

## V. Summary Comparing Normative Constellations in Music Education

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*This summary connects parts of nearly every chapter of the book with a thick brush regarding normative constellations. Comparing the constellations shows both, how practices within lessons are normatively connected with practices in other social fields, and that there are fractures that show a need for further research. In conclusion I sketch a model for comparative praxial music education.*

While reflecting on my perspective on all chapters of the book I read about an astronaut and the extraterrestrial view of earth. Reading the chapters is a bit like a launch pad into orbit: starting within a classroom lesson, reflection of the authors climbs to the level of curricular and governmental norms within their nation-states and often climbs further to international (in the meaning of concerning more than one state, possibly global) concepts like constructivism, democracy, neo-liberalism etc. In the end, my point of view feels like being an astronaut, looking at different constellations of classroom practices within political and educational discourses and cultural ways of life on earth. Of course, the sample is far away from representing the whole globe. There is not one lesson from Africa, Australia, New Zealand or South America included and from ten of thousands of lessons of each country there is only one or two. But looking at all cases at the same time, a distance arises from the national and/or cultural constellations, as a distance from the exemplary lessons arose within the chapters of PART II. This doubled distance may be called astronaut perspective. The astronaut I read about could see the deforestation of the Amazon rainforest and he expressed doubts about the intelligence of humanity. But how many details does he see and how much does he understand, sitting in his little spacecraft?<sup>1</sup>

From another point of view the setting of the book can be understood as an ethnological survey of a global field of music education, imagined to be a global socio-cultural field. The whole can be separated into *social fields* like classrooms or ministries and *cultures* as ways of life (“Lebensformen”) over-

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1 About “Dealing with Unschärfe” see Chapter I.3, 101–109.

lapping with social fields. In order to avoid any misunderstanding (it is in the nature of cultures, that they are changing in time and space) I use a word which does not change: culture. As described in Chapter I.1 *On Comparing*, the ethnological act can be described as a case study with internal comparisons using a mixed method design to triangulate the single results. The individual researcher becomes a part of the setting (I.1, 55).

I am going to draw my view of the book with a thick brush, reducing it to its maximum extent, guided by the interest in normative constellations, and comparing the constellations with each other. PART V. is divided into three sections. The first briefly summarises results regarding methodology (derived from the chapters of PART I) and the reason for asking for normative constellations (derived from PART III). The crucial event is an analysis and comparison of all chapters of PART II, which describe lessons-on-video not only from a national but also from a theoretical point of view. It can be imagined this way: in Section 2 each of these chapters is reduced to a tabular presentation of social fields and normative constellations (see Fig. 4–9), and in section 3 these tables are combined. Comparisons show characteristic constellations of reasoning and fractures, which open the need for further research. Finally in the outlook I am going beyond the results and sketch a model for comparative praxial music education.

## Results of PARTs I and III

The results of the PARTs I and III can be succinctly summarised by presenting three figures: The Cube for Comparative Music Education (Fig. 1), Categories in *Talking about Music Education* (Fig. 2) and *The Analytical Short Film* addressing and relating Constellations (Fig. 3).

The cube for comparative music education (Fig. 1, see Fig. 10 in Chapter I.1, 60) results from analysing and re-mapping the field of international comparative music education. The figure presents distinct structures or in other words: distinct social fields and practices within music education. Music, education and the locational situatedness are used for axes in a three-dimensional matrix. The approach of international comparison means, that cultural and national contexts, which all too easily are forgotten in everyday teaching and practical research guides, move into view as relevant for music education. The lessons-on-video may be located in the little cube within the

big one, resulting from the categories *Classroom*, *Pedagogical practice and Transmission of musical culture*. But of course, different *practices* which can be identified within the filmed classroom *praxis*, are related with practices in other social fields within the cube. Comparative research (and probably not only comparative) usually focuses on limited social fields and practices. The aim of the cube is to keep us aware that practices within one single field (or little cube) are connected with practices in other fields. For example, a culture of music education connects practices from several small cubes. Visualising a culture would create a three-dimensional constellation within the cube.

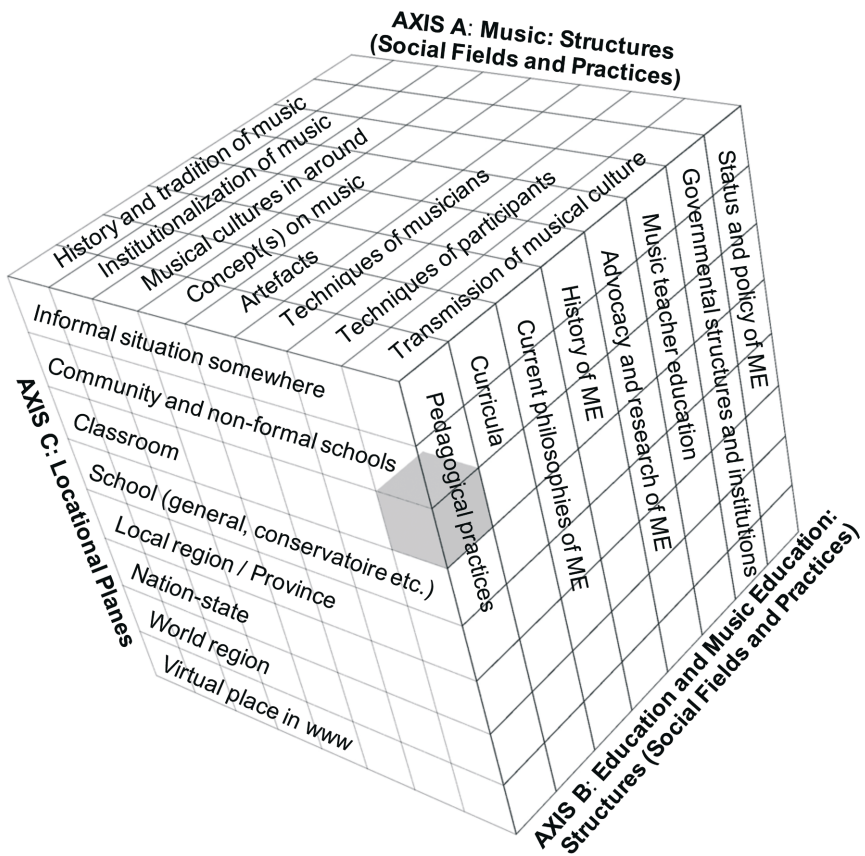


Fig. 1: Cube for Comparative Music Education

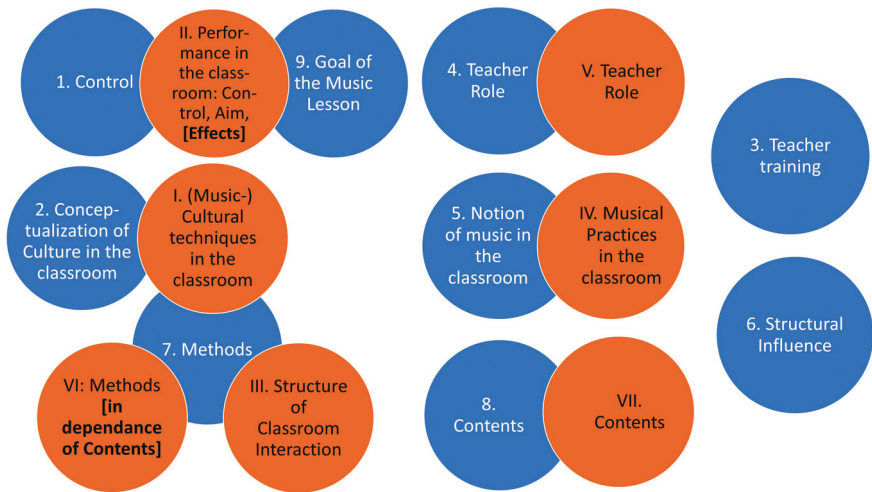


Fig. 2: Explicit (orange) and implicit (blue) topics being addressed in Talking about Music Education by Experts from 7 countries on the Symposium

As explained in the Introduction, the group at the symposium was composed of teachers, teacher educators and researchers from seven countries talking about music lessons-on-video. In other constellations of experts and/or in other situations different topics might have been addressed. However, in Fig. 2 from Chapter III.1, Daniel Prantl shows the result of an analysis of all recordings of discussions done at the symposium. In terms of the cube the topics are little cubes or parts of little cubes addressed within the big one. So which little cubes have been addressed within the cube? The categories of axis A and B of the cube show, that they are in a row – cum grano salis – from concrete to abstract: On axis A they range from *Transmission and Techniques of Participants* to *History and Tradition of Music*, on axis B from *Pedagogical Practice* to *Government and Status and Policy*. Hence, more distant, abstract and/or normative aspects of music education were not explicitly addressed in the oral discussions at the symposium.

A special finding [...] is that political and sociocultural influences on music lessons and topics concerning teacher training were heavily addressed only in an implicit way but very seldom explicitly for the comparison of music lessons. (Chapter III.1, 288)

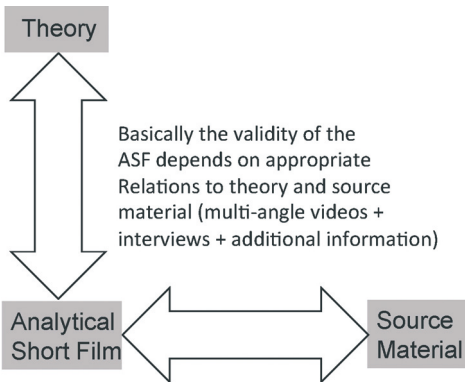


Fig. 3: The Analytical Short Film addresses and relates constellations

Fig. 3 shows, that theory about the Analytical Short Film brings in a holistic aspect of both music educational and videographical practices. Chapter I.3 presents theory, function and criteria for the Analytical Short Film and an excursus on *constellations* in detail, including the metaphor of stellar constellations (102). Fig. 3 shows two basic ideas of the ASF: (1) The ASF is a *tertium comparationis* between empirical source material and theory, and (2) The

ASF addresses *constellations* of parts rather than single parts of a lesson. Both characteristics of the ASF become highly relevant for the chapters about lessons in PART II, as well as for the result of this summarising chapter.

In Chapter III.2, philosophically explaining the question *What can we expect from Comparison in the Field of Music Education*, Christian Rolle gives a summary of the whole project together with observations made during the symposium under the headings: “What do we compare?”, “How to identify the subject of comparative research in music education” and “Cultural attribution error”. Inter alia, Rolle observes a tendency to avoid controversial discussions. He argues against a relativistic view with the reason, that it does not help us when we have to make up a decision on what is to be done. So observing at the symposium, that the participants too readily suspend differences to be culturally reasoned and thus not criticisable, he concludes:

Refraining from the examination of normative issues in discussions amongst representatives of different cultures would neglect an important field of comparative educational research. (Chapter III.2, 311)

A look at the setting of the symposium, in particular related to the categories shown by the figures 1-3 in the present section, gives useful categories for analysing and comparing the chapters of PART II. Working with lessons-on-video seems to favour constellations (or “configurations” or “gestalts”, see excursus in I.3) rather than isolated details within the unit of a lesson. This

more holistic perspective is supported by the concept of the Analytical Short Film (see Fig. 3). In addition, the international (interstate) comparative setting opens the horizon for reflecting on more remote contextual conditions (status and policy of music education, philosophy and history of music education etc., see Fig. 1) from an astronaut perspective. While the (*oral*) discussions on the symposium addressed more remote contexts of the lessons only implicitly, chapters discussing lessons *in writing* explicitly address more remote or abstract and normative topics, especially if they bring in a scientifically guided perspective. Reflecting five chapters of PART II, which are already theoretically dealing with normative constellations, leads to the making of this summarising comparison.

## Juxtaposition of Normative Constellations Addressed in PART II

In this section I will expose and juxtapose constellations of practices within and beyond lessons, which are addressed in the five chapters of PART II, which deal with a theoretically guided tertium comparationis. Showing the constellations not only brings normative issues into view but also fractures within and between constellations.

In this approach constellations have a fundamental function for analysing concrete bundles of practices in every praxis taking place. For presenting the constellations a distinction between social fields and cultural ways of life seemed appropriate. Single practices are the “social elements”, which are part of both, social fields and normative constellations.<sup>2</sup> The coherence or homogeneity of a constellation of practices is the foundation for understanding and critique. Looking for the coherence of a normative constellation makes understanding and criticism possible without arguing on a political normative plane. A constellation can be more or less coherent and discursive.

For supporting the orientation I am going to use the *lessons addressed* for reference.

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2 About the concept of practices see Schatzki et al. 2001, Reckwitz 2002 and 2017.

*A (Catalonia and Sweden): Constellations and fractures in different dimensions: Within the classroom and related to external musically and politically directed norms*

| Social Fields          | Normative Constellations within and between social fields |                          |
|------------------------|---|--------------------------|
| Political Government   | Socialist Party left                                      | Conservative Party right |
| Education / Curriculum | Constructivism  | Behaviorism              |
| Classroom Pedagogy     | Student-driven  | Teacher-driven           |

Fig. 4 (derived from Chapter II.4): Normative constellations, derived from history of government and education in Catalonia (Spain)

In the Catalonia-Chapter II.4 Lluïsa Pardàs firstly distinguishes constellations within and between the social fields: political government, educational discourse and curriculum and pedagogical classroom practice. As shown in Fig. 4, she connects educational criteria with Catalan policy in different historical phases. (Catalan policy means in the main, Spanish policy, because Catalonia until today is a part of Spain.) Finally Pardàs relates the lessons from Catalonia and Sweden with the constructivist criteria of today, and finds, that in the classrooms the criteria for pedagogical practices are fractured by musical practices. Fig. 5 shows, that none of the lessons meets all criteria for constructivist pedagogy.

| Criteria for constructivist classroom practices   | Sweden-Lesson | Catalonia-Lesson |
|---|---------------|------------------|
| Student-driven  | +             | -                |
| Cooperative (top-down teacher-driven, but a collaborative musical project with issues peace and solidarity in the lyrics) | -             | +                |
| Creative  | -             | -                |

Fig. 5 (derived from Chapter II.4): Constructivist constellations within classrooms

Interesting for this summary are distinctions made (1) between hierarchical levels of the social fields classroom, education/curriculum and political government (including potential constellations within each field), and (2) the finding of contradictory practices within the classrooms, reasoned by means of pedagogical or musical imperatives. Finally, evaluating the Catalonia-Lesson as well as the Sweden-Lesson regarding the mentioned constructivist criteria, both lessons appear to be imperfect (see Fig. 5). Pardàs explains this apparent imperfection with an imperfect setting of the symposium: it was impossible to represent any music curriculum through a single lesson. This was the reason, why the two lessons could appear imperfect, even if being only uncomplete and “complementary rather than opposite”.

I am not sure if this is a full explanation, because there may be a logical problem remaining, which has its core in an opposition between constructivist and musical practices. My reflection goes in three steps: (1) If one criterion is absent, it is called “a fracture between the curriculum itself and its enactment” (Chapter II.4, 193). (2) If I imagine that there are three *complementary* different lessons together enacting the criteria to be *student-driven*, *cooperative* and *creative* and thus no criterion is absent of “good” “left” constructivist practice. (3) What about the musical practices like e.g. *teacher-driven*, which are also taking place? If they are able to fracture the normative constellation of constructivism in a single lesson, this means, that they are implying norms themselves. Thus, anyway if they are fracturing a single lesson or a group or sequence of lessons, they mean “a fracture between the [only] constructivist curriculum itself and its enactment”. The *musical* practices could work subversively in complete opposition to the *educational* practices. I don't think that this can be intended by an educationally directed curriculum.

However, the distinctions made in chapter II.4 are clear and useful for comparing constellations. For now I want to keep three results: classroom practices are (often implicitly) charged with norms (which include values). These norms become reasonable through connections with explicit discourses in social fields like educational science, administration and political government. In the present case norms are imagined to be mediated from government through the curriculum to the classroom practice. The second result I want to keep is, that the constellation of classroom practices may be fractured regarding its implicit norms: *educational* norms – in this case: bottom-up student-driven practice – may be competing with *musical* norms, here:



top-down teacher-conducted practice (Fig. 5).<sup>3</sup> This fracture *within* the classroom constellation at the same time fractures the constellation *beyond* the lesson: the educational and political connected curriculum. Thirdly I see norms analysed in detail within the *educational* constellation, but a lack of detailed reflection regarding norms within *musical* practices.

*B. (California and Lower Saxony): Comparing two apparently coherent constellations of music education discusses the logic of normative connections made in music education*

| Social Fields                   | Normative Constellations within and between social fields |   |
|---------------------------------|---|---|
| Cultural history                | (No traumatic experience.)                                | Traumatic experience of World war II. Dissociation from the misuse of music education during the Nazi-regime (63f.) |
| Fields of government and policy | (Democratic)  | (“Left” anti-fascist and critical; implicit democratic)   |
| Philosophy of ME                | Praxial Music Education (Elliott, Regelski, Bowman etc.)  | Based on contemporary Art work (“Didaktische Interpretation” in Germany; similarities with Reimer MEAE)             |
| Classroom Pedagogy              | California-Lesson Performance-based                       | Lower-Saxony-Lesson Listening-based   |

Fig. 6 (derived from Chapter II.3): Contradictory between *opposing* classroom constellations and *similar* political constellations.

In the California-Chapter II.3 Christiane Lenord (re)constructs coherent normative constellations for two lessons. The performance-based California-Les-

3 Fractures of the same kind are presented in Chapter IV.2 *Interferences*, which compares the Sweden-Lesson and the additional Estonia-Lesson.

son is connected with the praxial philosophy of music education and the listening-based<sup>4</sup> Lower-Saxony-Lesson is connected with a reflection- and a works-of-art-based philosophy of music education, explicitly with the German “Didaktische Interpretation” of Richter & Ehrenforth (regarding its reflectiveness it is similar to Reimer’s Music Education as Aesthetic Education (MEAE), see 177). A noticeable finding regarding the normative constellation is the political localisation of the characterising practices in the different countries.

Usually listening-based and works-of-art-based practices are connected with conservative, political “right” and more authoritarian positions, while performance-based practices are connected to “left” and more democratic positions (see Fig. 4 in the previous Catalonia-paragraph). The California-Chapter does not focus on the normative political aspect and so does not explicitly connect the philosophies of music education to political positions as the Catalonia-Chapter does. But implicitly it does by explaining the history of music education in Western Germany since World war II detailed (176 f.), where only reflectively dealing with works-of-art seemed to be anti-fascist and democratic. (In Fig. 6 I put the political positioning in paranthesis to show the implicitness.) In the given context explaining details of the German background appears unnecessary. What is important seems to be that the *same* practices (listening, reflecting, history and works-of-art) are politically located in *different* constellations:

- “left” within the German and “right” within the Catalonian and Spanish discourse.<sup>5</sup> Or saying it the other way round: Fig. 6 shows, that
- *different* classroom practices can be connected with the *same* political norms in different discourses of music education.

Hence, recognising a lesson as performance-based or reflecting- or listening-based is not sufficient to qualify the political norm of a lesson. The connection between political ideology and classroom pedagogy seems to be more complicated.

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4 I prefer calling this approach listening-based instead of reflection-based, because in the previous chapter Pardàs uses “listening-based” in a comparable meaning. So comparing both chapters (and figures 6 and 4) shows their similarity.

5 Looking into the current German discourse on music education this political localisation of the Lower-Saxony-Lesson may be discussed controversially, but today there is rarely political or ethical discussion on music education as there was up to the 1970s.

*C. (Scotland and Lower Saxony) Profoundly different classroom constellations become comparable and coherent regarding an apparently remote constellation: neo-liberalism*

| Social Fields                           | Normative Constellations within and between social fields |                               |
|---|---|-------------------------------|
| Hegemonical economical norms of society | Anti-neo-liberal view of education                        | Neo-liberal view of education |
| Philosophy of music education           | “Didaktische Interpretation”                              | –                             |
| Administration                          | –   | Regulations                   |
| Classroom                               | Lower-Saxony-Lesson                                       | Scotland-Lesson               |

Fig. 7 (derived from Chapter II.6): Bottom-up looking for an appropriate tertium comparationis finds the neo-liberal view

In Chapter II.6 *How Lessons are structured*, Andreas Lehmann-Wermser compares the Scotland-Lesson and the Lower-Saxony-Lesson. After Pardàs derived her normative constellations from political and educational history and then related these norms to lessons (Catalonia and Sweden), Lehmann-Wermser first analyses both lessons separately and bottom-up looking for crucial normative points and an appropriate tertium comparationis.<sup>6</sup> He starts with, and focuses on the transcribed verbal interactions, and finds that the lessons are fundamentally different. The teacher of the Scotland-Lesson is following the administrative provisions for assessment up to literal adoptions of tasks:

*I can sing and/or play music from a range of styles and cultures and perform my chosen music confidently using performance directions, musical notation and/or playing by ear. (II.6, 230)*

<sup>6</sup> This approach proceeds as described for intercultural comparisons in the methodological Chapter I.1 *On Comparing*, Fig. 9, 52.

Contrary to this the Lower-Saxony-Lesson “doesn’t do anything” (223) in terms of the Scottish provisions for assessment. Thus, the criteria of the provisions are obviously not appropriate for a *tertium comparationis*. So, progressing bottom-up, the next results of discourse on classroom practice are analysed (read Fig. 7 bottom-up). The Scotland-Lesson is related to regulations of administration, the Lower-Saxony-Lesson to a philosophy of music education. Both lessons are in accordance with the discourses, which the teachers refer to, but both discourses again turn out to be incomparable to each other. Only the last step bottom-up leads to an apparently working *tertium comparationis*: the neo-liberal capitalist view. This conclusion is inspired and judged by the finding, that

Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies typical of the contemporary Western world is translated into the systems and process of schooling (Broadfoot, 1999, cited in Fautley, 2010, cited in Chapter II.6, 230).

Therefore, neo-liberal thinking is in accordance with the Scotland-Lesson. The lesson seems to show a coherent constellation of neo-liberal music education, at any rate regarding verbal communication. At the same time the category neo-liberalism allows a comparison with the Lower-Saxony-Lesson, because it is “documenting disrespect for the mainstream neo-liberal view of education” (223).

This paragraph again results in constellations, just like the previous paragraphs did. But the points where the constellations are fixed are different. Within the lessons it is the way of communicating, beyond them it is the ideology of neo-liberalism, which is not historically fixed as a political party, but as a formation within the socio-cultural field.<sup>7</sup>

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<sup>7</sup> Jürgen Vogt (2017) explains a new approach to the concept of ideology, which philosophically supplements the analysis of Lehmann-Wermser. Vogt addresses both, the discussion about ideology within or behind Music Education as Aesthetical Education, which can be applied to his interpretation of the Lower-Saxony-Lesson; and he addresses the *neo-liberal* ideology within or behind the concept of *competences*, which can be transferred to Lehmann-Wermser’s interpretation of the Scotland-Lesson.

*D. (Sweden-Lesson and Scotland-Lesson): The Analytical Short Film (ASF) evidences fractures between neo-liberal directed assessment and (more) holistic musical practice*

| Social Fields             | Normative Constellations within and between social fields |
|---------------------------|---|
| Educational System        | (Neo-liberal view of education)                           |
| Theory on Learning        | Goals- and results-based Learning                         |
| Administration/Curriculum | Overarching aims  |
| Classroom                 | Sweden-Lesson<br>Enacted Situations of Learning           |

Fig. 8 (derived from Chapter II.8): Fractures within the vertical constellation: between overarching aims and learning practice

In Chapter II.8 about the Sweden-Lesson Olle Zandén does not present an affirmative view but a critical view of “his” lesson. His ASF is part of the critical argumentation. He addresses the pedagogical idea of teaching and learning through clear, detailed and measurable goals- and results-based music teaching, which has been introduced in Sweden some years ago.

Simultaneously, the responsibility for the school system was transferred from the state to the municipalities and to private enterprise. (Chapter II.8, 255)

Both changes in the educational field allow me to call the idea addressed, the *neo-liberal* view of education, even if this name is not used in the chapter. (This is why I put the term neo-liberal in paranthesis.) Zandéns ASF-1 creates a difference, by counterpointing the overarching aims of the Swedish music curriculum with the practices of learning, which are visible in the Sweden-Lesson. He criticises the belief in clarity as unrealistic, untenable and deleterious, since it threatens to trivialise education by reducing learning content and aims to those which are easily and precisely expressible (256). This critical reflection on reduced learning content applies to diverse content, but in this case it is music. Hence in this case, the fracture in the classroom constellation caused by competing musical and educational prac-

tices is used to evidence a general fracture within a neo-liberal view at education.<sup>8</sup>

*E. The Analytical Short Film is tertium comparationis and evidences a congruent RED classroom constellation, which at least addresses a fundamental difference and perhaps anthropologically more.*

Chapter II.1 about the Bavaria-Lesson describes a classroom constellation, which is – to pinpoint it – only intended to create an atmosphere by improvising music together.

The ASF firstly articulates the tertium comparationis, which is marked with a red line within the short film, and secondly evidences an atmosphere called RED, which emerges from a classroom constellation: The students don't get grades, they look for individual ways of attentive and empathic dealing with instruments and with each other, non-verbal communication takes place, creating and improvising music and supposedly a subjectification (or attitude) of the agents, which is somehow pre-verbal or non-verbal. Because the teacher Yoshi Kinoshita and I couldn't find a common explanatory theory ("name") for what we agreed to perceive within the lesson on video, we decided to leave it nameless and to point at it through the ASF. (Thus RED is tertium comparationis in two respects: theories and perceptions (see in Fig. 9 the social fields Sciences and Classroom).

The RED constellation does not address any norm explicitly. It is characterised by an *amodal perception* or *active openness* with a distance to any meaning (127 f.). It is a praxis, which has its aim in itself. But there are norms implied, even if we agree, that it is possible to get into a kind of praxis, where every encultured norm is absent or at least distanced. (Reportedly buddhist monks reach a completely distant state after years of meditation. And in a related way it is discussed in theories of aesthetics and aesthetical practices, for example as "mere appearing" from Martin Seel 2005, 91.) It is not necessary now to go into detail in this blurring field. To show some implicit norms

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8 In his ASF-2 Zandén again shows an irritating finding within the Scotland-Lesson, which has been diagnosed as neo-liberal (see previous paragraph). This ASF shows, how musical learning practices take place during the performance-phase *without being intended, supervised and assessed*. The success may be explainable by the *unclear* task of performing confidently. "Thus, the lesson seems to play out on two stages, one for audit via the smartboard and one for musical play and learning." (Chapter II.8, 267)

it may be enough to have a look at social fields addressed and to reflect a logical implication of the possibility of experiencing a distinction between *mere appearing* and meaning.

| Social Fields             | Normative Constellations within and between social fields   |
|---------------------------|---|
| Sciences                  | Not completely compatible theories of “amodal perception” (psychology) and “mere appearing” (philosophical aesthetic); the non-verbal <i>intersection set</i> called RED is presented in the ASF. |
| Music                     | Conductor of children choirs in a community music school; concerts with symphonic orchestra; discourse of musicians of different musical fields.  |
| Administration/Curriculum | Administratively accepted case of omitting grades in the general school.  |
| Classroom                 | Bavaria-Lesson. Atmosphere RED emerging from congruent practices.   |

Fig. 9 (derived from II.1): A congruent constellation “RED” within the lesson fractures external constellations.

In relation to external, congruent and fractured constellations are recognisable:

Firstly omitting grades for the students means a fracture with the administrative requirements. This could be interpreted as critically against the norm of orientation in goals- and results-oriented teaching and finally also against a principle of neo-liberalism.

Secondly a congruent constellation with a musical practice seems remarkable, because this is the only lesson compared in this summary, which seems to be primarily connected to a *musical* field instead of an educational one.

Finally the experience within RED praxis includes experiencing a fracture between the mere appearing of the world and any meaning given to it, including language. Thus if we experience this fracture, the logical conclusion

must be, that also other languages, meanings and cultures can be given to the world. And this knowledge implies a subversive norm: the possibility of otherness.

### Comparative Conclusion: Normative Constellations and Fractures

The present PART V does not only expose results of previous summaries made in the book, but it adds a comparison of the chapters in PART II. The guiding interest for this final comparison results from summaries done within PARTs I and III. It applies understanding, how norms are located within and beyond music lessons. It is interesting not only, that all chapters do address norms, but that they address norms within different constellations. Comparing these constellations becomes interesting again, because it questions some matters of course and opens new questions.

In contrast to the references made within *talking* about music lessons (see Fig. 2 and Chapter III.1), in *writing*, the music educators explicitly refer to norms. Norms addressed are the explicit political positions socialist and democratic “left” and conservative authoritarian “right” in A (see previous Section), democratic and antifascist/socialist in B, neo-liberal and anti-neo-liberal inspired by Frankfurt school in C, and the pedagogical norm of *goals-and results-oriented teaching* understood as the neo-liberal view of education in D. Finally there is the nameless phenomenon RED, which is not explicitly political. Implicitly it is by creating a *difference* to all culture and so to all meaning, thus also to governmental defined educational norms. RED includes a relativisation of every political position and so becomes critical to some extent. This position can be connected with music education as aesthetic education (MEAE), which again can be politically criticised to be part of a bourgeois culture.<sup>9</sup> However, this interesting conflict doesn’t have to be discussed here. More interesting in the context given is, how these norms are located (see E).

Within the lessons-on-video the norms are inscribed to practices like for example being teacher-driven or student-driven, cooperative, individual and/or creative (see A, Fig. 5), being performance-based or listening-based

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<sup>9</sup> Some different reasonings and concepts of ideology used of Philip Alperson, David Elliott, Lucy Green, Thomas Regelsky and others regarding MEAE are summarised in Vogt (2017).



(B), communicating in a meaningful manner, giving explicit objectives and clarity of content (C), reduced content, easily and precisely expressible content (D) or being multi-dimensionally attentive (E).

The procedures of the researchers, who explicitly make norms a subject of discussion, seem to be guided by looking for coherent constellations of practices within the classroom and between the classroom and external social fields like, for example, governing, administering or theorising practices. The constellations connect practices in a broad range from single bodily gestures within a lesson up to apparently distant governmental discourse, norms and theories, finally reaching up to fundamental anthropological assumptions. Cultures are constellations of practices in such a broad range, but not every constellation has to be a culture or even part of an existing culture.

Methodologically the previous Section 2 was guided by juxtaposing social fields and constellations addressed in the chapters of PART II. Succinct results are visible in Fig. 4–9, which I derived from the chapters. Layering these figures on top of each other shows social fields and constellations addressed. The classroom is always addressed (because all these chapters are about a lesson-on-video) and every chapter also addresses a field of education and government. Explicating details of social fields is neglected here except the fact, that a social field of *music* has been addressed only twice (see Fig. 5 and 9, regarding the Catalonia-Lesson and the Bavaria-Lesson).

All social fields addressed are completely compatible with those on the axes of the cube presented in Fig. 1, even if they are not named identically in each of Figures 4 to 9. Thus, the *normative and cultural constellations* addressed within the chapters of PART II can be registered within the cube. Fig. 10 shows the classroom plane of the cube and three kinds of normative constellations, which have often been addressed separately: the classroom constellation (green), educational (yellow) and musical constellations (blue).

*So what does result from comparing all normative constellations and fractures?*

I am going to answer this in three steps, concerning a) Coherent constellations constructed within each chapter, b) International comparison of coherent constellations, and c) A comparative reflection on competing musical and educational constellations within music education.

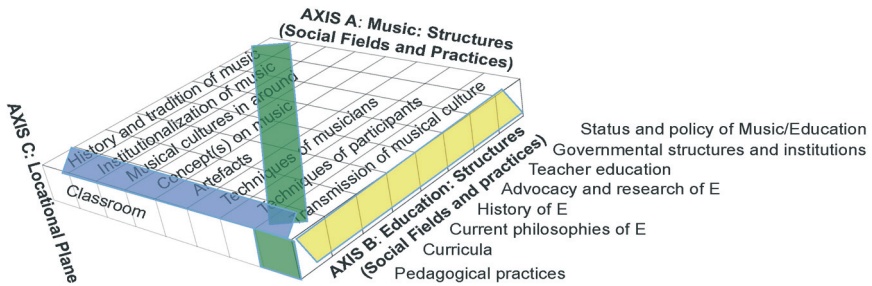


Fig. 10 (derived from Fig. 1 and Fig. 4–9): Three kinds of coherent constellations of practices in the classroom: musical (blue), educational (yellow) and music educational (green) constellations

a) *Coherent constellations are constructed within each chapter.* All chapters about music lessons are dealing with constellations of practices and their normative implications. The constructions always connect practices from within the classroom with practices from external social fields. It seems to be uncontroversial, that educational practices are dependent on governmental given norms.

Examples for coherent constellations found are: The performance-based California-Lesson compared and connected with the praxial philosophy of music education (B), the listening-based Lower-Saxony-Lesson connected with a philosophy of music education oriented in works of art (B and C), the Scotland-Lesson connected with current theory of learning and with administrative requirements driven by the government (C), and the constellation of the Bavaria-Lesson disconnecting educational marks and creating an atmosphere of directed musical improvisation.

The practices within the constellations are located in social fields. Looking at these fields shows, that *different* social fields are addressed to fix explicit norms. Most of them are educational fields, only the Bavaria-constellation is explicitly connected with a social field of music (Fig. 9). However, the constellations of practices within all of these lessons are found to be coherent and therefore “good”.<sup>10</sup>

<sup>10</sup> Also the fractured Catalonia-Lesson finally appears coherent, considering that two or more complementary lessons together should comply with a coherent constellation. (See Chapter II.4, 193)

b) *International comparison of coherent constellations shows fractures*, which question some constellations claimed to be normatively coherent or in other words, good.

One contradictory finding concerns the connectedness of democratic “left” norms with *performance-based* classroom constellations, and the connection of conservative authoritarian “right” norms with *listening- and works-of-art-based* constellations (see Fig. 4). Comparing the music educational constellations of the California-Lesson and the Lower-Saxony-Lesson shows, that in the latter constellation reflective *listening- (and work-of-art-) based* teaching is connected with democracy. Thus, the same norm has been inscribed in opposite practices of music education. This finding means, that the connections seem to be more complicated.

Looking for a *tertium comparationis* to compare the Scotland-Lesson and the Lower-Saxony-Lesson in chapter II.6 brought up *neo-liberalism* being an appropriate and transnational category grounding the constellation of the Scotland-Lesson. If we assume, that neo-liberalism is not the one and only natural truth but an ideology beside potentially others (even if it may be hegemonical today), than some new questions come up. For example, some assumptions of neo-liberalism seem to be lying across classifications like “left” and “right”. What about, for example, the *constructivist* theory: is it coherent to be “left” and neo-liberal at the same time? And if this neo-liberal view of education should be an appropriate basic category for normative constellations within music education: which basic categories are competing?

In C about the Scotland-Lesson, the neo-liberal constellation is proven to be coherent, but in D the neo-liberal constellation of the Sweden-Lesson is implicitly proven to be not. How is that possible? Considering the constellations in Fig. 10 reminds us of the distinction between musical and educational constellations, and in fact: the subject music has not been addressed in C, but in D. Apparently the subject music (or some musical practices) seem to be incompatible with neo-liberal thinking in education.

c) *A comparative reflection on competing musical and educational constellations within music education.*

After the comparings made in a) and b), coherent classroom constellations found seem to be either educationally (Scotland, Sweden) or musically

(Bavaria, Lower Saxony) coherent. Musical and educational constellations seem to be competing.<sup>11</sup>

At this point the relationship between educational and musical practices within the lessons and in music education generally is questioned. In the past, people were educated into the one and only recognised culture, including musical and other practices, and all implied the same ethical norms. More recently states, institutions, social fields and different cultures (ways of life) have become more differentiated. Today, musics celebrate different cultures, whereas general schools are controlled by the government administration. Obviously musical and educational norms may be competing in our late modern age.

In all of the chapters of PART II the lessons are evaluated with criteria from the educational field (see Fig. 10: the yellow line). If it was clear that classroom music education is decisively dependent on the governmental power of definition, would it necessarily mean that every musical constellation in the classroom has to celebrate governmental norms? And to continue strictly this thought, wouldn't this mean that a special constellation of musical practices (=music) would have to be created, which fits with the educational practices? Or is there a way to teach *different* musically normative constellations within *one* coherent educationally normative constellation?

All in all, my summarising comparison of international music lessons-on-video brings clarified structures and constellations to mind, but the same structures also show fractured areas, which question seemingly self-evident facts of music education. I see two crucial questions, which open the need for research:

- How are the social (cultural, ethical) norms really interwoven with constellations of practices in the classroom? (To be very clear: The social is not simply the context. Wayne Bowman, cited in Chapter II.3, 170)
- How are musical practices and educational practices related and placed within cultures – and how should they be related in a state and society which enables different ways of life?

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11 I am surprised that both musically based lessons come from Germany. Probably this is pure coincidence, because administration and in parts music teacher education have been working on implementing neo-liberal practices of assessment for years. Finally also the California-Lesson seems to be rather more musically than educationally based, but it has not been analysed in this regard.

## Outlook – Comparative Music Education in the Classroom

We are living in an increasingly globalised world, but also divided locally by living in different (more or less interacting and always changing) cultures and states. We don't know if in future we will have one global government and one culture, or if there will be governmentally and culturally different regions on earth. For today there seem to be global science of education, similar governmental school administrations and different prosperities and cultures (ways of life) including musics. A homogeneous world of musics and cultural norms/values is not foreseeable. Thus, how can the fractures found in constellations *within* music lessons and in constellations *of* music lessons be interpreted?

Generally, for shaping music lessons, the mix of musical and educational practices within the classroom can be created in a range between constructing one normatively common constellation for all music lessons or distinct constellations for a number of lessons. Because children today encounter different musical worlds both bodily within their local fields and as “astronauts” through the global media, in my opinion, common as well as different norms should be explicitly addressed and compared within different musical constellations. (For example, the teacher of the Beijing-Lesson says that she is teaching according to the tradition of her subject, see Chapter II.1, 138 and ASF-2, cut 4).

The book implicitly offers a model for teaching and learning different musics comparatively: students and/or the teacher create different musical constellations one after another (i.e constellations of practices of creating, performing, discourse, artefacts, subjectifications and learning), and after each creation students/pupils compare their practical experiences in the role of researchers (see Fig. 11). (For example sometimes learning informally playing in a band and creating their own songs, sometimes individually practicing, playing written music, and collectively listening to a work of art and sometimes dealing with experimental music etc. There are many more possibilities.) The aim could be to create characteristic and distinct musical constellations, so that the agents can place themselves within the music – and later on communicate and understand what happened. Every constellation taking place in time I call praxis (see Fig.11).

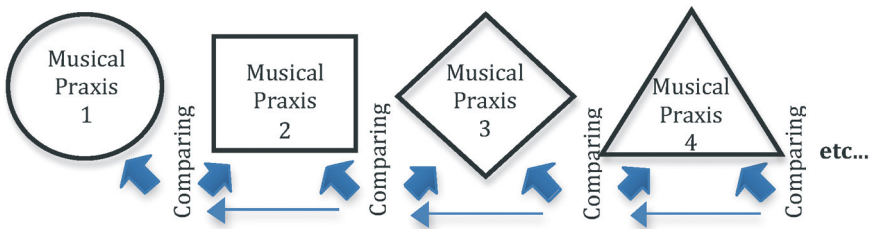


Fig. 11: Model for Comparative Praxial Music Education

The idea for a comparative music education in the classroom results from the comparison of findings and its conclusion: There are different constellations of musical practices (=musics) and these should be done and experienced from the participating emic inside and from the etic outside – or in other words: from both the local bodily and the global “astronaut” perspective.

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