somehow special or different for you?
- 89 1: Every music lesson is something special. (everyone laughs) It also always depends
90 on the teacher. Mr. (incomprehensible) does it always in an interesting way and it
91 never gets boring. He has the perfect mixture between practical listening and
92 theory. Sure, there are also lessons that are a bit more boring than others.
- 93 I: You two nod?
- 94 X: Yeah, he also says when it gets boring for example: "Now we've done a lot of
95 practical work and now we have to do a bit of theory, too!", and he always tries to
96 produce a balance and he also always tries to involve every single pupil.
- 97 I: So the lessons are near to perfect for you?
- 98 X: Yes (laughs).
- 99 1: He also always defers to the opinions of the students. He can put himself into the
100 views of pupils. He himself has three sons and he feels with us a bit. He was a pupil,
101 too, at sometime. That's obvious in any case. He does his lessons in an interesting
102 way and that's good. Then, one learns much better if it's interesting and a good
103 mixture between theory and practice.
- 104 I: Now here is the next question on my sheet: was this a good music lesson?
- 105 all: Yes
- 106 I: You've actually justified this already. Don't you want to get rid of secret criticism?
- 107 X: no
- 108 I: Are you really honest? Alright, which mark would you give for the lesson? You can
109 expand on this a bit. Are you 10th grade, aren't you? You still don't have 15 points,
110 do you?
- 111 X: No, well I would've given a two now. Rather a two plus, because I think it wasn't
112 lively enough. This could also be because of the musical genre. I think he should've
113 motivated some pupils a bit more. Often, the same were picked on. But I liked how
114 he built up the lesson.
- 115 E: I think the same actually. Often, the same people were picked on and some didn't
116 say anything. I don't know whether they paid attention properly, but most were
117 picked on, therefore two plus.

- 118 1: I would also give a two plus. The lesson was good, but not perfect. One can do
119 mistakes quite easily, so that it's always the same that are picked on. I think, one
120 should also pick on people that didn't raise their hands.
- 121 I: This happened once. I don't know whether you remember the situation. Have you
122 been picked on before even though you haven't raised your hands?
- 123 all: Yes
- 124 I: And is this ok for you? Is it especially in music like that or is it like that in general?
- 125 1: It is a bit unpleasant in the very moment for the pupil. One doesn't want to
126 embarrass oneself too much and that's why one prefers to think about it properly.
- 127 I: And is this rather in music that you cope with it or in general?
- 128 1: That's in general like that. If someone doesn't participate at all, the teachers do this
129 automatically. (incomprehensible) One doesn't want, that this person gets a really
130 bad mark. One has to motivate the pupils to participate. Then it's alright.
- 131 I: And when you think once again - you can say a tip here for the record - how can
132 lessons be better and what else can be done? What can you wish for in a good music
133 lesson?
- 134 X: I think especially in music one can be responsive a lot to the pupils and a tip is in
135 any case that one has to stay human and that one has to treat every pupil
136 individually. Not just pick on someone and say: "What do you want to say to this?
137 You didn't say anything so far!" Then one is immediately exposed. Rather, give the
138 pupil the time so that he can think what he just has heard and can really talk about
139 something that he felt. I think this helps a lot when one remembers how one felt
140 during the music.
- 141 1: It's a matter of time, whether one has the time to care for every single one. I think,
142 this often goes short.
- 143 I: But from your point of view it's a chance in music lessons. Is it really better than in
144 other subjects?
- 145 X: Yes, I think in mathematical subjects or in a main subject it's more difficult. There,
146 one has to teach a lot of topics and also a lot of vital topics. (laughs)
- 147 I: And the feeling with the music is more important than the kind of music that is
148 dealt with?
- 149 all: Yes
- 150 I: Are there other possibilities?
- 151 1: Mr (incomprehensible) does it always like that so that he prepares small
152 presentations, so that one sees pictures and stuff. We've seen this today, too. He
153 put up a picture on the computer with this - what's his name again? anyway - the
154 artist on it. I think that's always quite good. But there, one pays attention a bit
155 better. A small presentation, I already said that, maybe something with
156 instruments now and then, if there are possibilities. Maybe only small things. The
157 rest is perfect, actually.

- 158 I: Ok, before, there was the question "What did you take with you from school?" and
159 if I ask now: "What do you want to take with you?" - I could say two things now:
160 You want to be taken seriously and also small things as the presentation. [...]
- 161 1: No other teacher does the thing with the presentations.
- 162 I: You mentioned this already before: How is it with making music by yourself?
- 163 1: This always depends on the situation. When one does something like that, then it's
164 not possible, of course. I experienced it by myself that one also had topics where
165 one really could do rhythm by oneself with those things - claves or what their name
166 is. This went short, because the trust of the pupils is missing. If one did something
167 wrong the teachers are immediately sulky and say: we never do this again with
168 you!
- 169 I: Really?
- 170 1: Yes, that's really lousy.
- 171 I: And do you do music by yourselves? Do you play anything?
- 172 X: Earlier I did.
- 173 E: I play keyboard.
- 174 I: Do you think the same with the music-making and the sulkiness of the teachers?
- 175 E: Well not that much in music, but rather in Physics, in such subjects. But in music
176 we less play things in recent times, as earlier the thing with the claves. Everyone
177 played around then and the teacher didn't react to everyone and therefore it wasn't
178 good at all.
- 179 I: Would you say one could do music practically in this lesson?
- 180 E: No, I don't think so. No, because one analyses the piece and to play something to it
181 would be asking a bit too much, I think.
- 182 I: Do you see it the same way?
- 183 1: Then one has to play an instrument for years. These would be only a few that could
184 participate. Those are rather general things like rhythm and so on.
- 185 I: Is it like that that not everyone can participate that can't play an instrument? Is this
186 such a criterion?
- 187 1: If one played an instrument for years, of course one has an advantage, if one can
188 read music and stuff. There were lesson units with scales and accordion and so on.
189 Then one has an advantage if one played an instrument for years. Then one can
190 learn it a lot faster.
- 191 I: Do you want to get rid of something concerning the lesson? (...) Is everything said?
- 192 all: Yes
- 193 I: Then thank you.

2.3.2 Scheme for identifying the students in Interview 3



2.4 Interview 4

2.4.1 Interview transcript

I: - interviewer

F, G, P, Y: - students

- 1 I: At the very beginning again the information that I need to read out to you because
2 of legal reasons. You know that this interview is lead with you within the frame of
3 a scientific work and is recorded and that later, quotations will be taken out of it.
4 Your participation here is voluntary. If someone has a problem with this or whose
5 parents weren't in accordance with this, you can go now. (laughs) You stay? (...)
6 great. Then I ask you first to introduce yourselves with your profession that was
7 told you yesterday, then maybe explain shortly by which you can be recognised
8 and maybe you can say where about you sat. Can you start?
- 9 F: So I'm F, I wear a blue-white striped shirt, a blue-black scarf and a Mohican and I
10 sat rather in the middle of the room.
- 11 G: I'm G, I wear a black jumper and a grey-white scarf and I sat in the middle.
- 12 I: So you really sat in those rows that project into the middle?
- 13 G and F: Yes.
- 14 Y: So I'm the Y, I wear a black scarf and a grey top part. I sat left in the back at the
15 outside.
- 16 P: I'm the P, I wear a green-white chequered shirt and I sat left at the front.
- 17 I: You Y has slightly ginger hair. Your Mohican [to F] isn't ginger and a half meter high
18 (laughs). Then just tell me how you experienced the lesson today. (...) Can you
19 start?
- 20 F: I thought the lesson today was quite interesting, but it was quite compereable to
21 the music lessons we had before, because before, we also dealt with musical pieces.
22 The piece today was intersting. Concerning the lesson layout I thought it was
23 interesting, too, how we did it.
- 24 G: I see it in a similar way. I liked the lesson very much. In any case I learned
25 something new.
- 26 Y: Exactly, the Y. I thought it was quite ordinary. Like the lessons before. I liked it that
27 we got a work sheet so we can have a look at it at home once more so that we can
28 remember or refresh it, just in case we forget it.
- 29 P: I liked the lesson very much, too, because I learned something in any case. I also
30 liked the fact, that we got a work sheet and a bit of background on the composer
31 and also the notes, because one could envision it a lot better than without the notes.
- 32 I: You had then something tangible and could so to say with the eyes...?
- 33 P: ...yes, I could see it properly then. It's hard to hear. Like that, it's easier.
34
- 35 I: Tell me, dear Y, (laughs), do you think that you'll have a look at it at home? Did you
36 take a lot with you already now?

- 37 Y: At least if I sort my files or if I put out the work sheet from my folder and put it in
38 the file. Then I think about it once again what I actually did there.
- 39 I: So, ou (to G) have to grin a bit. Why do you grin?
- 40 G: Just because. Don't know. Yeeeahh...
- 41 I: Don't you believe him?
- 42 G: I believe that he scans through it, but only when the test comes.
- 43 I: ok, before the test.
- 44 G: I think that he has to get the urge first, namely before the test. Or else, voluntarily,
45 I don't think so.
- 46 I: Why do you want to take something with you out of this lesson. Why, do you think,
47 something stays in your heads?
- 48 P: Because we, I think, aren't totally not interested in music in general. I would just
49 argue this like that. Because such music is somehow known. One has already heard
50 it, because it is often used in film music and then one memorises: "Aha, now I know
51 roughly how he composed it." One can locate it a bit.
- 52 F: I think that it fits well with the musical piece that it wasn't a music lesson where
53 we just did theory with some notes, but also could listen to the piece for several
54 times and then could look for further abnormalities and information in the piece.
- 55 I: What do you think the teacher wanted to teach you?
- 56 G: I think in general that one know what kinds of musical genres there are.
- 57 Y: Maybe also as preparation. Soon, we want to go over several musical genres. This
58 is then a preparation for the lessons how they will run. So that we know that there
59 are very exceptional musical genres.
- 60 I: What do you think is the main goal why the teacher wants to teach you genres? (...)
61 Would other teachers choose exactly the same? Did you experience it like that?
- 62 Y: Not necessarily. I think they wanted to make it also interesting for the pupils and
63 it is interesting if one gets to know musical genres one didn't know they existed. I
64 quite like it.
- 65 G: Well, I like it as well. Our teacher has made a link to history, the thing with the war
66 and what was there in the Soviet Union, it was a composer from Estonia. I liked it,
67 too, that it wasn't just a piece of music, but a link to another subject.
- 68 P: I also think that he wanted to show us how different musical emerge, because
69 nowadays, every kind of music is allowed that we listen to. So the youth nowadays
70 listens to Hip Hop or R'n'B. And If a teacher plays us a piece of music and gives us
71 the historical background in addition, that music directions weren't allowed, that
72 some artists had to flee, then one takes a lot with one from a lesson.
- 73 I: Do you see it in the same way?
- 74 Y: Hm. He said already everything.
- 75 I: Is there another opinion to this? (...) How did you feel like when you heard this?
76 Please be honest.
- 77 G: Very, very honest? ... Well, one thinks about sleeping, sleeping and relaxed.

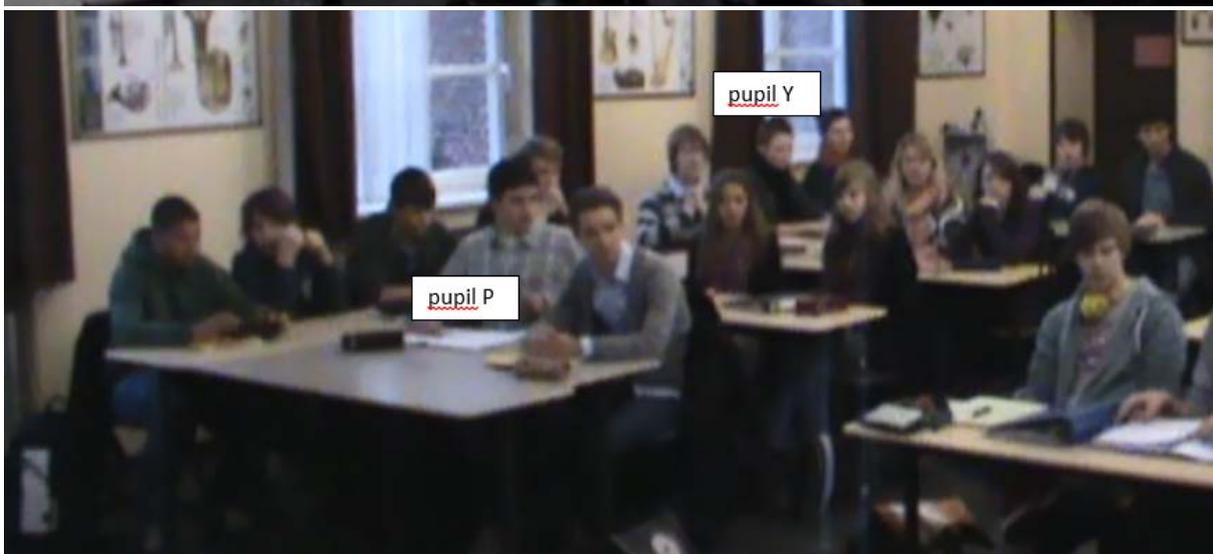
- 78 F: When I listened to the piece, I knew that it wouldn't be a very stressful lesson
79 where one needs to work really hard and I unwound first, listened to the piece and
80 looked somewhere.
- 81 I: You nod. Did you feel the same way?
- 82 Y: Yes, one can say that. One is a bit tired, because it was the first lesson. Then one
83 listens to the song and thinks only about falling asleep.
- 84 P: I think the same. It's a very calm piece. I would even say that the piece is like that
85 on purpose.
- 86 I: If it was so sleepy and relaxing, did you still listen to the music or were you
87 somewhere else with your thoughts?
- 88 G: One definitely listened to the music. This was actually the reason why one felt
89 sleepy. One couldn't not listen. The music was in the room and one hears how
90 relaxed it is and concentrates on the music and hopes that it doesn't stop.
- 91 Y: I think the same, too. In the beginning, one did listen, but then one had to force
92 oneself more and more, because one unwound more and more.
- 93 I: There are two ways of unwinding, aren't there? Such a bored unwinding "Oah,
94 when is it over" and then there is this relaxation that is nicer. Which direction
95 would it be then?
- 96 F: This relaxation was rather a nice one. One is bored if one listened to a piece already
97 for several times and the teacher turns it on for the fifth time. Then one doesn't
98 listen anymore somehow. During the first time one has to listen in order to be able
99 to take part in the music lesson or to discover abnormalities.
- 100 P: Yes.
- 101 G: I see it in the same way.
- 102 I: How do you like the piece?
- 103 F: I like it, but I don't think that one would listen to it at home, because there is no
104 occasion for it somehow. Such a music you can play at a funeral service, if someone
105 died, but that one turns it on in front of the PC, when one chats with friends, I don't
106 believe this to be honest.
- 107 G: I would also say that it depends on the mood. If one is in a bad mood or just wants
108 to calm down, then one listens to such a music, but not when one wants to
109 celebrate. Then one wouldn't listen to such music.
- 110 Y: It depends, as it often does, on the person. If one plays the piano somehow or the
111 violin, then one rather listens to such music. I liked the piece. One can really look
112 into oneself there. One can think during it. Not as with other songs and celebrate
113 and sing with it.
- 114 P: I also think that it's a nice song. The melody is nice. One can listen well there. It
115 always depends. I wouldn't listen to it usually, but I wouldn't say that it's bad or I
116 wouldn't like it at all.
- 117 I: You said you heard it already in films?
- 118 P: Yes.
- 119 I: So did you recognise it?

- 120 P: Yes.
- 121 I: Is this music lesson somehow special for you? Does it stand out?
- 122 F: We already started last week to analyse music pieces, I think. There wasn't
123 anything special actually except the cameras and the microphones. Otherwise
124 nothing's changed.
- 125 P: This was a typical music lesson for the teacher. Of course, there are lessons where
126 one does only theory, but this has to happen, too. But else, it was typical.
- 127 Y: I can only agree.
- 128 G: I thought it was quite special. Because the teacher prepared more for the lesson.
129 Otherwsie, it's the same but this time one has noticed that we advanced very well
130 and that many raised their hands. I don't know exactly the reason for this. Maybe
131 the cameras?
- 132 I: Do you mean the lesson was better prepared?
- 133 F: I don't think it was better prepared by the teacher. He has to prepare himself for
134 every lesson, but the participation was better that usual, also from people one
135 usually doesn't hear in lessons.
- 136 I: Was this because of the preparation or because of the cameras?
- 137 Y: I think, rather because of the cameras (agreement of the rest).
- 138 I: So even from the people who thought, I want to be on the recording, too.
- 139 Y: Maybe some thought the teacher will have a look at it again.
- 140 I: No, we said that he isn't allowed to watch it again.
- 141 Y: Yes, I know, but maybe some people thought that and didn't keep it in mind.
- 142 I: Did he pick on more than usual? Without them raising their hand? Does this occur
143 sometimes?
- 144 G: Today, the participation was good. Many raised their hands. He didn't have to just
145 pick on people. The participation was much better. Sometimes, it is like that that
146 one just picks on someone to control whether he pays attention or not. This time,
147 everyone was very concentrated.
- 148 I: Is this a good sign?
- 149 G: Definitely a better learning effect. For everyone. Then one can compare one's own
150 opinion with the one of the others.
- 151 P: I would say that it wasn't the lesson in particular. It was very similar. Maybe a bit
152 more concentrated on the teacher's side; usually he is a bit more relaxed. But else,
153 it was comparable.
- 154 I: Do you see it in the same way?
- 155 Y: Hm. It's a bit - I wouldn't say funnier - but usually, he does one, two jokes more.
156 That's ok. The tension was surely there with everyone and one noticed this.
- 157 I: Usually, he does more jokes?
- 158 F: Yes, also from the teacher.
- 159 I: Was it a good lesson today? Was it a good music lesson, above all?
- 160 G: Didn't we answer already whether it was special?
- 161 I: Isn't it a difference whether something is different or good?

- 162 G: If I say now, something was special, then I would also say "good", because I mention
163 it that I liked it and this as special for me.
- 164 I: So you would equalise "special" with "good".
- 165 G: Yes.
- 166 I: One could also say that "special" could mean a bit "different". Was this different?
167 Maybe that's a bit more neutral.
- 168 G: Yes.
- 169 I: Ok, but did you also like it?
- 170 G: Yes, I liked it.
- 171 F: I thought it was good in general. If one notices from other pupils from other classes
172 what they do, this is a different direction. Other classes started to conduct in this
173 year or so. I don't know whether this is so much fun if anyone conducts with the
174 arms in front of one, somehow waves around in the air. Well I thought the lesson
175 was successful. There was never boredom and everything had its sense.
- 176 Y: For me, those are the most exciting music lessons. Not only this lesson, but also the
177 teacher. The topics before, I didn't like that much but the lessons are better crafted.
178 That we don't do blunt theory or just bluntly get some sheets and have to work on
179 them, but that we listen to the piece and can speak ourselves and many different
180 kinds of lessons are built in.
- 181 I: What would you say is a good music lesson?
- 182 P: Actually as the lesson was. It was a good example for a good music lesson. A lot of
183 questions, many practical examples, then a lot of lesson talk that one can work by
184 oneself on something. I think this is the most effective way of learning.
- 185 I: Practical examples, with this you mean that music sounded. (P nods) But under
186 practice one can also understand that you have to do something by yourself, as e.g.
187 conducting. You didn't like that a lot.
- 188 P: I rather mean that one can occupy oneself with it and not everything is given to
189 one.
- 190 I: That you shall produce sounds, this meaning of practice.
- 191 P: Isn't bad, too, but I wouldn't see the sense in it with this topic. Maybe later on.
- 192 I: What do you two think? You all think that this was a good lesson. How could a good
193 lesson also look like?
- 194 G: What I don't like is when the teacher comes in and gives us a work sheet and says:
195 "Work on this and in the end, we compare the results." I like it more, if the teacher
196 gives a listening example as today and integrates us in the talk. That we can take
197 part in talking about the piece. Then I find it more interesting than to work on
198 something on a sheet.
- 199 Y: I also think that the learning outcome is bigger if the lesson isn't composed bluntly,
200 but that there is change. First of all, the lessons are more relaxed then and one is
201 more interested and it's more fun. Through this, one learns more. One doesn't show
202 lack of interest. One has the feeling that one likes this subject more than others and
203 then, one puts more afford in it.

- 204 I: You can give marks now with a short justification.
- 205 Y: I would say two minus. Because I don't know better lessons so far, but it could be,
- 206 of course, that there are better lessons. Otherwise, I thought it was a good lesson,
- 207 so between two and two minus.
- 208 F: With me, it would be between two and two plus. The lesson today was neat, but a
- 209 really good lesson, if the tension isn't there it's quite funny if the teacher makes
- 210 jokes or so. If in addition the lesson is crafted well, then it would be a very good
- 211 lesson. Therefore, two to two plus.
- 212 G: Well I would say one minus to two plus, because I personally liked it very much. I
- 213 liked the topic and I also found it interesting.
- 214 P: I would say one minus, too. It would be better, if it was a bit more relaxed. But this
- 215 is often the case. It was a bit different today.
- 216 I: thank you.

2.4.2 Scheme for identifying the students in Interview 4



2.5 Interview 5

2.5.1 Interview transcript

I: - interviewer

K, L, S, U, W, 2: - students

- 1 I: As you know, I would like to use this recording for my master thesis. We talked
2 about it yesterday. If someone isn't in accordance with this that I use his words or
3 whose parents aren't in accordance with it, those people I would like to ask not to
4 take part in the talk. Is this ok?
- 5 all: Yes.
- 6 I: Then I thank you that you're all here. (...) We made up a calculated system how you
7 can by anonymised. Can you please introduce yourselves and name your feature?
- 8 U: I'm U with a (...) dark (...) what is this called?
- 9 I: jumper, grey jumper, black hair and...
- 10 U: ...and such a blue-black chequered shirt.
- 11 2: I'm 2 and I wear a grey sweat jumper and also a grey-white chequered shirt.
- 12 I: And white puma shoes. Yes.
- 13 K: I'm K, I have glasses and a white jumper.
- 14 L: I'm the L and I have a purple scarf.
- 15 I: Ah, there are two with a purple scarf!
- 16 L: And a purple t-shirt with a black jumper.
- 17 S: I'm S and I have a purple hoodie with black stripes in it and glasses.
- 18 W: I'm the W and I have blond hair and a coloured scarf and a black and white upper
19 part and earrings.
- 20 I: How was it today with the cameras? Did it disturb you a lot?
- 21 U: No, it just attracted attention a little.
- 22 2: I was surprised when I came in, but during the lesson it hardly interested me.
- 23 K: One hardly noticed them.
- 24 L: Hardly, I felt just a bit observed, but else... (laughs).
- 25 S: It was unusual when there are others sitting in the corner and one has such a
26 microphone next to oneself. That's unusual.
- 27 I: Yeah, you sat just next to the microphone, didn't you?
- 28 S: Yeah
- 29 W: It wasn't bad. They didn't move and the people behind them didn't, too. The
30 headset of our teacher was a bit confusing. He was like such a talk show host.
- 31 I: My second question is: what did you take with you from the lesson today? Describe,
32 what you've done in your own words.
- 33 W: Today, I learned something about an Estonian composer and about his life and also
34 how the circumstances were at that time, that they couldn't just do what they
35 wanted in their music and that he had a very turbulent life and then looked for
36 calmness and expressed perfection through the plainness of his music. That's what
37 I've taken with me. (...)

- 38 2: I also think it's important that composers during the dictatorship in the Soviet
39 Union weren't locked up immediately, but he was expatriated only through
40 pressure of the Soviet Union and has moved to Germany, i.e. he wasn't just expelled
41 or so, but he could continue his music theoretically. He just didn't get any support
42 and it was always said: "Go away!" or so.
- 43 K: (...) I also liked it that we had such a simple piece. This was different in comparison
44 to what we had before in the music lessons. That one also is shown such pieces
45 during music lessons. Such composers one usually doesn't know. This structure of
46 the music and all that one doesn't have usually.
- 47 I: How did you feel about it?
- 48 L: That this song was so easy, that's seldom that such a song is really so easily built
49 up and still is a bit more complex. But otherwise it was ok.
- 50 I: Can you describe once again what you've done today?
- 51 L: We got to know a piece from an Estonian composer and also a bit of his biography.
- 52 K: We listened to the piece, then we analysed how it is built up, it's particularities.
53 Then we had a look at how it's linked between the music and the man, so from his
54 outer appearance. This is quite obvious.
- 55 S: And also the special features of this piece and that there, also if it sound so easy, is
56 a scheme behind it and that everything is strictly according to this scheme, also if
57 one thinks, that's how it is with such a piano and a violin. There is a certain rule
58 behind it.
- 59 I: If you think about what this today has given to you personally. Can you say
60 something to it? What did you feel or what did you take out of it personally? (9 sec)
61 Is there something?
- 62 W: Does it have to refer to the cameras or school in general with this content?
- 63 I: Rather with the content, well with the lesson, what was...
- 64 W: Ok. (...) Actually it was as every music lesson. It was a good lesson, one found good
65 possibilities to participate and also the views, how people listen to music, one got
66 to know those from the others a bit. If e.g. one person said she likes rather calm
67 music and the other loud one, then it has something personal to the fellow
68 students. If one finds such a level to the others through what one has in lessons.
- 69 I: Do you think in the same way?
- 70 (twice silently): Yes.
- 71 2: For me personally it's also always interesting, when I listen to a piece that hear a
72 bit about the history of it, of the one who played or wrote it. This worked out well
73 in this lesson I think.
- 74 I: Why is this important to you?
- 75 2: I don't know, it's just interesting for me. Especially today it's quite often that music
76 is made only to earn money. But especially with classical music it's still often the
77 case that it's composed by someone because he feels this way and this is an
78 expression of his mental state.

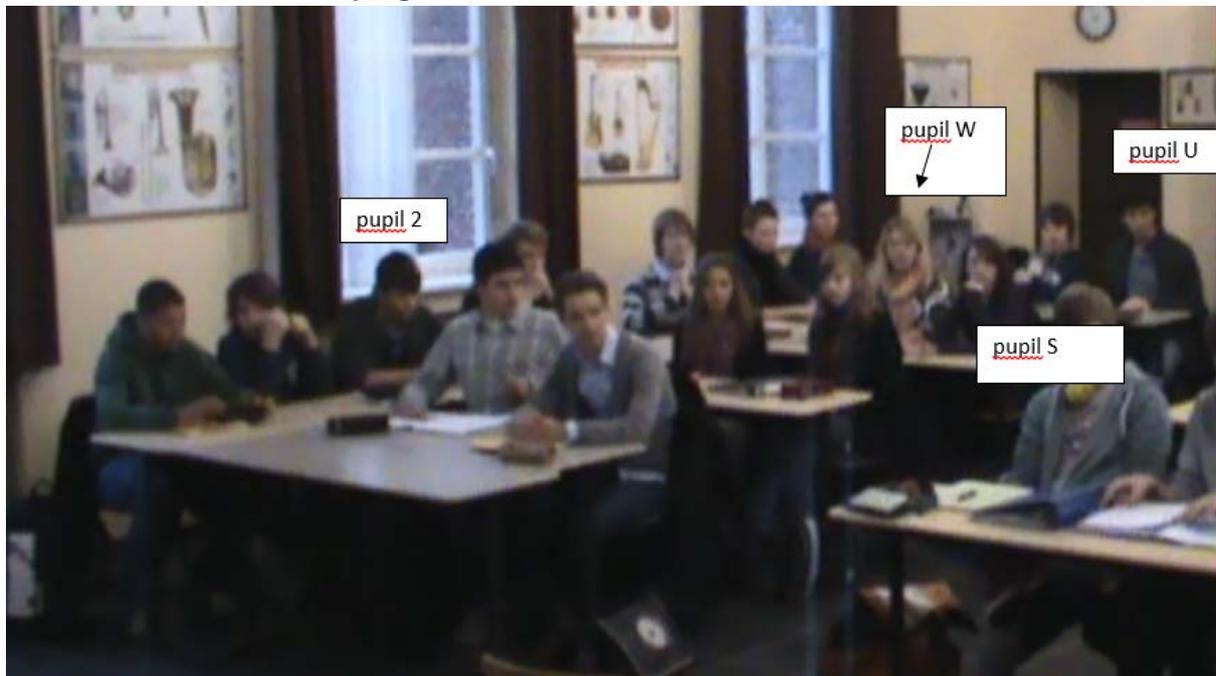
- 79 K: Because he made up his thoughts. I also think it's important to find this out. He
80 doesn't just do it, mostly, he wants to do something. If one just listens to it and says:
81 "Great piece" - then it's pointless.
- 82 I: What have you personally taken with you out of this lesson?
- 83 U: I got to know a very famous composer, who still lives and (...) his music direction I
84 (...) liked, because it's so calm.
- 85 I: In general I would like to say that you can talk openly here. I say this for everyone.
86 You appear still a bit shy to me. That's totally ok, but it's also ok, if you say: "No
87 idea. Today was rubbish. Today, I thought about..." I say it again so you all know,
88 not because I talk to you now. (...) I would like to find out what is a good music
89 lesson. Therefore, I would like to ask you: What do you think?
- 90 2: The construction of the lesson wasn't bad, of course. It depends on what one
91 chooses. We mostly have a new composer or a new musical genre. But how the
92 lessons are built up, that we get to know someone who does something new, is
93 quite good. And that we're involved.
- 94 I: What do you mean with "involved"?
- 95 2: We're asked how we like it or our opinion is asked. Then, we have to find out how
96 he built it up.
- 97 K: A bit we have to link which feelings come up there. I like it that we listen to music
98 in general, because this belongs to music lessons. With Mr. (incomprehensible)
- 99 I: Yeah, if you talk about other teachers now, I will just delete it afterwards.
- 100 K: We listen to music almost every lesson and we also get to know new music styles
101 that we didn't know at all before. Sometimes one marvels, what fascinating new
102 music styles there are or there were.
- 103 L: I also always like it if one doesn't just do blunt theory, though I personally prefer
104 this, because I can do it better. But most pupils don't like it that much. Therefore, I
105 like it that it's a mixture between theory and practice mostly.
- 106 S: I also prefer theory, but such lessons are alright now and then, too, if one gets to
107 know a new composer and makes up one's thoughts how it is built up. One needs
108 the theory for it in order to analyse it properly.
- 109 I: Why do you like theory
- 110 S: It just suits me well. I do a lot of music in my free time and there I can get a good
111 grade quickly.
- 112 I: I see.
- 113 W: I also prefer theory (laughter). But I like it that if we for example learn from a
114 theoretical perspective how something like that can be built up. Then, one
115 discovers something like that in different pieces. If one e.g. talks about different
116 music, e.g. renaissance or so, then one notices how it is built up and finds it again,
117 too. Also in one's daily life one listens to music and then one thinks "Aha, this is
118 such a scheme. We learned this already" It has to be a good link. But it also
119 shouldn't be only this "listening to music and talking about the artist". This isn't
120 good, but a good mixture.

- 121 I: Was it a good mixture today?
- 122 W: I think it was a good mixture.
- 123 L: me too.
- 124 K: Yes.
- 125 I: And why? (laughter)
- 126 2: We listened to the music several times. In the beginning, just to get an impression.
- 127 Then, one elaborated on it a bit, could find this again in the piece and then one
- 128 elaborated on the single tones again and then one could see and hear again where
- 129 what was. I like it.
- 130 S: We have listened to it first and then we've got the history of the composer and then
- 131 we could listen to it once more, how his life can be connected to the piece and then
- 132 we referred this to the instruments. There we had also the notes of the violin and
- 133 one could see it very well. This was good.
- 134 W: I liked that one has listened to the piece first without knowing anything about it.
- 135 Then, one makes up one's own thoughts and then one gets to know something
- 136 about it and then one listens to it once more. This was good.
- 137 I: How did you feel while listening to the piece?
- 138 L: Well in the beginning, when we listened to it for the first time, I thought it was a bit
- 139 tiring, because it was the first lesson and this piece is so calm, but it was relaxing,
- 140 but one thinks about it quite a lot, what could be behind it.
- 141 I: (loud children in the corridor) To the children: can you be a bit more silent, please?
- 142 We're recording in here! Please go to the door back there. (...) Sorry, how did you
- 143 others feel about it?
- 144 2: I felt the same way. It was the first lesson. Then, one hears such a musical piece one
- 145 doesn't hear usually, that isn't the musical style of the youth today, at least not of
- 146 everyone and this is not that interesting at first glance, but if one talks about it, it
- 147 is better.
- 148 K: One listens very carefully and thinks that something new comes now. One pays also
- 149 attention, because one wants to know how the piece is. I also thought it was quite
- 150 nice, the piece in general.
- 151 I: What means quite nice?
- 152 K: Because one starts to think about it, about one's own things, somehow starts to
- 153 dream or something like that.
- 154 U: When I heard the first two notes, I thought it was another song that I like a lot, but
- 155 unfortunately, it wasn't.
- 156 I: Which was the other song?
- 157 U: I don't know, but it's definitely not so simple. It's a bit more complicated. Because
- 158 it wasn't so complicated and quiet, I thought it wasn't bad, but it didn't fit to our
- 159 feelings, of course, that we have during the first lesson in school.
- 160 I: (...) Good. For me, it's actually about good music lessons. When you would give this
- 161 lesson a mark, which one would you give and why? Can everyone answer this for
- 162 himself?

- 163 2: On a scale from one to six? Is plus and minus possible, too?
- 164 I: Yes.
- 165 U: Then I would say three plus, because it was good, of course, but the musical genre
166 I didn't like very much. It could've been something better, what I like more, but
167 what I didn't know so far. That would've teased me. It's almost a two, because it
168 was built up well.
- 169 2: I just think about it. I don't want to give a 1 just like that, but I don't know what one
170 could do better. I liked the music lesson very much for school. It's not for me at
171 home, because it's not my style of music, but for school it was a very good lesson,
172 for what one has to learn so to say, what's in the curriculum.
- 173 K: I think it's hard, too to give a mark. It's more such a personal thing. Some don't like
174 something others like, but one has to do it. Since it's something one has to do, I
175 thought it was built up and done well.
- 176 I: That's right, but one can always do it in a different way or wish for something being
177 different.
- 178 K: But I think, it's done well, because it became such a cross. If one doesn't like music,
179 then one is unlucky, but if one feels anything in the music lesson, then everyone
180 can say what he finds in music lessons.
- 181 L: I also think it's quite hard to give a mark, but I would say a 2, because it was built
182 up very well. There are much much worse lessons, but he did already better music
183 lessons before, too.
- 184 I: What appeared in the better music lessons?
- 185 L: more theory. (laughs)
- 186 W: He was a bit more relaxed. The situation was different. It's important that teacher
187 and pupil have a good relationship. A bit more relaxed and a joke in between. That's
188 very important in any case.
- 189 I: To the music lesson, what do you think?
- 190 S: I would give the lesson a 2, because he wasn't as relaxed as usual, but it was built
191 up quite well. Then, everyone contributes and it's fun.
- 192 K: The lesson has to be from the teacher himself. He has to appear motivated and not
193 just stand like that there, because it's his task, but he has also to show that he likes
194 to do it. Then, I think it's a good lesson. Then, oneself is motivated, too while others
195 just stand there at the front just like that and talk to themselves or to singular
196 persons. This is not the case here and that's good.
- 197 I: What do you think?
- 198 W: My mark is a 2, because there weren't only sheets distributed, but it was good, for
199 the mentioned reasons.
- 200 I: As a last point, if you could reflect on it - I know, it's break time - what you would
201 wish for from your music teacher for the next lessons or in future times for me, so
202 that music lessons will be even better in future? Is there something?
- 203 S: Modern music styles.

- 204 2: I would say the same. Musical genres that are, not necessarily mainstream, but
205 music that some people listen to in class.
- 206 K: I would say the same. Include new music, but also be relaxed and funny and
207 motivate.
- 208 L: I can only agree on that.
- 209 S: I liked it that we did Rzevski. At first, I didn't like it much, but then it was quite fun,
210 because then one knew how it is built up and that there is a sense behind it. In-
211 between, we had a bit of theory. The ones who don't like theory much, they don't
212 like to do it, but it has to be done, too, so that then, one understands everything. a
213 good mixture between theory and practice.
- 214 W: It's important that the teacher makes unattractive things attractive. Some like
215 theory and the teacher has to do it as nice as possible.
- 216 I: I thank you for the talk.

2.5.2 Scheme for identifying the students in Interview 5





3 Transcript of the lesson

T: teacher

All other: - students

- 1 Teacher makes gesture with arm "peaked cap off"
- 2 T: Yes, Good Morning.
- 3 Ss: Good Morning.
- 4 T: Me - we want to deal with a piece of music today and I would like you to listen to
5 this piece of music first of all. So once you've packed out your things, I'll turn on the
6 music and then we'll see.
- 7 Listening example Arvo Pärt Mirror in the Mirror (1. 3:13 Minuten).
- 8 T: Well, I'll stop it here. Does anybody want to say something to the piece?
- 9 X: It's very lightweight and it appears a bit as if the strings support the piano a little,
10 uh underline it (laughs) and as if the piano is the main character in the whole piece
11 in a way.
- 12 G: This was a very calm piece and a very quiet one. It was in a way accompanied by
13 the strings, as X already mentioned. I would rather say that it is a very calm piece.
14 I thought of a lullaby or so.
- 15 (Learners laugh).
- 16 3: Yes, the piano has mainly, especially played three tones and repeated them over
17 and over. Only every now and then there was this withdrawal. I mean it played a
18 calm pulse and then fairly powerful again. The piano repeated the same thing all
19 the time and the strings stopped now and then.
- 20 A: Yeah, that's what I wanted to say, too actually.
- 21 J: I find, that the piece was very sleep-inducing especially in the first lesson...
- 22 T: (interrupts)...fits well to the first lesson, doesn't it...
- 23 The door squeaks, another teacher enters, music teacher puts her off, B pauses, but
24 continues talking shortly thereafter.
- 25 B: I thought of it as being very soothing and even though it was so calm I thought, that
26 it built up a lot of atmosphere. Somehow, one didn't want to say anything to the
27 neighbour, because one just wanted to listen.
- 28 H: So either it was just me or the piano became, I think, a bit more accented towards
29 the end. During all of the rest, however, ...
- 30 T: yes, good...Now you have a lot... N now.
- 31 N: The segment repeated itself over and over again, but sometimes it appeared to me
32 as if one tone was played differently in the phase where the tones stuck out that
33 much.
- 34 T: We will listen to it once again later on. No one said anything about the picture. Can
35 you imagine why I projected such a picture on the wall while playing the musical
36 example to you?
- 37 D: The first thought was that it was the author.
- 38 T: the composer. Yes, that's right. A composer from Estonia. His name is Arvo Pärt.

- 39 B: I think he appears a bit sad on the picture and somehow this also fits to the music.
- 40 T: You already give us a hint. Maybe we'll have a look at his facial expression.
- 41 F: I also think that he seems to be a bit thoughtful or so. That his expression appears
- 42 to be a bit empty, that he concentrates at one spot and thinks about something.
- 43 1: I agree with F. It is noticeable that from our point of view he raises his left eyebrow
- 44 a bit. He appears really pensive. He furrows the forehead. I think in general he looks
- 45 as if he has a lot of life experience, kind of a wise man. That fits.
- 46 G: Well, he has a sad face, but is very well dressed and wears a suit. I don't know
- 47 whether this refers to his salary or so or to his life what he has experienced.
- 48 T: Yes, we will get to know a bit more about the composer in a minute.
- 49 4: It seems to me with the music in the background that he grieves a bit maybe.
- 50 T: 4 makes already now a connection between the picture and the music. Do the
- 51 others see a connection, too? So the picture is from the CD from which the musical
- 52 example originates from and the photographer has maybe tried to take a picture
- 53 that somehow fits, as well to the composer as to the piece. Maybe you see the
- 54 connection, too?
- 55 K: I think that the musical piece and the picture fit together well. If he was smiling for
- 56 example, that wouldn't constitute a connection, because the song is more calm and
- 57 vice versa that he looks so pensive if the piece would be very fast or so that
- 58 wouldn't fit.
- 59 T: Yes, but we don't say "song". Why?
- 60 K: uh, piece. because no one sings there.
- 61 X: I also think that somehow it is as if one could see in the picture what is in his head
- 62 when you have the music with it. It is somehow, I don't know, as if the thoughts
- 63 would arrange themselves through it.
- 64 T: Yeah, what goes through one's head when he, as you say, looks so empty or doesn't
- 65 look at all properly but looks inside himself? What goes on in such a head? Naybee
- 66 you know that kind of state, too?
- 67 C: maybe he just looks at something and looks at a landscape somewhere? And he
- 68 watches across it.
- 69 T: Yes, but what? Where does he look?
- 70 C: Yeah at the grey, dark floor maybe.
- 71 T: Well, it's not very interesting to look at grey floor.
- 72 C: It is the case with this music.
- 73 A: I can also imagine that he stands on a grave or looks at a grave or so. I think one
- 74 can see on the picture that he is emphasised and the background is as if somehow
- 75 blurred, as it is with the music that the piano is very stressed.
- 76 R: Yes, I would also say that I think that he stands at a grave and I would say that this
- 77 music expresses that he maybe grieves over some beloved person.
- 78 T: Alright, now we're a bit more in the sphere of speculation. Now it's, I think, quite
- 79 good if we get to know a bit more about the composer. There is a small text about

80 the composer, I'll hand it out now and also to his musical style that has to do with
81 the composer. maybe we'll read through it together? I'll go around and distribute.

82

83 The teacher distributes the sheets.

84

85 T: Who would read the upper text, please?

86 H: (reads out loud) "Arvo Pärt. born on September 11th 1935 in Estonia, is regarded
87 as one of the most influential living composers. Already at the age of 14, he wrote
88 first own compositions. Later on, he started to study music, worked as sound editor
89 at the Estonian radio and studied composition in Tallinn. His music raised
90 displeasure of the Soviet culture officials because of his compositional style that
91 was regarded as not in conformity with the system and because of the partly
92 religious content of his compositions. In the beginning of the 1970s, Pärt joined the
93 Russian-Orthodox church. Following the pressure of the Soviet government, Arvo
94 Pärt emigrated together with his family abroad in 1980. Since then he lives in
95 Berlin. Since the crash of the Soviet Union and the independence of Estonia, he
96 spends parts of the year in his Estonian country house. Pärt enjoys great popularity
97 unusual for a contemporary composer."

98 T: So far to his biography. Who reads the lower part? It's about his style of music.

99 H: "Tinntinabuli-style: Arvo Pärt names his musical style after the Latin word for bells
100 as Tinntinabuli-style"

101 T: Exactly. I have a picture of him where he stands there with bells. Go on reading.
102 Can you even see this? We can put away the board a bit. Is this better?

103 1: (reads) "Tinntinabuli-style, this is a field I sometimes walk on when I look for a
104 solution for my life, my music, my work. During hard times, I feel exactly that
105 everything that surrounds a matter, doesn't have meaning. Many and diverse
106 things just puzzle me and I need to look for the one. What is it, the one, and how do
107 I find an approach to it? There are many guises of perfection: everything
108 unimportant drops. Something similar is the Tinntinabuli-style. There, I am alone
109 with silence. I discovered that it is enough if one single tone is played beautifully.
110 This single tone, the quietude or the silence calm me down. I work with little
111 material, with one voice, two voices. I build out of the most primitive subject, out
112 of a triad, a certain tonality. Those three sounds of a triad appear similar to bells.
113 Therefore, I named it Tinntinnabuli."

114 T: I play again the beginning of the piece and maybe you scan the lower paragraph
115 once again. I think then we can already say a bit more why he composes such a
116 "lullaby" as you say of why he composes so plainly, alright? Again, the beginning of
117 the piece.

118

119 Listening example Arvo Pärt 'Mirror in Mirror' (2. 1:10 minutes)

120

121 T: Why does he write like that? So simple?

- 122 G: He says it in the text: he found out that a tone that is played beautifully can be a
123 beautiful melody
- 124 F: Because he also speaks about that many and diverse things have puzzled him and
125 that he looked for the one and found out that one tone can calm him down.
- 126 T: I also wanted to say that it also calms him down when it's not that loud.
- 127 E: He also says "There are many guises of perfection: everything unimportant drops".
128 He depicts this quite easily.
- 129 T: Yes, good, you elaborated well on the text, but how does he come to such an
130 attitude? Why is he looking for the simple, why is he looking for the plain? Why
131 does the other bother him?
- 132 U: maybe because then, there weren't many people that composed the way he did
- 133 T: That he wanted to have something else for a change?
- 134 U: Yes.
- 135 M: He also says in the text that it is similar to bells. With bells it is the same as there in
136 the piece.
- 137 T: Maybe you think again about the biographic situation. The things we read down
138 the page, the situation he grew up in. You know a bit already from history lessons,
139 what it has to do with it.
- 140 J: Maybe he couldn't be bothered by the showy music back then. And then he tried to
141 integrate something new what was a lot easier and simpler than the rest of what
142 was trendy at that time.
- 143 T: Do you know anything about the culture in the Soviet Union during the time Stalin
144 lived? How was it to live as an artist then? What was the programme so to say?
- 145 P: Above all the things that were allowed by the authorities. Those were mostly very
146 showy things, also in architecture there was the Socialist Classicism (confectioner
147 style) that was built extremely flashy in order to demonstrate their power.
148 Probably it was the same in music and exactly this he didn't want to and therefore,
149 he composed the way he did.
- 150 G: Yes, the artists had very limited possibilities. They couldn't do everything what
151 they wanted but had to adjust to the government, what they said up there so to say.
152 That's why so many fled, because their pieces were just forbidden and weren't
153 performed.
- 154 K: It was the way that very simple things weren't allowed in art, only extraordinary
155 ones.
- 156 B: I think that he came from a simple background and back then, people from a poor
157 background were suppressed very strongly and maybe one can connect this
158 simplicity in the music with his religious vein, because bells occur in the church,
159 too. There, everything is more plain. That this also mirrors his own way.
- 160 T: However, in such a Russian-Orthodox church, when one is in such a church, it's not
161 very plain, a lot of gold, iconic figures and such things. Can you comprehend such a
162 position? This reaction? He doesn't live in Russia, but in Estonia. But Estonia is
163 occupied by Russia, belongs to the Soviet Union and he writes completely different

- 164 to what is usually expected from a composer and he draws back into himself a little,
165 as we have seen, too. This look into oneself is characteristically for his music, too.
166 Can you comprehend such a position?
- 167 P: I can comprehend it above all out of practical reasons that he maybe didn't have
168 the possibilities to do something with a big orchestra because he didn't have the
169 support. This he could've played by himself and maybe get one other person.
- 170 Z: I think this was his way of protesting that he doesn't subordinate himself to the
171 government.
- 172 R: I can comprehend it in any case. Because I would also say that composers always
173 compose what touches themselves and what distinguishes them and that he
174 composes what touches him and this is this music.
- 175 X: I wanted to say something similar to R. As an artist, one wants to exude
176 individuality. If one does everything the same as others, especially how he says he
177 wants to be alone and when he represents the way of living of someone else, then
178 he contradicts himself there.
- 179 T: Yeah, now let us not think on the artist level, but go one step further. We're no
180 artists but the ones who listen to it. Do you know that feeling that there are times
181 where one says: "I don't need a lot now, I need to steep in myself."? Or do you react
182 in a contrary way and say: "I need some distraction then."?
- 183 B: I think it depends on the situation. When I'm sad for example or so, then I want to
184 be left alone. When one doesn't feel well, then one doesn't want to have turmoil. I
185 can understand that he can just express his feelings and that he cannot do it in a
186 different way and that he just wants to be left alone. Then I can understand
187 everything. I think everyone knows the feeling when one just needs some distance.
- 188 T: We want to determine now, whether this is as it is. E, is it the same with you?
- 189 E: No, actually it isn't. With me it is rather that when I'm angry that I listen to music
190 that calms me down. When I'm sad I don't listen to music actually. There I don't
191 care actually.
- 192 T: Then this is another reaction. How is it with you?
- 193 G: Well I see it the same way as B that it depends on the mood. When I am really sad,
194 then I want to be left alone and a quiet music that makes me think what went wrong
195 there for example and what can be done better the next time. And when I'm sound,
196 then, I don't know, there is no music.
- 197
- 198 W: I know this very well, too. When there was a lot of turmoil with many people, then
199 afterwards, I need my time, such an "after-action-hole". That's how it is with me.
- 200 T: after what?
- 201 W: after action, a small hole for now, because there was turmoil and everything loud.
202 Yes, that's how it is. Then one needs to be calm for now, but if it's calm, then it
203 doesn't have to be calm music necessarily, then it can be loud music, too, but being
204 alone, too.
- 205 T: Yes, and this is also possible with loud music?

- 206 W: Yes.
- 207 X: I can also imagine that if one has lived during such a time where there was a lot of
208 surveillance, where a lot was reported, that sometimes, one wants to be by oneself
209 and I think that it's still the same. One is asked a lot by parents or so and the one
210 just wants to be by oneself and have one's space and then I think, such loud music
211 that has a lot of lyrics, is also a bit disturbing then.
- 212 T: But we have seen that reactions are quite different there. What do you think is
213 more typical for our time, or for you? As we have seen, B naturally assumed:
214 "Person E, you do it in the same way if you have stress somehow, then you need
215 your space and chill." But he reacts in a totally different way. What do you think, is
216 this more typical or is it a division?
- 217 E: It's rather a division.
- 218 H: I think that most people nowadays rather look for company, parents or whoever in
219 order to talk about it or to take it out on them.
- 220 F: I also wanted to say that there are two kinds of mourning. If one gets a bad mark,
221 one is of course sad, but then there is some kind of anger in oneself that one wants
222 to be better again. Then one listens to rather loud music. And then there is the kind
223 of mourning, when maybe a family member dies and then one just feels the sadness
224 and the emptiness and then one could maybe listen to this calm music.
- 225 Drilling sound. Giggling.
- 226 T: That's our caretaker. He also starts to make music. Doesn't fit very well to Arvo
227 Pärt maybe. Let's hope he's finished soon. M, you raised your hand and then the B
228 and then I would like to continue.
- 229 T: Yeah, it's quite difficult to talk against noise. Actually, I wanted to turn on the piece
230 once again now. You have already said a lot about the music, also about the
231 instruments. Maybe we listen a bit closer. I play a longer extract now again and
232 then we'll talk about the music itself after we've understood why he writes so
233 plainly.
- 234
- 235 Listening example Arvo Pärt Mirror in the Mirror (3. 2:35 minutes).
- 236
- 237 T: Let's elaborate on the music itself.
- 238 E: One can see, after every second pause there is a tone added.
- 239 T: You have already looked at the melody. Let's put this aside for a while, because we
240 want to deal with this in a minute. Who has followed this and knows how many
241 tones of this (PowerPoint presentation) were already played?
- 242 E: I think after the fifth break it finished, so after bar eight, there with the four tones.
- 243 T: Yes, right, but we'll have a look at this in particular in a minute. What else to the
244 music?
- 245 1: Maybe it's not right, but in the beginning the violin sounded as if there was a small
246 wind instrument with it. Just at the beginning, as if someone blows in it.
- 247 T: Good, let's talk about the instruments. Who played here?

- 248 F: The piano and a violin.
- 249 T: Yes, exactly two instruments. Not two string instruments, but one string
250 instrument and one piano.
- 251 T: Alright, then let's have a look at this line. This is what the violin plays. Everywhere
252 you see a break now, it ends with a tone I left out now, because then one has a
253 better overview over the line. You have the same thing on your work sheets. I'll
254 give you three or four minutes now to have a look for on which principle the tones
255 are organised here. We have already noted with Rzewski, there is such a regulatory
256 spirit behind it that organises everything, that has thoughts behind it.
- 257 T: Yes, three to four minutes for this. You can also talk to your neighbour about this.
- 258 N: So it always goes two up and then two down, like, up, up, down, down, up, up, down,
259 down.
- 260 T: Good, then write down the observation.
- 261 N: I don't want to write.
- 262 T: Today, You'll do it for me.
- 263 N: just this once.
- 264 T: Some principles you find quite easily. Try to write them down. This is not as easy
265 as just a note below it.
- 266 N: Can we start anytime?
- 267 T: So N pushes already. She would like to start. Maybe we could talk about some of
268 those organising principles. Please listen very carefully what the others say and
269 whether it agrees with what you have written. N, you are allowed to begin.
- 270 N: So, there are two very prominent tones and those are the g and the b flat. The first
271 tone is the g, the second the b flat and then this ends on the g, then it ends on the b
272 flat, then it starts with the g and then it starts with the b flat and so on.
- 273 T: Who would like to say something to this? Is this concerning the matter, M? Yes
274 please?
- 275 M: It doesn't always start with the g and not always with the b flat. It always starts
276 with the tones. With the g there is always something added below and with the b
277 flat one more above is added.
- 278 N: No, I didn't say that, it always starts with the b flat. It ends with the g and with the
279 next tone but one it starts with the g. With the next tone but one it ends on the g
280 and then with the next tone but one it starts with the g.
- 281 T: But that can be both, M. But both already noticed that there are basically always
282 two lines. N said very well that the g and the b flat are very important. Let's have a
283 look now at those g- and b flat-lines. They always take turns. Then, one can describe
284 well how this is arranged here.
- 285 T: So one tone is always added until it is a scale. With the g it is that always by turns
286 once upwards until it reaches the g and downwards until from the g on always one
287 tone is added and in the end it starts with the g until the d. And with the b, uh b flat,
288 it's the same thing that it always descends until it is at the b, uh b flat, and always
289 rises from the b flat on.

- 290 T: H, did you understand this?
- 291 H: Hm.
- 292 T: really? It wasn't that easy!
- 293 H: Yeah, but I found it out by myself, too.
- 294 T: Yeah? Then say it again, too.
- 295 H: So, the moment, the thing with the g, ...there...that....no, wait, a moment....no, I
296 cannot repeat.
- 297 T: never mind, H. We see, what looks so totally simple, there is a complex principle
298 behind it, nevertheless a very simple music develops out of it.
- 299 A: It is like depending on the tone row how many numbers there are. So every time
300 when it's uneven numbers that it starts with it and every time it's even, that it stops
301 with the tone.
- 302 T: Yes, that's right.
- 303 V: If one takes only the g and the b flat as two sound tracks, that the g always starts,
304 then it starts and the next time it stops again, then it starts again and then it stops
305 again. And it has always shifted so to say.
- 306 T: Yes, so we see, there are different possibilities to express it, but this was expressed
307 well. Now let's have a look at the g- and b flat-lines and let's always look at which
308 tone is added in the g-line and which in the b flat-line? Maybe we sort the whole
309 thing once again. L said they conquer their tonal space there: always one more,
310 always one more. This happens by pairs, of course.
- 311 Z: With the Gs one tone is added below, with the B flats one above.
- 312 M: I think exactly one tone is always added. For example, first comes the c and then
313 comes the c in the b-line, too.
- 314 T: I didn't understand that. But it can be me, too.
- 315 M: Yes, no. It's just not the way it is.
- 316 G: I don't know whether it's on purpose or by accident, but if one looks at the three
317 quavers, this g, f, e and after that there are those four quavers and there it starts
318 with one further from the e, that it starts with the d.
- 319 T: So always downwards. Exactly. Always the first of the pair has the highest tone f.
320 Always the second of the pair has the lowest tone b flat. We can write this down as
321 the first rule. Always the first of the pair... (writes on the blackboard) then one tone
322 is always added. I think this is what Z said. There is always one tone added. Now
323 we need to say a sentence concerning the direction, let's have a look at that.
- 324 T: ascending and descending.
- 325 T: Write it down, as L said.
- 326 B: And after the repetition, one tone is added.
- 327 T: Exactly. I wrote it down a bit simpler, so that the rows become quite long. When
328 the piece is over with the violin voice, then it's over. We've listened to about half of
329 it. I would like to turn it on in the end and then I'll point at the respective tones we
330 hear. As I said, there is one tone added, the tone a. It is there where I put a pause
331 now, so that one can recognise the lines in a better way. I would like to give you a

332 little homework concerning this. Namely, the piece has a title and this title is very
333 characteristic. The title is "Mirror in the Mirror". Please write down this title. You
334 have this picture in addition. "Link the title 'Mirror in the Mirror' with the
335 structure." This is a more pensive work. This can be done well, if one has ten
336 minutes somewhere by oneself. The sentences you produce, two, three sentences
337 are maybe already enough, but think about it, what it has to do with it. I will turn
338 on the piece once again and point at the respective tones.
339 listening example Arvo Pärt Mirror in Mirror (4. 2:52 Min).
340 T: Please have a look at what tone comes next. Good, the lesson is over. Don't forget,
341 the homework is not very long, but think a bit about it, "Mirror in the Mirror".

4 Teaching material

4.1 Lesson planning of the teacher

4.1.1 Original

Arvo Pärt – Spiegel im Spiegel

Unterrichtsentwurf zu einer Einzelstunde

10 Anmutung/ Einstieg

Vorspiel des Anfangs von Spiegel im Spiegel

nach kurzer Zeit Projektion des Bildes von Arvo Pärt FOLIE 1

als stummer Impuls

Aussagen ggf. später lenken

1. Angaben zum Gesichtsausdruck (Leerer Blick, innere Versenkung)
2. Angaben zur Musik (Instrumentation, Charakter, Beschreibung)
3. Angaben zur Verbindung von Bild und Musikcharakter

10 Informationsphase/ Arbeitsbogen austeilen

Angaben zum Komponisten

Angaben zum Tintinnabuli-Stil FOLIE 2

Ggf.: Gründe finden, warum Pärt in seiner Situation gerade zu diesem Stil gekommen ist

Ist diese Haltung für die Schüler und Schülerinnen verständlich/ nachvollziehbar?

Wenn nicht: warum erscheint das in unserer Situation eher fremd oder unverständlich?

Falls Zeit ggf. Zitat: „*Es gibt Höheres für uns, als satt oder hungrig zu sein. Wir dürfen nicht untergehen wegen dieser zwei verschiedenen Möglichkeiten*“ FOLIE 3

5 Noch einmal hören

Höraufgabe: noch einmal achten auf Instrumente und deren Aufgabe/ Funktion

15 Analyse FOLIE 4 Erst in Unterhaltung mit dem Partner/ dann zentriert

Schüler/ Schülerinnen sollen die Stimme der Violine analysieren/ diese projiziert

INFO: Hinter der schlichten Oberfläche steckt ein kompositorischer Plan

REGELN FORMULIEREN:

1. Jeweils der erste des Paares immer mit höchstem Ton g'
2. Jeweils der zweite des Paares immer mit tiefstem Ton h'
3. immer mit einem Ton zusätzlich
4. Es ändert sich jeweils die Bewegungsrichtung
5. Abschnitte dadurch immer länger und im Tonumfang größer

5 Sicherungsphase/ Hausaufgabe FOLIE 5

Untersuche anhand der Noten, welche Aufgabe die anderen Stimmen haben.

Bringe den Titel „Spiegel im Spiegel“ mit der Struktur der Musik in Verbindung.

Schülerinnen und Schüler müssen dafür noch einmal die Struktur reflektieren und

entsprechend üben zu formulieren (auch als Frage denkbar, wenn in der Stunde noch Zeit ist)

4.1.2 Translation

Arvo Pärt – Mirror in the Mirror

Lesson planning of a single lesson

10 Impression / Introduction

Presentation of the beginning of 'Mirror in the Mirror'

After a short while Projection of the picture of Arvo Pärt SLIDE 1

As silent impulse

Statements to be steered later, if necessary

1. Statements about his expression (empty gaze, inner contemplation)
2. Statements about the music (instrumentation, character, description)
3. Statements about the connection of the picture and the musical character

10 Information phase / Distribution of worksheets

Statements about the composer

Statements about the Tintinnabuli-style SLIDE 2

If necessary: Find reasons why Pärt came to this style in this situation.

Is this attitude understandable for the students?

If not: Why does this seem strange or hard to understand in our situation?

If there is time citation: "There are higher things for us than being full or hungry. We should not go down because of both of these possibilities" SLIDE 3

5 Listen again

Listening task: Again, pay attention to instruments and their function

15 Analysis SLIDE 4 First in conversation with partner / then centred

Students have to analyse the voice of the violin / is being projected

INFORMATION: Behind the simple surface there is a compositional plan

FORMULATE RULES:

1. Respectively each first of a pair always with highest pitch g'
2. Respectively each second of a pair always with lowest pitch h'
3. Always with one additional note
4. The way of movement changes respectively
5. In this way, the parts get one note longer each time

5 Consolidation phase / Homework SLIDE 5

Using the music on the worksheet, investigate the function of the other voices.

Make a connection between the title "Mirror in the Mirror" and the music.

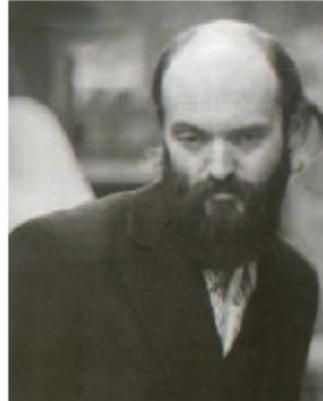
For this, the students have to reflect on the structure and practice to formulate respectively (also possible as a question if there is time)

4.2 Handout for Students

4.2.1 Original

Arvo Pärt

Arvo Pärt (geb. am 11. September 1935 in Estland) gilt als einer der bedeutendsten lebenden Komponisten. Er schrieb bereits mit 14 Jahren erste eigene Kompositionen. Später begann er ein Musikstudium, arbeitete als Tonmeister beim Estnischen Hörfunk und studierte in Tallinn Komposition. Seine Musik erregte den Unwillen der sowjetischen Kulturfunktionäre wegen der nicht als systemkonform angesehenen modernen Komponierweise und wegen ihres teilweise religiösen Gehalts. Anfang der 1970er Jahre trat Pärt der russisch-orthodoxen Kirche bei. Im Jahr 1980 emigrierte Arvo Pärt auf Druck der sowjetischen Regierung mit seiner Familie ins Ausland, seitdem lebt er in Berlin. Seit dem Zusammenbruch der Sowjetunion und der Unabhängigkeit Estlands verbringt er Teile des Jahres in seinem estnischen Landhaus. Pärt erfreut sich einer für einen zeitgenössischen Komponisten ungewöhnlich großen Beliebtheit.



Quelle: nach http://de.wikipedia.org/wiki/Arvo_P%C3%A4rt (24.01.2011)

Tintinnabuli-Stil

Arvo Pärt bezeichnet seinen Musikstil nach dem lateinischen Wort für Glöckchen als Tintinnabuli-Stil: :

"Tintinnabuli-Stil, das ist ein Gebiet, auf dem ich manchmal wandle, wenn ich eine Lösung suche, für mein Leben, meine Musik, meine Arbeit. In schweren Zeiten spüre ich ganz genau, dass alles, was eine Sache umgibt, keine Bedeutung hat. Vieles und Vielseitiges verwirrt mich nur, und ich muss nach dem Einen suchen. Was ist das, dieses Eine, und wie finde ich den Zugang zu ihm? Es gibt viele Erscheinungen von Vollkommenheit: alles Unwichtige fällt weg. So etwas Ähnliches ist der Tintinnabuli-Stil. Da bin ich alleine mit Schweigen. Ich habe entdeckt, dass es genügt, wenn ein einziger Ton schön gespielt wird. Dieser eine Ton, die Stille oder das Schweigen beruhigen mich. Ich arbeite mit wenig Material, mit einer Stimme, mit zwei Stimmen. Ich bau aus primitivstem Stoff, aus einem Dreiklang, einer bestimmten Tonalität. Die drei Klänge eines Dreiklangs wirken glockenähnlich. So habe ich es Tintinnabuli genannt."

Quelle: CD-Booklet zu Arvo Pärts "Tabula rasa" ECM Records 817 764-2

Violinstimme (ohne Abschlusston a)



4.2.2 Translation

Arvo Pärt

Arvo Pärt (born on the 11th of September 1935 in Estonia) is said to be one of the most significant living composers. At 14 years, he wrote his first composition. Later, he began studying music, worked as a sound engineer at the Estonian radio and studied composition in Tallinn. His music led to displeasure with Soviet politicians because it did not conform to the system due to its modern way of composing and its partly religious content. At the beginning of the 1970s, Pärt entered the Russian-Orthodox church. Due to pressure from the Soviet government, in the year 1980 Arvo Pärt emigrated with his family, since then he lives in Berlin. Since the collapse of the Soviet Union and the independence of Estonia he stays in his Estonian house in the countryside for parts of the year. For a contemporary composer, Pärt shows an uncommonly big popularity.

Source [...]

Tintinnabuli-Style

Arvo Pärt named his musical style derived from the Latin word for a little bell as Tintinnabuli-Style: : (sic)

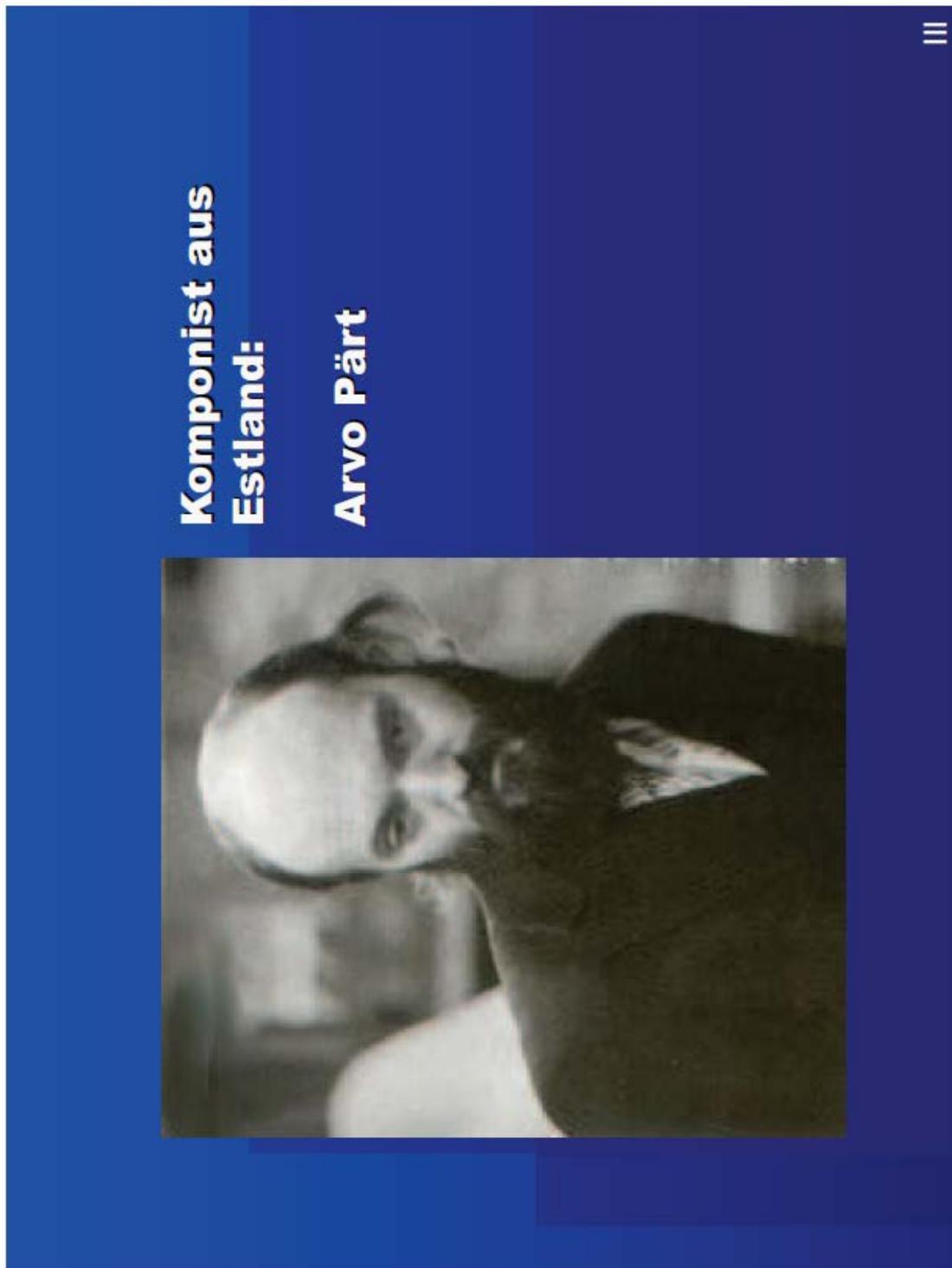
“Tintinnabuli-Style, this is the space where I sometimes roam when I am searching for a solution for my life, my music, my work. In hard times I feel very precisely, that everything that is around something has no meaning. Many and diverse things only irritate me, and I have to search for the One. What is this, this One, and how do I find a way to it? There are many appearances of imperfection: everything unimportant falls away. Something similar is the Tintinnabuli-style. There, I am alone with silence. I have discovered that it is sufficient if one tone is played nicely. This one tone, the quietness or silence soothes me. I work with little material, with one voice, with two voices. From the most primitive substance, from a triad, a specific tonality. The three pitches of the triad seem like bells. So I called it Tintinnabuli.”

Source: [...]

Voice of the violin (without closing pitch a')

[...]

4.3 Power Point slides

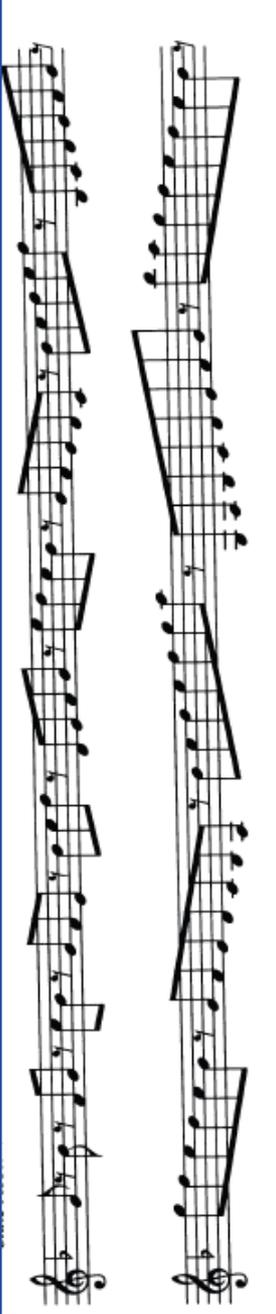


A PowerPoint slide with a dark blue background. The text is white and oriented vertically. The text reads: "Komponist aus Estland:" followed by "Arvo Pärt" on the next line. Below the text is a black and white portrait of Arvo Pärt, a man with a beard and balding head, wearing a dark suit jacket. In the top right corner of the slide, there are three white vertical bars, indicating it is the third slide in a presentation.

Translation: Composer from Estonia: Arvo Pärt



Translation: The Tinninabuli-Style

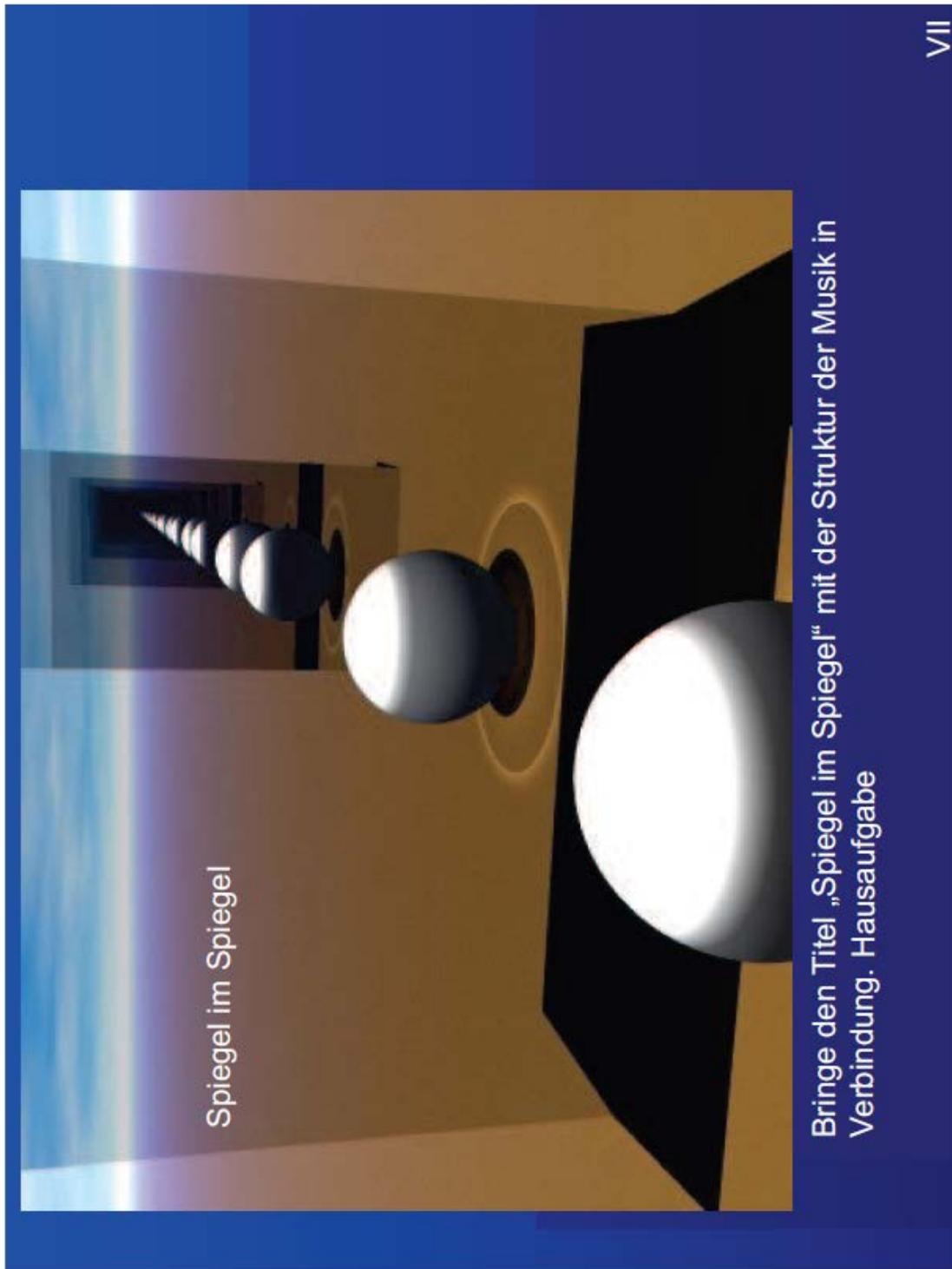


VI

Violinstimme (ohne Abschlusston a')

The image shows a musical score for a violin voice, consisting of two staves of music. The music is written in a single system and features a melodic line with various rhythmic values and dynamics. The score is presented on a white background within a blue frame. The Roman numeral 'VI' is located in the top right corner of the blue frame, and the text 'Violinstimme (ohne Abschlusston a\'' is written vertically in the center of the blue frame.

Translation: violin voice (without final pitch a')



Translation: Mirror in the Mirror – Make a connection between the title „Mirror in the Mirror“ and the structure of the music. Homework.

4.4 Recording of Arvo Pärt: Mirror in the mirror

Not included due to copyright issues.

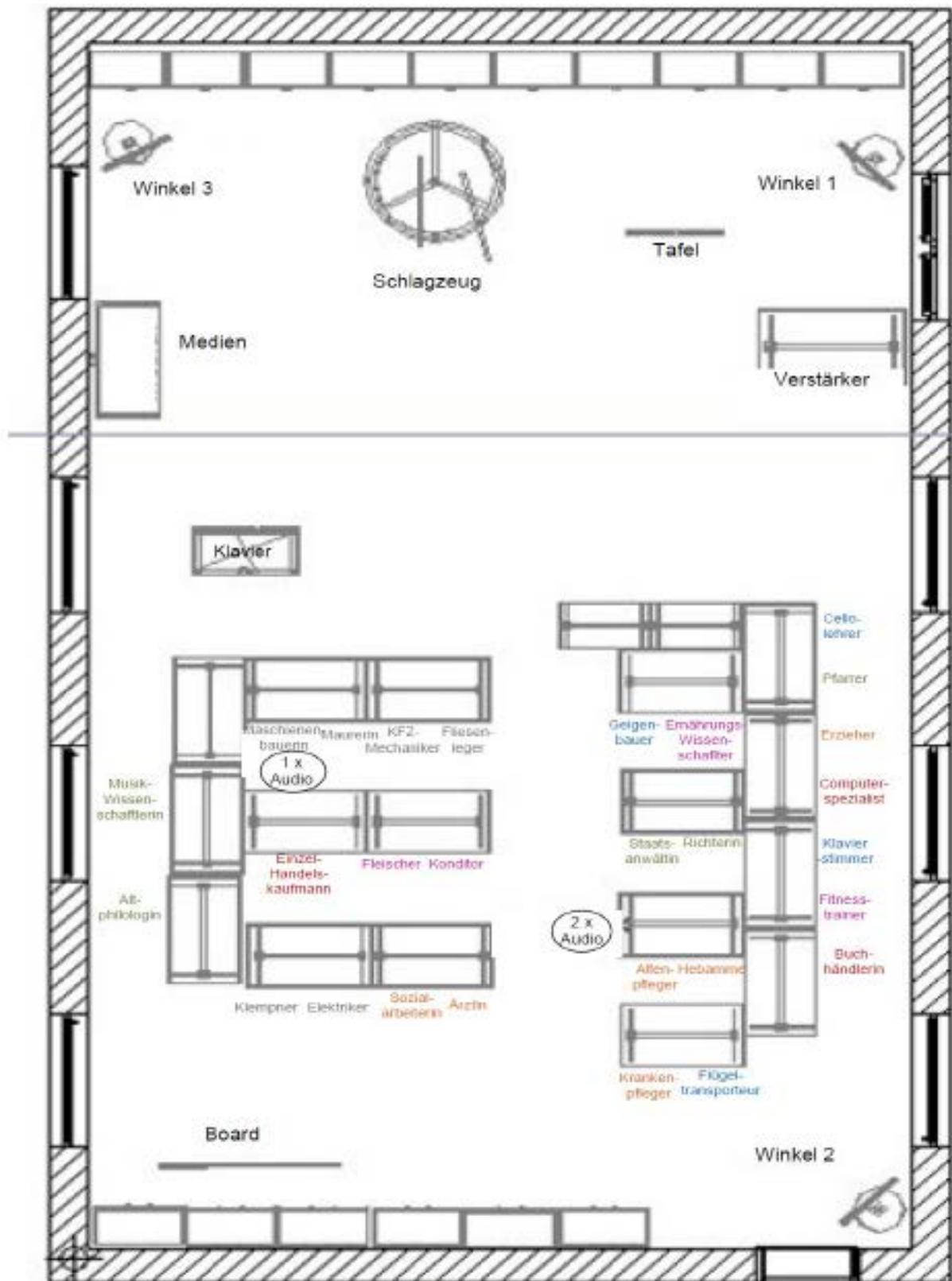
5 Postscript

The only notes available from the researcher are the following, made before each of the teacher interviews:

Teacher interview 1: The talk took place on Saturday before the recording of a music lesson (Wednesday) in the private office of the music teacher and lasted for over two hours in total (about 9.15 - 11.30). In the beginning, private and organisational questions were sorted out that are not of interest here. The interview was recorded as a sound track and begins approximately after one hour.

Teacher interview 2: The evaluation interview was given and recorded one day after the video recording in a free lesson (3rd period) with the involved music teacher. It took place in a free room in the school.

6 Floor plan of music room



7 Technical Comments

As this lesson has been recorded before the project started as part of a master's thesis, the recording does not follow the standard setting in the following points:

1. The teacher interview includes some additional ideas from the researcher.
2. The researcher could not write a postscript for his data gathering.
3. One recording of a student interview group is missing, because the recorder did not work during the interview.
4. Throughout the lesson video, some texts appear indicating phases of the lesson from the view of the researcher. Unfortunately, these cannot be removed as the original material is missing.
5. Only one lesson was recorded.

Additionally, the DVD does not include german subtitles.

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 left	1. classroom sound ger	1. classroom, eng
	2. from the front left		
	3. from the front right		

8.2 Chapters according to teacher

Not available.

8.3 Chapters of the DVD

Chapter	1	2	3	4	5	7	8	9	10	11
Time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40	00:45

9 Information on the national education system¹

9.1 School System

Around 90 per cent of academic and vocational schools in Germany are state run. The majority of those not run by the state are run by the Church.

The school structure is composed of primary education, which usually lasts four years (six years in Berlin), a lower school (secondary I) of four to six years and an upper school (secondary II) of two to three years. Since the 1960s there has been intense debate focusing primarily on the structure of the lower school and on whether a division into three distinct streams (*Hauptschule* – general secondary school, *Realschule* – intermediate school, *Gymnasium* – grammar school) or a comprehensive school is preferable. Most states offer both a tripartite and a comprehensive system. In some states, the *Hauptschule* and *Realschule* are incorporated as two streams of the same school, or the various school types are combined as cooperating school complexes which (at least theoretically) allow increased freedom of movement between the school types.

Organisation of the upper school (secondary level II) is comparatively homogeneous all over Germany. The Conference of Arts and Education Ministers (KMK) has agreed on harmonised standards in most areas and has summarised the requirements for the school-leaving exam necessary for university admission (*Abitur*) in a joint decree applicable to all 16 states. The decree also includes standards and examples of tasks for music as a school subject.

In the eastern states (the territory of the former GDR) pupils can take the *Abitur* after only twelve years, although there is a trend in some parts of the old Federal Republic to offer a shorter period of schooling of twelve years (as opposed to the traditional 13-year system which in such areas is generally offered as an alternative).

9.2 Music Education in School

In every state, music is a compulsory subject in grades 1 to 10. Only in the upper school (secondary level II) pupils can choose between music and arts (and sometimes drama and literature as well).

The number of hours of music taught per week differs from one academic school to another. At primary schools between four and approx. six hours are taught overall each week (approx. 1 hour per week per grade) and between approx. eight and ten hours per week at secondary level I (one to two hours per week per grade). In the first year of

¹ Chapters 9.1 – 9.3 are taken from <http://www.eas-music.org/countries/germany-de/music-education/> (last accessed 30th August 2014), chapter 9.4. from a publication by Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany, Documentation and Education Information Service, Graurheindorfer Str. 157, 53117 Bonn, Germany, Tel.+49 (0)228 501-0. © KMK 2014

secondary level II pupils can choose to take two to three hours of arts or music per week. In the last two years of the upper school music can be chosen as an examination subject (with a total of three hours per week in each grade) or as a special subject (with a total of five to six hours per week in each grade). In the final grades the minimum number of hours of music per week is two hours (as an alternative to art).

Since 2007 *Abitur* exams in 14 of the 16 states have included tasks set by the state governments for all schools. This means there is a compulsory core curriculum for the upper school almost everywhere. For music as a school subject this means that a canon of musical works to be studied is usually stipulated, although the way they are studied varies greatly from state to state. *Abitur* tasks usually focus on analysis and interpretation but may also include creative musical activities such as composition and arranging.

Besides the compulsory tasks there is a wide range of optional topics and tasks within the subject of music, and individual schools, i.e. individual music teachers, decide how much of each activity is taught. In Bavaria the school type “Musisches Gymnasium” (secondary school with a special focus on arts subjects) with its wider range of compulsory activities and learning of musical instruments as an integrated part of the curriculum should be mentioned here. But secondary schools with a focus on music have established themselves in other states, too. The option of more in-depth music education in grades 5 to 6 or from 5 to 10 (music classes that generally have one additional hour of music) have become very common. This greater concentration on music frequently involves concepts of music-making as a class (brass, strings or choral classes).

Besides these specific activities, optional compulsory subjects relating to music are also offered at secondary level I. These generally focus on playing instruments or vocal performance and often take place in conjunction with other school projects in the arts field such as theatre, film and computers.

Up to now most of the schools have been half-day schools, the musical projects taking place in the afternoons after the compulsory “general” music lesson as an extra “after-school” activity. With the increasing trend towards all-day schools in Germany a greater level of cooperation with music schools and private music teachers has become evident.

Although there are enormous local and regional differences, the wide variety of school choirs, orchestras and bands is very important for musical activity at school. As with the widespread brass instrument class models there is often close cooperation with municipal and/or private music schools, or, in rural areas, with music societies and ensembles in this area.

9.3 Curricula

The federal structure means that there is no national curriculum in Germany: instead there are 16 different basic frameworks, some of them differ again according to the type of school. Taking into account all the different forms that exist in Germany it can be assumed that there are roughly 50 different curricula for music alone. This does not include the numerous individual stipulations for centrally-set school-leaving exams or the

recommendations for teaching activities and model tasks as part of the preparations for the *Abitur* exams.

It is nevertheless possible to identify basic precepts – even if these are inevitably rather vague – according to which music as a subject in general school education should be organised in Germany. There is a consensus among education experts and those concerned with education policy that music in general school education does not have the sole, or even primary, objective of creating the opportunity for musical activity and promoting it (singing, playing an instrument, playing in school bands), but must in equal measure foster knowledge of music and its cultural and historical contexts. The following translation of an excerpt from the education plan for grammar schools in the state of Baden-Württemberg serves as an example of the purport of introductions to such documents:

Music as a school subject has an indispensable role to play in education, and this role consists on the one hand in offering pupils the chance to work creatively with music, to experience it emotionally and to explore it from an artistic perspective and on the other in enabling them to appreciate and understand music and to argue rationally. Experience of a wide variety of types of musical practise enhances the capacity for aesthetic awareness; intellectual work and reflection on many different musical phenomena broaden the field of thought. One important objective of music education is therefore making pupils aware of this interrelationship and equipping them with the ability to use the skills and knowledge acquired to enrich their own lifestyle.²

If we view all the general guidelines for general music education in Germany as a whole, an unquestionably homogeneous “pan-German” picture emerges. The following skills to be acquired through education are repeatedly cited, albeit with varying emphasis:

- Knowledge of the functional, stylistic and historical complexity and variety of music (including popular music and the music of other cultures),
- The ability to recognise and assess the significance of the various ways music appears in media and audiovisual forms (such as music in everyday life, music in films and on television),
- The ability to appreciate and use music as a means of supporting processes of individual and social identity-formation and to recognise the significance of music as an important cultural repertoire of symbols (history of music as history of culture, music in multicultural contexts, music as a means of shaping individual lifestyles),

² Original German in *Baden-Württemberg Bildungsplan 2004. Bildungsstandards für Musik Gymnasium – Leitgedanken zum Kompetenzerwerb*.

- The ability to reproduce music vocally and on an instrument alone and in a group for specific occasions and situations and to acquire a set of vocal and instrumental skills for that specific purpose,
- The ability to work with the multitude of different iconic and symbolic levels of every type of notation as specific visual representations of musical texts,
- The ability to verbalise and justify activity relating to music and to develop criteria for the “cogency” of creative musical processes.

Common to all the various curricula is the stipulation that acquisition of knowledge of music theory and the history of music and of music-making with both the voice and with instruments be integrated as a *sine qua non*. Although some states (e.g. Bremen and Saxony) speak of a “primacy of practice” especially for elementary schools and the first grades of secondary school, the approach to the various dimensions of musical activity that is generally required is a dialectic one. A particularly clear description of dialectics of this kind is found in the curriculum of North Rhine-Westphalia, which on the one hand sees stimulation of the senses and the emotions as the starting point of musical learning experiences but at the same time also requires rationality and preparation for scientific analysis and methodology. The practice of music is evidently intended to be linked to processes of reflection.

The way multi-perspective music education is understood is made manifest in the various curricula by the terms used to describe music-related “approaches” which, depending on the terms generally used in education policy circles in each state, are called “fields of activity”, “fields of work” or “areas of competence”. Essentially these are

- musicology (elementary music teaching/theory of music/ear training),
- music-making (inventing and modifying music, singing, playing an instrument, producing electronic sounds),
- representation of music (painting and dancing to music, representation of music using media such as pupils’ own video productions, creation of musical collages, combining music and language, music and theatre)
- listening to music (guided and free listening including verbal and non-verbal communication about what has been heard),
- information about music (knowledge acquisition and research, portrayal and communication of information on music-related relationships),
- reflection on music (making historical connections, discussion of aesthetic relationships and functions, justification and analysis of judgements and evaluations).

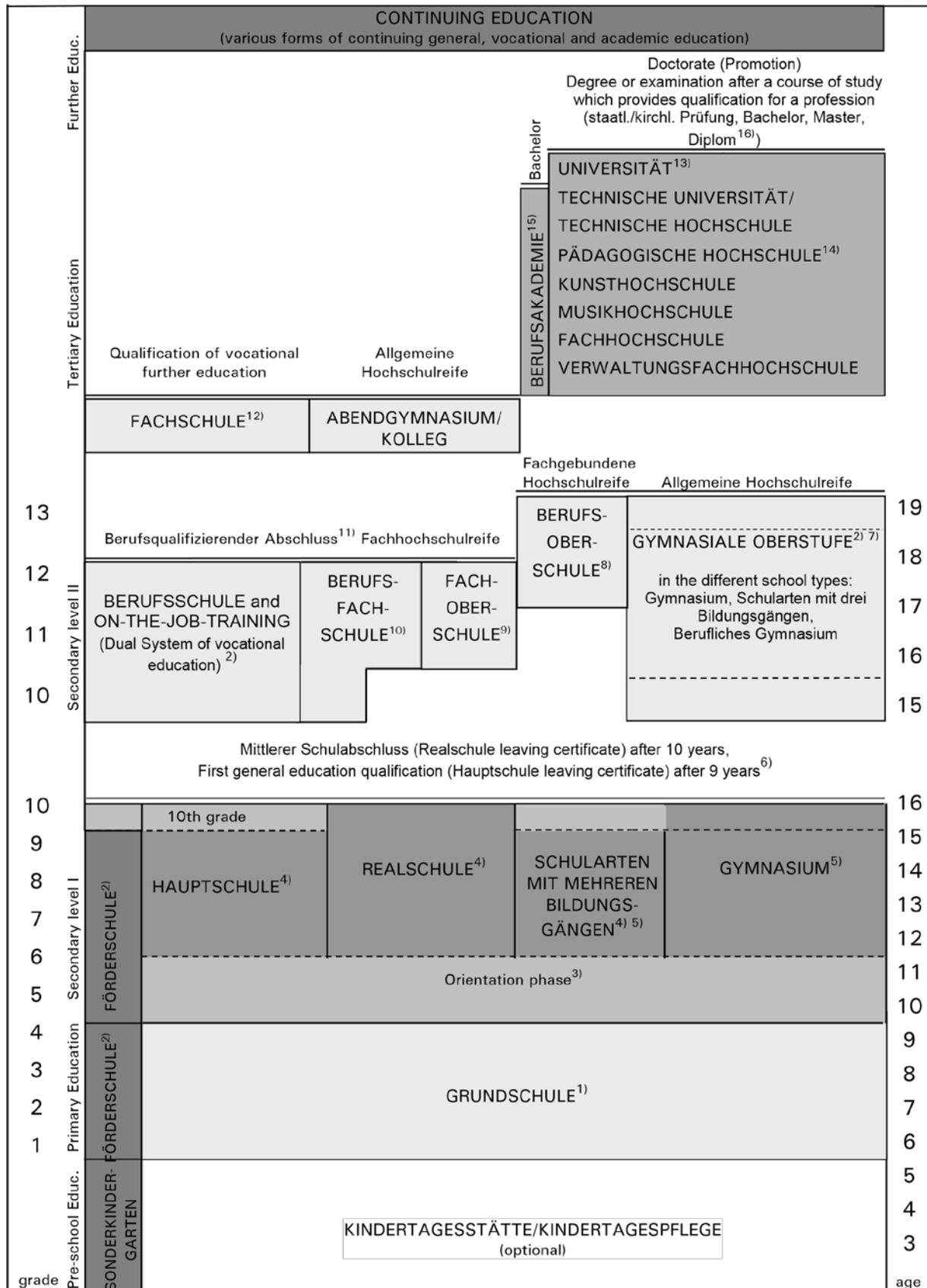
However, the importance placed on these separate areas varies in the different curricula. There are also large differences with regard to the choice of materials and the order in

which the learning activities are taught. At secondary level I we find the following requirements in varying combinations and degrees of obligation:

- Topics for teaching (e.g. works to be studied) are merely proposed. The only mandatory aspect is the obligation to cover the various levels of competence and to include at least a minimum of thematic diversity.
- A core curriculum of musicological knowledge and skill is laid down (notation, theory of music, form), usually in combination with instructions for the sequential structure.
- For the field of traditional notation and the rudiments of music only minimum standards are formulated. They should be integrated into lessons as part of topics taught or in connection with music-making as a class.
- A mandatory canon of songs is defined in conjunction with a list of optional songs that can be chosen to extend the repertoire.
- Mandatory topics are formulated (e.g. "music and dance" or "programme music") although the schools themselves can decide on the content. Historical cross-comparisons and longitudinal comparisons take precedence over a chronological history of music. □ The teaching of the history of music focuses primarily on a chronological history of music. At some stage during schooling pupils should have reached the point where they have an overall view of music history.

In the wake of the introduction of national minimum standards for the PISA subjects German and mathematics by the Conference of Arts and Education Ministers, some states have requested core curricula for the so-called "soft" subjects. Lower Saxony is currently working on the development of mandatory material standards also for music education. Whether the coming years will see a nationwide harmonisation of the music syllabus in schools as part of the development of standards is doubtful, however.

9.4 Basic Structure of the Education System in the Federal Republic of Germany



9.4.1 Annotations

Diagram of the basic structure of the education system. The distribution of the school population in grade 8 as per 2011 taken as a national average is as follows: *Hauptschule* 15.3 per cent, *Realschule* 24.0 per cent, *Gymnasium* 36.2 per cent, *integrierte Gesamtschule* 11.2 per cent, types of school with several courses of education 8.3 per cent, special schools 4.2 per cent.

The ability of pupils to transfer between school types and the recognition of school-leaving qualifications is basically guaranteed if the preconditions agreed between the Länder are fulfilled. The duration of full-time compulsory education (compulsory general education) is nine years (10 years in five of the Länder) and the subsequent period of part-time compulsory education (compulsory vocational education) is three years.

- 1 In some Länder special types of transition from pre-school to primary education (*Vorklassen*, *Schulkindergärten*) exist. In Berlin and Brandenburg the primary school comprises six grades.
- 2 The disabled attend special forms of general-education and vocational school types (partially integrated with non-handicapped pupils) depending on the type of disability in question. Designation of schools varies according to the law of each Land (*Förderschule* / *Schule für Behinderte* / *Sonderschule* / *Förderzentrum*). The *Förderschule* with a focus on “learning” (school for children with learning difficulties, *Schule für Lernbehinderte*) and the *Förderschule* with a focus on “mental development” award school-specific qualifications.
- 3 Grades 5 and 6 constitute a phase of particular promotion, supervision and orientation with regard to the pupil's future educational path and its particular direction.
- 4 The *Hauptschule* and *Realschule* courses of education are also offered at schools with two courses of education, for which the names differ from one Land to another. The following types of school bring the courses of education of *Hauptschule* and *Realschule* under one educational and organisational umbrella: *Mittelschule* (Sachsen), *Regelschule* (Thüringen), *Sekundarschule* (Bremen, Sachsen-Anhalt), *Erweiterte Realschule* (Saarland), *Verbundene Haupt- und Realschule* (Hessen), *Regionale Schule* (Mecklenburg-Vorpommern), *Realschule plus* (Rheinland-Pfalz), *Regionalschule* (Schleswig-Holstein), *Oberschule* (Brandenburg), *Mittelstufenschule* (Hessen).
- 5 The *Gymnasium* course of education is also offered at schools with three courses of education. The three courses of education of *Hauptschule*, *Realschule* and *Gymnasium* are also offered at the following types of school: *Integrierte Gesamtschule*, *Kooperative Gesamtschule*, *Integrierte Sekundarschule* (Berlin),

Oberschule (Bremen, Niedersachsen), *Stadtteilschule* (Hamburg), to some extent *Regionale Schule* (Mecklenburg-Vorpommern), *Gemeinschaftsschule* (Baden-Württemberg, Saarland, Sachsen-Anhalt, Schleswig-Holstein, Thüringen), *Sekundarschule* (Nordrhein-Westfalen).

- 6 The general education qualifications that may be obtained after grades 9 and 10 carry particular designations in some Länder. These certificates can also be obtained in evening classes and at vocational schools or through an external examination before a state examining board.
- 7 Admission to the *Gymnasiale Oberstufe* requires a formal entrance qualification which can be obtained after grade 9 or 10. Since 2012, in the majority of Länder the *Allgemeine Hochschulreife* can be obtained after the successful completion of 12 consecutive school years (eight years at the *Gymnasium*). At schools with three courses of education the *Gymnasium* course of education is not, as a rule, reduced to eight years.
- 8 The **Berufsoberschule** has so far only existed in a few Länder and offers school-leavers with the *Mittlerer Schulabschluss* who have completed vocational training or five years' working experience the opportunity to obtain the *Fachgebundene Hochschulreife*. Pupils can obtain the *Allgemeine Hochschulreife* by proving their proficiency in a second foreign language.
- 9 The **Fachoberschule** is a school type lasting for two years (grades 11 and 12) which admits pupils who have completed the *Mittlerer Schulabschluss* and qualifies them to study at a *Fachhochschule*. Pupils who have successfully completed the *Mittlerer Schulabschluss* and have been through initial vocational training can also enter the *Fachoberschule* directly in grade 12. The Länder may also establish a grade 13. After successful completion of grade 13, pupils can obtain the *Fachgebundene Hochschulreife* and under certain conditions the *Allgemeine Hochschulreife*.
- 10 **Berufsfachschulen** are full-time vocational schools differing in terms of entrance requirements, duration and leaving certificates. Basic vocational training can be obtained during one- or two-year courses at *Berufsfachschulen* and a vocational qualification is available at the end of two- or three-year courses. Under certain conditions the *Fachhochschulreife* can be acquired on completion of a course lasting a minimum of two years.
- 11 Extension courses are offered to enable pupils to acquire qualifications equivalent to the *Hauptschule* and *Realschule* leaving certificates.
- 12 **Fachschulen** cater for vocational continuing education (1–3 year duration) and as a rule require the completion of relevant vocational training in a recognised occupation

and subsequent employment. In addition, the *Fachhochschulreife* can be acquired under certain conditions.

- 13 Including institutions of higher education offering courses in particular disciplines at university level (e.g. theology, philosophy, medicine, administrative sciences, sport).
- 14 **Pädagogische Hochschulen** (only in Baden-Württemberg) offer training courses for teachers at various types of schools. In specific cases, study courses leading to professions in the area of education and pedagogy outside the school sector are offered as well.
- 15 The **Berufsakademie** is a tertiary sector institution in some Länder offering academic training at a *Studienakademie* (study institution) combined with practical in-company professional training in keeping with the principle of the dual system.
- 16 The reform of the study structure with the conversion to Bachelor's and Master's degrees is to a large extent complete. Only a small number of study courses lead to a *Diplom* degree. As at January 2014

9.4.2 GLOSSARY

Abendgymnasium

Establishment of the so-called Zweiter Bildungsweg at which adults can attend evening classes to obtain the general higher education entrance qualification.

Allgemeine Hochschulreife

General higher education entrance qualification. Entitles holder to admission to all subjects at all higher education institutions and is usually obtained at upper →Gymnasium level (→gymnasiale Oberstufe) by passing the Abitur examination.

Bachelor

The Bachelor's degree as a first higher education degree provides qualification for a profession. It can be obtained after a standard period of study (*Regelstudienzeit*) of six, seven or eight semesters at universities and equivalent institutions of higher education, at colleges of art and music and at →Fachhochschulen. Together with the →Master's degree, the Bachelor's degree is part of a graduation system of consecutive degrees which has replaced the traditional system of higher education qualifications (Diplom and Magister). Bachelor's qualifications provide the same rights as Diplom qualifications of Fachhochschulen. The Bachelor's degree may also be obtained as a tertiary education qualification providing qualification for a profession at Berufsakademien.

Berufliches Gymnasium

Type of school at upper secondary level offering a three-year course of education which includes both the general education subjects taught at upper →Gymnasium level (→gymnasiale Oberstufe) and career-oriented subjects, such as business and

technology, but which also leads to the general higher education entrance qualification.

Berufsschule

Vocational school at upper secondary level generally providing part-time instruction in general and vocational subjects to trainees receiving vocational education and training within the dual system.

Fachgebundene Hochschulreife

Qualification entitling holder to study particular subjects at a higher education institution. May be obtained through certain courses of vocational education at upper secondary level.

Fachhochschule

University of applied sciences. Type of higher education institution established in the 1970s, which has the particular function of providing application-oriented teaching and research, particularly in engineering, business, administration, social services and design.

Fachhochschulreife

Qualification entitling holder to study at a →Fachhochschule. May usually be obtained after 12 years of schooling at a Fachoberschule or – under certain conditions – at other vocational schools.

Förderschule

Special school – school establishment for pupils whose development cannot be adequately assisted at mainstream schools on account of disability. Also known as *Sonderschule*, *Förderzentrum* or *Schule für Behinderte*.

Grundschule

Compulsory school for all children of the age of six onwards. It comprises four grades, except in Berlin and Brandenburg where it covers six grades.

Gymnasiale Oberstufe

The upper level of the →Gymnasium, which can however be established at other types of school. It comprises grades 11–13 or 10–12, depending on the Land and the type of school. Course of general education concluded by the Abitur examination, which leads to the general higher education entrance qualification (→Allgemeine Hochschulreife).

Gymnasium

Type of school covering both lower and upper secondary level (grades 5–13 or 5–12) and providing an in-depth general education aimed at the general higher education entrance qualification. Since 2012, in the majority of Länder the →Allgemeine Hochschulreife can be obtained after the successful completion of 12 consecutive school years (eight years at the *Gymnasium*).

Hauptschule

Type of school at lower secondary level providing a basic general education. Compulsory school, unless pupil is attending a different type of secondary school, usually comprising grades 5–9.

Kindertagesstätte

Pre-school establishment for children as part of child and youth welfare services – may be either publicly or privately maintained (not part of the school system).

Kolleg

Establishment of the so-called Zweiter Bildungsweg where adults attend full-time classes to obtain the general higher education entrance qualification.

Master

The Master's degree as a further higher education degree provides qualification for a profession and can be obtained after a standard period of study (Regelstudienzeit) of two, three or four semesters at universities and equivalent institutions of higher education, colleges of art and music and →Fachhochschulen. As a rule, the entry requirement for a Master's study course is a first higher education degree qualifying for a profession. Consecutive Master's study courses are part of a graduation system of consecutive degrees which has replaced the traditional system of higher education qualifications (Diplom and Magister). Master's study courses providing further education correspond to the requirements for consecutive Master's study courses and lead to the same level of qualification and to the same rights. Master's qualifications provide the same rights as Diplom and Magister qualifications of universities and equivalent institutions of higher education.

Mittlerer Schulabschluss

General education school leaving certificate obtained on completion of grade 10 at →Realschulen or, under certain circumstances, at other lower secondary level school types. It can also be obtained at a later stage during vocational training at upper secondary level. In some Länder called Realschulabschluss.

Promotion

Award of a doctoral degree on the basis of a doctoral thesis and either an oral examination or a defence of the student's thesis. As a rule, the doctorate is embarked on after completing a first course of study culminating in the Magister, Diplom or →Staatsprüfung, as well as after obtaining a Master's qualification, and the promotion serves as proof of ability to undertake in-depth academic work.

Realschule

Type of school at lower secondary level, usually comprising grades 5–10. Provides pupils with a more extensive general education and the opportunity to go on to courses of education at upper secondary level that lead to vocational or higher education entrance qualifications.

Schularten mit mehreren Bildungsgängen

Schools with several courses of education – a category used in school statistics which applies to types of school providing the courses of education otherwise offered by the →Hauptschule and →Realschule. The following types of school bring the courses of education of →Hauptschule and →Realschule under one educational and organisational umbrella: Mittelschule, Regelschule, Sekundarschule (Bremen, Sachsen-Anhalt), Erweiterte Realschule, Verbundene Haupt- und Realschule,

Regionale Schule, Realschule plus, Regionalschule, Oberschule (Brandenburg), Mittelstufenschule. Outside statistics, Schularten mit mehreren Bildungsgängen also include Gesamtschulen, Oberschulen (Bremen, Niedersachsen), Gemeinschaftsschulen, Integrierte Sekundarschulen, Stadtteilschulen, Sekundarschulen (Nordrhein-Westfalen) and to some extent Regionale Schulen, which additionally offer the Gymnasium course of education.

Sonderkindergarten

Pre-school establishment for children with disabilities – also known as a *Förderkindergarten*.

Staatsprüfung

State examination concluding a course of study in certain subjects (e.g. medical subjects, teaching, law). Also refers to examination taken by law students and teaching students at the end of their preparatory service (known as the Second State Examination). The examinations are administered by examination committees staffed not only by professors from the institutions of higher education but also by representatives of the state examination offices of the Länder. In Länder which have a consecutive study structure for teacher training, the Master's degree replaces the First State Examination as a rule.

The (Second) State Examination must, however, be taken after the preparatory service.

Verwaltungsfachhochschule

→ Fachhochschule maintained by the Federation or a Land which trains civil servants in a particular sector of public administration for careers in the so-called higher level of the civil service.