

Additional Material for the Scotland-Lesson

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

Pupils age: 13 – 15 years

Nr. of pupils: 15

School type: Compulsory Secondary Education

*Topic: Learning Scottish Music: Instruments, Rhythms,
Melodies*

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1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

- 1 I: Let's start. Ok, so my first question would be what are your plans for tomorrow's
2 lesson?
- 3 T: Tomorrow's lesson, I'm going to focus on the performing element of music and the
4 listening element of music when pupils arrive I will have the learning intentions
5 on the smart board for them to see. We will discuss these learning intentions and
6 how we will be able to achieve these learning intentions successfully. I choose the
7 learning intentions and I also put up how we will achieve them successful but I like
8 the pupils to discuss it. Further on in the term I let pupils choose their own learning
9 intentions and how they would be successful in achieving them so they get a little
10 bit more independent with that process. Em, then pupils will recap our Scottish
11 instruments topic by doing a game I call musical charades. Except they're allowed
12 to talk and I will have a picture of Scottish instruments on the smart board, the
13 pupil standing in front of it and he will or she will have to ask the class questions.
14 And they can say yes or no. and we bring in the charades, they ask for a clue they
15 have to act out how you play that instrument. So it could be quite funny and quite
16 comical and it eases pupils into the lesson. And it's a good fun lesson starter and it

recaps the instruments from a descriptive point of view from making sure they say what family of the orchestra that it's from or perhaps what it sounds like. After that, pupils will then, em, be at their desks and they work with an exercise on Scottish dances. Pupils have already been introduced to Scottish dances what they're called, how many beats in the bar, a tempo and what you can say along in times with the music. They will do a paired activity using cards that are colour coordinated and they will have to match the dance to the tempo, to the beats in the bar to what you can see in the music and then transfer that information on to a worksheet, so we have written evidence of what they have been learning. Once they've done that I will then play the Scottish dances in a test format and let them guess which or let them work out, hopefully not guess work, what dance they are hearing and why. While they're doing their paired activity I'll play some music in the background so you can get used to hearing and we'll go over the pairs and make sure they made the correct matches. Once that has been created I hopefully will be halfway through the lesson. Pupils will then be anxious to get on to the instruments so pupils have the chance to choose the instruments they want to do and we have a choice of guitar, bass guitar, drum kit, glockenspiel and keyboard. Pupils know the piece of 'Braveheart' rather well em with a few tweaks to make sure that keyboard players are using the proper hands and they're not using the two hands for one melody. All that depending on their level of ability, some pupils can't do that so they can manage, then I allow that so that they can still participate, but we do like one hand for the melody one hand for the chords. Tuned percussionists will go through that part, bass guitarists and guitarists make sure their guitars are in tune and that they're playing in time with one another, cos they have different parts and we have two drummers which will practise their rhythms. We will then rehearse the piece from top to bottom. I will ask pupils for feedback what they think was good about it how we could improve it em maybe the instrumentation. In previous lessons pupils have taken ownership for when the instruments should come in, what instruments should play first, what instruments should play together. And em we do a final performance, pupils will then put their instruments away and then we will recap the lesson. Em we will look at whether we achieved our learning intentions, were we successful is there anything that we need to improve on.

I: Sounds awesome.

T: Hopefully.

I: Ya. So about the instruments. Are all pupils able to play every instrument or...

T: Yes. In first and second year pupils are given the chance to play keyboard, tuned percussion, guitar, bass guitar, drum kit and voice. Now, they're given this option, it doesn't mean to say that all pupils take that option.

I: Okay.

T: Then. Sss. Some pupils prefer keyboard and prefer to stick with it and as long as they've given another instrument a shot, I'm happy then for them to stick to their favourite one.

- 60 I: Ok.
- 61 T: Em. Some pupils can opt to get one-to-one instrumental instruction, em, that
62 happens in first year they can choose whether or not they want to do that. We have
63 a number of woodwind, brass and string and percussion instruments on offer for
64 that.
- 65 I: Alright. Good. So, em, yeah, you mentioned this already a bit but maybe precisely,
66 can you tell us or tell me what you want the students to learn. What is your learning
67 intentions?
- 68 T: Well, tomorrow, from the word go-- work as a team. Because they will be working
69 with a partner when they're pairing up the concepts. Musically I want them to be
70 able to recognise the dances that they are hearing. I want them to take
71 independence for their learning and in that sense they will be doing a quiz because
72 they're working with a partner then. Em. They also can take independent with em
73 independence with their learning when they're practising individually. And then
74 when we come together as a group that again reinforces that team work. Em,
75 musically I want them to be able to recognise the dances, I want them to be able to
76 listen to one another while they're playing, playing in time. I want them to be able
77 to comment on the performance whether the performance was good or whether it
78 needed improving. I want them to be able to suggest improvements. And give
79 constructive feedback to their classmates as well as comment them when they've
80 done well.
- 81 I: Okay. Good.
- 82 T: Hopefully. In a nutshell.
- 83 I: Right. Okay. Em, can you tell me about something about the class. Do they have
84 certain characteristics?
- 85 T: Yes. They're a very lively class. The reason I chose this class for em this project is
86 we've ee a phrase, they have good banter.
- 87 I: Okay.
- 88 T: They have really good chat. And they are keen to get involved and they get involved
89 in group tasks and they get involved in discussions sometimes you have to kind of
90 steer them on to the right path of discussion, cos we can get a bit distracted. There
91 are one or two characters in the class that are quite shy. But they seem to do well
92 within this environment and quite often you can bring them out of their comfort
93 zone and they can get involved in things and it's nice when that happens. Doesn't
94 happen every lesson. But it's nice when you do see it happen. Actually a number of
95 the boys that has blurred(?) tease, he's quite, he's quite shy.
- 96 I: Okay.
- 97 T: And a number of the boys that have asked not to be interviewed they can be quite
98 reserved. But the fact that they're participating in the lesson, I'm thrilled about it,
99 cos they have the option not to. So, I'm really, really please about that. We, it's a
100 musical bunch, em, we have some very good guitarists, some very good drummers
101 within the class and some good all-rounders, that go around all the instruments,
102 I'm pleased to say. Because I have one second year class that just wants keyboards

103 all the time. And I think, is that not really boring, you know. You've got all these
104 other instru... no, keyboard. Okay. You know, whereas this class likes to get
105 involved, they like to try out new instruments, like to try things out. So that was
106 the reason I chose this class.

107 I: Okay. And are there pupils who are musically active in their free time. Playing in a
108 band...

109 T: Within that class, em, Not necessarily playing in a band, musically active in the
110 sense they keep up what we're doing in in school, at home. Because they have
111 instruments at home. And, they have em we have a guitarist in the class and he
112 practises at home and teaches himself pop songs, you know (incomprehensible)
113 guitar and things. And a lot of the girls prefer the keyboards at home. Not prefer,
114 they like to play keyboard at home, because they have em keyboards at home and
115 they practise what we've done in class. Or they learn something new and they bring
116 it in the performance to me or to classmates which is great. But with regards to
117 bands e no one as far as I am aware they're not involved actively in any bands. They
118 have the option to be involved in bands in school. We have an orchestra in the
119 school, we have a (incomprehensible) band in the school and a couple of our senior
120 students have created rock bands which are good.

121 I: Right. And are there any students who take private music lessons?

122 T: Within this class?

123 I: Yeah.

124 T: E, no not within this particular second year class. There aren't any taking private
125 music lessons, no.

126 I: Right. Ok, em, how would put the lesson into a broader context. Can you explain
127 the larger unit of this particular lesson?

128 T: Yes, well, we, it's a Scottish music topic. So, that comes under all sorts of
129 responsibilities (incomprehensible) citizenships as well as our health and well-
130 being of the (incomprehensible) pupils need to be aware of their environment and
131 how they contribute to their world around them. Not only that, if they continue
132 with music throughout the school, Scottish music always comes up in our exams.
133 Because it's Scotland. So they need to have a good understanding of this topic,
134 because it will appear in future exams. Em. It just enhances their sort of citizenship,
135 their pride, their understanding that they have for this country and you know
136 learning about people like Robert Burns and that kind of ties in with projects they
137 do with English. Or indeed times of year like, St. Andrew's Day or Robert Burns day
138 ties in nicely with that. We're coming up to St. Andrew's Day at the end of
139 November. So it ties in well with that.

140 I: Okay.

141 T: Does that answer your question?

142 I: Yes it does. Thank you. Em, (incomprehensible) Okay. Em, so for you personally,
143 what is generally of importance for music teaching--?

144 T: For me. Em, I think that (incomprehensible) is a big thing, because as we know as
145 a musician you have to be committed there's a lot of personal practice time you

146 have to do by yourself. You have to show commitment to the instrument, you have
147 commitment to an orchestra or a band that you're in. So I like to encourage that
148 with my students in class. And rather than just give up after the first instance. Try
149 again. Because you might get it by persevering practising and hope that's a skill
150 they can also take to other subjects. If they were stuck in a sum in math. Maybe
151 break it down like they did with a piece in music. Take it tiny little sections. Go over
152 it. Practise it and then eventually build on (incomprehensible) So that's something
153 I like to push them at class. I like my students to take the role of a pupil seriously.
154 Arrive to class on time, and you know on time. Arrive well equipped. I'm here
155 equipped. I don't turn up to them without the resources to teach. So I do not expect
156 them to turn up without their resources to learn. I like them to take independence
157 with their instrument. I don't run and get their instruments out for them I let them
158 do it. I don't get their music books out I let them do I let them put it away. I let them
159 take their pride in the classroom. I like them to leave it exactly as they found it. I
160 like my classroom to be tidy and neat and these are all skills that can be
161 transferrable across you know their life skills. It's skills that they will take and they
162 eventually get a job one day. So I hope, I hope by doing that it helps to build those
163 characteristics. Musically, is just wonderful if the kids can read music straight off
164 the (stave?) without any note names written on the keyboard without note names
165 written out on their instruments. And that's something I'm keen to do. I, on the
166 music I don't have note names written underneath every single note. I allow the
167 pupils to work out half the old one because we find just with experience with the
168 pupils that by having it completely away they struggle with it. So we put one or two
169 in. Em. I allow pupils note names on the keyboard if they want to help them but
170 again it's not something that I promote. So it's not something that happens that
171 often. It is certainly happening less and less as we go on with taking note names
172 away on the music. It's something we're seeing pupils improve with. Em. I want
173 them to have a good understanding of what we're learning. Em I want to make sure
174 that I am clear in what I am teaching and that they understand so they, if they were
175 to go home and somebody was to say to them: what did you learn in music today?
176 They were able to say, well, we played bass guitar, or I learned about a Scottish
177 snap. Something as well as that as long as they can recall something from the lesson
178 that's accurate. I'll be happy.

179 I: Okay. Good. Am I right if I say that making music, playing music is central in your
180 lessons?

181 T: Absolutely, yes. We tend to think, we tend to divide the music lessons into kind of
182 three elements of performing, inventing, composition or listening. And, em, in this
183 lesson we have performing and listening and we tend to have performing as the
184 stable (core) whether it be performing with listening or performing with inventing.
185 Em. Partly due to pupil voice because the pupils love performing it is their favourite
186 thing to do. They aren't so keen on the listening and they aren't so keen on the
187 inventing so if we can have the carrot on the stick as performing we'll perform.
188 They kids will also listening or will also do some composition. It tends to run them

- 189 round and performing lends itself so well to listening because you can perform the
190 concepts that you are listening to and it pre... it lends itself well to inventing cos
191 you can perform your invention.
- 192 I: That's what they do as well. They perform their own songs. Okay.
- 193 I: Good. I think that was it already. Maybe just one last question. Can you say that you
194 stick to certain principle theory in music teaching?
- 195 T: Mhmh. Like the theory of the lesson?
- 196 I: No, a general theory of music teaching.
- 197 T: Oh.
- 198 I: Maybe, I don't know. Like what you were taught at university for example.
- 199 T: Em, I... I ... in relation to the lesson or the
- 200 I: In general
- 201 T: In general
- 202 I: Your music teaching
- 203 T: My music teaching, I, uff, I would say that I'm constantly reflecting on my teaching
204 so I don't stick to a format. In different classes different things work the musical
205 charades game I've only really started introducing that this year and it was just
206 through a sort of fun lesson starter what can we do for five minutes to recap where
207 the pupils can have start a little bit silly you know but still learn and quite often we
208 are not in the music room so I have to adapt my teaching. And em at times when
209 we can all (incomprehensible) so I have to adapt my music teaching there's no way
210 I can you know practically teach music in an economics room.
211 So(incomprehensible) different ways. Em, with the changes in the curriculum that
212 we are going through just now we're encouraged to think of new ways to deliver
213 the curriculum of new ways to teach and with the new kids coming through the
214 school and meeting new characters this for or five (?) years, again listening to pupil
215 voice in each lesson what they want to do. Sometimes they come up with great
216 suggestions themselves: Why didn't I think of that? Let's try it ok. Sometimes it
217 works, sometimes it doesn't.
- 218 I: Okay.
- 219 T: But university certainly gave me the foundations in order to be able to do that. But
220 even with the increasing technology things change. You know I use the smart board
221 more now than I would have done at university because there is new technology
222 available to me. And discussions with other members of staff seeing what they're
223 doing across the school across the subjects and trying to incorporate that into my
224 own lessons as well. Some things that work for geography also work for music. It's
225 not correct for content but it's the technique and the way it's delivered. So I
226 wouldn't say I do follow a particular theory or strategy. Em, I'm forever adapting it
227 and reflect upon it. I presume that if I was to teach this lesson again it would be
228 different.
- 229 I: Okay. Great. Thank you for being here.
- 230 T: No, not at all. I hope it helps.
- 231 I: It does.

1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

1 I: Ok. So. My first question would you please tell me spontaneously what you think
2 of the lesson.

3 T: Overall I was very pleased with the lesson I thought the pupils responded well to
4 each of the activities that took place. Em the pupils seemed to enjoy it. That's
5 always good. They don't want to be bored. And they achieved what I wanted them
6 to achieve and they recognised that they achieved it as well.

7 I: Good. Em, was there a point where the lesson did not run as you planned it.

8 T: Yes, Em, when I handed out the cards and pupils had to match up the dance to the
9 tempo to the beats in the bar. Em I noticed that some groups had finished quicker
10 than others and I hadn't planned for this and I hadn't even thought about it but on
11 the other side of cards I had labelled whether it was a dance, a tempo marking,
12 beats in the bar or indeed what you can say about the music. So I thought well
13 rather than have you sit and do nothing I turned it into a game and made them play
14 pairs and I hadn't even anticipated to do that. That wasn't even something I
15 planned it was just by sheer luck and coincidence that I labelled the cards in that
16 way. So it meant that they could do a game while the others caught up. And then I
17 thought I want it to move on as soon as everyone caught up but then they were
18 keen to do the game and it was an incentive for them to hurry up with their sheets
19 so I thought right we allow, we let them have a wee moment for them to get back
20 on the task and then see once the music's finished we'll then restart. But I didn't
21 actually wait until the music had finished because a team had already finished The
22 game, so I thought was taken up as an opportunity to move on and when I did say
23 (incomprehensible) moving on (incomprehensible) they were ready to move on.

24 I: Good. Em, what did the students learn?

25 T: The students were able to recap the Scottish instruments not just from hearing
26 them but from actually knowing what the instrument is about, the family of the
27 orchestra, what it looks like how you would play it, its characteristics, its name.
28 They recapped their Scottish dances and they were able to identify the Scottish
29 dances by its characteristics of its tempo marking, its beats in the bar, what you
30 can say to the music and to the rhythms that there are. They also learned a lot about
31 teamwork. Because they had to work together in their team with their instruments
32 during the performing aspect and then (incomprehensible) teamwork further to
33 when we were playing together as a group. They also had to work in pairs cause
34 we had a boy that wasn't working too well in his pair. Em, during the activity with
35 the worksheet and I was encouraging him with that. We have a boy that doesn't
36 work well in group activities at all. And he did manage the paired activity but was
37 very much taking control of it. Em, so I hope that through that process they maybe
38 learned a little bit more about sharing and about teamwork. They learned about
39 independent learning as well using their own personal practice time effectively. I

- 40 was able to work one to one with some pupils, particularly on keyboard and guitar
41 that were finding it quite hard and tricky. And they were able to just develop their
42 musical ear. They were able to identify what was good about the performance what
43 needed improving and how we could improve it.
- 44 I: Do you think the pupils could also yeah could yeah remember what they learned
45 when they're asked...
- 46 T: I would like to think that they did yes. Because it was very em throughout I was
47 very keen throughout the lesson to recap to our learning intentions. And ask the
48 pupils if they thought we had achieved them and at the end of the lesson we now
49 recapped it and asked did we achieve it, yes, how did we achieve it. Admittedly that
50 part was a little bit rushed as we were pushed for time. Em one of the, ideally I
51 would have like to spend more time to make sure it was quite thorough. And that
52 they were able to recall it and they identified what we did and what we needed to
53 improve on. So yes I would like to think that they did remember it.
- 54 I: Ok. Good. Em, you've answered this already partly, but maybe in more specific way.
55 What do you think, which musical experiences did the students gain?
- 56 T: One of the first ones which I know was mentioned a lot is the musical experience
57 of working with other people. You know what I think – too specific we – on the
58 musical skills. But em you know specific (incomprehensible) instrument. But
59 actually you know being a musician you need to be dedicated to your instrument.
60 You need to be committed you need to show discipline and you need to use your
61 personal practice time effectively and we had an instrument where a girl in the
62 class wasn't using her instrument practice effectively and she admitted that. And
63 identify the and (incomprehensible) it. Em, with regards to working as part of a
64 team if you're in a band or in an orchestra you have an important part
65 (incomprehensible) if you aren't practising and playing it is noticeable that there
66 would be a gap there so by encouraging that you (incomprehensible) in the class
67 and saying that you are a team and getting them to complement one another on
68 their performing and identifying maybe what team is stronger in the performance
69 and what team needs a little bit more encouragement because they identified that
70 the guitarists were the quietest. That isn't always the case, because a guitar isn't
71 necessarily a quiet instrument but they give them encouragement and meant that
72 the guitarist was playing through every, every version at least, because they saw
73 the beginning (incomprehensible) all the instruments about their compliments
74 and are also given a platform to perform solo. Musically, I'm very keen that the
75 pupils play keyboards not with two hands or one finger, that they use their full
76 fingers span of their hand and that they have right hand for melody left hand for
77 chords. I do admit that – on pupil ability sometimes they have to use one finger or
78 two hands but if I can identify that they're more able I will push that. And in this
79 class's case they are able to do that. Tuned percussion, they were able to hold the
80 melody very well they were able to work as a team that's a good instrument for
81 developing the ear – they can hear immediately whether or not they are playing in
82 time and quite often during their personal practice time they will practise together

unlike the keyboarders who have their headphones on, they practise very much individually. The guitarists were developing their technique of reading tab music with one girl reading chords and it's just what she preferred. So again, pupil choice, level of ability, presents different challenges (incomprehensible) the drummers, I will admit I left them to their own devices today because they're very strong. And they are working on some other material that they have from another lesson. And, em I give them a lot of independence because they're very, very good drummers. Very, very competent. And they have very, very good ears; and again, drum's a good instrument because they can always keep an ear in the background while I'm going round the classroom to hear how they're getting on. And when the performance came together you heard yourself with 'Braveheart' the drumming was brilliant. Em, our bass guitarist Alex, she sometimes needs just a little bit of encouragement, em and her volume is getting maybe a little louder but push it too much. Because, having known the girl's personality, she doesn't want to be in the centre of attention, but she just enjoys the role that she plays and she plays it well. And she had a different challenge because she was coming in after everyone else and started on the melody and the piece (incomprehensible) she was coming in from the first beat of the next full bar, so she had a different challenge, but she, she did well so musically she was able to recognise that and count the beats in the bar and use that effectively you know and correctly but overall musically, they develop their skills on their instruments they develop their ear. But further than that their independent skills and their group work I would say definitely benefited from this task.

- I: Ok. What would you do differently if you could give the same lesson a second time?
- T: Em, I would watch my time, I felt that maybe I was spending a little bit too long on certain aspects of the lesson. And so we ran out of time. I would have liked maybe to spend a little bit longer on the practical side of things. And maybe discuss this a little bit more you know what other version could we have done. Could we maybe start with the tuned percussion and (incomprehensible) could we maybe start with the keyboard players and hear what that sounds like. I would like to have done that and I have done that in previous lessons. Just to make sure that each group gets some chance of being soloists. Because today it was really just the guitarists that got a chance. Em, if time had even permitted I'd have asked the pupils to try another instrument to show that they can demonstrate skills on different instruments in the same lesson. Going from keyboard to guitar you have to then rethink about tab you get (incomprehensible) the stave going from that to (incomprehensible) then going on to use (incomprehensible) to some of the keyboard players who might only be using one hand on the keyboard. Em, I've gone over a lot about the tune for beats in the bar, the reel and the march can lend itself to two or four beats but there was only one option today that I gave them. But I didn't correct them if they used that answer for both cos it is correct. But em, I would have maybe done that slightly differently, but if I did pick up on that in their

- worksheets. But I didn't correct them cos I thought that this will take much longer to explain.. And I maybe would have done that a bit differently.
- I: Right. On a scale from one which is the best mark to six which is the worst how would you rate your lesson?
- T: Em, I think due to the time constraints and due to the (incomprehensible) as that could have caused confusion with the kids I would give it between a two and a three. Em, I don't know if a lesson is perfect, em from an enjoyment point in view of the pupils I would hope there would be one. I would hope. Em, but from the errors that I made with the tune for beats and the time, two or three. Yeah.
- I: Ok. But all in all would you say it was a good lesson?
- T: Yes. well like I said at the start I was really pleased with the lesson I was really pleased with the pupils we had you know not any major behaviour issues. The pupils learned something they all participated they are all now able to identify instruments and dances. Em, I was a bit concerned that I picked on the two girls that got waltz and strathspey beat (incomprehensible) I was a bit concerned but by the end I done that cause. (incomprehensible) well what could we improve on dances and I looked at those two and you now, what do you think and they felt a bit sheepish, they thought, they said don't bring it up again. And I thought oh no I didn't really mean to do that. It's just the ideal people to identify why do we need to improve it but I didn't for a second want them to think I was picking on them which is why I said you decided to raise it up on the board and then they wanted to do it. Oh, no I've maybe maybe pushed that a bit too far but that wasn't my intention. It's just the rest of the class got five out of five so (incomprehensible). I could have asked about that point. And so I would maybe have handled that a little bit differently. Em, but overall yes, I thought it was a good lesson.

2 Interviews with the students

2.1 Interview 1

2.1.1 Interview transcript

- I: - interviewer
A, B, C: - students, see below

- 1 I: So, we would like to find out how you experienced today's lesson. What did you
2 do?
- 3 A: Em, I'm A I've got curly hair and glasses eh, I, in the lesson today I played the drums
4 to complete the class playing 'Braveheart' and we played the game and I had I was
5 one to (incomprehensible)
- 6 I: Thank you. What can you remember in particular? So any specific parts of the
7 lesson that you really remember, that you really liked?
- 8 B: Em. I'm B, I have red hair. I remember playing the performance and playing the
9 games.

- 10 I: Right. What did you get out of the lesson?
- 11 C: Em, I'm C. I've got blond hair and a ponytail. Em I liked, I got out of the lesson
- 12 learning about Scottish instruments and Scottish dances.
- 13 I: Thank you. So this is about musical experience and practice. What did you enjoy?
- 14 A: Em, Playing the drums. It was really good.
- 15 I: Don't forget your name.
- 16 A: A. With curly hair.
- 17 I: So anything that you disliked?
- 18 C/B: Em, No.
- 19 I: No?
- 20 A: Not really.
- 21 C/B: No.
- 22 I: You enjoyed it all, did you?
- 23 All: Yeah.
- 24 I: That's good. And how did you feel when you were making the music or listening to
- 25 it?
- 26 C: Em.
- 27 I: What did it make you feel when you were performing and playing your
- 28 instruments?
- 29 C: When I was playing it I was a wee bit nervous and before it I'm nervous but when
- 30 I done it I was quite proud because I got through the whole thing and never got
- 31 lost.
- 32 I: Good. So you were nervous before when you played and then you were proud of
- 33 yourselves.
- 34 A: mmm.
- 35 I: Good. Em. So if your parents or a friend would ask you to (incomprehensible) what
- 36 you learned during the lesson what would you answer?
- 37 B: I would, I would say, em, that I learned to perform 'Braveheart' confidently in front
- 38 of the class.
- 39 I: Well good. Performing confidently. Good. Was there anything else in today's lesson
- 40 that kept you, that distracted you? Was there anything that distracted you from the
- 41 content in the lesson?
- 42 A: Not really. There was, it was all good.
- 43 I: It was all good. Good. Now. Did em did grades or school marks come into the lesson
- 44 at all?
- 45 C: No. Eh. Not really because em I was just thinking of em playing the music and trying
- 46 ee not to mess up.
- 47 I: Right. So there were nogrades, no marks involved just enjoying playing the music.
- 48 Good. How much does your music grade mean to you if you are being graded? How
- 49 much would you want to do well or does it not really matter to you? What do you
- 50 think?
- 51 B: I think it is really important. I love music and I want to be got at it. So...

- 52 I: Yeah. That's a really good answer. Thanks. What is generally more important for
53 you in music lessons? The mark or the music that you get to play in the lessons?
- 54 A: The music is really important and fun to play cause I like playing the drums and
55 that's what I always play. It's my favourite instrument.
- 56 I: Thank you. Then on a scale from one to six, one being the best and six being the
57 worst. On a scale from one to six how would you rate the lesson and give some
58 reasons for your rating. No (incomprehensible)
- 59 C: I would give it a one because it was really good and the games were good and they
60 were helpful and I was able to play the music. Went really good.
- 61 I: Thanks.
- 62 B: Six the best?
- 63 A: One's the best.
- 64 A: One.
- 65 B: Ah, I thought you said one.
- 66 A: I think I give it a one because there wasn't any problems and we played the music
67 perfectly.
- 68 I: Good.
- 69 A: It was a good lesson.
- 70 I: Is there any. What did you do in the games? What did the games involve, you spoke
71 about the games quite a lot, but...
- 72 A: Em, so someone has their back facing the smart board and there would be an
73 instrument on the board.
- 74 I: Right.
- 75 A: And you would have to try and guess but you could ask the class questions. But
76 they could only answer yes or no.
- 77 I: Right.
- 78 A: You'd have to guess the Scottish instrument.
- 79 I: Good. Right. That sounds good. Em. Was there anything that the teacher could have
80 done differently that would have made things better?
- 81 B: No. The....it was fine.
- 82 I: Everything was fine. Good. In your opinion what makes a good music lesson? What
83 are good music lessons like?
- 84 A: Ee, getting to play music instead of just sitting. I like to play straight away.
- 85 I: Right. So you like to be active and involved and doing something...
- 86 A: Yeah
- 87 I: ... during the lesson. That's good. Anything to add, B, ... C? Ok. Thank you very much

2.1.2 Scheme for identifying the students in Interview 1



2.2 Interview 2

2.2.1 Interview 2 transcript

I: - interviewer
S: - unidentified student
D, E, F, G: - students, see below

- 1 I: Ok. So, you already know my name. You're going to be recorded. So what was it like
2 today with so many cameras in your lesson if you could just answer me one at a
3 time cos then we have you nice and clearly on the recorder. So what was it like with
4 all the cameras in today?
5 Em. Very... I thought it was different from what it usually was, obviously, and a bit
6 harder to concentrate with all the cameras but I thought it was quite good. And I
7 don't know. It just felt like you're being watched.
- 8 I: Yeah. Good. What did you guys think about having the cameras?
9 S: It was good. It was like... it was different from what I (incomprehensible) and stuff
10 like that 'cos (incomprehensible)
11 I: Alright. That's interesting. And you guys, how did you feel?
12 S: Good. It was...
13 You had to be careful, what you're actually saying.
- 14 I: Ok. Why was that you think? Is that because, em, someone might be looking at it
15 later. So you're on your best behaviour in case somebody's looking at it?
16 S: Yeah and I (incomprehensible) wanted behave.
17 I: Alright. Right, so. So, (incomprehensible) what about you?
18 S: It was quite different I didn't mind it much, though.
- 19 I: You didn't mind. Oh, that's cool. Right, so one person talks at a time. So. what we
20 would like to do before we ask like the real questions I was just getting warmed up
21 so you could tell me your name first of all, we do it one at a time and just describe
22 what you're wearing it needs to be really specific so this for when em the
23 *transcriber* goes back to look through what we've talked about she knows who's
24 who so you could say I've got dark hair and then starting with the next thing. So,
25 we'll start from over here. If you can tell me your name and what you're wearing
26 today.
- 27 D: My name is D. I'm wearing em a, a black cardigan, a white shirt and my school tie,
28 a black skirt, black shoes and black tights and I have brown hair.
- 29 I: Wonderful. Well done.
- 30 E: My name is E. And I'm wearing (incomprehensible) a black jumper a white shirt, a
31 school tie, my black skirt, my black tights and black shoes.
- 32 I: Good.
- 33 F: My name is F. I've (incomprehensible) and I'm wearing my great docks
34 (incomprehensible) black tights, school shirt, school tie and the school scarf.
- 35 G: My name is G. I'm wearing a black jumper with a white shirt with a school tie, black
36 trousers, black trainers and a watch.

- 37 I: Right then. So, we're just give a start of first of all by em, finding out what you did
38 today. So what did you do? Just to tell me, cos I wasn't in the lesson. So what did
39 you do today?
- 40 S: We started off with recapping all the different Scottish instruments. We learned
41 about ... We played... we were recognising them by just listening. We were
42 recapping Scottish dances by listening to them. And then we
43 (incomprehensible)we played the game (incomprehensible) Scottish dances.
44 That's all.
- 45 I: Alright. So, a game. What did you do?
- 46 S: It was like snap. And we had to match the dances to the tempo and the beats in the
47 bar and what you can say to dance.
- 48 I: Now, I like that. So, em, that was very good. What can you guys remember in
49 particular about what we did was the games something that stood out for you guys
50 that you would remember going away out of this lesson? Would you say so? Em,
51 what did you think you got out of the lesson that you could take away? What do
52 you think you've learned today in your music?
- 53 S: To (incomprehensible) some of the dances and the beats in the bar and the tempo
54 and stuff like that.
- 55 S: Hard to play 'Braveheart' on the guitar.
- 56 I: Hard to play 'Braveheart' on the guitar. It was very good. I was listening outside.
57 How do you feel... How would you... What do you feel that you've learned today?
- 58 G: I feel I've learned more knowledge of Scottish music and instruments and I'd be
59 able maybe to recognise them a bit better as well.
- 60 I: Good. Now, that's good. Right, so, what did you enjoy, what was your favourite bit
61 of the lesson today?
- 62 S: Performing.
- 63 I: Performing. How about you?
- 64 S: Performing.
- 65 G: Performing.
- 66 S: Performing.
- 67 I: So, everybody likes performing. That's good, we like that. What did you not like,
68 what was your least favourite part of the lesson today?
69 The cameras.
- 70 I: Right.
71 And (incomprehensible) Did you feel a bit watched, yeah.
- 72 G: Mhmh
- 73 I: Okay.
- 74 S: They were everywhere round the room.(?)
- 75 I: But in ee in terms of what you actually did if there wasn't the cameras there if you
76 imagine they weren't there today. What was your least favourite bit?
- 77 S: Don't know. Maybe writing, 'cos we had to write down the different dances and
78 stuff.
- 79 I: Okay. Do you say that was the same for everyone?

- 80 S: Yeah.
- 81 S: I don't know.
- 82 C: No? What did you?
- 83 S: I think I did not really not like anything.
- 84 I: That's good. That's always good. So, today, so you performed some music today.
- 85 And you also listened to some music, so how did you feel when you were listening
- 86 to the music. How did it make you feel? What were you thinking?
- 87 S: Maybe (incomprehensible) cos it was quite loud and it isn't like the music that I
- 88 usually listen to. 'Cos it was like orchestra instruments and stuff and yeah.
- 89 I: Yeah. So was it quite good to have some listening first thing in the morning or what
- 90 would you say cos it kind of wakes you up?
- 91 S: Yeah.
- 92 I: Yeah. Do you think so?
- 93 G: Yes.
- 94 I: Okey-dokey. So, I, when you got to performing 'Braveheart' did you enjoy that? Was
- 95 that something that you like to do?
- 96 S: Yeah.
- 97 S: Yeah.
- 98 S: Yeah.
- 99 G: Yeah.
- 100 S: Yeah.
- 101 I: So performing is definitely something you enjoy doing when you come to music.
- 102 I: That's good. Do you like doing that more in the morning than in the afternoon,
- 103 would you say?
- 104 S: Yeah.
- 105 S: Yeah.
- 106 I: Yeah? Oh, great. That's very interesting. So, if your mom or dad or a friend was to
- 107 ask you after you came home from school tonight what you learned during this
- 108 lesson. What would you say? So mom and dad asked you when you got home what
- 109 did you do in music today what did you learn? What would you say to them?
- 110 G: Ah, we learned even more than we already did know about Scottish dancing and
- 111 music and instruments. We may have learned how to play 'Braveheart' even better
- 112 and that's about it.
- 113 I: Aha.
- 114 S: We learned about the tempos and the Scottish music and like the meanings of
- 115 them.
- 116 I: Ok.
- 117 S: And we learned how to identify the Scottish dances by the beats in the bar
- 118 (incomprehensible)
- 119 S: We learned more about Scottish dances and em and instruments cos we already
- 120 knew about it. And we learned to listen to each other when performing.
- 121 I: Ok. Good, right. So was there anything else in today's lesson we'll say apart from
- 122 the camera, 'cause you've all said the cameras were distracting us a little bit today

- 123 was there anything else in the room or just today that was distracting you maybe
124 from your, your lesson from what you could have been learning? Would you say?
- 125 S: I don't know.
- 126 S: All the noise going on outside.
- 127 I: All the noise outside.
- 128 G: Yes, maybe the noise outside. It's quite usual but...
- 129 I: Yeah, it's something you kind of get used to when you're in music isn't it. Having
130 the noise outside without finding it quite distracting. Okey-dokey. Anything else
131 that anyone found distracting?
- 132 S: No. (giggle)
- 133 I: We'll leave that. Ok. We'll leave that out. Right so. Did thought of grades or school
134 marks come into you? Come into your mind at all through your lesson today?
- 135 S: No.
- 136 S: No.
- 137 S: No.
- 138 I: Yeah, So generally you're not conscious about what kind of mark you're going to
139 be getting or grade at the end, no?
- 140 S: Yeah.
- 141 S: No.
- 142 S: Em. It could.. if we get told that is there an assessment or something yeah, but if it's
143 just a normal performance then not really.
- 144 I: Ok. Em, how much does your mark in music mean to you?
- 145 S: It means sometimes like as something that is e(incomprehensible) music...
- 146 S: Aha. And like so if it's important to you then you work harder if you're thinking I
147 want to do this later on.
- 148 S: Yeah.
- 149 I: How do you think in terms of other subjects. How... how important would you rate
150 music so is it as important to you as getting your national in maths or in English?
151 Would you say?
- 152 S: I don't know.
- 153 I: No, not really?
- 154 S: I think it depends on what you want to do.
- 155 I: Yeah.
- 156 S: And (incomprehensible) I don't think it's as important as like English is
- 157 I: Okay.
- 158 G: But if you wanted to do music you know I think it's really important
- 159 I: Mhmh, what do you think?
- 160 S: Yes, em, it was interesting in a lot of ways and (incomprehensible) think if you want
161 to be a musician when you're older, that's it.
- 162 I: Mhmh. Right. Okey-dokey. So, em, so what what is generally more important is it
163 the mark you get in music or the music that you play that's more important to you?
- 164 G: The music that we play.
- 165 I: Music that you play is more important to you. Why do you think that is?

- 166 G: Just because I like music in general I don't really mind what mark I get.
167 I: Alright. Ok.
168 S: A bit of both.
169 I: Bit of both? Yeah. What about you guys? What do you think?
170 S: Bit, bit of both.
171 I: Bit of both, yeah for everyone. So one you want to be playing good things...
172 S: Yeah
173 I: ...but you also want to be doing quite well.
174 S: Yeah.
175 S: Mhmh.
176 I: So, the music that you make you would want to push you on but not be too hard
177 that you would get on stuff that you like
178 S: Yeah.
179 S: Yeah.
180 I: Yeah? Is that (incomprehensible)?
181 G: Yeah.
182 CI Ok. That's interesting. And right, so on a scale, we're going to go on a scale from 1
183 to 6, 1 is the best and 6 is the worst, how would you rate your lesson. And you can
184 give reasons for your rating as well so I'll give you a little minute to think about
185 that.
186 I: And then just when you're ready.
187 S: I'll give it a, a two I
188 I: Two? Ah, that's quite good and why, why would you rate that as a two?
189 S: It was (incomprehensible) performed. Like we done two like in the first part I think
190 it was like a little bit fast and that's really it.
191 I: Ok. That's good.
192 S: A two.
193 I: A two? You would say about a two as well? Why would you say that?
194 S: It was like when we were performing like the first bit was a little bit fast as well
195 but as we kept like (incomprehensible) as we performed again everyone's like the
196 same tempo (incomprehensible).
197 I: Ok. What about you?
198 G: I maybe give it a two as well as I think we performed quite well the cameras were
199 a little bit unsettling and kind of encouraging of not doing anything stupid.
200 I: Aha. So you felt you couldn't act naturally today 'cause of the cameras? That's kind
201 of something we've all, sort of...
202 G: Maybe.
203 I: ...said. (incomprehensible)
204 S: Eh, probably a two.
205 I: A two, too?
206 S: Because, em, when we were performing I think the performance was good but I
207 personally made some mistakes...
208 I: Alright.

- 209 S: ... and I started a bit messing and the dances and the instrument stuff I think was
210 more (incomprehensible) like I thought that went well. And we remembered the
211 whole bit
- 212 I: Ok. That's really good. Em, do you think that there's anything that Ms Morrison
213 could have done differently today? In your lesson to make it better or make you
214 enjoy it more.
- 215 S: Not really.
- 216 S: No
- 217 S: (incomprehensible) and she always tries to make it fun (incomprehensible)
- 218 I: Ah well, this is good. So this was quite a good example of what you would normally
219 do for music today?
- 220 S: Yeah.
- 221 S: Yeah.
- 222 I: Ah, that's good then. You generally enjoy your lessons.
- 223 S: Yeah.
- 224 I: That's really good. Em, so in your opinion what would a good music lesson be like?
225 What would you do on a really good lesson?
- 226 S: Eh. Probably, I like performing more.
- 227 I: You like performing more.
- 228 S: So, when we're performing and a bit of learning as well but.
- 229 I: Mhmh.
- 230 S: Performing the sort of music you want to perform. Get to pick.
- 231 I: Ok. So would you think that you'd like to learn things just from playing them all
232 the times. So if we, if we said to you, we're going to learn about a specific concert
233 today, we're going to learn about jigs. If we then played a jig would that be quite
234 good? Would you like that or..
- 235 S: Yeah.
- 236 S: Yeah.
- 237 S: Yeah.
- 238 S: Yeah.
- 239 I: ... is it just stuff that you like play you would want to do?
- 240 S: Yeah, but we need to learn a bit to know more about it.
- 241 I: To know more about it. Good. How about you? What do you think a really good
242 music lesson would be like?
- 243 S: Just like, like, yeah like more performing and stuff like that.
- 244 I: More performing. More practical work.
- 245 S: Yeah.
- 246 I: Okey-dokey.
- 247 S: If like, if we work together and she'll stay (incomprehensible) say like you went too
248 far.
- 249 I: Alright like a good music lesson is when you get to play together as you like to play
250 in groups 'cause then you learn how to play in a good ensemble.
- 251 S: Aha.

- 252 I: Alright. That's good. That's an interesting one.
- 253 G: I think a good lesson would be. I'd say we get to perform. (incomprehensible)
- 254 something new or just enjoy what we play.
- 255 I: Mhmh. Right. So would you say from enjoying what you play would you like your
- 256 opinion to say to Ms Morrison or other music teachers I would like to play this bit
- 257 of music when you could go away and listen to a piece of music yourself and oh I
- 258 think that could be quite good to play in class.
- 259 S: Yeah.
- 260 I: Would that be something you would quite like to do?
- 261 S: Yeah.
- 262 S: Yeah.
- 263 G: Yes.
- 264 I: So that's interesting. So right that's all. That's all of the questions I have to ask for
- 265 you today. Well done you gave some really good answers. So what we need to do
- 266 now is we just need to stay here until *transcriber* can come back and take our
- 267 picture. So that she knows who was talking. Well done guys you gave some really
- 268 good answers.

2.2.2 Scheme for identifying the students in Interview 2



2.3 Interview 3

2.3.1 Interview 3 transcript

I: - interviewer
S: - unidentified student
J, K, L, M, N - students, see below

- 1 I: Ok, so, I'll introduce myself again. Eh, my name is H. em, and just to make sure
2 you're (incomprehensible) again that you're being recorded. So if one of you
3 speaks at a time don't speak over each other. So that we all understand what you're
4 saying and try and speak clearly. So we know what you're saying as well. Em. So
5 what was it like having so many cameras in the in the classroom?
- 6 S: Bit... like... It was a bit odd and made you kind of act a little bit differently as well
7 as stuff like anything that would happ... that went wrong was recorded, you kind
8 of have to perfect everything that happened
- 9 I: You were aware when we were playing the thing, yeah. Any advances on that?
- 10 S: I didn't mind.
- 11 I: You don't mind you just like cameras. Yeah. You're on TV all the time.
- 12 S: No.
- 13 I: (giggle) Just joking.
- 14 S: Well not all of them could see me. So I'm fine.
- 15 I: So you got a good spot in the classroom where nobody can see. Good thinking. Good
16 thinking. Anything else?
- 17 S: It was a bit awkward because like you can't act yourself because you know people
18 are watching you and then to know that it was like recording when you walked in.
19 And if you said something that was bad you kind of regret that you said it because
20 they play it back.
- 21 I: So it made you think of it (incomprehensible) Anything you want to say? You're
22 good. Em. I said that, ok. Em. So can I get you all just to say your name and I want
23 you to describe something about what you're wearing or what your hair's like that
24 will help the person that is going to be listening to match up to who you are in the
25 video? So for example you could say glasses or braids in your hair or I don't know...
26 eyeliner (giggle) I don't know blond long hair. Hair and a pony. So just go one at a
27 time.
- 28 N: Glasses.
- 29 I: And your name as well please.
- 30 N: N.
- 31 J: Em, J and I have a Pony. And blond hair
- 32 K: K, em. Braids.
- 33 L: L, long blond hair and small.
- 34 I: and eyeliner.
- 35 L: and eyeliner.
- 36 M: Em, M. Short, very short black hair and average height.

- 37 I: Black jumper as well.
- 38 M: And a black jumper.
- 39 I: Awesome. Right ok. The first kind of question I'm going to ask is kind of a general
40 kind of topic. Em, so it's just wondering how you experienced the lesson. So first
41 things first. What did you actually do in the lesson? I wasn't there so describe it to
42 me.
- 43 S: Cool. At first we saw what our learning intentions were and so we had to recap on
44 Scottish dances. And em we got different games em and we had to match up all of
45 the cards with your partner and em for the instruments we played a game where
46 someone was a... facing the back of the board and they had to guess what the
47 instrument was by us... asking us questions and we only had to say yes or no.
- 48 I: Alright, that's good. Anything else?
- 49 S: After that we just kinda like listened to different Scottish like dances and the songs
50 for them. And we had to guess and what family they were from kind of. Em. And by
51 doing that it kinda gave us more knowledge about the different dances and the
52 different instruments that were used during them. And after that we just had a
53 class performance of 'Braveheart'. But we had a little bit of time to practise.
- 54 I: You practised first. I heard it and it was really good. Em. What were the things you
55 remembered in particular about the lesson? So was there anything that like stood
56 out? That you did?
- 57 S: Our class performance like... like everyone knew it was so good.
- 58 I: Right, so you're boosting confidence. Anything else? No?
- 59 Just that.
- 60 I: Em. And what did you get out of the lesson?
- 61 S: Knowledge. (giggle)
- 62 I: That's good. Yeah. I like to hear that. Anything else?
- 63 S: More confidence like in playing the guitar.
- 64 S: We kind of learned more about the Scottish culture and everything because we
65 don't really normally study that so it gave you more knowledge about that.
- 66 I: About that (incomprehensible) Good. Eh, now it's more about the musical
67 experience and practice em, so, what was the thing you enjoyed most, em, about
68 the lesson what did you enjoy?
- 69 S: I liked doing the guessing what the instrument was, because kind of you got to
70 speak people as well during that like people you might not regularly speak to. They
71 would just kind of help you out (incomprehensible) what was behind you
- 72 I: And you don't get into trouble for talking as well. Anything else, what else did you
73 enjoy, what did enjoy?
- 74 S: The Pairing game, maybe.
- 75 I: The pairing game.
- 76 I: Cool. Anything... what did you enjoy?
- 77 S: Hitting the Glockenspiel.
- 78 I: Hitting the Glockenspiel, okay. Eh, what did you dislike about the lesson, anything
79 that you disliked or didn't enjoy?

- 80 S: Nothing really.
- 81 S: No.
- 82 S: The recorder was right behind me.
- 83 I: Somebody was playing the recorder or there was...
- 84 S: Well.
- 85 I: Oh, that recording, the recording to this. So you were quite conscious of that. So
- 86 you don't like being recorded no.
- 87 S: No.
- 88 I: Okay, em, so today you were listening to music and playing music weren't you. So
- 89 how did you feel when you were listening to the music and playing the music? What
- 90 did you feel like?
- 91 S: Swing
- 92 S: I felt like I had to be on time for like everything and if you were like too fast or too
- 93 slow the pressure would build on.
- 94 S: Always in the (incomprehensible)
- 95 S: It was good that we didn't make any mistakes.
- 96 I: You feel good about yourself when you didn't. What else, what did you feel? Yeah,
- 97 how did you feel, sorry, when you were playing or listening to the music?
- 98 S: Em, quite nervous, when we were playing it and like if you messed up everyone
- 99 can hear you especially at the start when the guitars had to go first and because it
- 100 was like quite quiet. So we messed up some of the tunes.
- 101 I: So quite conscious about the people around you and probably the videos and
- 102 things. Em, and how did you like the piece that you were playing or that you were
- 103 listening to? Did you like them, did you not?
- 104 S: It was good (?)
- 105 S: Mhmh
- 106 S: Enjoyed it
- 107 I: Enjoy.
- 108 S: I liked mine cause it was simple.
- 109 I: It was simple. Do you all like 'Braveheart'?
- 110 S: Yeah, yeah.
- 111 I: But that's good (incomprehensible) 'Braveheart' piece. Em, ok this is kind of a bit
- 112 the learning experience you had, so if your parents or guardians or friends or
- 113 neighbours asked you to name what you learned during the lesson what would you
- 114 say?
- 115 S: More about Scottish dances and the culture and make Scottish music and how it is
- 116 played and how play all the pieces fit together to make one original kind of
- 117 performing.
- 118 S: And how it sounds like.
- 119 S: The same
- 120 I: What would you say? What did you learn?
- 121 S: I learned that an accordion was wood-wind. Yeah.
- 122 I: ok. What did you learn or what would you say you learned?

- 123 S: The accordion is really heavy.
124 I: The accordion is r... did you see one or did you get told that?
125 S: We got told
126 I: It's pretty heavy. Em, and, was there anything in the lesson that distracted you from
127 learning?
128 S: The cameras.
129 S: The cameras.
130 I: The cameras.
131 S: The recording... behind me.
132 I: and the recorder.
133 S: Yeah.
134 I: Was there anything else don't think about the cameras was there anything else that
135 distracted you?
136 S: pupil A.
137 S: pupil F.
138 S: pupil F.
139 S: Just certain people in the class. No name shall be mentioned.
140 I: Apart from A. He had to... And how were they distracting you was it like talking or
141 ...?
142 S: Mhmh
143 S: Yeah, that eye to eye contest. We had that eye-to-eye contest... and I lost
144 I: What you were playing? What were you playing? (incomprehensible)
145 S: Yeah.
146 I: That's pretty good, so you were (incomprehensible) while you were playing.
147 Anything else that distracted you? Anything like a tock clicking, a tock, a clock
148 ticking. No?
149 (incomprehensible)
150 I: Ok. Good.
151 S: No.
152 I: There's usually a clock in the room anyway. Em, ok, did any sort of grading or
153 school marks come into your mind during the lesson?
154 S: No.
155 I: No. So you weren't thinking of being graded.
156 S: No.
157 I: No. Em how much does getting a good grade in music mean to you?
158 S: It's a bit important. But I don't think it is a priority but a bit like a bonus to have.
159 I: Good (incomprehensible)
160 I: is that what you said as well. Mm? Very left out, did you say? Ok. How much would
161 it mean to you to get a good grade?
162 S: I'd like it if I got a good mark. But I wouldn't like stress over it if I didn't.
163 M: I don't mind.

- 164 I: You don't mind? Ok. Em, and what is generally more important in music lessons is
165 it the grade or mark that you get or that your music that you deal with in the
166 lessons?
- 167 S: the music
- 168 M: the music.
- 169 I: So, you're all pretty certain on that. Ok, and now we're going to talk about good
170 music lessons, so I'm going to ask you, I'm going to ask each one of you for to give
171 me a rating of the lesson and I give you the scale in a second. So I want you to give
172 me the rating, a reason for your rating, and what should the teacher have done
173 differently. So the rating is going to be between 1 and 6, so one will be the best
174 mark that you could give them and six will be the worst mark for the lesson. So I
175 want a number between one and six, em, a reason for your rating, and what could
176 the teacher have done differently.
- 177 S: A two.
- 178 I: A two? Reason?
- 179 S: I just I liked it but it (incomprehensible) enjoyed playing the (incomprehensible)
- 180 I: Ok, and what could the teacher have done differently?
- 181 S: Nothing. I think.
- 182 I: Ok. That's good.
- 183 S: I would give it a six, em, because I was (incomprehensible) because of the cameras
184 you were like more aware of yourself so you didn't enjoy it as much.
- 185 I: So anything the teacher could have done differently?
- 186 S: No, I don't think so.
- 187 I: You don't think so.
- 188 S: A two, because, I kept getting confused like on the third line of the guitar so, yeah,
189 I didn't like that.
- 190 I: Ok, and what could the teacher have done differently?
- 191 S: Nothing.
- 192 I: Not a bit go through it with you or show (incomprehensible)
- 193 S: Yeah.
- 194 I: Yeah.
- 195 S: A two as well, because what was just the cameras that were a bit distracting but I
196 just think that the lesson was overall really good. And I don't think the teacher
197 could have done anything like to make it better. It was just fine as it was.
- 198 I: Okay, good.
- 199 M: A one because I don't remember that the cameras were on me. I think I played well
200 so.
- 201 I: That's good. Anything the teacher could have done differently?
- 202 M: No.
- 203 I: So you've got a perfect teacher?
- 204 M: Mh.

- 205 I: Yeah. Good. Em, a general question, we go one person at a time again, em, in your
206 opinion what makes a good lesson, a good music lesson or what are good music
207 lessons like? What do they have in them or what do you do?
- 208 S: I don't know.
- 209 I: We'll come back to you.
- 210 S: I think like what we did today that kind of thing. Like have things like games where
211 you can interact with someone else. But you don't always want to be sitting at a
212 desk, so I think some (incomprehensible) half playing half game... what you call
213 that again ... reading (incomprehensible) I don't know.
- 214 I: Yeah, like revising activities.
- 215 S: Yeah. And have playing. Just like a mix.
- 216 I: So, that's your ideal lesson.
- 217 S: Em, yeah, kind of like what she said.
- 218 I: Haha. Kids... anything else?
- 219 S: Just everything that happened today, really. So I thought that was quite a good
220 lesson. So...
- 221 I: Good.
- 222 M: I don't know.
- 223 I: More cameras on you, no.
- 224 M: Yeah, yeah but.
- 225 I: Anything you want to say, you just want to say 'Hi' ok. That's fine. That's the end of
226 the questions, so thanks very much for answering and glad to hear you had a good
227 lesson and have a very good music teacher. And that is the end of.

2.3.2 Scheme for identifying the students in Interview 3



3 Transcript of the lesson

T: - Teacher

S: - Student

Ss: - Students

- 1 T: Right guys, if you can have a wee seat and get all jackets and tops off. S, do you mind
2 going to Mr. X to bring him this form, he'll understand. He's got something, alright.
- 3 T: Take of your jackets and uniform tops please and make sure that your bags are on
4 the floor. S, I like the new look! Looks so different with your hair straight. You do
5 suit it. Makes you look so different.
- 6 S: No. (giggle)
- 7 T: I like that you can use it as a disguise. "She was curly haired, it wasn't me."
8 Right, you make sure that your bags are on the floor and that your jackets are off
9 please. And I can see that nobody is sitting so I need to ask anybody to turn to their
10 right. That's brilliant.
11 How are we feeling this morning?
- 12 Ss: Tired... Cold.
- 13 T: Tired? Cold? Are we good though?
- 14 S: I have sore throat.
- 15 T: You've got a cold ...? Good.
16 Okay now I can see that we're missing quite a number of people. Does anybody
17 know if there's a bus late today? – No?
- 18 Ss: I came here by bus – Maybe they're just walking.
- 19 S: Is that camera recording in there?
- 20 T: It's. Yeah.
- 21 S: Hey there.
- 22 T: It's em. Is the traffic bound?
- 23 Ss: No. – I don't know.
- 24 T: Maybe just people are being a bit slow.
- 25 S: Probably. It's S, S, S. - (incomprehensible) is just at home. It's, eh, so she can hear
26 her. – I'm so...
- 27 T: Good. Looks like we're eight. Well, while we're waiting for, em, people to arrive can
28 we...
- 29 S: Sssssh
- 30 T: ... please – thank you S - can we please have a look at the smart board. Now, what
31 does it say that we are going to be looking at today? What are our learning
32 intentions? Who would like to read, the first one. Go for it S.
- 33 S: Recap Scottish Instruments
- 34 T: Recap Scottish Instruments, absolutely correct. Would you like read out the second
35 one?
- 36 S: Be able to re...recognise Scottish dances.

- 37 T: Be able to recognise Scottish dances. And that's part of our homework. And would
38 you, right S, would you like to read the last learning intention, sorry S, thank you.
- 39 S: Perform Braveheart confidently.
- 40 T: Perform Braveheart confidently. Now, how do we know that we have been
41 successful with our learning intentions? What's our success criteria?
42 Do you read out one of them?
- 43 S: I can identify features of music.
- 44 T: I can identify features of music. What else will tell us that we have been successful?
45 Go for it S.
- 46 S: I can distinguish between Scottish dances.
- 47 T: I can distinguish between Scottish dances meaning that you'll be able to tell them
48 apart. And what about our last one? Go for it S.
- 49 S: I can perform in a whole class performance of Braveheart.
- 50 T: I can perform in a whole class performance of Braveheart and that's what we're
51 going to be looking at towards the second part of our lesson. Now before I get
52 started I would like to take the register. While I'm taking the register I'd like you to
53 have a think about those learning intentions and about that success criteria and
54 where you can contribute to that. Alright, everybody clear with that? – Fantastic.
55 So,
56
57 (T takes register)
58
- 59 T: Right, who can tell me what our first learning intention was again?
60 Pardon?
- 61 Ss: Recap Scottish Instruments.
- 62 T: Absolutely. Recap Scottish Instruments. So therefore, S, would you like to come at
63 the front please? What we're going to play?
- 64 Ss: Oh. Guessing the instruments.
- 65 T: The Guessing game: Musical charades. Now, S asks for a clue. What are you allowed
66 to do?
- 67 Ss: Yes or no-answers.
- 68 T: Well, yes or no. That's correct. That's what she asks for questions. But if she asks
69 for a clue, in you come S, what can you do? You can act –
- 70 Ss: Act out
- 71 T: - out how you play the instrument. S if you'd like to come and have a seat is
72 everything alright?
- 73 S: Yes
- 74 T: Running late.
- 75 S: Mh.
- 76 T: Okay. Alright. Your first instrument.
77 (pause)
- 78 Right if you want to start asking your questions.
- 79 S: Is it in the string family?

- 80 Ss: No.
- 81 S: Is it in the woodwind family?
- 82 Ss: Yes.
- 83 S: Em. Is it a Scottish Instrument?
- 84 Ss: Yes.
- 85 S: Oh, em, is it... is it loud?
- 86 Ss: Yes.
- 87 S: Oh. Mhmh. Does it have a bag?
- 88 Ss: (giggle) yes.
- 89 T: Before you say what it is, just for comedy value: Do you need a clue? I think you
- 90 might need a clue. Do you need a clue?
- 91 S: Yeah.
- 92 T: See we worked that right. What's your clue?
- 93 (mixed sounds, students imitating bag pipes)
- 94 T: What do we think they're all playing?
- 95 S: Bag pipes.
- 96 T: It's a bag pipes?
- 97 Ss: Yeah.
- 98 T: Yes it is. Turn around to have a look. Well done, S.
- 99 (clapping)
- 100 T: S, is everything ok?
- 101 S: Yeah.
- 102 T: Good. Right, ah the next person out is S. Would you like to take it to the floor?
- 103 Ready?
- 104 S: Yeah.
- 105 Is it big?
- 106 Ss: No.
- 107 S: Is it small?
- 108 Ss: Yes.
- 109 S: Is it the (incomprehensible)
- 110 Ss: No.
- 111 S: Is it a string instrument (?)
- 112 Ss: Yes.
- 113 S: Is it, em, wooden?
- 114 Ss: Yes.
- 115 S: Is it the fiddle?
- 116 T: Well done, S.
- 117 (hands clapping)
- 118 Ok, now. S and S aren't here. Is there anyone who would like to give it a go? Two
- 119 more instruments to try. Right, S, come and take the floor. The floor is yours. You're
- 120 ready?
- 121 S: Is it up?
- 122 T: Yeah.

123 S: Is it big?
124 Ss: Yes.
125 S: Is it woodwind?
126 Ss: No.
127 S: Is it a Scottish instrument?
128 Ss: Yes.
129 S: Is it strings?
130 Ss: Yes.
131 S: Is it em made of wood?
132 Ss: Yes.
133 S: Is it the harp?
134 Ss: Eh, yes.
135 T: What's the word we use?
136 Ss: Clársach.
137 T: Clársach. Well done. Alright. A round of applause for S. And we have got one more
138 instrument. Would anybody like to come out? S is thinking about it. No. Anybody?
139 Ss: S.
140 T: S. Do you want to have a wee go?
141 (giggle)
142 T: Well, in that case I'll guess. S, you put the mouse. I can't remember what instrument
143 it is. Is it up?
144 S: Yes.
145 T: Ok. Is it a woodwind instrument?
146 Ss: No.
147 T: Is it a brass instrument?
148 Ss: No.
149 T: Is it a percussion instrument?
150 Ss: Yes.
151 T: Yes. Do I shake it?
152 Ss: No.
153 T: Do I scrape it?
154 Ss: No.
155 T: Do I strike it?
156 I don't have to shake or strike. I thought that was the definition of percussion, no?
157 I will have to ask for a clue. How do you play it?
158 T: Alright. Ok. Does it have a keyboard on one side?
159 Ss: Yes.
160 T: Does it have buttons down the other?
161 Ss: Yes.
162 T: Is its nickname the squeeze box?
163 So, therefore it's the (incomprehensible)
164 Ss: Accordion.
165 T: Well, done. Ok.

- 166 (clapping hands)
167 Thank you. Ok, now the accordion isn't actually classified as a percussion
168 instrument. It fills with air in order to create a sound so therefore what family
169 would we like to put it in?
170 S: Woodwind.
171 T: We'd like to put it in the woodwind family. Just because of the definition. Of how it
172 is made as it requires air.
173 Ok, now. If we refer back to our learning intentions for today. We're now going to
174 look at being able to recognise Scottish dances. Now, for this exercise I would like
175 you to work in pairs. So, can we just work in the pairs that we're near for the time
176 being? So, S and S, would you mind working together? S, you could move up a seat
177 that would be great. Do you two mind working together? S? Yeah. Yes. Excellent.
178 Now, I can see that you three are not one into butchs. Maybe S you can move up
179 and work as a four. Actually, S come round and the (incomprehensible) too,
180 because you're going to be writing.
181 (protest)
182 T: Well, you're going to be writing and I've got enough cards. I've got enough cards
183 for this game. So come around. That's it. It saves S moving.
184 S: Bye bye. (giggle)
185 T: You can still work as a four, but I'd rather do this exercise as a two.
186 Ok. In front of you I am putting some cards. Now, one of the cards has a dance. One
187 of the cards has a tempo marking. One of the cards has beats in a bar. And one of
188 the cards has what you can say in time with the music. Now don't give anything
189 away just now, but just take the cards out and have a wee look. You can see that on
190 one side it will say dance and then it will say what that dance is. On one side it will
191 say tempo and it will give you a tempo marking. On one side it will say in time with
192 the music and what you can say in time with the music whether it will be dedum
193 because of the Scottish snap, whether it be a running reel, whether it be one-two-
194 three, whether jiggetee-jiggetee. And then we also have how many beats are in the
195 bar, whether there are four beats in a bar, two beats in a bar and so on. What your
196 task is, can you come in too, what your task is, with your partner and as S has just
197 arrived, you can sit next to S and S. If you could be pretty quick about it that would
198 be even better. As I would like you to partner up the dance to the correct time
199 signature to the correct tempo what you can say in times with the music. Once you
200 have done that with your partner, I would like you to transfer that information onto
201 this worksheet. Because, once we've done it, I am going to be playing five dances
202 to you and I want you to write down what dances you are hearing. Is everybody
203 clear with this instruction?
204 Ss: Yeah. Yes.
205 T: S, I know, you've just arrived. Do you understand what we're doing? Wonderful.
206 Right. I'm going to hand out your worksheets. If anybody needs a pen or a pencil I
207 will come around with that in a moment. I'm also going to play some Scottish music

- 208 while you're working that out. Right. Get started. S, try and put your cards in the
209 middle so that S can see them as well. Alright. Lots of writing to do. Ok.
- 210 Ss: - When we're finished writing out -
- 211 T: Alright. S, can we help S here with the cards. I can see that S is gone for a colour
212 coordinate approach and I like that, can you give him a hand?
- 213 T: You married them all up? Quick you, well done. You can now fill out your
214 worksheets.
- 215 T: S, How are you getting on here? No, you need to fill out this table for the dances...
216 Let's have a look. That looks brilliant to me apart from this. Reconsider these two
217 time signatures. Remember I would consider those two, what do you think S?
- 218 S: Yes.
- 219 T: Are you helping S out here?
- 220 S: Yes.
- 221 T: Is S being a good help? Could he be doing a little bit more you think? Yes, I think so
222 too S. So, I would reconsider the time signature with the jig: jiggetee, jiggetee,
223 1,2,3,4,5,6; 1,2,3,4,5,6, jiggetee, jiggetee, jiggetee, jiggetee in time with the music.
224 Ok, so really consider that. Whereas a running reel, a running reel, a 1, 2, 3, 4;
225 1,2,3,4. Alright, so I would consider that. S you know, what you've got to do. Alright,
226 so if you can hurry that process up, please.
- 227 Well you have to fill in your own worksheet. Thanks, S. Good, right. This is looking
228 very good, second years. So we can now transfer this information on to our table.
229 Before we have our listening to the dances and having to recognise them in a quiz
230 format. And I will put you another clip.
- 231 S: A waltz.
- 232 T: It is, S, well spotted. And why is it a Waltz?
- 233 S: 1-2-3.
- 234 T: 1-2-3. Good for you.
- 235 T: For those of you that already finished transferring your information onto the table.
236 If you turn your cards over it can then transfer into a game. You need to try and
237 match your dance to what you can say in time with your music, to the beats in the
238 bar, to the tempo. Like a game of pairs. Except you're trying to match four cards. So
239 makes it them little bit trickier. So that's it, S. Turn them over, give them a good
240 mix. That's it, a good mix. You've got it? Now you've finished your table? You've still
241 got one more dance to write in. One more dance to write in. Still got Waltz to write
242 in. Ah, you're not ready for the game just yet, come on finish that table.
- 243 T: Hey, don't forget the one dance down there, S. That's a good idea. I agree you
244 keeping them in categories but don't forget to mix them all up.
- 245 S: Aaah.
- 246 T: Well, it's not going to be much fun if you're just turning them over already in order,
247 is it? That's like it, a good mix. Right, I'll play you one more dance and by the end of
248 this piece of music I would like to move on to our next topic. Alright?
- 249 S: Miss, where's the ... woman?
- 250 T: After the ... after the lesson. You'll see her after the lesson.

- 251 T: Yeah. When the bell rings.
252 Right, you're going to do pairs with S and S. You had a good strategy earlier.
- 253 S: Do we get one quartet or something?
- 254 T: Well, see if you can match the dance to the beats in the bar, to the tempo and to
255 what you can say in time with the music.
256 So, if I turn this one over. 1-2-3. What dance are we looking for?
- 257 S: Jig. A waltz.
- 258 T: A waltz. So it's going to be one of these cards. Ah,... just turn them over.
- 259 S: No.
- 260 T: Right, see the objective of the game? S, take turns.
- 261 S: Alright, alright I get it.
- 262 T: It's not hard S.
263 (incomprehensible)
264 Pardon?
- 265 S: I can turn that over and I get it?
- 266 T: Oh yes, let's make this exercise a little bit tough. Yeah. Oh, we really got the grip
267 here. See who made all the matches.
268 You're done? Brilliant. Let's have a look. Good. Fantastic. Very well done. Brilliant.
269 Right, you can take your cards away and empty your table. Ok, second year we've
270 had our first group to complete that challenge. Very well done. Can we now put our
271 cards together in a nice neat pile please and put them back into your polly pocket.
272 And we are going to move on to our next task which is recognising the Scottish
273 dances by hearing them. Let's have a look S. Very well done. Good. Right you could
274 put your cards away. Thank you, S. Thank you, S.
- 275 T: Ok. Can you make sure that you have your worksheets in front of you? You can see
276 it's numbered 1 to 5. I'm going to play five Scottish dances. And I would like you to
277 write down what dance you are hearing. Everybody clear with this exercise?
- 278 Ss: Yes.
- 279 T: Wonderful. Right. Good luck. Remember to take into consideration all the points
280 you have already learned about the Scottish dances today. Just wait until S and S
281 have put their cards away. Good. Right. Number one.
282 Just out of interest: what instrument is playing the melody?
- 283 Ss: The fiddle.
- 284 T: S, your hands up!
- 285 S: Is it the fiddle?
- 286 T: It was the fiddle and I like how you called it fiddle and not...
287 Ss... violin.
- 288 T: Violin. Well done. Number two.
289 The computer is just taking a wee moment.
290 S, could you finish your paper please. (incomprehensible) Okay. Number three.
291 Number four.
292 You're giving it all away with your feet.
293 Number five. Last but not least.

- 294 Has everybody got an answer for all five?
- 295 Ss: Yes.
- 296 T: Superb. Right, now I'm going to ask you to mark your own paper rather than asking
297 you to swap them. Because I think it's more beneficial for you to see, if you got an
298 answer correct or incorrect. And we can discuss this too why. So please be honest.
299 Question number 1. Put your hands up if you got jig. Put your hands up if we got
300 waltz. Put your hands up if you got strathspey. Hands down. Well done. Now, can
301 we explain this ? Whatever it is, why was it a strathspey?
- 302 (incomprehensible)
- 303 T: The scotch snap. And how many beats in a bar were there?
- 304 S: Four.
- 305 T: Four. Now that was a tricky one, because it was rather slow and we do know that
306 a strathspey is what pace ladies?
- 307 S: Walking pace.
- 308 T: Walking pace. So, if you took it from the speed you could have thought maybe it
309 was a strathspey. However... maybe it was a waltz. However, what gave away was
310 indeed the scotch snap. Let's have another listen. So ladies, have a wee listen and
311 see if you can hear that scotch snap. What does a scotch snap sound like?
- 312 S: Dedum.
- 313 T: Dedum. A short note followed by a slightly longer note.
314 1-2-3-4. 1-2 it's not three. 1-2-3-4. Got it now? S is looking like, Oh my goodness.
315 Just wakening up, are we? Yeah, did you hear how there were four beats in the bar?
316 It was slow and you could hear the scotch snap. Yes. Ok. Number two. Put your
317 hands up, if we got reel. Put your hands up if we got waltz. Superb. Well done. Why
318 was it waltz?
- 319 S: Three beats.
- 320 T: Because there were three beats in the bar. S, did you get those two answers in the
321 wrong way? Let's have another listen, just so that we can identify that it was indeed
322 a waltz. 1-2-3. 1-2-3. 1-2-3. Right? 1-2-3. 1-2-3. 1-2-3. 1-2-3. What instruments was
323 playing that melody? Remember we wanted to recap our instruments as well.
- 324 S: Was it the accordion?
- 325 T: It was the accordion. What's its nickname?
- 326 Ss: Squeeze box.
- 327 T: Squeeze box. I think squeeze box is such a better name than accordion, do you not?
- 328 Ss: Yes.
- 329 T: Right, S. What did you get for the next one?
- 330 S: Reel.
- 331 T: Reel. Was she correct?
- 332 Ss: Yeah.
- 333 T: Yes, she was. Number four, S. What did you get?
- 334 S: March.

- 335 T: March. And S was giving it away by marching under the table. I thought he was
336 going to march straight through the wall. Yes, indeed it was a march. And S, last but
337 not least. What was our last excerpt?
- 338 S: Jig.
- 339 T: Jig. And what can we say in time with music with the jig?
- 340 Ss: Jiggetee, jiggetee.
- 341 T: Jiggetee, jiggetee, jiggetee, jiggetee. Well done. Now, if you can give yourself a tick
342 and a total out of five. And if you can pass your sheet, so S, if you can pass your
343 sheets to S. S, can you pass yours round to S. S can you pass it to S please. Pens and
344 pencils away. Just leave your cards on the table. If you borrowed the pen or pencil
345 from me please put them next to your cards. Just put it. Ah you can put it on the
346 side, that's a good idea. Thank you, S. Ok, second year, I'm now going to refer back
347 to our learning intentions. What is the last part of our learning intentions for today?
- 348 S: Perform Braveheart confidently.
- 349 T: Perform Baveheart confidently. So, we have our guitars, our tunedpercussion, our
350 bass guitars in the classroom. I'm going to ask you to set up your instruments. Em,
351 keyboarders, if you can go to the keyboards you've normally been playing. Tuned
352 percussion you can sit there. Your music is there. Alright. Get started.
353 (incomprehensible)
- 354 S, can you take your jacket from around your waist please. Alright you can leave it
355 on it just looks very uncomfortable. Are you sure?
- 356 S: Yes.
- 357 T: Ok. Make sure you keyboard circuits are open. And S what would you remember
358 with melody? What did we talk about last week? How many hands are we going to
359 put down?
- 360 S: One.
- 361 T: Correct. Well done.
- 362 Right, S. What part of the guitar? What part have you been playing so far? Right,
363 we'll have a wee rehearsal with you guys in about one minute.
- 364 Is it the volume coming through?
- 365 Thank you S. Right, S, how are you getting on? Good. Do you (incomprehensible)
366 percussion, ok?
- 367 Alright, S. How are you getting on? Are you alright?
- 368 You're ok? You've got some new rhythm. Don't forget to practice the new rhythm.
- 369 Right, tuned percussionists. Are we going to have a wee rehearsal?
- 370 Ss: Yeah.
- 371 T: I give you a wee introduction?
- 372 (T & Ss play music)
- 373 T: What did you think?
- 374 Ss: Very good.
- 375 T: Very good. Why?
- 376 S: We all kept in time.

- 377 T: You all kept in time, yes. That's, ... you know it was gone be truly ... really critical
378 saying you were just speeding up a tiny bit. What do you think, S? Did you notice
379 that?
- 380 S: Yes.
- 381 T: Just a wee bit. Where S (incomprehensible) so again a little, little bit off time. So
382 don't forget to listen to everyone else around you, particularly when
383 (incomprehensible) before us. So, S, were you ok. Because I saw that you got a little
384 bit lost near the start. You were just finding your notes. Right. What I'm going to do
385 now is rehearse the guitars and the bass guitars, feel free to play along as well.
386 Alright, just to catch the start. You definitely (incomprehensible) very well done.
387 So, guitarists. Are you ready to have a wee go?
- 388 S: (incomprehensible) I need a stand.
- 389 T: You're getting there? Need a hand?
- 390 S: It's ok.
- 391 (incomprehensible) I have. Right guitarists, are you ready?
- 392 Ss: Yeah.
- 393 T: Right. I'm going to record my accompaniment this time. So the next time we do it I
394 can come round and see how you're getting on. Good. S
- 395 (T & Ss play music)
- 396 T: Well done, what did you think of that performance?
- 397 Ss: Good.
- 398 T: And...
- 399 S: I got a bit lost there on the third line (incomprehensible)
- 400 T: So, what happened I had noticed that you got lost? So what happens if you get lost
401 or you get a wee bit? Try and get back into it. Now, I noticed S that you definitely
402 managed that. S, you managed to get back in?
- 403 S: Not really.
- 404 T: Not really? What's good about this piece of music is that you can get back into.
405 (incomprehensible) Was it difficult all the way through?
- 406 S: It's quite slow so it's easier to get back into it.
- 407 T: It's quite slow. And it's repetitive as well, yeah. So, you recognize even by listening
408 to it a part then you should try and get back into it. Have another wee practise. I'm
409 now going to rehearse with the keyboards, but you guys can still play. Is your
410 volume set alright?
- 411 Right, keyboard players. How did you find that (incomprehensible) Ok, keyboard
412 players. Can you, in a moment, unplug your headphones, you've done it. Brilliant.
413 S, what hand do we play the melody with?
- 414 S: right.
- 415 T: Yes, thank you. Right.
- 416 (T & Ss play music)
- 417 T: Very well done. S, (incomprehensible) Ok, keyboard players, what did you think
418 about it?
- 419 (incomprehensible)

- 420 S. What did you think of that performance?
- 421 S: I feel good.
- 422 T: Were you sticking to one hand? Yes, you were.
- 423 S, when we did that last rehearsal you got lost. What did you get lost with?
- 424 S: The start line.
- 425 T: The start line. This bit here. Right, can you practise that slowly for me and repeat
- 426 it? ... Good. Good. That's it. Good. Well done.
- 427 S: (incomprehensible)
- 428 T: The last line. Right. Do the last line. There's no (incomprehensible) Good.
- 429 (incomprehensible) So what you need to do is to use your personal practice time
- 430 more. A little less chat a little more practice and you can manage that.
- 431 (incomprehensible) Good. You need the practise (incomprehensible)
- 432 Ok, second years. I would like us to try a class performance, please. So, keyboards
- 433 could you all unplug your headphones. S, are you going to do the first one with us?
- 434 Wonderful. All the way through, everyone. Now, what does good music start and
- 435 end with?
- 436 Ss: Silence.
- 437 T: You can put yours away I will allow that, what do you think? Yeah. It's probably
- 438 best. Ok, keyboarders get ready.
- 439 (T & Ss play music)
- 440 T: Hands in the air. What do you do? And give yourselves a round of applause. Now,
- 441 what did you think, keyboard players? Can you turn around, please? What did you
- 442 think of that performance?
- 443 Ss: Good. It was good.
- 444 T: Why?
- 445 Ss: We all played in time.
- 446 T: We all played in time. Were we listening to one another?
- 447 Ss: Yeah.
- 448 T: Were we listening to the piano.
- 449 Ss: Yeah.
- 450 T: Yes. What did we think of the speed?
- 451 Ss: (incomprehensible)
- 452 Everyone played in time.
- 453 T: Everyone played in time. I'll ask that question again, I'll use a different word. What
- 454 did we think of the tempo?
- 455 S: Was it faster?
- 456 T: It was quite fast. So, do you think we should maybe, cos one of the points that the
- 457 guitarists made was good that it was slow. It gave you time to get back into music
- 458 if you get lost. So maybe we should try a little bit slower this time, ok? So we really
- 459 need to, I need to take her on board, because I will give the introduction as does
- 460 the drummer because they help keep the tempo. Now in this performance, do we
- 461 want everybody playing at the one time?
- 462 Ss: No.

- 463 T: No. Who would like to go first? What instrument should go first?
- 464 S: I think guitarists.
- 465 S: Guitars.
- 466 T: Ok, so we start with guitars. Then, who should come in next?
- 467 Ss: Well, percussion.
- 468 T: Tuned percussion. Then?
- 469 (incomprehensible)
- 470 So S thinks the drums should come in with the tuned percussion. Are we all ok with
- 471 that?
- 472 Ss: Yeah.
- 473 T: Ok, so the guitars first, then tuned percussion and drum kit and then last but not
- 474 least our keyboarders. Now, when should the base guitar come in?
- 475 Ss: With the guitars.
- 476 T: With the guitars. S says whenever she feels like it. No, come in with the guitars.
- 477 Now, while I'm playing do you want me to play the melody or remember we
- 478 discussed this a few weeks ago do you want me to play chords?
- 479 Ss: Chords.
- 480 T: Chords? Oh, feeling confident this morning, aren't we? Right. Let's go for it then.
- 481 Here is our introduction. Guitarists, are you ready?
- 482 (T & Ss play music)
- 483 T: What do we do?
- 484 Ss: Put your hands up in the air? And wave just don't care.
- 485 T: And give us applause. Now, I am going to ask what you thought was good about the
- 486 performance and if indeed there was anything you need to work on. But I want to
- 487 record it on to our smart board. So, can we pack our instruments away and then
- 488 get back to your seats and sit down. Before we do that.
- 489 I like the applause.
- 490 There's still a keyboard (incomprehensible) on keyboard 14. That needs to go to
- 491 the front. Thank you. Watch your chair, S. Ok, then back to the learning intentions
- 492 that we discussed throughout and at the start of the lesson. S, I've spoken to you
- 493 about your chair. Thank you. Do you think we were successful in today's learning
- 494 intentions?
- 495 Ss: Yeah.
- 496 T: Yes. Remember what they were again. What was our first one?
- 497 S: Recap Scottish instruments.
- 498 T: Recap Scottish instruments. Were we successful with that?
- 499 Ss: Yeah.
- 500 T: How do we know that? Still make an answer. S.
- 501 S: We could (incomprehensible) answer the questions?
- 502 T: So we were able to recognise those instruments. You can write it up.
- 503 S: What do I write?
- 504 T: Able to recognise Scottish instruments. Do you think there's anything we need to
- 505 improve on there?


- 506 Ss: Yeah. No.
- 507 T: No? Well, we got ... yes?
- 508 S: Families of the orchestra.
- 509 T: Families of the orchestra, I would agree with that. Would you like to write that up?
- 510 So that was our first learning intention. Our second learning intention. What was
- 511 it? S again, you're on the ball today. S is thinking about it. Thinks she knows.
- 512 (incomprehensible) know. I'll ask S.
- 513 S: To play brave heart confidently.
- 514 T: That wasn't our second one. Your correct, that was our third one. I'll come back
- 515 you when we're asking about the third one. S ok. Go for it.
- 516 S: To be able to recognise the different Scottish dances.
- 517 T: To recognise the different dances. And were we successful with that? S, I'm going
- 518 to ask you. Were we successful in recognising dances? How do we know that?
- 519 S: Because we were able to find out the beats in the bar and what you can say to the
- 520 music.
- 521 T: Correct. So we were able to recognise features of the different dances. Can you
- 522 write that up for me, please? Is there anything that we need to improve on with
- 523 that?
- 524 S: Em, trying not to mix it up.
- 525 T: Trying not to mix it up, yes, a good one. But you focused on the tempo I think, so
- 526 what would we really need to take in to consideration: all features. Yeah, just listen
- 527 to make sure you got all; be able to identify all the features not just the tempo but
- 528 the beats in the bar, what you can say to the music. So identify all the features. So
- 529 would one of you like to write that up? Brilliant, S. Thank you. And our last learning
- 530 intention. S, I said I would come back to you on this one. What was it?
- 531 S: To perform 'Braveheart' confidently.
- 532 T: To perform 'Braveheart' confidently. Do you think we managed that?
- 533 Ss: Yes.
- 534 T: Yes. And particularly on that last performance I said I wasn't going to give you
- 535 feedback until now. I can see S is dying to answer. What do you think?
- 536 S: I thought it was really good but at first I thought it was a bit slow but it gave others
- 537 the chance to get back. So we knew what we were doing. That was better than
- 538 before I just didn't have chance there.
- 539 T: Absolutely. What we need to improve on is just consider the tempo. I think. Well
- 540 let's give ourselves a good comment about what we think we did well. What do you
- 541 think? How do we know that we did this successfully? S again, go for it!
- 542 S: we performed..em...like together
- 543 T: we worked this piece out, we did it in time with each other. And S, did we manage
- 544 to use the correct hand for the melody?
- 545 S: Yes.
- 546 T: Yes. So we performed in time, we varied the performance. And did you need me to
- 547 play the melody?
- 548 S: no.

549 T: No! I just played chords. And that's a requirement when you go up to 3rd or 4th
550 year with music. So very well done, cos you're only in S2. So would somebody like
551 to write up? S, would you like to do it? I've seen you've been very vocal in your
552 points this morning. So if you would like to write up how we know we've been
553 successful, because of the points you just said and how do we improve by just
554 watching our tempo. Very well done, second year, you worked very very well today
555 you produced excellent work and, not only that, a wonderful performance
556 So I think you all deserve a round of applause! and once S has written that up, you
557 can have a wee break and relax. Okay. Well done, thank you very much.

4 Teaching material

4.1 Worksheets filled out by students

Name: _____ Class: _____




Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	4 beats	Walking Speed	Scotish Snap Di-dam
Jig	6/8 Compound time	Fast	Jiggly jiggy
march	2 or 4 beats	marching Pace	march to the strong beat
waltz	3 beats	slow	1,2,3 1,2,3
reel	4 beats	Fast	A running reel a running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. ~~reel~~ reel ✓
4. march ✓
5. Jig ✓

5/5



Name: _____

Class: 2RS/D

Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	4 beats in the bar	walking Pace	Scotch Snap Di-Dum
Jig	6/8 Compound time	Fast	Jiggity Jiggity
March	2/4 beats in the bar	marching Pace	March to the strong beat
Waltz	3 beats in the bar	Slow	1, 2, 3, 1, 2, 3
Reel	4 beats in a bar	Fast	a running reel a running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. ~~Waltz~~ Strathspey ✓
2. waltz ✓
3. Reel ✓
4. March ✓
5. Jig ✓

5/5



Name: _____

Class: 2RS/1D

Dance	Beats in the bar	Tempo	What can you say to the music?
waltz	3 beats in the bar	slow	1,2,3 1,2,3
Reel	4 beats in the bar	walking pace	A running reel A running reel
Jig	4 beats 6/8 compound time	Fast	Jog it, Jog it
march	² or 4 beat in the bar	Marching	march to the strong beat
Strathspey	4 4 beats in the bar	Fast	Scotch snap didum

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. waltz ✓
3. Reel ✓
4. march ✓
5. Jig ✓



Name: _____

Class: 2RS/2D

Dance	Beats in the bar	Tempo	What can you say to the music?
Scratchpey	all beats	fast	Di-dum (Scratch snap)
March	2 or 4	Marching pace (slow)	March to the strong beat
Jog	6 to 8	fast	Joggity, Joggity
Reel	4	fast	A running reel, A running reel.
Waltz	3	slow	1,2,3, 1,2,3

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Scratchpey ✓
2. Waltz ✓
3. Jog Reel ✓
4. March ✓
5. R Jog ✓

5/5



Name: _____

Class: 20/5

Dance	Beats in the bar	Tempo	What can you say to the music?
Waltz	3 beats in the bar	Slow	1,2,3 1,2,3
Jig	6/8 compound time	Fast	Jiggity, Jiggity
March	2 or 4 beats in the bar	Marching Pace	March to the strong beat
Strathspey	4 beats in the bar	Walking Pace	Scotch Snap! Di-dum
Reel	4 beats in the bar	Fast	A running reel A running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. Reel ✓
4. March ✓
5. Jig ✓

5/5



Name: _____

Class: 25

Dance	Beats in the bar	Tempo	What can you say to the music?
Waltz	3 beats in the bar	Slow	1, 2, 3 1, 2, 3
Jig	6/8 Compound time	Fast	Jiggity, Jiggity, Jiggity, Jiggity
March	2 or 4 beats in the bar	Marching pace	March to the strong beat
Strathspey	4 beats in the bar	Walking pace	Scotch Snap, Di-Dum
Reel	4 beats in the bar	Fast	A running reel A running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓ 5/5
2. Waltz ✓
3. Reel ✓
4. March ✓
5. Jig ✓



Name: _____

Class: 2/5

Dance	Beats in the bar	Tempo	What can you say to the music?
March	2 or 4	Marching pace	March to the strong beat
Waltz	3	Slow	1, 2, 3 1, 2, 3
Jig	6/8	Fast	Jiggity, Jiggity
Reel	4	Fast	A running reel A running reel.
Strathspey	4	Walking Pace.	Scotch snap! Di-dum

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Waltz + Strathspey
2. Strathspey + Waltz
3. Jig Reel ✓
4. March ✓
5. Jig ✓

 $\frac{3}{5}$


Name: _____

Class: 2015



Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	4 beats in the bar	Walking Pace	Scotch Snap! Di-dum
March	2 or 4 beats in the bar	Marching Pace	March to the strong beat
Waltz	3 beats in the bar	Slow	1, 2, 3 1, 2, 3
Jig	6/8 compound time	Fast	Tiggity, Tiggity
Reel	4 beats in the bar	Fast	A running reel, A running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. ~~March~~ Reel ✓
4. March ✓
5. Jig ✓

5



Name: _____

Class: 2/5

Dance	Beats in the bar	Tempo	What can you say to the music?
March	2 or 4	Marching Pace	March to the Strong beat
Waltz	3	Slow	1, 2, 3 1, 2, 3
Jig	6/8	Fast	Jiggery, jiggery
Reel	4	Fast	A running reel, A running reel
Strathspey	4	Walking Pace	Scotch Snap! Di - Dum

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Waltz X Strathspey
2. Strathspey X Waltz
3. Reel ✓
4. March ✓
5. Jig ✓

3/5



Name: _____

Class: 2D/5

Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	4 beats in a bar	Walking pace	Scotch Snap! Di-Don
Jig	6/8	Fast	Jiggity Jiggity
March	2/4	Marching pace	March to the strong beat
Reel	4/4	Fast	A running reel
Waltz	3	Slow	1, 2, 3 1, 2, 3

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓ $\frac{5}{5}$
2. Waltz ✓
3. Reel ✓
4. March ✓
5. Jig ✓



Name: _____

Class: _____

2D/5



Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	Walking pace \rightarrow 4 beats	4 beats	Di-Dum
Jig	6/8 beats	Fast	Jiggity, Jiggity
March	2 or 4 beats	Marching Pace	March to the strong beat
Reel	4 beats	Fast	A running reel, A running reel
Waltz	3 beats	Slow	1, 2, 3, 1, 2, 3

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. Reel ✓
4. March ✓
5. Jig ✓

$$\frac{5}{5}$$


Name: _____

Class: _____



Dance	Beats in the bar	Tempo	What can you say to the music?
Strathspey	4 beats in the bar	Walking pace	Scotch snap Di-dum
March	2 or 4 beats in the bar	Marching pace	March to the strong beat,
Waltz	3 beats	Slow	1,2,3,1,2,3
Jig	6/8 compound time	Fast	diggity, diggity,
reel	4 beats	Fast	A running reel, a running reel,

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. reel ✓
4. March. ✓
5. Jig. ✓



Name: _____

Class: _____

2A5/1



Dance	Beats in the bar	Tempo	What can you say to the music?
Waltz	3 beats	slow	1, 2, 3. 1, 2, 3.
Strathspey	4 beats	walking pace	Di-lum
march	4 beats	marching pace	marching to the strong beats
Jig	6/8 compound time	Fast	Jigity, Jigity
Reel	2 or 4 beats	fast	A reel A running reel. A running reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. waltz ✓
3. Reel ✓
4. March ✓
5. ~~Reel~~ Jig ✓

5/5




Name: _____

Class: 2R5

Dance	Beats in the bar	Tempo	What can you say to the music?
Waltz	3	slow	1, 2, 3
Strathspey	4	Walking pace	Di-dum
March	4	marching pace	March to the strong beat
Jig	6/8	Fast	Jiggity, Jiggity
Reel	2 or 4	Fast	A running reel a running reel.

Quiz

 Listen to the following excerpts and identify what dance you are hearing *

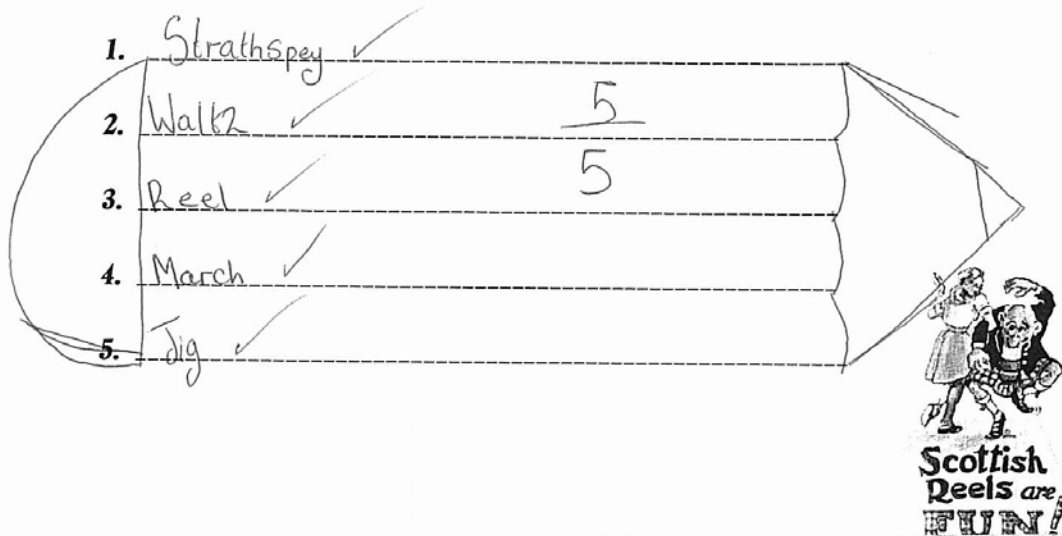
1. Strathspey ✓

2. Waltz ✓ 5

3. Reel ✓ 5

4. March ✓

5. Jig ✓



Scottish Reels are FUN!

Name: _____

Class: 2RS/20



Dance	Beats in the bar	Tempo	What can you say to the music?
Waltz	3	Slow	1, 2, 3 1, 2, 3
strathspey	4	walking Pace	Scotch snap - Di dum
March	4	Marching Pace	March to the strong beat
jig	6/8	Fast	jiggy jiggy
Reel	2 or 4	Fast	A running Reel

Quiz

Listen to the following excerpts and identify what dance you are hearing

1. Strathspey ✓
2. Waltz ✓
3. ~~March~~ Reel ✓
4. March ✓
5. Jig ✓

5/5



Scottish
Reels are
FUN!

4.2 Matching cards

Tempo	Fast	What you can say in time with the music	Beats <u>in the bar</u>	Dance
Tempo	Slow	What you can say in time with the music	Beats <u>in the bar</u>	Dance
Tempo	Marching pace	What you can say in time with the music	Beats <u>in the bar</u>	Dance
Tempo	Walking pace	What you can say in time with the music	Beats <u>in the bar</u>	Dance
Tempo	Fast	What you can say in time with the music	Beats <u>In the bar</u>	Dance

Reel	4 beats <u>in the bar</u>	A running reel A running reel
Waltz	3 beats <u>in the bar</u>	1, 2, 3, 1, 2, 3,
March	2 or 4 beats <u>in the bar</u>	March to the strong beat,
<u>Strathspey</u>	4 beats <u>in the bar</u>	Scotch Snap! Di- <u>dum</u>
Jig	6/8 Compound time	<u>Jiggity,</u> <u>Jiggity,</u>

4.3 Whiteboard Material

4.3.1 Guess the Instrument







4.3.2 Scottish Music Learning Intentions



Scottish Music Learning Intentions

- Recap Scottish Instruments
- Be able to recognise Scottish Dances
- Perform Braveheart confidently

Success Criteria

- I can identify features of the music
- I can distinguish between Scottish Dances
- I can perform in a whole class performance of Braveheart



Scottish Music Reflection

Think back to the Learning Intentions – have we been successful?

How Do We Know?

• Able to recognise Scottish instruments
 • Able to recognise features of Scottish dances.
 • Able to play together in time.

How Do We Improve?

Family's of the orchestra
 Consider all the features
 - Focus on tempo.

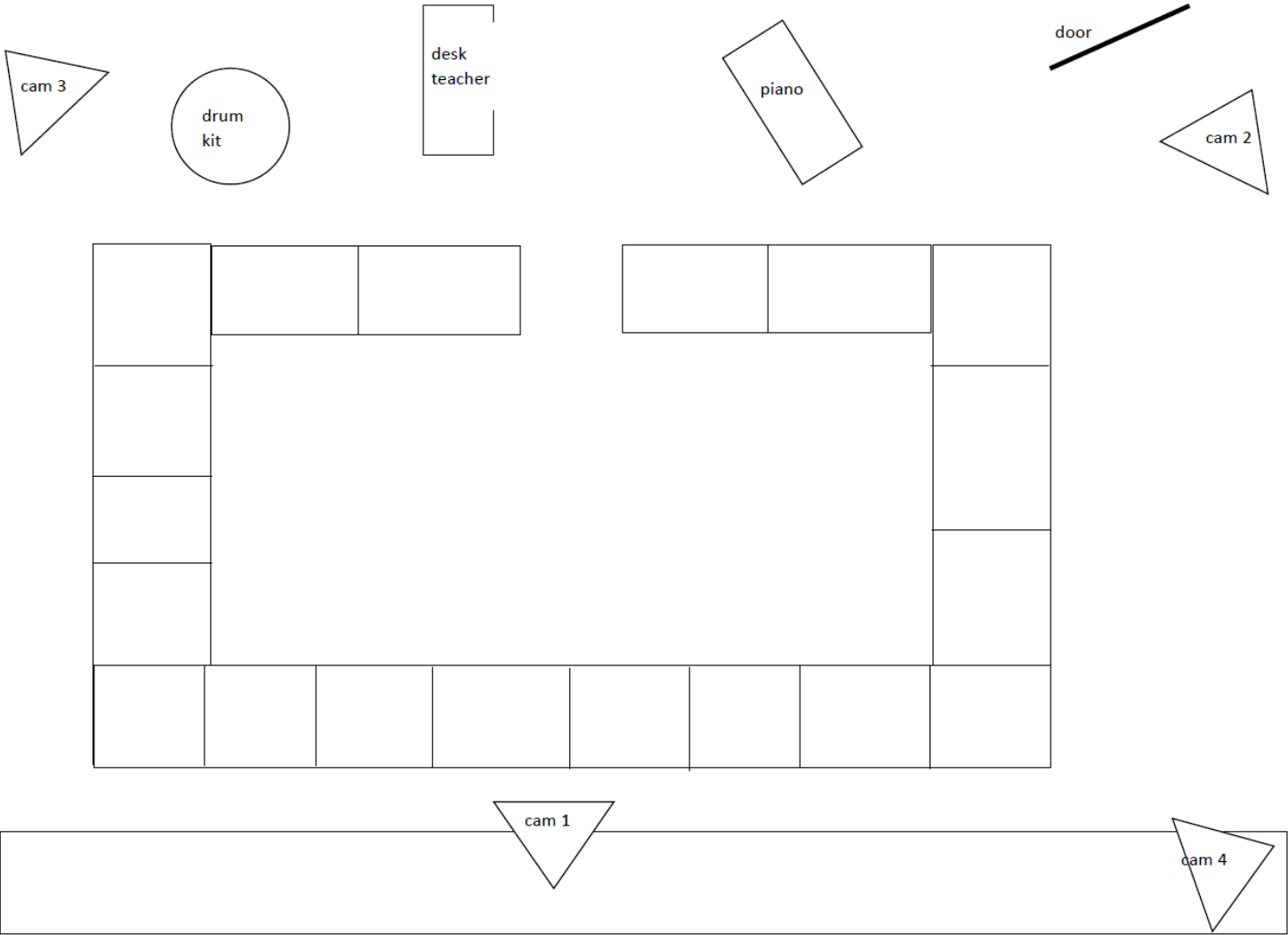
5 Postscript

When I entered the music staff rooms in the school, everyone seemed to be very well informed about the recording that was about to get started, even the headmaster. There was a tense, positively excited atmosphere.

In the school corridor next to the music rooms I noticed a display case where pupils and classes were honoured "Music pupil/class of the month". The class I was about to record was prized class of the month. The teacher told me later on it was because they were chosen by her for doing the recording. The pupils, therefore, knew as well that the recording project was a special situation and that they were chosen, because the teacher considered them being a "good" class. As the teacher told me, she practiced with them the piece they played very much in advance in order to ensure a good performance during the recording. She also said just before the beginning of the lesson that she prepared the lesson very well and already felt excited, as if she had to do an exam lesson again. All in all, everything and everyone seemed very well prepared.

I left the room during the recording, which is why I cannot comment on any features that occurred during the lesson.

6 Floor plan of music room



7 Technical Comments

The raising of this lesson shows deviations from the main setting in the following points:

1. Only one lesson was filmed
2. Some students did not agree to be interviewed.
3. One student insisted to have his face blurred on the distributed recording.
4. Due to the setup of the room, one additional camera angle was set up filming the happenings at the keyboards.

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

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

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

8.2 Chapters according to teacher

Not available.

8.3 Chapters of the DVD

[illegible]

9 Information on the education system in Scotland¹

9.1 Scottish Education



Education in Scotland is devolved from the UK Parliament and is the responsibility of the Scottish Government. State schools are funded by the Scottish Government through 32 Local Authorities (LA's). The biggest LA is Glasgow City with a population of 600,000 and the smallest is Orkney with a population of under 20,000. Education is free from the ages of 3 – 18 although 4.5% choose to send their children to fee-paying Independent schools. Private schooling is not available in every Local Authority and tends to be centred in the cities.

From the age of 3, children can attend an Early Learning Centre run by or in partnership with the LA. Part time places are free for all.

Compulsory full-time education begins when a child is typically between 4.5 and 5.5 years old – children must not be older than 5 when the school year begins in August. Children attend Primary school from Primary 1 (P1) until Primary 7 (P7) age 11, then transfer to a Secondary school. Secondaries are fully comprehensive with parents allowed to place a request to another school outwith the area where they live. Secondary schooling is compulsory from S1 to S4 when pupils can choose to leave school if they are aged 16. In recent years there has been a successful drive to encourage pupils to stay on until S5 or S6 to increase their qualifications, with most choosing to do so.

Qualifications are provided by the Scottish Qualifications Authority (SQA) with examinations in S4 at National 3, 4 or 5 level, S5 Higher level (H) and S6 Advanced Higher (AH) – though there are a number of routes depending on the individual (see below). Per year students typically sit 6-8 National examinations, up to 5 Highers, and a mixture of levels in S6 e.g. 2 AH, 1 H, 1 N5.

Possible routes to qualifications in Scotland

S4	S5	S6	Comments
National 5	Higher	Advanced Higher	Most common route
National 4	National 5	Higher	
National 3	National 4	National 5	

¹ As provided by the scottish cooperation partners which organized the recording.

Other Information

Of the 2,569 schools in Scotland, 370 are state-run faith schools - **366** Catholic, **one** Jewish and **three** Episcopalian.

There are approximately 50,000 teachers in Scotland. They must be registered with the General Teaching Council Scotland (GTCS). The GTCS oversee university Initial Teacher Education programmes of study, and in partnership with LA's, run a one year Induction programme for all graduates. Graduating from a programme recognised by the GTCS guarantees full-time paid employment for one year. Typical routes into teaching are through a 4 year Undergraduate (Honours) degree, or a one year Postgraduate Diploma for those already having completed a suitable degree.

9.2 Scottish Music Education

9.2.1 Primary

Although some Local Authorities provide Music Specialists in Primary Schools, the majority do not. Music therefore is usually the responsibility of the class (generalist) teacher. The result of this is wide diversity in the quality of music education in Primary Schools and is often dependent upon the Head Teacher's opinion on the benefits of the Arts.

Local Authority's provide instrumental instruction in most schools, but generally there is a fee. Sistema Scotland, based on the Venezuelan El Sistema project where free orchestral lessons are offered to poor communities has been established at Raploch community in Stirling. Other socially run-down areas are now joining the 'Big Noise' project – Govanhill in Glasgow and Torry in Aberdeen in 2015.

9.2.2 Secondary

Prior to the 1980's music was an elitist subject with very small numbers of students, as the curriculum was only accessible to students who had attended instrumental lessons for some time (usually outwith school and with a paid private tutor/instructor). In the 1980's, in an attempt to revive the dwindling subject, practical music-making was introduced on a variety of classroom instruments. Since then, music has grown in popularity and now has over 20,000 candidates sitting examinations at Senior level annually, making it the seventh most popular course in Scotland.

Performing on two instruments (or one instrument and voice) is required at all levels of examinations, as well as composing a folio of pieces and undertaking a Listening Examination based on instrument and aural concept recognition, and musical literacy. Music Technology is a recent innovation at Senior level and is proving popular for students who enjoy the subject but may have difficulty performing at a high enough standard on two instruments.

Most secondary music courses are based on some form of the Integrated Curriculum where deeper learning is achieved studying concepts through a mixture of Performing, Listening and Composing. Based on research by Payntor and Aston (1970), Witkin (1974) and developments going on in the USA since the 1960's (Choksy et al, 1986.), the focus on understanding of musical concepts means that teachers are free to use teaching examples from any genre of

music. Genres which are appealing to the students are typically used e.g. Pop, Jazz, Folk, Film/TV, as well as Classical.

All Local Authorities have Instrumental instructors of a variety of instruments teaching pupils, usually in small groups of between two to four players. Most LA's charge for this service though it is usually free if a student chooses to take music at Senior Level. Instructors teach piano, bagpipes, orchestral instruments, brass band, and classroom instruments such as guitar, bass guitar, drum-kit and pitched percussion.

Bibliography

Payntor and Aston(1970), Witkin (1974) and (Choksy et al, 1986.) cited in Sheridan, M. and Byrne, C. (2003) *Music education*, in Scottish Education. Edinburgh University Press, Edinburgh pp 575-579
Available at <http://strathprints.strath.ac.uk/> (last accessed 25th August 2014)

9.3 Scottish Policy Overview

Curriculum for Excellence (CfE) was launched in 2004 after a lengthy and unprecedented consultation and a National Debate. The aim was to create a curriculum fit for the 21st century and to foster the development of knowledge, skills and attributes so that all children and young people in Scotland can affect four 'key capacities': successful learners, confident individuals, responsible citizens, and effective contributors to society.

CfE provides the framework for learning for all children and young people in Scotland aged 3 to 18 and sets out to unify learning across early years, primary and secondary. Underpinned by the work of AiFL, clear links in CfE policy documentation can be seen to an assessment programme which emphasises pupils taking increasing responsibility for their own learning.

CfE is being rolled-out and currently has been fully implemented in Primary and up to Secondary 3 (all levels up to S3 are described as a Broad General Education and all subject areas are compulsory)

In the Senior Phase (Secondary 4 to 6), new qualifications are being introduced over the next three years by the Scottish Qualifications Authority (SQA). At this stage, students choose six to eight subjects and are provided with the opportunity to study at as advanced levels as possible, to a high degree of rigour. Normally students will sit National 3, 4 or 5 examinations in S4, Higher in S5 and Advanced Higher in S6, though CfE aims to offer a flexible programme whereby qualifications can be studied for over varying lengths of time, depending on the specific needs of the learner.

The curriculum is organised into eight curricular areas: Expressive Arts (Art and Design, Drama and Music); Health and Wellbeing (mental, emotional, social and physical); Languages (Classical, Modern and Gaelic); Mathematics; Religious and Moral Education; Sciences; Social Studies; Technologies. Additionally, all staff are charged with the responsibility to develop, reinforce and extend learning in Literacy, Numeracy and Health & Wellbeing. Each curriculum area is broken down into a set of Experiences (which describes the learning) and Outcomes (what the learning will achieve).

In-line with AiFL, teachers' planning should take account of the following seven principles of curriculum design - Challenge and enjoyment; Breadth; Progression; Depth; Personalisation and choice; Coherence; and Relevance.

CfE represents a different approach to learning in schools, and is intended to help learners develop skills, knowledge and understanding in more depth. Examples of how they will learn differently are: using technologies in learning; active learning; cooperative learning; interdisciplinary learning; outdoor learning; skills for learning, life and work.

Assessment is crucial to tracking progress, planning next steps, reporting and involving parents and learners in learning. Evidence of progress can be gathered by learners themselves, and by fellow pupils (peers), parents, teachers and other professionals.

There are 15 universities in Scotland – the oldest is St Andrew’s founded in 1413. Glasgow, Aberdeen and Edinburgh all date from around 1600. Higher Education is funded by the Scottish Government and students resident in Scotland or the European Union do not pay tuition fees – students from the rest of the UK do have to pay fees.

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