

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

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

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

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

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

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

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

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

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

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

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

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

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



Fig. 1: Stills from the Bavaria-Lesson

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

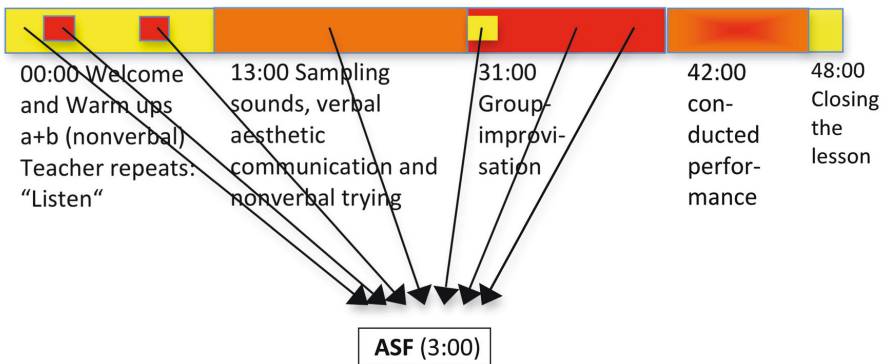


Fig. 2: Phases of more or less atmosphere RED in the complete Bavaria-Lesson (Minutes 01:30-50:15). Please note, that this scheme does not show phases of the ASF but of the whole lesson.

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

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

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

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

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

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

What the Short Film presents and why

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

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

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

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

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

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

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

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

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

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

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

The cuts

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

and

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

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

The Bavaria-Lesson in the German context of music education

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

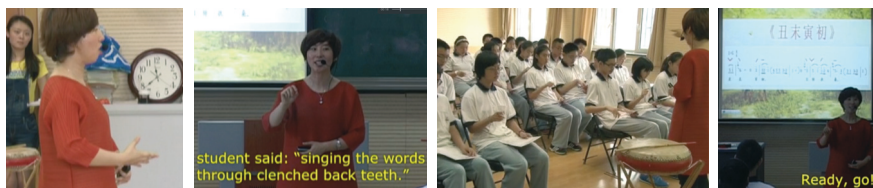


Fig. 4: Stills from the Beijing-Lesson

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

What the Short Film presents and why

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

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

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

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

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

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

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

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

The cultural aspect in the context of German music education

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

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

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

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

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

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

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

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

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

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

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

Summary and Reflection

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

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

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

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

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

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

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

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