

# Additional Material for the Sweden-Lesson

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

*Pupils age: 13 – 15 years*

*Nr. of pupils: 14*

*School type: Compulsory Secondary Education  
(grundskola)*

*Topic: Driver's Licence for Band Instruments*

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## 1 Interviews with the teacher

### 1.1 Interview BEFORE the lesson (I)

T: - teacher

I: - interviewer

- 1 I: OK. What have you planned for this lesson?
- 2 T: That they shall work with instrument driver’s license.
- 3 I: Mmm
- 4 T: And what does that mean?
- 5 I: Mmm, what does that mean?
- 6 T: It is a small method that I, eh, have invented, you could say, eh, that (...) it is about
- 7 working with, with instrumental playing and ensemble playing.
- 8 I: Mmm
- 9 T: And this method, eh, takes its standpoint very much from, eh, classroom
- 10 teaching, so to speak, so it (incomprehensible), so it is very, well, school adapted
- 11 form of instrumental playing and , eh, ensemble playing.
- 12 I: Yes, and the objective with the lesson today is then to...
- 13 T: The objective is simply for, eh, them to go on with the instruments (...) and, eh, also,
- 14 eh, become more familiar with the ensemble situation, those who will perform
- 15 today.
- 16 I: Yes. Are there any specific instruments you will be using?

- 17 T: Yes. We then depart from specifically from, eh, guitar, drums, piano and bass- so  
18 it's those four instruments, and the singing comes in more to get the melody into  
19 the picture
- 20 I: Yes, right, mm. This class, or group, that you are having now- is there something  
21 special to characterise them, any characteristics, musically or learning difficulties,  
22 cultural background or- what can you say about the group?
- 23 T: No, I wouldn't say- it's, eh, a very ordinary secondary school class, it is not (...) no  
24 specific learning difficulties or something like that, eh, pretty, I would say, ordinary  
25 secondary school class.
- 26 I: Mmm.
- 27 T: Where the majority doesn't have music as their first interest, but, well, yes, it is the  
28 way it is
- 29 I: Yes.
- 30 T: Eh, in an ordinary secondary school class, really.
- 31 I: OK, and it is not, is there a mixed cultural background among these children, or is  
32 it..
- 33 T: At this school it is, eh, in percentage a very few pupils with a foreign background,  
34 but of course it does appear, but, eh, well, quite a small proportion.
- 35 I: Mm, if you should, sort of, place this lesson that you are going to perform in a  
36 greater context- I mean in relation to the rest of your teaching- is it part of sort of  
37 a long concept, or?
- 38 T: You could say that, really I mean - I get my pupils in year 6 and have them until  
39 year 9 (Year 6 is aged thirteen and year 9 fifteen, comment from the researcher).  
40 And, eh, this thing with instrumental driver's license is something we usually start  
41 with in spring semester year 7 and then it is a continuing, a continuing work, really,  
42 during the coming years, that we do now and then. Now, you usually work with it  
43 in, maybe, a period of three weeks, then something else happens, and then when  
44 you continue later you pick up the work where you finished off, simply. So it is a  
45 continuing process, you must say in a longer perspective.
- 46 I: Mm, good.
- 47 T: Although at the same time it is based on, you could say, the pupils can, the whole  
48 time, see very clear milestones in that work (...) they know exactly what they are  
49 supposed to do next.
- 50 I: Yes, yes.
- 51 T: Even if it is a work that never really ends, so, there are many stations on the way.
- 52 I: Yes. For you personally- what is important for you in your teaching? Is it sort of to  
53 keep to the aims, or is it to fix, to get new ideas, principals, you teaching method  
54 or- what is important to you?
- 55 T: The absolutely most important for me is that the teaching, eh, is based on practical  
56 music making- then there are many other bits you also have to embrace, sort of, on  
57 the way, but. It is, one could say the main hub, and has always been actually, ever  
58 since I graduated I knew that was what I sort of wanted as the primary thing. Then,

- 59 of course, different methods to work- and this is **one** of those methods, so to speak-  
60 to work with instruments and ensemble playing.
- 61 I: Yes, yes (...). Yes, I guess that was- I can add a question, maybe, if I may- it is, sort  
62 of- how do you handle the assessment of the pupils in this kind of lesson- do you  
63 have a strategy for that?
- 64 T: Yes, eh, yes, I can tell you shortly about how this method came about, really. When  
65 I graduated, the first year working as a music teacher, I worked a lot with  
66 transcribing the newest songs, then we performed ensemble on these. And it is real  
67 fun. But quite soon I became aware the problems it also involves, sort of. It is- it  
68 easily becomes that way that the same pupil does the same thing, only with a new  
69 song. And that there quite quickly becomes cemented roles so- there is always  
70 someone playing the drums and always someone playing (...) hiding behind a  
71 guitar in some cases, sort of. And you have good control over the pupils that show  
72 off well, but at the same time a quite large group of pupils that are in a grey zone,  
73 that you don't really have control over what they do every lesson. So it was partly  
74 that and then a, eh (...) Then I also experienced that, eh, there were many pupils  
75 that really themselves didn't know where they were or what they were supposed  
76 to **do** to get further. So you could say that this method, this particular method was  
77 born out of a need I experienced in my teaching. And it was, just as you say, this  
78 thing with assessment, too, to get a clearer material for assessment for the pupils,  
79 sort of.
- 80 I: Yes.
- 81 T: And it works like this that you work from different levels- each level is represented  
82 by a song that I have chosen in which I adjust the level of difficulty. So there is an  
83 escalating difficulty for each level. So partly I want it to, eh, promote that there  
84 becomes a breadth, sort of, for the instrumental playing, so I want everybody to try  
85 playing drums, guitar, piano and bass and not only just one thing. And that is why  
86 it is, that if you want to go to the next level you have to pass **all** of these instruments.
- 87 I: I see, mm.
- 88 T: On a level.
- 89 I: Do they perform then, sort of to..?
- 90 T: And you become- you pass only when you pass in a performance situation  
91 together with others. Therefore there is a big difference between being able to  
92 present- look I managed this chord, but to use it in an ensemble context  
93 demands quite different musical qualities- that you can listen to each other. So that  
94 is, so to speak, the main thought that you have to pass in the performance, and if  
95 you are done in one level you can go on to the next, and so on. So it is a lot of  
96 progressive thinking, sort of, and eh (...) but it creates a clarity for the pupils- they  
97 know exactly where they are and where they are heading, sort of. And, of course,  
98 for me as a teacher I get a quite clear foundation for assessment, too, in the end. If  
99 you have worked, put down a great deal of time on this, then you actually have a  
100 quite good map of where they are. So that is the basic thought then, ... And (...) I

- 101 also discover there is a positive impact, a little, that it triggers their instinct of  
102 competition. Even if they mostly compete with themselves in a way. Then  
103 furthermore it becomes a way then- in a classroom situation you can have pupils  
104 at quite different levels, sort of, to actually be able to teach in an individualised way.  
105 So that they themselves decide when they are ready to perform. And the ones that  
106 need more time can have that, and the ones that are quicker can advance faster and  
107 get confirmation that they are good
- 108 I: Mm.
- 109 T: Which I also found being a point, sort of. And then it is so that (short laugh)  
110 different- they are represented by different colours like this, so that when they  
111 finish a task they get a driver's license of that colour.
- 112 I: I see.
- 113 T: (incomprehensible)
- 114 I: Sort of visual..
- 115 T: Yes, yes.
- 116 I: Reward
- 117 T: Yes, it is a fun thing. But on the other hand, you can actually connect it to. there are  
118 certain advantages connected to- to be granted to use the music room you must  
119 have a green card.
- 120 I: Mmm.
- 121 T: Then there is- I also have been struggling with the problem of- because I don't think  
122 that you can- you should be able to get a high grade in music and, sort of, eh, show  
123 musical qualities without really maybe, be forced to play on a high technical level  
124 or be able to manage hard things like that, but more try to find the difficulties in  
125 musical qualities. So thus I have tried to find- so that when you have raised the bar,  
126 then it is not suddenly about taking a bar chord or so, but more that you have to feel  
127 the timing and some more complex rhythmical thing that stands against something  
128 else, sort of like this. Then you could say that the first two levels are- are on a sort  
129 of basic approved level. One, that is, the first level is very- I mean it is- then you  
130 must be able to keep a steady, straight rhythm, sort of. Pulse- quarternote  
131 subdivided, sort of, on all instruments. Then number two, you are more – there is  
132 still a straight pulse, but the drums and the piano are then eight notes subdivided,  
133 sort of. The guitar and the bass are still quarternotes and there are more chords  
134 like that.
- 135 I: Yes, OK.
- 136 T: But it is still (incomprehensible), yes, quite, level passed. But then when you reach  
137 level three it is suddenly quite striking, I think, you have raised the bar, sort of.  
138 Then you present a little higher criteria of knowledge, sort of- it becomes more  
139 rhythmically complex- and there's more timing and rests you must feel, sort of. But  
140 it is not, really, technically much harder, but a little, of course.
- 141 I: On the instruments, you mean?
- 142 T: It is not like the chords are harder, but it is more rhythmical, sort of.

143 I: Mmm, thank you very much.

## 1.2 Interview AFTER the lesson (II)

T: - teacher

I: - interviewer

- 1 I: What is your first, spontaneous impression after these lessons?
- 2 T: Eh, (5s) considering that this is a working method I work with quite often so (...) so it was, I guess, just about what I had anticipated (...) there was no directly
- 3 surprising step, so, but, eh, (...) well, I guess it went just about as I had expected.
- 4
- 5 I: Yes. Was there, was there somewhere it didn't go as you had expected?
- 6 T: (7s) (sigh) No, the way I had not expected? It becomes what it becomes.
- 7 I: Yeah, that's right (short laugh)
- 8 T: To be quite honest.
- 9 I: Yes
- 10 T: I am not sort of, eh (...) no, no.
- 11 I: If we think of the pupils, what do you think they remember from the lesson if
- 12 you ask them?
- 13 T: Eh, and- I think the pupils remember that they remember working further with the
- 14 instruments and that the ones who performed and passed in the performance
- 15 hopefully remember that and think it was fun.
- 16 I: Yes.
- 17 T: They felt that they, they achieved a result.
- 18 I: Mmm. Eh- here is a question that reads: what experiences did they pupils bring
- 19 with them, do you think, if you think of the whole lot, all of them, I mean?
- 20 T: (4s) Well, the experience that they (...) some of them, anyway, did make progress
- 21 concerning the instruments and, eh, also those who were in the performance, that
- 22 they had an experience in, eh, becoming more familiar with playing together with
- 23 others.
- 24 I: Yes, right. I was thinking, spontaneously, on the girl with the piano, who was very
- 25 talented and bright, but she played the wrong chord all the time in the beginning.
- 26 Then you can wonder, eh, why did she do that and what she did of that, what
- 27 experience she gained from that.
- 28 T: Mmm(...), Yes, eh, she is really, eh, quite musically talented, I think. Eh, and, eh, then
- 29 it's always, becomes a little, - you might freeze, sort of, in a situation of
- 30 performance, especially with a lot of cameras and such- so I guess it became...
- 31 I: Mm, that might be it, mm.
- 32 T: Got stuck there a little- wrong every time.
- 33 I: Yes.
- 34 T: Same place, sort of- yes.
- 35 I: Eh, if you should do these lessons all over again, with the same pupils, is there
- 36 anything you would do different?

- 37 T: Yes, if one was to do it again (...) considering that one has already experienced the  
38 lesson, one might have, eh (...) responded certain problems another way, eh, but  
39 then, it's hard to say, sort of, if one could do it unconditionally.
- 40 I: Yes?
- 41 T: If one had done differently- I don't think so.
- 42 I: But you would have had the same approach, even if?
- 43 T: The approach would have been the same.
- 44 I: (...) Mm, on a scale here of one to six, how, how would you judge your lesson if one  
45 is best, I mean?
- 46 T: One is best and six is worst?
- 47 I: Yes, in relation to how you think it usually works, so to speak?
- 48 T: Well, no, it was somewhere in between, I would say- what's that?
- 49 I: Four.
- 50 T: Three, four?
- 51 I: Three, four, yes, OK.
- 52 T: Something like that, maybe.
- 53 I: Eh, do you think it is a good lesson, in your opinion, eh, yes, we have talked about  
54 that before.
- 55 T: I like the concept, of course, the method I think is good. Eh, then it always varies,  
56 sort of, depending on what it is (...)
- 57 I: Yes. What is it that does...?
- 58 T: Yes. What is the result of that particular lesson, sort of? Some lessons can be like,  
59 eh, there's many that have performed and it is a success like that, but some lessons  
60 it might have come to those steps where they are stuck a bit and they just tread  
61 water and not a lot happened, sort of. So it - differs a bit.
- 62 I: So it also depends, of course, on what pupils you have, you mean- and how they  
63 achieve?
- 64 T: Yes. Because I assume that you, when you want me to assess my lesson, I assume  
65 that your start point was from my own feeling for, sort of, the outcome, like that?
- 66 I: Yes, that's right.
- 67 T: In a way, how a conceived it, you mean? And, sure, then these things matter, of  
68 course.
- 69 I: Mmm.
- 70 T: So..
- 71 I: Sometimes it might be that you think the pupils should have done better or it is the  
72 way that you think what you yourself should have done differently for it to be...  
73 sort of great.
- 74 T: Yes. OK.
- 75 I: And the lesson doesn't become as good as it could have.
- 76 T: No, the ideal thought, sort of.
- 77 I: No, that's right, mm, but then I have got you right?
- 78 T: Yes.

- 79 I: Mmm.  
 80 T: So the outcome is dependent on both the pupils and me.  
 81 I: Yes.  
 82 T: And the interaction.  
 83 I: Yes.  
 84 T: Yes.  
 85 I: That's the way it is- in this profession.  
 86 T: Yes.  
 87 I: Mm, thank you very much.  
 88 T: Well, thank you!

## 2 Interviews with the students

### 2.1 Interview 1 transcript

- I: - interviewer  
 a, b, c, d, e: - students, see below

- 1 I: What did it feel like to have so many cameras in the classroom?  
 2 a: Special.  
 3 b: Different.  
 4 I: Yes.  
 5 c: A little bit nervous.  
 6 b,d: Yes.  
 7 a: Weird feeling.  
 8 I: Yes.  
 9 a: We don't usually have it.  
 10 I: No.  
 11 b: But it was fun anyway.  
 12 I: Do you think it influenced the lesson?  
 13 a: Ehm.  
 14 b: It went better than it usually does.  
 15 a: Yes.  
 16 b: More flow.  
 17 I: Okay.  
 18 b: Because otherwise it may be that some are disturbing.  
 19 I: Mmm. Do you agree?  
 20 e,a,c: Yes.  
 21 I: Yes, okay. What did you think of today's lesson? How was it?  
 22 a: Fun.  
 23 I: Mmm. In which way?  
 24 a: Ehm. We were doing something different.  
 25 e: Different? We usually do the same.  
 26 a: No, I mean...



- 27 b: The cameras were different.  
28 I: That's what was different?  
29 a: Mmm.  
30 I: Okay. Yes. What did you do today?  
31 a: Practiced at playing our instruments, so we will get the license.  
32 I: Mmm. License? What will you use the license for?  
33 b: It's more like that you have succeeded.  
34 c: You practice on the different instruments.  
35 b: Yes. It's bass, guitar, drums and piano. So you should be able to play the four  
36 instruments in one song. And then you can move on to the next level.  
37 I: Okay.  
38 a: There are three steps.  
39 b: So far.  
40 I: So there are level differences? So the license give level differences?  
41 a,b: Mmm.  
42 I: Okay. What do you remember especially from the lesson? Apart from the cameras?  
43 b: The performance.  
44 I: Yes.  
45 d: Since it is the big one. You get to play by yourself with the others.  
46 I: Mmm. And by your own choice? Is it not?  
47 d: If you feel you can handle the song, then you choose to play.  
48 I: Okay. Did you all do that?  
49 a: No not me, I want to wait a while.  
50 e: Not me either.  
51 b: I guest-played because I'm on a higher level. So I played because no one else  
52 wanted to play.  
53 I: Okay. What did you get from the lesson today? Did you learn something new?  
54 a: Yes. I learned to play guitar, the chords that I didn't know before, how to play them.  
55 I: Mmm. New chords?  
56 a: Yes.  
57 b: New like that, beat on the drums. What's it called?  
58 I: Yes beat. Or new comp.  
59 b: Yes comp.  
60 c: I was better able to switch between the chords on the guitar. Yes, I learned to  
61 switch more quickly between chords.  
62 I: Good.  
63 d: Yes, I also learned to change chords. From chord to chord on the guitar.  
64 I: Yes.  
65 e: Yes I was a little better. A little closer to making it.  
66 I: Good. Ehm. What did you like with class today? Something special?  
67 a: Everything.  
68 I: Everything?

- 69 a: Mmm.  
70 b: It went well today. Flow, no failure.  
71 c: You get to choose your instrument.  
72 a: You get to choose whatever you like to play most. So it's fun.  
73 I: Mmm. Would you like to add anything?  
74 d: No.  
75 e: You're not forced to do something, and I like that.  
76 I: That's good.  
77 e: Mmm.  
78 I: Yes. Was there something you didn't like with class?  
79 b: Yes, when there is sometimes not enough time to play.  
80 a: Sometimes it happens that we have to put away everything and then there are  
81 those who want to play but don't have time.  
82 I: Mmm. Was it like that today?  
83 b: No, because there was nobody else who should play.  
84 I: Okay.  
85 c: And we had enough time today.  
86 I: But it can be like that?  
87 c,b: Yes.  
88 I: Was there anything else today that you thought of?  
89 a,b,c: No.  
90 I: No. Eh. Today you were playing together, did you do anything else? Listening or  
91 composing?  
92 a: No, we just practiced.  
93 I: Mmm.  
94 e: Mmm.  
95 b: Yes.  
96 I: And what did it feel like? Was it fun? Or something else?  
97 b: Yes.  
98 I: Mmm.  
99 b: It's always fun to succeed.  
100 I: Yes.  
101 a: Yes.  
102 b: And show what you can do.  
103 I: Yes.  
104 c: And to try out the instruments a little more.  
105 I: Yes. Did you like the song you played? Which song did you play?  
106 a: "Knockin on heavens door":  
107 I: Mmm. Did you like it?  
108 e: Mmm.  
109 a: Yes it's a good song.  
110 b: Yes.

- 111 c,d: Mmm.
- 112 I: Have you played it before or was it the first time today?
- 113 a: We have played it before.
- 114 b: There are three songs that are the license songs. So first it's "Tom Dooley", the  
115 second is "Knockin on heavens door" and the third... I don't know what's it called.
- 116 d: You're on that one.
- 117 b: I know, but I don't remember.
- 118 I: So it's three songs that you should be able to play? Okay. But you only played one  
119 of them today?
- 120 a,b,c: Yes.
- 121 d,e: Mmm.
- 122 I: If your parent or a friend ask you later today what you've learned, what would you  
123 say? At this lesson, I mean.
- 124 a: New chords and how to change. From one chord to another when you play guitar.
- 125 I: Yes.
- 126 b: I've learned the new beat on drums for level three.
- 127 I: Mmm.
- 128 c: Yes, I've learned to make it faster. I played it slower before but now I've learned  
129 the chords by heart and then it goes faster.
- 130 I: Mmm. On guitar?
- 131 c: Mmm.
- 132 d: How to play all the chords together.
- 133 I: Mmm.
- 134 e: Yes, I've learned, I did not know before which string I should play on, now I know.
- 135 I: Good. What did you play?
- 136 e: Bass.
- 137 I: Mmm. Was there anything in the classroom that took your attention more than  
138 what you should have been attentive to?
- 139 a: Yes.
- 140 c: The cameras.
- 141 a: Yes the cameras.
- 142 e: Mmm.
- 143 I: Yes. Something else?
- 144 b: The people sitting in the classroom.
- 145 I: Yes.
- 146 b: A little bit.
- 147 d: Though it tends to do that when someone comes in who's not usually there.
- 148 I: Aha, so you're used to it?
- 149 b: Sometimes there are student teachers visiting. Then they sit by and watch what  
150 happens at a music lesson.
- 151 I: Okay.
- 152 a: But we are not always affected by it.

- 153 b: No.
- 154 I: Did it feel positive or negative having someone watching class?
- 155 a: Positive.
- 156 I: Positive? Why?
- 157 c: They won't harm us.
- 158 b: No.
- 159 I: No.
- 160 b: They will use it into something good.
- 161 I: Yes.
- 162 b: So we are kind of helping them.
- 163 I: Do you feel different yourself when you play while they're watching?
- 164 b: Maybe a little bit more concentrated.
- 165 a: Yes.
- 166 d,c: Yes.
- 167 b: Less talk.
- 168 a: Yes less talking.
- 169 I: Okay. Ehm. Did you think at some point during the lesson on ratings and reviews?
- 170 c: Yes, I thought if I'm going to raise my grades, I have to play better. If I sit there and
- 171 donothing, then I won't get good grades. That's the way it is.
- 172 I: And you?
- 173 b: No, not this class.
- 174 I: No?
- 175 a: No.
- 176 I: Not you either?
- 177 e: No.
- 178 d: No.
- 179 I: What is most important to you, the grade or the music?
- 180 a: Both.
- 181 I: Both?
- 182 b: Mmm.
- 183 c: Music is everywhere. The rating also because it's school.
- 184 b: The grade because you want to have as high ratings as possible when you leave
- 185 school and music because it's fun when you know how to play.
- 186 a: And you learn something new to. And that's good.
- 187 I: Yes. Do you play outside school to?
- 188 e: No.
- 189 a,c,d: No.
- 190 b: I play a little bit on the piano at home and guitar.
- 191 I: Mmm.
- 192 b: Otherwise I don't play anything else.
- 193 I: No. And you?
- 194 d,e: No.

- 195 c,a: No.
- 196 I: No. On a scale from 0, which is best, to 6, which is worst, how will you judge this
- 197 class? We can start from here.
- 198 e: It would be a 1.
- 199 I: Yes, because...
- 200 e: Well everything went well.
- 201 I: Yes.
- 202 e: Flow. No one who disturbed.
- 203 I: Mmm. Good.
- 204 d: 0. I concentrated more today. I did what I was supposed to do.
- 205 c: I would probably give a 1. I'd say 0 if I had played flawlessly, but I had some trouble
- 206 with the chords when I played it up in the end.
- 207 I: Mmm. Okay.
- 208 b: I say 0 because I played both piano and drums, and nailed both, so it went really
- 209 well.
- 210 I: Mmm.
- 211 a: Maybe a 2. It didn't work so great for me. Changing chords and so on. At the end it
- 212 was better.
- 213 I: Okay. Is there something you think the teacher should have done different today?
- 214 b: No, he helped me when I needed help.
- 215 c: He was clear.
- 216 a: Yes.
- 217 c: He showed us.
- 218 b: Good explanation.
- 219 c: Mmm.
- 220 I: Did you think that he was different today unlike other classes? Or was it the same?
- 221 b: A little. A little, I don't know. Maybe because of the cameras.
- 222 c: He was a little bit different.
- 223 I: Mmm. Okay. Would you like to add something?
- 224 c,d,e: No.
- 225 I: What is a good music lesson?
- 226 d: When you get to learn a lot.
- 227 I: Mmm.
- 228 d: As much as possible.
- 229 c: And show that you can do it.
- 230 b: When you practice and actually pick it up afterwards. That you can pull it off.
- 231 c: Yes.
- 232 e: Mmm. Same.
- 233 I: Yes. Everyone agree?
- 234 a: Yes.
- 235 I: Is there something else you would like to add? In addition to what you have already
- 236 said?

237 a: No.  
238 b,c,d,e: No.  
239 I: Okay, then I say thank you very much for this interview.  
240

## 2.2 Interview 2 transcript

I: - interviewer

f, g, h, j, k: - students, see below

- 1 I: There. Now I switched on the recording device here.  
 2 As you noticed there were cameras in your class room. But we shall also  
 3 record this interview.  
 4 All: OK  
 5 I: And my name is My and I am from the Music Academy, in Malmö (*small talk i min*)  
 6 What is important now that you are such a large group is that each one talks for  
 7 himself. That you don't speak all at once, because then it will be hard to hear "but  
 8 who was talking like that" and such. So then I would like to know your names, and  
 9 in order to know who is speaking I have to know if you...Are you wearing  
 10 something characteristic?  
 11 (*Now follows presentations and what they pupils are wearing*)  
 12 I: And then I shall also state that this is group 2, second interview.  
 13 k: Student k (..)  
 14 I: What can you say you are wearing?  
 15 k: Eh, my school shirt  
 16 I: Blue school sweater. Was anyone else wearing a sweater like that?  
 17 All: Mmm. Fikum.  
 18 I: Does it have your name on it?  
 19 k: Eh, no, not my real name.  
 20 I: No- what does it say?  
 21 k: Raggaren (*a nickname for Swedish youngsters driving big cars*) (Laughter)  
 22 I: And this with my saying that it's group 2 is for those who shall write this down  
 23 later, and have to know what group it is. So that is just for our sake. (..)  
 24 So, then I wonder..I was not present during the lesson. What did you do?  
 25 During the lesson...  
 26 j: We sat down practising what we should do when we perform. Playing guitar, piano,  
 27 drums and bass.  
 28 I: Did you do anything else?  
 29 h: We danced.  
 30 I: Is there something in particular that you remember?  
 31 g: No. Same thing every lesson. Mmm.  
 32 I: Do you remember something in particular that you did?  
 33 All: No.  
 34 I: Nothing special? (..) What did you....did you get something specific out of this class?  
 35 k: Yes, I learned one song on piano.  
 36 I: You learned to play a song...Student j, did you get something out of this  
 37 class?  
 38 j: Yes, I learned how to play the guitar.

- 39 I: You learned how to play the guitar.  
40 g: Me, too.  
41 I: You did that, too, Student g?  
42 g: Mmm.  
43 I: What did you do...Did you get anything out of the class?  
44 k: Yes, Me, too, learned how to play a tune on the guitar.  
45 I: A tune on the guitar. What song was that?  
46 j: I played 'Tom Dooley'..  
47 g: Me, too, me, too.  
48 I: But the song you played as we stood outside the door..  
49 h: Yeah, 'Knocking on heaven's door'(..)  
50 I: But you learned how to play the guitar- that's what you got out..  
51 g: Mmm.  
52 I: Did you get anything out of this class?  
53 f: I learned how to play 'Tom Dooley' on the piano.  
54 I: On the piano! That you had, too.  
55 h: Yes, except I had it on 'Knocking on heaven's door'.  
56 I: OK. What, what did you like about this lesson (..)? Student g?  
57 g: I don't know (..). Eh, why..You sort of get to practise the level you are on and such.  
58 Yes.  
59 I: You are on different levels that you are working on. And you are on a certain level,  
60 and have to start working there (..)? And you liked that?  
61 g: Yes.  
62 I: Is there someone else that can say, that was good about this class? Is there anyone  
63 else...Student j, what did you like about this class (..)?  
64 j: Eh, that you can...learn how to play an instrument.  
65 I: Mmm. Student h, was there anything that came to your mind during the lesson?  
66 h: Yes, that you can try out many things. Many choices and such.  
67 I: Many choices?  
68 h: Yes. (..) But it is instruments, yes.  
69 I: Are you allowed to decide what instrument to play?  
70 h: Yes, we can choose one at that level.  
71 I: But you liked that....  
72 h: Yes.  
73 I: Was there anything you liked, Student k?  
74 k: No, just that we got to play instruments.  
75 I: Mm.  
76 k: Much studying before.  
77 I: Have you studied a lot before and now you got to play?  
78 k: Yes.  
79 I: Was there anything in particular that you liked?  
80 f: Yes, that I learned that song.



- 81 I: Mmm. OK. Was there anything you didn't really like about this class (..)?  
82 k: No, nothing in particular.  
83 I: Nothing that stood out?  
84 All: No.  
85 I: "No, this didn't feel good", or..?  
86 All: No  
87 I: You are nodding, or rather shaking your heads.  
88 j: Mmm.  
89 h: No, it was as usual.  
90 I: It was as usual. Is that a positive or negative thing being as usual?  
91 j: Positive.  
92 k: Positive.  
93 I: Why is it? That it is as usual?  
94 j: It's fun to learn different instruments. You get to try something new each time.  
95 I: Is that the way he usually works?  
96 j: Yes.  
97 I: Mm. OK (..). But what can one say you did? You worked. You played in a  
98 group all the time.  
99 g: Yeah.  
100 I: In an ensemble, that what it's called when you play in a group, when you are  
101 doing music.  
102 All: Mm  
103 I: Ensemble, you could say.  
104 h: Yes.  
105 I: Then, what did it feel like? To play in a group. The way you do...(..) with others(..)?  
106 Student g?  
107 g: I don't know (..).  
108 I: Does it feel good, or boring, or what?  
109 g: I guess it's good.  
110 I: Mm. Because you can do a lot of stuff during a music class. You can listen to the  
111 music, you even got to make music, you even got to play, practical music.  
112 All: Yes.  
113 I: And how do you feel about that?  
114 g: It's fun. Cos it's not as fun ...eighties music just writing for three lessons.  
115 I: Have you been writing a lot before?  
116 All: Yes.  
117 I: As you told me, then.  
118 f: I mean sort of the history of rock.  
119 I: Mm, OK. So it's just this time you got to play together, then it was...  
120 h: Yes.  
121 I: Mm, a little better. But what, 'Tom Dooley' and 'Knocking on heaven's door'?  
122 h: Yes, then there are two more songs, but those are on a higher level.

- 123 I: It is a higher level. What song are you playing the most, then?  
124 h: 'Knocking on heaven's door'.  
125 I: How did you like that song?  
126 h: Excuse me?  
127 I: Do you like that song?  
128 h: Yes, I think it is a good song.  
129 I: And which one was it that you played?  
130 g: 'Tom Dooley', too.  
131 I: Ah, what do you think of the choice of songs?  
132 g: Well, I suppose it's..well, simple and good.  
133 I: Simple and good.  
134 g: Mm.  
135 I: And you played?  
136 j: 'Tom Dooley' as well.  
137 I: And how do you like 'Tom Dooley'?  
138 j: Well, it's all right (..).  
139 I: Mm.  
140 j: There is not so much...playing to it. Often it's the same chords all the time.  
141 I: Mm (..). And you played 'Tom Dooley' ...No, you played 'Knocking on heaven's door'.  
142 k: Yes.  
143 I: What do you like about that song?  
144 k: Well, it's actually quite good. It's....sort of like a classic.  
145 I: How did you like the song you played?  
146 f: Well, it was quite OK.  
147 I: Mm.  
148 f: It was not too hard to learn.  
149 I: OK, then it's good (..). Let's say like this: you come home today and will say this:  
150 "Today, Dad and Mum", or "Today my best friend", or whatever, "I have learnt this  
151 in class"(..). What would you say you have learned?  
152 g: Nothing.  
153 I: You have not learned anything?  
154 g: No (laughing).  
155 I: But if you give it a thought...Haven't you learned anything?  
156 g: But I never learn. I suck in music. I can't.  
157 j: Well, yes, you learn to get further.  
158 g: Ok, a little then.  
159 j: Better and better all the time  
160 I: Lesson by lesson.  
161 j: Yes, in the end you know it.  
162 I: Mm. What would you say if your Mum or Dad asked you: "What did you learn in  
163 music class today?"  
164 h: Well, I learn new chords and stuff. And then after a week or two I know the song.

- 165 I: Mm.
- 166 h: We only have music class once a week.
- 167 I: Once a week, for forty minutes?
- 168 h: Mm.
- 169 I: What grade are you?
- 170 j: Ninth, yellow.
- 171 I: So you're in ninth grade?
- 172 j: Yes.
- 173 I: OK. Would you like to say something? What have you learned today?
- 174 f: Eh, to play 'Tom Dooley' on the piano.
- 175 I: That is what you should tell. What would you say to your Mum and Dad? "What
- 176 have you done in school today? What did you learn in music class?
- 177 j: Then I would say "nothing special". Or something...
- 178 I: You have not learned anything?
- 179 j: No, well yes I have, but....well, it's nothing special. Or so.
- 180 I: But you wouldn't tell them anything in particular?
- 181 j: No.
- 182 I: But you have learned something, but you wouldn't say?
- 183 j: Mm.
- 184 I: No.
- 185 j: Nothing important.
- 186 I: No, OK. But there is something else...you have learned 'Tom Dooley', many of you.
- 187 And for the next step. Was there something else you learned, more than this? It
- 188 could be that you learn without thinking about it. Like, today I learned how to
- 189 connect a guitar, or it can be little things like that. Do you come to think of anything,
- 190 Student h?
- 191 h: No, I played an acoustic, and then you don't play with a chord and stuff.
- 192 I: No, but things like that. Nothing?
- 193 h: No, not that I can think of.
- 194 I: That was the goal for the lesson that "you shall play this"?
- 195 h: Yes, and you shall think of the fingering when you play. Maybe you learn that.
- 196 I: So, you were focused on that today?
- 197 h: Yes.
- 198 I: The fingering. Was that on the guitar or the piano?
- 199 h: On the guitar.
- 200 I: On guitar. Do you have tab, tablature, that you can see...that the strings are like this
- 201 and so it's the fingers.
- 202 All: No
- 203 I: Or he just tells you like this. This one goes there and that one goes there...
- 204 All: Yes.
- 205 I: OK. (..). About grades- you are in ninth grade...aren't you?
- 206 All: Yes.

- 207 I: About grades and stuff- is that something you think about a lot?  
208 g: No.  
209 I: No. How, if I may ask you Student f, how important is it to you- how important are  
210 the grades in music to you?  
211 f: Not so important.  
212 I: They are not so important?  
213 f: No, not in music.  
214 I: In music they are not important. How about you, Student g?  
215 g: It's important to pass in music because...well, yes, it is.  
216 I: Mm. Is it just to pass...  
217 g: Yes  
218 I: OK. What is your opinion on that, Student h? Is it important to get good grades in  
219 music?  
220 h: Yes, if you are interested in it, it is. If you think it's fun you usually do better.  
221 I: Mm. And what do you think?  
222 h: Yes, I like music.  
223 I: Mm. And how are your grades, then?  
224 h: *MVG (the Swedish highest grade is Very Well Passed and equals an A)*  
225 I: It's important to you, then. It doesn't matter what grades you get, but it is important  
226 to you. Is it important to you to get good grades in music?  
227 j: Yes, it's good to get as good grades as possible, so you are qualified for  
228 whatever further education you want.  
229 I: Mm, and that also includes the music subject.  
230 j: Yes.  
231 I: Mm. What do you think, Student k? Is music important to you, the grades?  
232 k: Yes, all of the grades or all...all subjects are important. But it is...now's the time  
233 when all the grades are established and then you have to attend this Summer  
234 school. If you don't pass.  
235 I: In music as well? If you don't...  
236 g: Not for raising the music!  
237 k: Oh, what the....  
238 j: You can have some use of it in the future as well, you know.  
239 k: Yeah.  
240 I: Mmm. If you put it like this: What is most important? To get good grades in music  
241 or having fun, I mean, is it the music you are doing in class? What is most on your  
242 mind? Is it the grades or the music that's important? (...) What are you thinking,  
243 Student h?  
244 h: Both, maybe you are. You should have fun while you are...while you are  
245 playing.  
246 I: Mm. What's your opinion, Student f? Is it the grades or the Music in itself, so to  
247 speak?  
248 f: The music, I mean, having fun and learning as much as possible.

- 249 I: Mm. What about you, Student g?
- 250 g: Eh? (...) Both, like Student h said. The grades and that it should be fun to attend  
251 music class.
- 252 I: Mm. And what do you think, Student j?
- 253 j: Well, you learn a great deal when you are there so...so it's good.
- 254 I: Mm. So, to doing music is important?
- 255 j: Yes.
- 256 I: And the grades as well?
- 257 j: Yes.
- 258 I: It's both. How would you put it, in relationship, which is most important, the grades  
259 or the music?
- 260 j: I would say the grades, but if you have the interest then...the music is important.
- 261 I: OK. On a scale from zero to six, where six is the worst and Zero the best, a little  
262 backwards. How would you judge this lesson? Zero is best and six is worst. And  
263 you put a number there in between. Think a little. How do you judge this, was it the  
264 worst or the best or? Student f, what rating would you give it?
- 265 f: Well, about three, four.
- 266 I: Three?
- 267 f: Yes, or four, in between there somewhere.
- 268 I: OK. Six is the worst and zero the best. Mm. Student g!
- 269 g: I don't know.
- 270 I: You could feel like this; you had fun, didn't you?
- 271 g: Well, I didn't have fun, anyway.
- 272 I: What rating?
- 273 g: Eh. (...). Four, maybe.
- 274 I: Four. Student h, how would you rate it? Zero to six.
- 275 h: Two or three.
- 276 I: Two or three.
- 277 j: Same, two, three.
- 278 k: Two.
- 279 I: You would say two? Why? You rated it quite low.
- 280 g: I hate music.
- 281 I: You don't like music? (*laughter*).
- 282 g: No, I don't.
- 283 I: Mm, is it the lessons, or..
- 284 g: I know nothing.
- 285 I: But could the teacher have done differently in order to make him get better grades?  
286 Or for the lesson to get a higher rating? Was there anything the teacher could have  
287 done? Anybody?
- 288 j: No, I think it was perfect.
- 289 k: Yes, he helps everybody when they need help.
- 290 j: Walks around.

- 291 k: Checking.
- 292 I: Mm. Do you think of something the teacher could have done differently?
- 293 g: No.
- 294 I: How...This...if you were to decide, this is a good music lesson, this is the
- 295 music lesson of my dreams. What would it look like? If you were to wish. I
- 296 would like to do this in my music class in order for it to get a zero. Do you have
- 297 something..? Whoah, this is what I want.
- 298 j: I have never thought of it that way. So I don't know.
- 299 I: But if one really wishes. This I would like to do in music class.
- 300 g: Play football. (*laughter*).
- 301 I: If you can combine it with music, then it's great! (*laughter*). There are quite a few
- 302 football songs, so they are combinable. But then it's a bit about interest and stuff.
- 303 g: Mm.
- 304 I: Student h, do you have...?
- 305 h: What we are doing now, cos we are playing pretty much and stuff, and that's is
- 306 what you are supposed to do in music.
- 307 I: Mm.
- 308 h: So, I think it is good the way it is.
- 309 I: Because you get to play a lot?
- 310 h: Yes.
- 311 I: Mm. Do you have any idea, Student j? If you should give it a zero, sort of. What kind
- 312 of lesson would that be?
- 313 j: It would be the same as now, only more songs to choose from. More than those
- 314 four.
- 315 I: Ok. A broader range of songs.
- 316 j: Yes.
- 317 I: Have you had time to think? What would your optimal, your favourite music lesson
- 318 looks like?
- 319 f: Well, it's like we do now, sing a little, maybe, I mean both and such. Not a whole
- 320 class with this. Like half the time we do the driver's license and then, well, we sing
- 321 or do something else.
- 322 I: So, the music driver's license is theoretical?
- 323 All: Yes.
- 324 I: OK.
- 325 g: But sometimes he comes up with something different, like we said. Eh, Rock
- 326 history, he kind of puts that in and then it's the license again. So...
- 327 I: OK.
- 328 k: It differs a little.
- 329 j: And then it can be like he writes a letter on the board and you should think of a
- 330 name, or..
- 331 k: Yeah, a competition in two groups.
- 332 g: It is like the in the end of the last class or something like that.

- 333 I: And you think that is fun?  
 334 All: Yes, it's fun!  
 335 I: Have you thought of your dream lesson?  
 336 g: Yes, just now. Now!  
 337 I: But I asked...  
 338 g: Oh. I see.  
 339 k: Well, it could be more to choose from and maybe some different instruments as  
 340 well.  
 341 I: Mm, some different instruments. Now!  
 342 g: Yes, some more instruments as he said, yeah. Ha, ha.  
 343 I: What else did you think of? (*Much laughter*)  
 344 g: Ha, ha. I don't know.  
 345 I: Some more instruments?  
 346 g: Yes, Like a little, yeah, yeah.  
 347 I: (*Saying their names*) Thanks for coming and answering my questions!  
 348 All: Thank you!

### 2.3 Interview 3 transcript

- I: - interviewer  
 m, n, o, p: - students, see below

- 1 I: Yes, this is lesson 2, and it's group 3. And you are...which year are you in?  
 2 o: Ninth grade!  
 3 I: Ninth grade...very good! Then we can start from the left. Explain what you are  
 4 wearing!  
 5 m: Jeans, white sweater...and yes...that will be fine!  
 6 I: Mhm...  
 7 n: Scarf and I'm blond.  
 8 o: Hair up, brown hair, black jumper and dark sweater.  
 9 p: I'm in trousers, or jeans and dark blue sweater with white lyrics on.  
 10 I: Perfect! Very good!  
 11 Uhm...and uhm...then we'll start....! Then I'll start by asking what you did in  
 12 today's lesson?  
 13 o: We did music license! Like you are playing, you get an instrumental driver's  
 14 license. And it tells you what you are supposed to do on the instrument. And then  
 15 you play that.  
 16 I: Ok, yes...! And it's very...So you have different instruments to work on?  
 17 o: Yes.  
 18 I: You pick the one you want, or?  
 19 o: Yes, you have to pass on every instrument, all four before you go to the next card.  
 20 I: Ok, aha, ok! So it's like...then it gets harder? You start easy and...

- 21 o: Yes...
- 22 I: ...then you take a new instrument, or card...with different levels on?
- 23 o: Mhm!
- 24 I: Ok...mhm...uhm...what do you think you specifically will remember from this
- 25 lesson?
- 26 o: You will remember the chords, when you like play guitar, and it is like fun to take
- 27 with you...or the drums!
- 28 m: The performance...
- 29 I: The performance?
- 30 m: Yes...you're getting less shy.
- 31 I: Yes, ok...yes...
- 32 m: You play together...
- 33 I: Ok, yes...! Is it...do you think you have any use for it in other contexts more than in
- 34 the music lessons?
- 35 m: Yes!
- 36 I: Mhm...how...uhm...ok, we already answered this one. But I think...what have you
- 37 gained from the lesson? If you only think about today's lesson! Did you gain
- 38 anything? Have you learned anything?
- 39 o: That I don't like the A minor chord!
- 40 (Laughter)
- 41 I: That's good!
- 42 o: Yes!
- 43 (Laughter)
- 44 n: You learn different chords every time...
- 45 I: Yes...
- 46 n: That you are playing.
- 47 I: Yes...
- 48 p: Then you know what to, sort of, practice on.
- 49 I: Yes, then you know, ok. It becomes very clear to you, doesn't it, with the
- 50 license?
- 51 o,p: Yes!
- 52 I: Uhm...ok, what did you not like with this lesson?
- 53 p: To sing better!
- 54 I: What did you say? To...
- 55 p: To sing better!
- 56 I: Ok, yes...
- 57 o: Yes, it's a bit embarrassing when you perform and you do wrong!
- 58 I: mhm, ok, mhm...It's like...yes...
- 59 o: Yes, you get really nervous, and you're trembling like uuuhh!
- 60 m: And you don't pass!
- 61 o: Yes...
- 62 I: Yes, that's right...



- 63           He judges the performance as well?
- 64 All:    Yes!
- 65 I:       Do you get a second chance?
- 66 All:    Yes!
- 67 o:       Either you do it right away...or you do it the next time!
- 68 I:       Mhm, ok, mhm.
- 69           Uhm...and yes, the next question we've also answered! You have played
- 70           ensemble, well, not ensemble, but you circulate to different instruments...?
- 71 All:    Mhm!
- 72 I:       Which instruments are you playing,..?
- 73 o:       Uhm...Guitar, bass, drums and ehh...
- 74 m:       Bass, Did you say that?
- 75 o:       Yes! And piano!
- 76 m:       Yes, and piano!
- 77 I:       and piano, ok!
- 78           How does it work when all of you are sitting and practicing at the same time, do
- 79           you get distracted by what others are doing?
- 80 n:       No!
- 81 p:       No, it's like, everybody who's playing guitar sits in one corner, and piano in one
- 82           corner, and bass in one corner, and drums have like these speakers on them.
- 83 I:       Aha, So you have electronic drums?
- 84 All:    Yes!
- 85 I:       Oh, how nice...nice!
- 86           Uhm..How does it work? Do you get help from each other? How does that
- 87           work?
- 88 o:       Yes, the ones who are a bit further ahead can help those that are not...
- 89 I:       Mhm...
- 90 o:       ...like one level down!
- 91 I:       Yes, yes...
- 92 m:       And to be guest players...like!
- 93 o:       Yes!
- 94 p:       Yes!
- 95 m:       If there is only one to perform, like...like those who have got a bit further can
- 96           help!
- 97 I:       Yes...
- 98           And does that happen a lot? Is it common? Or how is it...?
- 99 o:       Yes, you never finish at the same time, So there's always someone who can help
- 100          play an instrument!
- 101 I:       Yes, yes...it's like that!
- 102           Uhm...when you uhm...let's say that tonight you'll meet with your family or
- 103           friends, uhm...what...can you...uhm...what would you tell them you have
- 104           learned today in music class?

- 105 o: It would be like, you will be happy that you pass on an instrument, or...yes, like...  
106 I: Anything else! Yes...  
107 o: Or that you didn't pass!  
108 I: Mhm...  
109 o: And that you have to practice!  
110 I: That's right...Is there anything else? Is there anything maybe...yes, how do you  
111 say...I'm not supposed to lead you...but is there anything that would be fun to talk  
112 about from the lesson? You were talking about the performance, when you have  
113 done it. Is there anything else that you feel: Oh this is fun! This I have accomplished!  
114 This I want to tell somebody?  
115 p: You can always be good at some music!  
116 I: Mhm...  
117 Then you like to tell someone...  
118 p: Yes!  
119 o: When you passed a test!  
120 I: Yes, that's fun!  
121 o: Mhm!  
122 I: Uhm...Was there anything that...took your attention away from what you were  
123 supposed to do during the lesson?  
124 Like...What you were supposed to do? Some distractions? Or could you totally  
125 focus on what you were supposed to do?  
126 o: There is none of us that usually get disturbed. You look after yourself during the  
127 lesson!  
128 I: Yes...  
129 o: And you get help from (the teacher's name) when you ask for it!  
130 I: Mhm...  
131 n: Mhm!  
132 I: Good!  
133 Uhm...do you think about grades at any time during the lesson?  
134 n: Yes, if you are far behind, you would like to speed up!  
135 I: Speed up...yes! And then there is a lot to do?  
136 n: Yes!  
137 I: It becomes a lot of instruments during the same lesson?  
138 o: Yes, you almost have to shift for every station, like you have to do all of the  
139 instruments on one lesson to be able to repeat all of them, so that you will be able  
140 to....yes, so you make time!  
141 I: Yes, exactly!...yes ugh!  
142 Yes...uhm...How important is the music grades to you?  
143 o: Maybe not as important as math or Swedish, but it's still a grade that can give you  
144 better points...  
145 I: Mhm...  
146 o: ...in average!

- 147 I: Yes, the average point!  
148 Do you all feel the same way? Is it...  
149 All: Yes!  
150 I: Mhm!  
151 Uhm...what is important...what do you feel is important with the music lessons?  
152 Do you think it's important to get good grades? Or is it something you feel you can  
153 use ...yes, outside of school?  
154 o: Ehm...  
155 m: I think music is good for human beings!  
156 I: Mhm...  
157 m: If you get like a feeling for the instrument...  
158 I: Yes...  
159 m: ...then it could calm you, or something like that!  
160 I: Is it like you are playing....like...if you get the opportunity, would you for  
161 example pick up a guitar, or sit by the piano outside of school? Would you,  
162 like, think that would be fun?  
163 o: My father has two keyboards at home, and I have a guitar. I have something to  
164 practice on!  
165 I: Yes, exactly...  
166 But do you feel that it gives you something? Or how do you feel?  
167 o: It's like a relaxation from school, the hard work! Because it's like when you are at  
168 the music lesson, you don't have anything to do...like essays, or tasks! You just do  
169 what you have the time to do during the lesson!  
170 I: Mhm...your own pace, is it...  
171 o: Yes!  
172 I: Nice!  
173 Here comes a tricky one! Uhm...On a scale from zero, that is the best, to six, that is  
174 the worst, how would you judge today's lesson?  
175 So zero is the best! It's the opposite on how we usually to do it! But...everyone  
176 should think and answer this one! Shall we start...Shall we start from here!  
177 p: Like I give it a three!  
178 I: You give a three! Mhm, right in the middle, yes...  
179 o: Uhm...one!  
180 I: One...  
181 o: Yes! Uhm...  
182 n: Two!  
183 I: Two!  
184 m: Uhm...two I guess!  
185 I: Two! Good scores!  
186 o: Yes...  
187 I: Music, good!

- 188 Uhm...is there anything you feel...What makes...it a good lesson? Have you  
189 thought about that?
- 190 n: You can like decide for yourself what you want to play!
- 191 I: Mhm...
- 192 n: It's more fun that way!
- 193 I: And it's more fun...yes! Do you feel like that about every...with every music  
194 lesson? Do you feel it's around there....that good? Or do you feel like it's...
- 195 o: I'm always nervous before every music lesson and the performance!
- 196 I: Mhm...
- 197 o: But when the music lesson starts it goes away!
- 198 I: Yes, yes! It makes me think of...is that something you feel... cause I can  
199 imagine that it feels like you have to do a good performance! As a musician I know  
200 that you get nervous! Is there anything in the music lesson that helps you with that?  
201 So you won't feel that way? I'm thinking about the performance, do you get help  
202 with the nervous feeling? Maybe...for example if you do something wrong you start  
203 to think: Ah, I made a mistake. Does he help you so you won't feel nervous?
- 204 m: Yes, he says like, keep going!
- 205 I: Keep on going...
- 206 m: Yes, and like say the chords, if you like do the wrong chords he says, D, E, C,  
207 like...so...mhm!
- 208 I: That's right...
- 209 Uhm...Is there anything you think the teacher could have done differently in  
210 today's lesson?
- 211 o: Uhm...
- 212 m: I don't know!
- 213 I: You don't know...
- 214 p: No, it's always the same!
- 215 I: It's the same...
- 216 m: Mhm!
- 217 I: Uhm...I'm thinking...Now when I heard about your system, do you do anything else  
218 except getting knowledge of the instruments, so to speak?
- 219 o: Yes, we have had rock history!
- 220 I: Mhm...
- 221 o: Two times about the fifties and the sixties!
- 222 I: Oh, yes...
- 223 o: Then we have had, uhm...those for...those for the semester endings. Summer  
224 holiday and so on, we usually to have competitions like Diggiloo (*Swedish TV*  
225 *program, music competition*) or something.
- 226 I: Yes...
- 227 o: Uhm...and then...uhm...what else do we do?...
- 228 n: Sometimes we sing!
- 229 o: Yes, he puts the lyrics on...uhm...what is it called?...

- 230 n: Overhead...
- 231 o: The overhead, yes...
- 232 I: yes, of course...
- 233 o: Then we sing, and he plays the guitar and so on.
- 234 I: Yes, ok...ok! That's fun!
- 235 Uhm...what...I'll just read...! What do you think a good music lesson should look
- 236 like? What does the best music lesson look like? Or just a good one!
- 237 o: When we're working on our license?
- 238 I: Yes...
- 239 m: Do you mean at this school, or?
- 240 I: Yes, overall! What do you think a good music lesson should look like?
- 241 m: You should like choose an instrument, if you want to play guitar, you should be able
- 242 to immerse in that!
- 243 I: Mhm...
- 244 m: In that instrument! So...that would have been better!
- 245 I: Instead of playing...
- 246 m: Drums and the others!
- 247 I: Yes, you mean instead of playing all the instrument?
- 248 m: Yes!
- 249 I: Mhm!
- 250 o: But still it's kind of fun to try something new!
- 251 I: Mhm! Mhm...
- 252 Yes...uhm...is there anything else you would like to tell us about the music
- 253 lessons or anything else...that's on your mind?
- 254 All: No...
- 255 I: Then we will do like this, that I will turn this off...
- 256

## 2.4 Scheme for identifying the students in all interviews



angle 3, main room, 01:19

### Shortnames of the students from left to right (within the circle):

f/wh/blo <sup>1</sup>	-	Student m
f/bla/da/wh/+	-	Student o
f/bla/blo	-	Student n
f/bla/da/bla	-	Student a
f/pi/blo	-	Student b
f/gr/da/twine	-	Student d
f/bla/da/wh	-	Student c
m/bla/da/bla	-	Student f
m/blu/blo/twine	-	Student g
m/ch/da	-	Student h
m/bla/da/wh	-	Student p
m/bla/c	-	Student j
m/bla/blo	-	Student k
m/wh/blo	-	Student e

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<sup>1</sup> For an explanation see below



angle 3, main room, 30:32

**Shortnames of the students from left to right:**

m/wh/blo	-	Student e
f/bla/da/wh/+	-	Student o
f/wh/blo	-	Student m
f/bla/blo	-	Student n
f/gr/da/twine	-	Student d
m/bla/blo	-	Student k
f/bla/da/wh	-	Student c
m/blu/blo/twine	-	Student g
f/bla/da/bla	-	Student a
m/bla/c	-	Student j
m/bla/da/bla	-	Student f
m/ch/da	-	Student h
f/pi/blo	-	Student b
m/bla/da/wh	-	Student p

E. g. *f/bla/da/bl* means **1.feminine/2.black top cloth/3.dark hair/4.black socks**

**Systematic for the short names****1. Gender**

m - masculine  
f - feminine

**2. Colour of cloth top**

bla - black  
wh - white  
ch - checked  
pi - pink  
gr - green  
blu - blue

**3. Hair**

blo - blond  
da - dark  
c - cap

**4. Socks**

bla - black  
wh - white

or

**4. Twine**

twine

**5. Braid** - +



### 3 Transcript of the lesson

#### 3.1 Main Room

	Time	Subtitle
1	00:00:03:00	T: Before you enter
2	00:00:05:00	after the lesson,
3	00:00:07:00	you will be interviewed.
4	00:00:10:15	T: So when you leave the classroom,
5	00:00:12:15	don't go anywhere.
6	00:00:14:00	T: It will only take three minutes,
7	00:00:16:00	or four.
8	00:00:26:00	...
9	00:00:55:09	T: Would you close the door?
10	00:00:58:00	Thanks!
11	00:01:08:00	T: Let's see here,
12	00:01:11:00	is everything alright with you today?
13	00:01:12:00	S: Yes!
14	00:01:13:00	T: Yes?
15	00:01:15:28	S: What about you?
16	00:01:17:00	T: I'm fine thank you.
17	00:01:18:12	S: Are you especially happy today?
18	00:01:20:00	T: Especially happy?
19	00:01:22:20	T: Let's see,
20	00:01:24:00	T: We'll have a quick look at who's here.
21	00:01:26:03	*Teacher calls the names of the students*
22	00:01:51:07	T: Very good!
23	00:01:54:18	T: Let's see,
24	00:01:55:00	today the plan is to continue working with "instrumental driving license"
25	00:01:58:09	and we're going to continue where we stopped the last time.
26	00:02:03:00	T: Start by looking at the list in your binder.
27	00:02:06:00	T: Check how far you've come and what you are going to do today,
28	00:02:09:04	then we'll have a small concert at the end of the lesson
29	00:02:14:00	depending on how many of you who'd like to perform today.
30	00:02:16:23	T: We'll give it 10 or 15 minutes in the end of the lesson.
31	00:02:19:13	We'll see.
32	00:02:21:00	T: Do you have any questions?
33	00:02:23:03	S: No.
34	00:02:24:03	T: No? Everything is clear?
35	00:02:26:03	T: Let's start then.
36	00:02:27:03	Go ahead.
37	00:02:58:08	T: Who passed the last time?
38	00:05:15:15	T: Well then, let's see.

39 00:05:17:00 T: Great! Jippie!  
40 00:05:19:00 T: How is it working out for you?  
41 00:05:20:00 S: Mm, it's getting better.  
42 00:05:22:00 T: Yes, should we have a look at it?  
43 00:05:23:16 S: Mm.  
44 00:05:36:00 T: You can try, now you're using,  
45 00:05:38:13 no, that's not the way to do it.  
46 00:05:40:08 T: You've got your thumb at the bottom,  
47 00:05:42:00 then you've got your index finger.  
48 00:05:43:00 T: Use your ring finger instead.  
49 00:05:45:00 T: Now you were using your middle finger.  
50 00:05:47:01 T: You were able to do that,  
51 00:05:48:02 but to play an A7  
52 00:05:49:10 you should use those two plus that one.  
53 00:05:51:15 T: To be able to reach that,  
54 00:05:52:26 let your fingers slide up.  
55 00:05:55:00 T: If you put your fingers between the black keys there,  
56 00:05:57:15 your thumb will end up in a correct position.  
57 00:06:02:00 T: I suggest that you play - Yes, it's in the boxes over there -  
58 00:06:38:00 T: Use your ring finger instead.  
59 00:06:40:10 T: No, no.  
60 00:06:43:03 T: There, instead.  
61 00:06:45:00 T: Exactly, that's it!  
62 00:06:49:00 T: Then you'll slide up.  
63 00:07:29:13 T: First I'll turn on the drums, so I can hear you.  
64 00:07:32:11 T: You play that.  
65 00:07:34:00 T: Yes.  
66 00:07:37:01 T: Try it!  
67 00:07:51:21 T: Good.  
68 00:07:53:02 T: Every second time it's only a single beat on the bass drum.  
69 00:07:57:20 T: Because now you're playing is a double beat every time.  
70 00:07:60:00 boom boom smuck, boom boom smuck  
71 00:08:02:12 T: But it's every second time, so it's  
72 00:08:04:11 well it's like  
73 00:08:05:27 one and  
74 00:08:07:00 one and two and three and four and  
75 00:08:12:08 and then a single  
76 00:08:16:00 T: Ok. Try it once more and we'll see.  
77 00:08:19:00 T: Yes.  
78 00:08:39:00 T: Good!  
79 00:08:39:10 S: Have you understood too?  
80 00:08:42:00 T: Let me see.

- 81 00:09:10:00 T: Yes, it looks correct.  
82 00:09:13:00 T: Play it once more from the start.  
83 00:09:21:00 T: One, two, three, four.  
84 00:09:28:00 T: So it's only twice on the bass drum every second time.  
85 00:09:33:00 T: One and two and three and four and.  
86 00:09:44:27 T: So it's just a double the second time.  
87 00:11:25:14 S: Let's do... that.  
88 00:15:22:12 T: How is it working out for you?  
89 00:15:27:26 T: I'll come to help you later, I'll just check what she plays.  
90 00:15:34:00 T: Alright.  
91 00:15:40:06 T: Very good.  
92 00:15:46:28 T: two, three, four,  
93 00:15:49:27 G, two  
94 00:15:51:09 D, two  
95 00:15:53:09 C, two, three, four,  
96 00:15:57:00 G, two,  
97 00:15:59:00 D, two,  
98 00:16:01:00 Am, two, three, four,  
99 00:16:04:09 G, two,  
100 00:16:06:04 D, two,  
101 00:16:08:00 C, two, three, four,  
102 00:16:20:03 T: You know how to do it, that's great!  
103 00:16:22:12 S: Well, I tried to play...  
104 00:16:37:21 T: Yes?  
105 00:16:56:00 T: One and two and three and four and.  
106 00:17:17:14 T: Down on the corner, out in the street  
107 00:17:21:20 Willy and the poor boys are playing  
108 00:17:24:15 Bring a nickle, tap your feet  
109 00:17:33:28 E Minor, and ..  
110 00:17:50:00 T: Yes, you can practice at this.  
111 00:17:53:28 T: You know what? You could  
112 00:17:56:00 practice to a rhythm  
113 00:17:58:02 and I'll turn on the drums.  
114 00:18:21:19 T: That works just fine.  
115 00:18:23:01 T: If you want to, you can turn it off there.  
116 00:18:48:02 S: I don't understand this at all.  
117 00:20:06:00 S: Like this. Check this out.  
118 00:20:16:17 S: I have to learn this.  
119 00:20:23:00 S: Like this, maybe?  
120 00:21:03:12 S: How many times do you play this?  
121 00:21:09:00 S: First 0.  
122 00:21:12:23 S: Like this. 1, 2, 3, 4, 5.

123 00:21:18:00 S: 0 is nothing.  
124 00:21:20:00 S: 0 - 3.  
125 00:21:23:07 S: 0 - 3.  
126 00:21:34:24 S: 0 - 3 - 5  
127 00:21:38:00 S: 5 - 3 - 5  
128 00:21:41:23 S: Have you written it down?  
129 00:21:44:00 S: Because you practice the guitar,  
130 00:21:45:13 S: And I haven't written it down.  
131 00:22:02:20 S: What are you supposed to do?  
132 00:22:04:07 S: I don't know.  
133 00:22:06:00 S: 0 - 3 - 5.  
134 00:22:09:00 S: 5, it's 5.  
135 00:22:17:00 S: 0.  
136 00:22:18:18 S: 5 - 3 - 5.  
137 00:22:21:00 S: No.  
138 00:22:32:10 S: Do you know this one?  
139 00:22:48:08 S: Do a cool walk!  
140 00:25:03:00 S: \*Swearing and murmuring a question about the assignment\*  
141 00:25:06:26 S: What's the last part like?  
142 00:25:11:00 S: And then?  
143 00:25:36:00 S: No, not like that.  
144 00:25:38:12 S: That's too fast.  
145 00:26:15:08 T: Yes?  
146 00:26:27:19 S: S, how many cameras are there?  
147 00:26:34:00 T: What?  
148 00:26:36:00 S: Is there a camera?  
149 00:26:37:28 T: I don't know really.  
150 00:26:44:00 T: Everybody! You'll have to stop with what you're doing,  
151 00:26:47:00 and sit down,  
152 00:26:48:00 because now it's time for performance.  
153 00:26:50:00 T: Absolutely, I think so. It was very good.  
154 00:26:55:00 T: Has everybody who's going to play for us... their binder?  
155 00:27:04:00 T: Are you prepared to play?  
156 00:27:07:00 T: Next time? Ok.  
157 00:27:10:16 T: Has everybody who wants to play checked their list?  
158 00:27:14:00 T: You will not be playing for us today?  
159 00:27:22:00 T: It's a bit too slow, right?  
160 00:27:23:18 D, two  
161 00:27:25:00 G, G  
162 00:27:27:00 D, D  
163 00:27:29:12 Am, Am, Am, Am  
164 00:27:45:00 T: Should we have a look at how many who'd like to play today then?

165 00:27:48:29 T: How many want to play on level two today?  
166 00:27:56:00 T: Guitar and guitar.  
167 00:27:58:00 T: Is there anyone more for level two?  
168 00:28:03:00 T: Then we'll need some guest artists today.  
169 00:28:05:00 S: I'd like to play the drums.  
170 00:28:06:00 T: You want to play the drums? That's perfect.  
171 00:28:08:17 T: Is there anyone who could play the piano at level 2?  
172 00:28:11:04 S: I made mistakes the last time.  
173 00:28:12:01 so I don't know if I dare to do it again.  
174 00:28:18:11 T: Anyone else who wants to play some piano at level 2?  
175 00:28:24:00 S: You do it!  
176 00:28:26:00 T: I would prefer if someone else did it.  
177 00:28:29:00 S: I practiced at home.  
178 00:28:30:09 T: Then it's good if you give it one more try.  
179 00:28:34:28 T: Just give it a go. You'll do fine.  
180 00:28:36:05 S: Could you just show me the two last chords? T: I can do.  
181 00:28:39:15 T: We've got guitar and we've got drums  
182 00:28:42:00 T: Does anyone want to play the bass?  
183 00:28:43:28 T: Perfect! We've got an ensemble.  
184 00:28:48:17 T: Let's see.  
185 00:28:49:17 T: Which drumset would you like?  
186 00:28:51:03 T: The one in the middle?  
187 00:28:53:18 T: Then I'll turn on the volume too.  
188 00:28:56:00 T: Could you play some so I can listen?  
189 00:29:03:27 T: Sure. Could you play some drums too?  
190 00:29:13:19 T: Yes. Thank you!  
191 00:29:15:05 T: Can you hear the bass?  
192 00:29:19:00 T: And what key is it in?  
193 00:29:28:08 T: The D is there  
194 00:29:33:00 and then there's A.  
195 00:29:46:06 S: That's A Minor  
196 00:30:01:27 T: G, D  
197 00:30:05:09 C  
198 00:30:14:23 T: Good, S  
199 00:30:23:18 S: Won't you get approved now? Then she can't do it!  
200 00:30:31:00 T: No, C  
201 00:30:37:21 T: Then there's G again  
202 00:30:39:07 and D  
203 00:30:42:03 loose A  
204 00:30:43:18 two, three, four  
205 00:30:46:00 and G,  
206 00:30:48:00 and D,

207 00:30:50:00 and C  
208 00:30:53:00 Ok?  
209 00:30:54:17 T: And then there's the piano.  
210 00:30:56:20 S: It's these ones, right?  
211 00:31:01:00 T: No,  
212 00:31:02:00 that's an F  
213 00:31:05:14 T: Exactly.  
214 00:31:06:29 T: Then there's G  
215 00:31:08:01 D  
216 00:31:09:08 and the second time C.  
217 00:31:16:00 T: Guitar. Who wants to start?  
218 00:31:18:00 S: I can start.  
219 00:31:19:00 T: Ok, could you sit down over there?  
220 00:31:20:00 T: That way I can see you when you're playing.  
221 00:31:22:00 S: Is it like this?  
222 00:31:24:05 T: No.  
223 00:31:31:24 T: Ok. Are you ready?  
224 00:31:33:00 T: The rest of you can help us to sing. Do you know  
225 00:31:34:17 the song? Otherwise, get the lyrics over there.  
226 00:31:36:02 T: How many of you know the lyrics?  
227 00:31:37:19 S: Me (several students).  
228 00:31:38:14 T: You know it by heart?  
229 00:31:39:16 S: Yes (several students).  
230 00:31:40:23 T: Good.  
231 00:31:43:23 T: Are you ready? We'll give it a go. Not too fast.  
232 00:31:47:00 T: Let's keep a slow tempo. Try playing the drums first and then we'll see.  
233 00:31:50:15 T: One and two and.  
234 00:31:53:13 T: Exactly!  
235 00:31:54:00 T: Not faster than that.  
236 00:31:56:08 T: You've got the eight notes and play: Rap dap dap dap  
237 00:32:00:25 and you play quarter notes: ba, ba  
238 00:32:06:00 It's the same for the bass  
239 00:32:07:00 So you play quarter notes.  
240 00:32:07:27 T: And you play eight notes  
241 00:32:09:22 T: Are you ready?  
242 00:32:12:00 T: Let's go.  
243 00:32:13:01 T: One and two and  
244 00:32:16:00 one, two, three, four  
245 00:32:18:00 T: Mama, take this badge off me  
246 00:32:22:00 two, three, four  
247 00:32:25:10 I can't use it anymore  
248 00:32:30:00 two, three, four

249 00:32:33:05 It's getting dark to dark to see.  
250 00:32:36:29 two, three, four  
251 00:32:39:09 and D, it feels I'm knocking on heaven's door, C  
252 00:32:44:20 two, three, four  
253 00:32:47:05 and G  
254 00:32:48:05 Knock, knock, knockin' on heaven's door  
255 00:32:54:05 and G  
256 00:32:56:00 knock, knock, knockin' on heaven's door.  
257 00:32:59:05 two, three, four  
258 00:33:02:05 and G  
259 00:33:02:29 knock, knock, knockin' on heaven's door  
260 00:33:06:17 two, three, four  
261 00:33:09:05 and G  
262 00:33:10:05 knock, knock, knockin' on heaven's door  
263 00:33:13:20 two, three, four  
264 00:33:16:05 and stop.  
265 00:33:18:06 T: Good!  
266 00:33:19:06 T: Good, you passed. Let's switch the guitar player.  
267 00:33:24:05 T: There's still a problem with Am.  
268 00:33:27:05 T: It's wrong here.  
269 00:33:39:05 T: And then the second time.  
270 00:33:42:05 T: Yes, you know it. That's good!  
271 00:33:43:20 T: If you know it, don't play faster.  
272 00:33:46:05 T: We keep the same tempo  
273 00:33:49:05 T: Ok. Are you ready?  
274 00:33:53:05 T: Is everyone ready? Let's go.  
275 00:33:55:24 T: More singing, please.  
276 00:33:57:12 S: Yes, sing with power.  
277 00:33:59:00 T: The same tempo as before.  
278 00:34:07:05 T: Ok, let's start.  
279 00:34:08:05 T: One and two and  
280 00:34:09:20 one, two, three, four  
281 00:34:12:29 T: Mama, take this badge off me  
282 00:34:17:06 two, three, four  
283 00:34:20:11 T: I can't use it anymore.  
284 00:34:24:18 two, three, four  
285 00:34:28:17 it's getting dark, too dark to see  
286 00:34:32:05 two, three, four  
287 00:34:35:10 it feels I'm knockin' on heaven's door  
288 00:34:39:05 two, three, hey, hey, hey!  
289 00:34:42:23 T: Knock, knock, knockin' on heaven's door  
290 00:34:46:05 two, three, four

291 00:34:50:00 knock, knock, knockin on heaven's door  
292 00:34:54:00 two, three, four  
293 00:34:57:05 knock, knock, knockin' on heaven's door.  
294 00:35:01:00 two, three, four  
295 00:35:04:20 knock, knock, knockin' on heaven's door  
296 00:35:08:20 two, three, four  
297 00:35:11:00 and stop!  
298 00:35:12:05 T: Very good!  
299 00:35:12:29 T: Good.  
300 00:35:15:20 T: Yes!  
301 00:35:17:05 T: Great!  
302 00:35:18:00 T: Unfortunately, we won't be able to do any more performances today  
303 00:35:20:29 we'll continue with that the next time.  
304 00:35:22:05 T: Some of you are almost finished with level 3  
305 00:35:24:05 we'll have an examination for you next week,  
306 00:35:26:05 for level 3.  
307 00:35:28:00 T: Those of you who passed the examination today,  
308 00:35:31:20 please stay here so I can register that you passed,  
309 00:35:33:19 everyone else, help out to clean up,  
310 00:35:36:05 clear away the papers and everything,  
311 00:35:37:21 put the chairs in order.  
312 00:35:40:05 S: Thanks for today!  
313 00:35:42:05 T: Thank you.  
314 00:35:43:05 T: Let's see here.  
315 00:35:48:05 T: I'll write it down,  
316 00:35:50:05 that you passed in guitar  
317 00:35:52:05 T: Good work!  
318 00:35:53:05 T: Then we have you.  
319 00:35:55:05 T: You passed.  
320 00:35:57:05 T: You did some mistakes,  
321 00:35:59:00 but managed to get back on track  
322 00:36:01:05 and that's what matters,  
323 00:36:02:11 that you can hear where you are in the song.  
324 00:36:07:13 S: Then I'll start on level 3 next time.  
325 00:36:09:11 T: I'll write it down here.  
326 00:36:14:00 T: You passed the first level so you will start the second next time.  
327 00:36:19:05 T: Good work!  
328 00:36:22:00 T: Then you'll start at level 3 next time.  
329 00:36:25:10 T: Very good!  
330 00:36:26:17 S: What's the song for level 3?  
331 00:36:28:05 T: It's a song called "Down on the corner".



### 3.2 Corner Room

Time	Subtitle
1 00:04:52:00	S: Can you please give me a guitar?
2 00:04:56:00	S: Then I do it by myself..
3 00:05:20:00	S: Can you move?
4 00:05:39:00	S: Put them there.
5 00:05:52:00	S: Let us see.
6 00:05:55:26	S: I need a plectrum.
7 00:07:02:00	S: Forget it! I don't know how to do it.
8 00:07:08:00	S: We're so bad.
9 00:07:30:00	S: Shall we pretend that we know how to do it?
10 00:08:34:12	S: I sit exactly right in the camera.
11 00:08:43:24	S: I hate to play piano.
12 00:09:56:01	T: OK, how is it going for you guys?
13 00:09:59:00	S: Well, it's going fine. For the guys it's going fine!
14 00:10:24:00	T: Look here. You have to play eighthnotes on the
15 00:10:26:25	piano. That means you have to play 8 beats in each bar.
16 00:10:31:00	T: You see here. In the first bar it's G and D in the same bar.
17 00:10:35:00	T: Wait a bit.
18 00:10:37:00	T: Then you have to put these two chords in 8
19 00:10:39:14	beats. How many will it be on each chord then?
20 00:10:42:00	S: 5?
21 00:10:43:18	T: You have two chords. And 8 beats...?
22 00:10:45:25	S: Ah, 4 T: Exactly. That means 4 beats on G and 4 beats
23 00:10:48:26	on D. And then a whole bar on Abraham, that means 8 beats.
24 00:10:52:00	S: Ok
25 00:11:05:24	T: G and now D and now C.
26 00:11:16:00	T: Thumb, forefinger and ring finger.
27 00:11:22:22	T: Look here. We you're going to switch between
28 00:11:25:12	G & D, you can keep the thumb on the key.
29 00:11:28:07	T: The same thing when you are going from D to
30 00:11:30:24	A-minor. Then you can keep the ring finger.
31 00:11:36:11	T: Ok, so how is it going for you? S: It's going well.
32 00:11:39:18	T: When you're talking the chord... Let me see.
33 00:11:43:20	S: I'm holding the wrong finger, I know.
34 00:11:47:00	T: Well, do it in another way than how you do it now.
35 00:12:13:00	T: Yes! Do you hear the difference?
36 00:12:15:23	T: The same thing applies the other chords as well.
37 00:12:44:00	T: Yes! Do you understand the principle?
38 00:12:50:02	T: Can you play a little?
39 00:12:52:00	T: How is it going for you? Are you on the first or on the second?
40 00:12:57:00	S: The first.

- 41 00:12:58:28 T: Can I see when you are playing the first?  
 42 00:13:00:27 S: Look here. D is this, this and this?  
 43 00:13:04:00 T: No.  
 44 00:13:09:00 T: You have to be on the second fret.  
 45 00:13:58:25 T: That guitar is a bit hard to play on. Shall we take another one?  
 46 00:14:04:05 T: We'll take another one- try this one!  
 47 00:14:11:00 T: Do you know what I call this guitar? The Frankenstein! You know,  
 48 00:14:15:28 the monster. He was built with different parts. Just like the guitar.  
 49 00:14:25:04 T: Show me when you play.  
 50 00:14:29:00 T: Hang down your head, Tom Dooley. Hang down your head and cry.  
 51 00:14:42:05 L: Wait!  
 52 00:14:48:16 T: Ok, great! You understood it. Now it's just the fingers. They are not really  
 53 00:14:54:14 following. Think about where your thumb is. The thumb is really important.  
 54 00:15:00:01 T: You have to push a lot with your thumb.  
 55 00:15:09:00 T: One more try.  
 56 00:15:39:10 S: What did you laugh about before?  
 57 00:15:42:28 S: He tried to teach us and you just played out loud.  
 58 00:17:06:16 S: Are you joking? This is so boring!  
 59 00:17:57:08 S: Shall we play?  
 60 00:18:14:00 S: We shall pretend that we fight and throw ourselves into the wall.  
 61 00:18:23:11 S: Ok, maybe not on the camera. They would be really angry.  
 62 00:18:55:00 S: Shut up.  
 63 00:19:09:29 S: Add ... on Facebook!  
 64 00:22:27:29 S: You shall not play with that one. He is Frankenstein.

### 3.3 Drumset Room

- |    | <b>Time</b> | <b>Subtitle</b>  |
|----|-------------|--|
| 1  | 00:03:38:12 | S: I got a problem. (in english)   |
| 2  | 00:03:41:00 | S: What did you say?   |
| 3  | 00:03:44:00 | T: Now, let's see. Yes! If you take one of the amplifiers, that one for example, |
| 4  |             | yes.   |
| 5  | 00:03:49:00 | S: But that's not working.   |
| 6  | 00:03:51:04 | T: I think it's working again now. Try to plug into that one and we'll see.      |
| 7  | 00:03:57:00 | T: Then we plug you in here.   |
| 8  | 00:03:58:20 | S: Ah, right.  |
| 9  | 00:03:60:00 | T: Which level are you on?   |
| 10 | 00:04:01:21 | S: One.  |
| 11 | 00:04:02:21 | T: You're on the first?  |
| 12 | 00:04:03:21 | S: Yes.  |
| 13 | 00:04:04:12 | T: Do you need the paper?  |
| 14 | 00:04:06:00 | S: I got it here.  |
| 15 | 00:04:11:00 | T: OK. We begin to look some on the first one, yes?                              |

- 16 00:04:15:09 S: Mm.
- 17 00:04:16:07 T: Did we go through it last time? Do you remember
- 18 00:04:19:08 that? There are two tones. It's D, then there's
- 19 00:04:22:04 A. And D, you find as a pressed down tone on the
- 20 00:04:25:00 fifth fret, so one, two, three, four, five, there!
- 21 00:04:28:00 S: Yes.
- 22 00:04:30:00 T: And A is the open string, the same string you're playing. Then there is 16
- 23 of
- 24 00:04:35:16 each (tone) or four bars with four in each, but you change on cry, so it's like.
- 25 00:04:42:00 T: Hang down your head Tom Dooley, hang down your head and cry, right?
- 26 00:04:50:00 S: Yes.
- 27 00:04:51:00 T: Hang down your head Tom Dooley, poor boy
- 28 00:04:55:29 you're bound to die, two, three, four, and so on.
- 29 00:05:01:15 S: So it changes after how many?
- 30 00:05:03:13 T: On Cry, Die, Life, Night. Yes, it's 16 of each, but it's more fun if you
- 31 00:05:06:25 sing. And you are on the third one? Then you have to get along because
- 32 00:05:10:00 you have two different songs here now. Start to look at it yourself and
- 33 00:05:13:06 then I'll come back and help you. Do you have any sound in the bass?
- 34 00:05:16:11 S: Oh yes!
- 35 00:05:17:11 T: It's working? Perfect! I'll be back soon to help you again.
- 36 00:05:21:00 S: Yes!
- 37 00:05:22:00 S: Right!
- 38 00:05:23:11 S: One, two, three, four, five...
- 39 00:05:31:00 S: Do you play with your thumb or do you play like this?
- 40 00:05:34:11 S: No, I use two (fingers). I always put my thumb there, but I don't know.
- 41 00:05:39:11 S: But it has no, ah!
- 42 00:05:43:11 S: Play now.
- 43 00:05:47:11 S: Like this.
- 44 00:06:02:11 S: Can you play like this too?
- 45 00:06:04:11 S: You can play the way you like really. Shall we play?
- 46 00:06:13:00 S: Five, one, two, three, four, five.
- 47 00:06:35:11 S: OK.
- 48 00:07:26:11 S: It says press down.
- 49 00:07:33:11 S: Yes
- 50 00:07:35:11 S: Well, do you only push it like this?
- 51 00:07:38:00 S: Yes, you could do like this or... or... as you like. As you like to
- 52 00:07:46:15 play. Now, let's se. Da, da, da. What! (in english) No, you're kidding me!
- 53 00:08:04:00 S: Can you turn down the volume a bit.
- 54 00:08:06:00 S: What?
- 55 00:08:07:00 S: You have to turn down the volume
- 56 00:08:08:11 S: Which one is it?
- 57 00:08:50:00 S: My thumb hurts really much.

- 58 00:08:52:00 S: You get used to it, you have to think.  
59 00:08:55:11 S: Is yours easy?  
60 00:08:57:11 S: No it's not.  
61 00:08:58:11 S: Can I see?  
62 00:09:02:00 S: Which one is the bass?  
63 00:09:08:11 S: I don't understand any of it.  
64 00:09:11:11 S: You see the ones down here. This is different rows, and between  
65 00:09:17:08 these are the strings, so you just do some shit like this.  
66 00:09:22:11 S: Yes.  
67 00:09:23:11 S: It's been a while since I played bass.  
68 00:09:25:11 S: Don't you get blisters on your thumb?  
69 00:09:27:11 S: No, I've played so much bass before.  
70 00:09:31:11 S: A friend played drums so much he started to bleed.  
71 00:09:36:11 S: Seriously?  
72 00:09:37:11 S: Yes, you know, you have to make sure that you don't get any wound from  
73 the  
74 00:09:43:01 drumming, so you can't get a job and such. So he's been playing too much.  
75 00:10:44:11 S: Sounds good.  
76 00:10:51:11 S: Knocking on Heaven's Door.  
77 00:11:49:00 S: I think you're pushing too hard. You  
78 00:11:51:10 probably should just do it calmly, like this.  
79 00:11:58:11 S: It's better to play here.  
80 00:12:03:11 S: Why does it sound so damn much?  
81 00:12:05:11 S: Ain't that the drums?  
82 00:12:12:11 S: Yes, I think it's the drums.  
83 00:12:18:11 S: It gives no sound. I turn up the volume.  
84 00:12:38:11 S: Yes.  
85 00:13:11:11 S: So I'm supposed to cope with this one. So damn hard.  
86 00:13:20:11 S: Which one do you start with? Do you start by keeping it pushed down?  
87 00:13:24:11 S: What?  
88 00:13:25:11 S: Do you start by keeping it pushed down?  
89 00:13:28:11 S: Wait... Which one? The third... Wait a minute.  
90 00:13:33:11 S: Wait a minute. Be quiet.  
91 00:13:40:11 S: I'll see what it says here.  
92 00:13:43:11 S: Wait a minute. Hmm...  
93 00:13:56:11 S: Yes, you keep it pushed down at first and then let go, in the second verse.  
94 00:14:01:11 S: But you always play the same string.  
95 00:14:03:11 S: I know, but then you shall let go.  
96 00:14:53:11 S: No, I can't, I can't do it, I can't learn it, I'm sorry.  
97 00:15:00:11 S: Do you know how hard it is? Look here, the  
98 00:15:05:05 second verse. It requires some practice.  
99 00:15:10:11 S: Yes, where were I then?

- 100 00:15:12:11 S: Dawn of the Coconuts, dhn nhn nhn, Dawn of the Coconuts.  
101 00:15:15:11 S: Which song is it?  
102 00:15:16:11 S: Dawn of the Coconuts.  
103 00:15:18:11 S: I've never heard it.  
104 00:16:53:11 S: Ah, wrong.  
105 00:17:21:00 S: It's 16 in a row? He said that.  
106 00:18:15:11 S: What is this for a G minor!?  
107 00:18:18:00 S: Just take it easy.  
108 00:18:19:11 S: Oh, it's hard as hell.  
109 00:18:21:00 S: Yes, but just practice. You will be able to do it later  
110 00:18:24:00 S: It was like three months since I played bass. I'm about to sell mine.  
111 00:18:28:00 S: Are you going to sell your bass?  
112 00:18:29:11 S: Yes, because I don't play, see if anyone wants to buy that shit.  
113 00:18:34:00 S: Why don't you play then?  
114 00:18:38:00 T: Alright, let's see, bass.  
115 00:18:40:07 S: Yes.  
116 00:18:41:11 T: Mr. Bassman!  
117 00:18:43:00 S: I can't fix this, I try, but it's hard.  
118 00:18:58:00 T: Do you think the melody in your head now or do you count? Or how do  
119 you do?  
120 00:18:60:00 S: I count.  
121 00:19:01:00 T: You count, OK. Could you do the same thing  
122 00:19:03:09 using supported string attack instead, so that  
123 00:19:05:19 you snap up the tone. Then you could almost hold  
124 00:19:08:02 your thumb on that string. Are you with me?  
125 00:19:10:11 S: Mm.  
126 00:19:11:15 T: So. And then let's see. If I only go through that one with you.  
127 00:19:14:00 T: How far did you get?  
128 00:19:16:00 S: I'm trying to.  
129 00:19:19:15 T: Do you understand the tablature?  
130 00:19:20:19 S: Yes, yes, I understand, it's just a little.  
131 00:19:23:00 T: Now you are much, much louder, let's see. Can you  
132 00:19:27:00 increase the volume a bit on the amplifier there, just  
133 00:19:31:05 a bit, volume, that's enough, turn it down a bit, a  
134 00:19:35:01 bit more. Yes, something like that. Now let's see.  
135 00:19:39:15 T: It's always a bit hard when you have two completely different  
136 00:19:41:27 songs. That's why... If you place yourself closer to that one  
137 00:19:44:06 (amplifier) and you place yourself closer to that one, then maybe.  
138 00:19:46:19 And then you turn down the volume a bit when you're practicing.  
139 00:19:57:00 T: Then you jump down and play kind of the same figure,  
140 00:20:01:00 but here.  
141 00:20:08:00 T: Could you pull down that lever on the snare drum there?

142 00:20:16:00 T: So. It vibrates with the tones, can you hear that?

143 00:20:19:00 S: Yes.

144 00:20:30:00 T: Look, then when you, how do you say? You change to the

145 00:20:35:22 other position, then it's almost the same, look, but here,

146 00:20:41:18 instead of being 4, 5, it's 4, 7, and then you're back to

147 00:20:47:09 the old one again. Like, 5, 7, 5, 5, 5, 7, 5, 5, 4, 5, 5.

148 00:20:53:00 T: Early in the evening, just about supper time, over by the court house they

149 startin

150 00:21:01:13 to unwind. Four kids on the corner, try'n to bring you up. Willie picks a tune

151 00:21:09:07 out and he blows it on a harp, then it's the chorus: Down on the corner, out

152 i-in

153 00:21:17:07 the street, Willie and the poor boys are playin, bring a nickle, tap your feet.

154 00:21:26:00 S: Shall i sing to?

155 00:21:27:00 T: Exactly.

156 00:21:30:00 T: Show me! How far have you come with it? It's a bit more tricky of course,

157 because

158 00:21:34:22 it happens quite a lot more in that one than in the first and the second one.

159 00:21:39:00 S: I know.

160 00:21:43:00 T: No, no, of course. It takes a while, you

161 00:21:44:29 know. But you start on the fifth fret, exactly.

162 00:21:47:06 S: Like that?

163 00:21:49:00 T: Quite so, yes. And then...

164 00:21:53:00 S: Quite so, yes. And then.

165 00:21:56:28 T: Good! Sure. How does the melody go? Ba ba ba ba ba ba ba ba ba ba.

166 00:22:11:00 T: No, it's like. Ba ba ba ba ba ba.

167 00:22:14:00 T: It helps if you can hum the melody before you play.

168 00:22:19:12 Can you just: Na na na na na na na na na na.

169 00:22:29:06 T: Try! Ba ba ba ba ba, one, two, three, four!

170 00:22:36:00 T: Bam bam bom bam baum baum bom bom.

171 00:22:40:00 T: Ah, you're a bit too fast there look. Ba

172 00:22:45:07 ba ba, two, there, ba ba ba. Take it one more

173 00:22:50:22 time. One, two, three, four. Ba ba ba ba ba,

174 00:22:56:01 one, two, three, four. Ba ba ba ba ba ba.

175 00:23:06:00 T: So it's like 5, 7, 5, 5, 5, 7, 5, 5, 4, 5, 5.

176 00:23:13:00 S: OK.

177 00:23:14:00 S: Right?

178 00:23:17:00 T: No, 5, 7, 5, and then down there, 5, 5, you

179 00:23:21:06 see, on the A-string, ba ba and then, ba,

180 00:23:25:00 second, ba ba, and then, ba ba ba. Good! There

181 00:23:29:05 you got it! It's based around that figure.

182 00:23:33:00 T: Ba ba ba ba ba ba ba ba ba ba, then you repeat

183 00:23:40:08 that once more, ba ba ba ba ba ba ba ba ba ba.

184 00:23:47:00 T: Then you do the same thing, so that you get to the G there. The same  
185 figure,  
186 00:23:52:21 but you start on the D-string instead. Then it goes da da da da da, right?  
187 00:23:60:00 T: No, it starts like da da.  
188 00:24:03:00 S: Uh-huh.  
189 00:24:04:00 T: Think of the same figure you did before, but  
190 00:24:06:01 you just move it down to. Start there instead.  
191 00:24:09:00 T: Ah, exactly! Now let's see. Da.  
192 00:24:15:00 T: It goes, da da da, right?  
193 00:24:20:00 T: No, not two times. Not two times on the first tone. Only one time. Da da  
194 da.  
195 00:24:37:05 T: Can I show you? Look. It's exactly the same figure.  
196 00:24:40:23 It's just that you start from a different string.  
197 00:24:44:00 T: You have this figure, right? 5, 7, 5, 5, 5, 7, 5, 5, 4, 5, 5, right?  
198 00:24:53:00 S: Yes.  
199 00:24:54:00 T: When the G comes, you do the same figure, but  
200 00:24:56:16 you start from the D-string instead, so it goes.  
201 00:25:02:00 T: But instead of 4, 5, 5, it goes 4, 7, 7, that's the only  
202 00:25:05:16 difference. Then you're back to the same old figure again.  
203 00:25:09:00 S: OK.  
204 00:25:14:00 T: Ok, so altogether.  
205 00:25:17:00 T: Wait.  
206 00:25:20:00 T: Then one more time, reprise.  
207 00:25:24:00 T: Now it comes, G.  
208 00:25:37:00 T: And there's the verse. OK, it's a little practice, but take it slowly.  
209 00:25:39:20 But, you understood the tablature? How to read it at least, right?  
210 00:25:42:06 S: Sure, sure.  
211 00:25:44:00 T: Yes. And you know what to do?  
212 00:25:45:00 S: Mm.  
213 00:25:46:00 T: Good! (student standing in the doorway and they start talking)  
214 00:25:55:06 (The teacher explains the difference between 1/4 and 1/8.)  
215 00:26:44:00 S: Now, take it!  
216 00:26:57:00 S: Did you get it?  
217 00:27:01:02 S: I take it next time instead.  
218 00:27:04:00 S: Ok.



## 4 Teaching material

## 4.1 Worksheet 1: "Tom Dooley": Scan

**TOM DOOLEY** INSTRUMENTKÖRKORT  
Nivå 1

**INTRO**

1. HANG DOWN YOUR HEAD, TOM DOO - LEY, HANG DOWN YOUR HEAD AND CRY,  
2. MET HER ON THE MOUN TAIN, THERE I TOOK HER LIFE,

HANG DOWN YOUR HEAD, TOM DOO - LEY, POOR BOY YOUR SOUND TO DIE.  
MET HER ON THE MOUN - TAIN, STABBED HER WITH A KNIFE.

**GITARR:**  
SPELA FYRA SLAG I VARJE TAKT OCH BETONA ANDRA OCH FJÄRDE TAKTSLAGET. GLÖM INTE ATT STAMPA TAKTEN TILL NÄR DU ÖVAR!!!  
ANVÄND TUMME ELLER "PLEKTRUMFATTNING". TÄNK PÅ FINGERSÄTTNINGEN, OCH ÖVA ACKORDBYTET D-A7 FRAM OCH TILLBAKA TILLS DET FLYTER PÅ BRA.

**TRUMMOR:**  
SPELA HI-HATEN PÅ VARJE TAKTSLAG (FJÄRDEDELAR). BASSTRUMMAN PÅ FÖRSTA OCH TREDJE TAKTSLAGET OCH VIRVELTRUMMAN PÅ ANDRA OCH FJÄRDE TAKTSLAGET. TÄNK PÅ DYNAMIKEN OCH FÖRSÖK HÅLLA EN SÅ JÄMN OCH STADIG PULS SOM MÖJLIGT. ETT TIPS ÄR ATT STUNGA ELLER NYNNA MELODIN SAMTIDIGT SOM DU ÖVAR. PÅ DET SÄTTET HITTAR DU LÄTTARE RÄTT TEMPO PÅ LÄTEN NÄR DU SPELAR.

**PIANO:**  
SPELA FYRA SLAG I VARJE TAKT OCH BETONA ANDRA OCH FJÄRDE TAKTSLAGET. GLÖM INTE ATT STAMPA TAKTEN TILL NÄR DU ÖVAR!!!  
TÄNK PÅ FINGERSÄTTNINGEN, OCH FÖRSÖK VARA AVSLAPPAD I HANDLEDEN NÄR DU SPELAR. ÖVA ACKORDBYTET D-A7 FRAM OCH TILLBAKA TILLS DET FLYTER PÅ BRA.

**ELBAS:**  
SPELA FYRA SLAG I VARJE TAKT, OCH FÖRSÖK ATT HÅLLA EN JÄMN OCH STADIG PULS. GLÖM INTE ATT STAMPA TAKTEN TILL NÄR DU ÖVAR!!!  
TÄNK PÅ DYNAMIKEN OCH FÖRSÖK FÅ EN SÅ BRA TON SOM MÖJLIGT NÄR DU SPELAR. ETT TIPS ÄR ATT TRYCKA NER STRÄNGEN NÄRA INTILL BANDSTAVEN OCH ÖVA PÅ ETT MTUKT ANSLAG MED HÖGERHANDEN. SPELA MED STÖDANSLAG, TAG STÖD MED TUMMEN MOT EN AVMIKROFONERNA OCH KNÄPP TONERNA VÄXELVIS MED PEK- OCH LÅNGFINGRET.



## 4.2 Worksheet 1: “Tom Dooley”: Translation

Text right upper corner: Instrumental license Level 1

### **Guitar:**

Play 4 beats in each bar and stress the second and fourth beat. Don't forget to stomp the beat when you practice!

Use your thumb or "Pick grip". Mind the fingering and practice the chord change D-A7 over and over until it works fluently.

### **Drums:**

Play the hi-hat on every beat (quarter notes) The bass drum on first and third beat and the snare drum on second and fourth beat. Mind the dynamics and try to keep as steady a pulse as possible. A hint is to sing or hum the melody along with your practicing. That way you will find the right tempo more easily.

### **Piano:**

Play four beats in each bar and stress the second and fourth beat. Don't forget to stomp the beat when you practice! Mind the fingering and try to keep your wrist relaxed when you play. Practice the chord change D-A7 over and over until it works fluently.

### **Electric bass (e-bass):**

Play four beats in each bar and try to keep as steady and even pulse. Don't forget to stomp the beat when you practice! Mind the dynamics and try to achieve a good tone as possible as you play. A tip is to depress the string as close to the fret as possible and practice on a soft strike with your right hand. Play with support strike.

Take support with your thumb against one of the microphones and pick the notes alternately with your index- and middle finger.

## 4.3 Worksheet 2: "Knocking on Heaven's Door": Scan

INSTRUMENTKÖRKORT  
NIVÅ 2

## KNOCKING ON HEAVENS DOOR

**MA-MA TAKE THIS BADGE OFF OF ME** **I CAN'T USE IT AN-Y MORE**

**IT'S GET-TING DARK, TOO DARK TO SEE** **I FEEL I'M KNOCK-ING ON HEAV-EN'S DOOR**

**KNOCK, KNOCK, KNOCKIN ON HEAV-EN'S DOOR** **KNOCK, KNOCK KNOCKIN ON HEAV-ENS DOOR**

**KNOCK, KNOCK KNOCKIN ON HEAV-EN'S DOOR** **KNOCK, KNOCK KNOCKIN ON HEAV-EN'S DOOR**

**VERS 2:**  
MAMA PUT MY GUNS IN THE GROUND  
I CAN'T SHOT THEM ANYMORE  
THAT LONG BLACK CLOUD IS COMING DOWN  
I FEEL I'M KNOCKING ON HEAVENS DOOR

**PIANO:**  
SPELA ÅTTONDELAR MED BETONING PÅ OFFBEAT, DVS. MELLAN TAKTSLAGEN (PÅ "Å").  
TÄNK PÅ FINGERSÄTTNINGEN, OCH ATT FÖRSÖKA VARA AVSLAPPNAD I HANDELLEN NÄR DU KOMPAR.  
STAMPA TAKTEN TILL OCH FÖRSÖK HÅLLA EN SÅ JÄMN OCH STADIG PULS SOM MÖTLIGT.

**GITARR:**  
SPELA TVÅ SLAG I VARJE TAKT, OCH LÅT ACKORDEN RINGA UT. ANVÄND TUMME ELLER "PLEKTRUMFATTNING".  
TÄNK PÅ FINGERSÄTTNINGEN, OCH ATT ÖVA ACKORDSBYTENA FRAM OCH TILLBAKA TILLS DET FLYTER PÅ BRA.  
STAMPA TAKTEN TILL OCH FÖRSÖK HÅLLA EN SÅ JÄMN OCH STADIG PULS SOM MÖTLIGT.

**TRUMMOR:**  
BEATKOMPET: SPELA BASTRUMMAN PÅ FÖRSTA OCH TREDJE TAKTSLAGET  
OCH VIKVELTRUMMAN PÅ DET ANDRA OCH FJÄRDE TAKTSLAGET.  
SPELA ÅTTONDELAR PÅ HI-HATEN. TÄNK PÅ "DYNAMIKEN" OCH ATT FÖRSÖKA  
HÅLLA EN SÅ JÄMN OCH STADIG PULS SOM MÖTLIGT.

**ELBAS:**  
SPELA FYRA "SLAG" I VARJE TAKT, DVS. FJÄRDEDELSNOTER.  
FÖRSÖK FÅ EN SÅ BRA TON SOM MÖTLIGT NÄR DU SPELAR.  
ÖVA PÅ STÖDANSLAG MED HÖGERHANDEN OCH FÖRSÖK ANVÄNDA  
PEK- OCH LÅNGFINGRET VÄXELVIS.  
TONEN Å SPELAS MED FÖRDEL SOM LÖSSSTRÄNG.

#### 4.4 Worksheet 2: “Knocking on Heaven’s Door”: Translation

Text right upper corner: Instrumental license Level 2

**Piano:**

Play eighth notes stressing the off-beat, i.e. between the beats (on “Å”).

Mind the fingering and try to keep your wrist relaxed as you play.

Stomp the beat and try to keep an as even and steady pulse as possible.

**Guitar:**

Play two strokes in each bar and let the chords ring out. Use your thumb or the “pick-grip”.

Mind the fingering and practice the chord changes back and forth until you can do it fluently.

Stomp the beat and try to keep an as even and steady pulse as possible.

**Drums:**

The Beat comp: Play the bass drum on the first and third beat and the snare drum on the second and fourth beat. Play eighth-notes on the hi-hat. Mind the dynamics and holding an as even and steady beat as possible.

**Electric bass:**

Play four beats in each bar (i.e. quarter notes ((crotchets??)).

Try to get as good tone as possible as you play.

Practice support attack with your right hand and try to use your index finger and middle finger alternately.

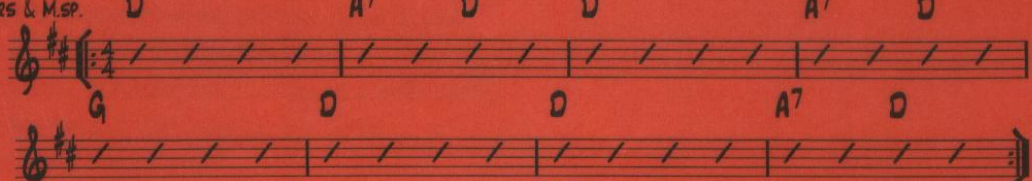
The note A is preferably struck as loose string.

#### 4.5 Worksheet 3: “Down on the Corner”: Scan

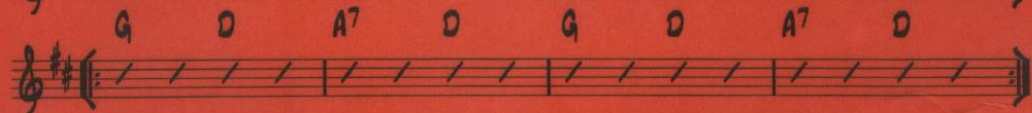


**DOWN ON THE CORNER** INSTRUMENTKÖRKORT  
Nivå 3

INTRO, VERS & M.SP. D                      A<sup>7</sup>   D   D                      A<sup>7</sup>   D





REFRÄNG G   D   A<sup>7</sup>   D   G   D   A<sup>7</sup>   D

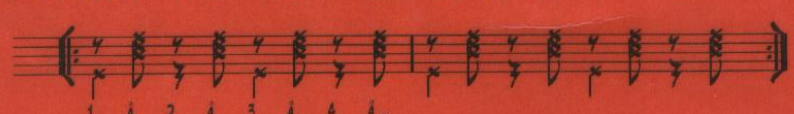
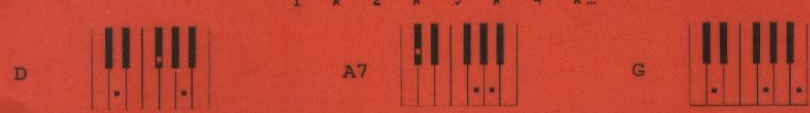


FORM: INTRO, VERS, REFRÄNG, M.SP. VERS, REFRÄNG, M.SP. VERS, REFRÄNG, REFRÄNG


**GITARR:**  
LÄR DIG KOMPA ACKORDRUNDAN MED GIVEN RYTMISERING. ETT TIPS ÄR ATT SÖRJA ÖVA HÖGERHANDENS KONFIGUR FÖR SIG STÄLV GENOM ATT DÄMPA STRÄNGARNA MED VÄNSTERHANDEN OCH SÄRA FOKUSERA PÅ RYTMISERINGEN. NÄR DETTA FUNGERAR LÄGGER DU TILL ACKORDEN.

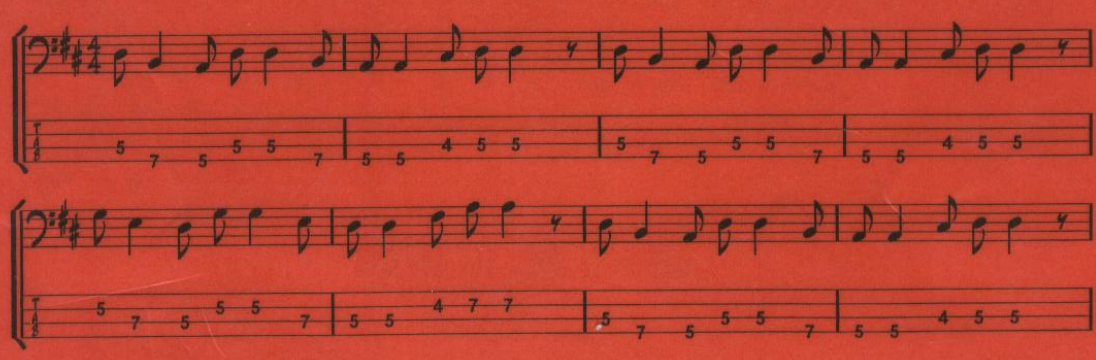
**PIANO:**  
LÄR DIG KOMPA ACKORDRUNDAN MED GIVEN RYTMISERING. VÄNSTER HAND SPELAR GRUNDTONER SOM BAS OCH HÖGER HAND SPELAR ACKORDEN PÅ OFFBEAT.

**TRUMMOR:**



**BAS:**  
I REFRÄNGEN SPELAR BASEN GRUNDTONER MED GIVEN RYTMISERING.  
I VERS (INTRO, M.SP.) SPELAR BASEN EN "MELODISLINGA" SOM FINNS NOTERAD MED TABULATUR NEDAN.





INSTRUMENTKÖRKORT NIVÅ 3

## DOWN ON THE CORNER

VERS

EAR - LY IN THE EVE - NIN JUST A-BOUT SUP - PER-TIME

O - VER BY THE COURT - HOUSE THEY'RE START - ING TO UN - WIND.

FOUR KIDS ON THE COR - NER TRY-ING TO BRING YOU UP.

WIL - LY PICKS A TUNE OUT AND HE BLOWS IT ON THE HARP.

REFRÄNG

DOWN ON THE COR - NER. OUT IN THE STREET. WIL-LY AND THE

POOR-BOYS ARE PLAY-IN. BRING A NICK - EL. TAP YOUR FEET

## VERS 2.

ROSTER HITS THE WASHBOARD AND PEOPLE JUST GOT TO SMILE.  
 BLINKY THUMPS THE QUT BASS AND SOLOS FOR A WHILE.  
 POORBOY TWANGS THE RHYTHM OUT ON HIS KALAMAZOO.  
 WILLY GOES INTO A DANCE AND DOUBLES ON KAZOO.

## VERS 3.

YOU DON'T NEED A PENNY JUST TO HANG AROUND.  
 BUT IF YOU GOT A NICKEL WON'T YOU LAY YOUR MONEY DOWN?  
 OVER ON THE CORNER THERE'S A HAPPY NOISE.  
 PEOPLE COME FROM ALL AROUND TO WATCH THE MAGIC BOYS.

#### 4.6 Worksheet 3: “Down on the Corner”: Translation

Text right upper corner: Instrumental license level 3.

Refräng = Refrain

**Guitar:**

Learn to play the chord changes with the given rhythm. A hint is to start practising the right hand's accompaniment pattern by itself by muting the strings with your left hand and just focus on the rhythm. When this works you add the chords.

(Text under notes: down, up, down, up, down, up, up, up, down)

**Piano:**

Learn to play the chord changes with the given rhythm. The left hand plays the root notes as bass and the right hand plays the chords on off beat.

**Drums:** (as shown!)

**Bass:**

During the refrain the bass plays root notes (fundamentals) with the rhythm given.

During the verse (intro m.sp. I don't know what this is!!!) the bass plays a “melody line” which is notated in tablature below.



## 4.7 Worksheet 4: "Black Magic Woman": Scan


Instrumentkörkort  
Nivå 4

## BLACK MAGIC WOMAN

Dm	%	Am	%	
Dm	%	Gm	%	
Dm	Am	Dm	Break	


**Gitarr:**

Dm




0 2 3 1

Am




0 2 3 1 0


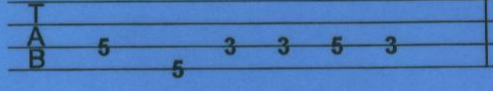
Gm




3 1 1 1

QUITAR 


**Bas:**


**Trummor:** Drums 

**Piano:**

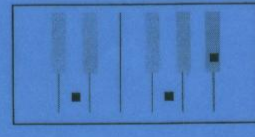
Dm





Am




Gm



PIANO 

6 

10 



#### 4.8 Worksheet 4: “Black Magic Woman”: Translation

Text upper right corner: Instrumental license level 4.

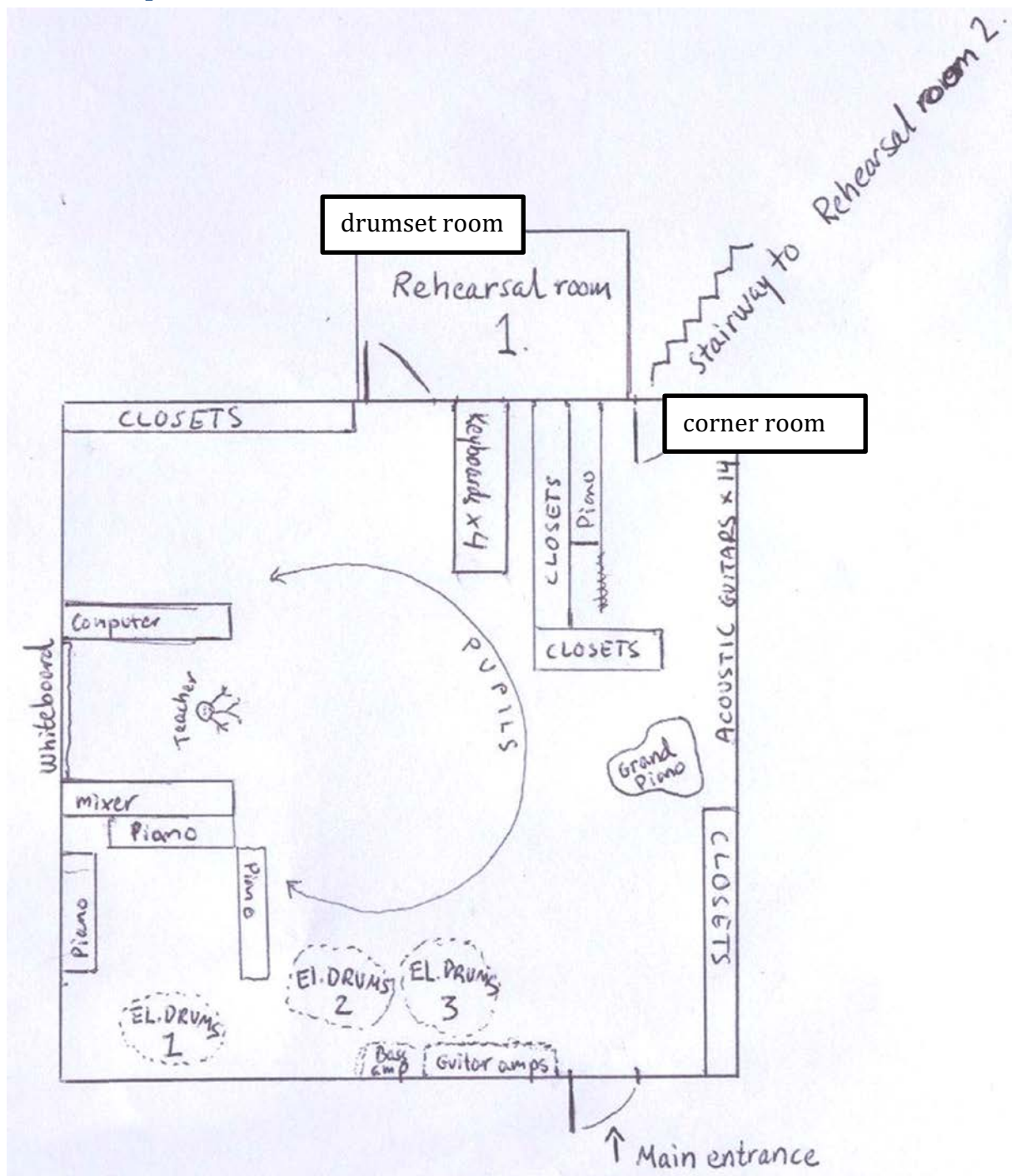
**Guitar:** (as shown)

**Bass:** (as shown)

**Drums:** (as shown)

**Piano:** (as shown)

## 6 Floor plan of music room



## 7 Technical comments

The music lesson recorded in Sweden differs from the standard setting in the following points:

1. The two lessons that were recorded were held directly in time after each other. Because of this, the teacher interviews were held before both and after both lessons.
2. The teacher regularly uses more than one room in his lessons. Because of this, this DVD features five viewing angles.
3. The audio was recorded with the help of a mixer that was operated inside the classroom during the recording. The cameras were positioned so to not make this visible.
4. For technical reasons, angle 5 “corner room” does not cover all students in this room.
5. Again for technical reasons, the camera did not work for some minutes on angle 2. This is indicated by a black screen for this time on the respective angle.
6. Unfortunately, a postscript could not be formulated by the researcher.

## 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. main room, swe	1. main room, eng
	2. from the front left		2, main room, ger
	3. from the front right		
Drumset room	4 drumset room	2. drumset room, swe	3. drumset room, eng
			4. drumset room, ger
Corner room	5. corner room	3. corner room, swe	5. corner room, eng
			6. corner room, ger

### 8.2 Chapters according to teacher

Not available

## 8.3 Chapters of the DVD

Chapter	1	2	3	4	6	7	8	9
Time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35

## 9 Information on the education system in Sweden<sup>2</sup>

### 9.1 Overview of the Swedish School/Education System

In Sweden most children attend some kind of pre-school activity. From the age of 6 (or 5) the children are offered to attend Pre School class. From the age of 7 school is compulsory for 9 years (grundskola). Along with statutory schools there are many private options. After nine years of compulsory school the child can choose to attend Upper Secondary School, which nearly every child does, with very few exceptions. All education is free of charge in Sweden, even University and higher education. This also goes for private options. These schools, although private, have to teach according to the Swedish curriculum.

After Upper Secondary School, a person can choose to attend Higher Education, colleges or universities. Other options are Folk High School, a kind of boarding school for adults, often with some special focus like music, drama, arts, and science. The entry rate into University studies is about 76% (OECD, 2012).

Alongside the mentioned education path, there are special education opportunities for pupils with different kinds of disabilities, the Sami people and immigrants.

Upper Secondary Education consists of 17 three-year programs designed by the Swedish Government. This includes a vocational program with various branches.

### 9.2 Special facts regarding the place of Music Education.

Music is present in Pre school, however not compulsory and quality depends on the individual teacher's skills and interests.

In the compulsory school (age 7-16) the music subject consists of a total of 240 hours. There is an obligatory statutory curriculum. The music teacher is required to have an education from a university (Academy of Music- no private institutions are allowed to train music teachers). Soon to come in Sweden is a compulsory Teacher's Certificate in order to teach in compulsory schools.

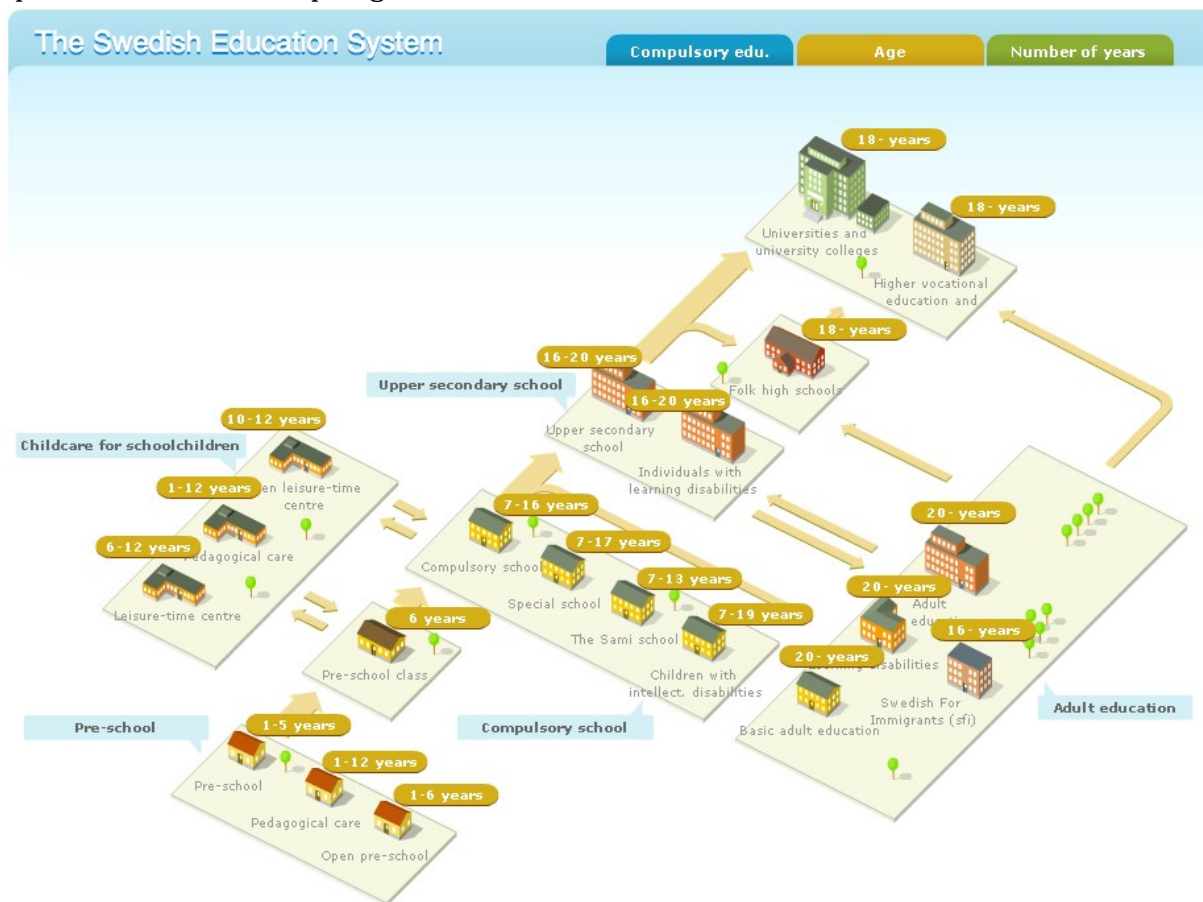
In Upper Secondary School Music was part of the curriculum in all programs until 2011. Music as a subject is now present only in the form of a Music program (one of the 17), and it is possible to apply for a specialised music program, with entry exams). These latter programs can accept children from all over the country, which is not the case for the ordinary music program.

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<sup>2</sup> As provided by the cooperation partners in Sweden which helped organize the recording.

In Sweden, children (and in some cases adults) can attend special music or cultural schools for a mostly reasonable fee. Almost every community in the country has a music/cultural school. No special teacher education is needed for teaching at these schools. However, most of the teachers have a university education in either music performance or music teaching. These cultural schools form an important pillar in Swedish music education and the production of musicians, artists and composers.

Higher education in Music is offered at Academies attached to a university. These academies offer training in Music performance, Music education, Church Music and other specialisms, as well as postgraduate studies.



Source: The Swedish agency for Education (2012).

### 9.3 The Swedish Curriculum and it's central elements

The Swedish Curricula (2011) are divided into curriculum for different school forms, the main two are the curriculum for compulsory school and upper secondary school. The content is divided into three main fields:

- Fundamental values and tasks for the school
- Overall goals and guidelines

- Syllabuses with knowledge requirements

Fundamental values state that the system is based on democratic foundations, the inviolability of human life, and that the task of the school is to encourage pupils to discover their own uniqueness and thus be able to participate in the society with a responsible freedom. The school shall promote understanding of and compassion for others, and work against all kinds of discrimination. It also stresses the international perspective and promotes openness and understanding of other cultures. Other values mentioned are objectivity and open approaches, an equitable education in all its meanings. It is stressed that the school should actively implement the fundamental values in daily school work, and not only focus on knowledge of these values.

The main task for the school is to promote learning in partnership with homes and develop children's knowledge, as well as stimulating the personal development of pupils into active, creative, self-confident, curious and responsible individuals. Creative activities and games are essential elements to promote active learning. The historical perspective is also stressed and important to understand the present by understanding the past. A third perspective is the environmental- to understand and take responsibility for the environmental issues, in the surrounding and global sense.

Overall goals and guidelines deal with:

- Norms and values
- Knowledge
- Responsibility and influence of pupils
- School and home
- Transition and cooperation
- The school and the surrounding world
- Assessment and grades
- Responsibility of the head teacher

Knowledge requirements exist for all subjects at compulsory school and all courses at upper secondary school. The knowledge requirements state what is necessary for acceptable knowledge, and for the different grades.

For the compulsory school, the Government determines the school's fundamental values and tasks, the overall goals and guidelines for education, and the ordinances for the syllabuses. The knowledge requirements for the compulsory school are contained in regulations drawn up by the National Agency for Education.

Each of compulsory school's 19 subjects has its own syllabus in the curriculum.

Each syllabus is divided into 3 parts; aims, core content and knowledge requirements. Swedish schools now have a grade system of 7 steps, A to F. Grades are given starting from grade 6.



### The Music Subject

The aims for Music are expressed in terms of making opportunities to develop knowledge, sensitivity for music, confidence in singing and playing, ability to experience and reflect on music.

As a summary the following three abilities are central

- play and sing in different forms and genres
- create music as well as represent and communicate their own musical thinking and ideas, and
- analyse and discuss musical expressions in different social, cultural and historical contexts (SKOLFS 2011:19).

The core content states what should be taught and dealt with in music lessons. The content differs slightly between the 3 stages: years 1---3, years 4---6 and years 7---9. It is divided into three main fields:

- Playing and creating music--- emphasises the active, practical part of the subject
- Tools of music--- the voice, instruments, rhythm, tone and dynamics, music symbols and digital tools
- Context and functions of music--- impressions of listening to music (personal), function of instruments (band, orchestra etc), music in a social context

The music subject shall thus deal with all kinds of music by playing, singing, listening, knowing of and about, reflecting and discussing.

The knowledge requirements are based and expressed from the view of the core content and the aims of the subject. They are specifically expressed only for grade A, C and E.

## 9.4 Upper secondary school

The upper secondary school consists of common subjects, specific programs (i.e. aesthetics, including music) and optional courses.

The curriculum for upper secondary school (which is not compulsory) follows the same outline as for the compulsory school with goals and guidelines. For each program there is a description of the content and aims for graduation. Each course (i.e. in the music subject in the Aesthetics program) has its own description for what the student shall achieve and requirements for each grade.

The programs are either vocational or preparation for higher studies at university level.

Links: [www.skolverket.se](http://www.skolverket.se)