

Additional Material for the Estonia Additional-Lesson

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

Pupils age: 13 – 15 years

Nr. of pupils: 30

School type: Compulsory Secondary Education

Topic: Latin-American Music – Rhythms and Dances

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1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

1 I: What have you planned for tomorrow's lesson?

2 T: The 7th Grade class is studying world music. In the first term, we dealt with
3 music from Europe, specifically covering Spanish, French and Italian culture and
4 music. In term two, we focused on indigenous populations and their culture in
5 relation to different types of rhythm. In term three, we covered Eastern Oriental
6 Music and now in term four we are starting to study American Music. Throughout

- 7 the duration of the school year, we manage to travel around the globe as we
8 explored world music.¹
- 9 Tomorrow we will start with Latin America. As homework, all pupils had to read
10 about the topic from their textbook. So we will start with a little discussion and
11 hear what they found out, and what did they already know before. When we
12 discussed Europe, there were always some students in the class who had traveled
13 around certain parts of Europe and could share their experiences with the rest of
14 the class. Now when it comes to Latin America, I doubt if any pupils have
15 travelled to America, however, I'm confident that they will be able to recognise
16 various keywords relating to this culture which we can explain and discuss in the
17 classroom. I will try to put them to talk about the topic themselves as much as
18 possible - this has been my goal so far.
- 19 After the discussion, I will begin to focus on specific aspects of Latin American
20 music. Rhythms play a major role in this music. We will learn about syncopated
21 rhythms and continue to develop our score-reading skills. And we won't forget
22 the instruments, which will be necessary when performing such wonderful
23 music. If time permits, we can also try to dance to the song and rhythms learned
24 during the lesson. We are familiar with Latin American dance routines and have
25 some competitive dancers almost in every class². At this point we can connect
26 with their knowledge and skills. This will help to reinforce their learning of the
27 topic so it won't stay strange and distant. One of my aims is to bring those
28 faraway cultures closer and relate with them.
- 29 I: Are you going to use any specific teaching methods, for example for teaching the
30 rhythms?
- 31 T: Through existing skills. As I have been teaching this class for 3 years, I am aware
32 of their individual strengths and weaknesses. The easiest way is to move from
33 simple to complicated. It is not a problem to imitate playing and clapping, but
34 when we also have to include the consciousness of what we are doing then it will
35 be important to relate it step by step to get to the notation and music theory.
36 These students have a strong relative ear³, so it is usually not difficult for them to
37 learn a new song when using this method; especially when I begin practicing
38 scales and melodic patterns from the song.
- 39 I: What do you want the students to learn?
- 40 T: Although we will explore the historical background of the music in future lessons,
41 students will know and understand the culture related to Latin American
42 countries - get to know how it differs from the other countries we have learned
43 about. From a musical perspective, pupils will understand the importance of
44 syncopation and be able to recognize it in the future.
- 45 I: Does the class / study group show certain characteristics?
- 46 T: In this class the girls actively participate in all aspects of the lesson while the boys
47 tend to get through based on the girls' knowledge and skills. Girls always raise

¹ Interviewer comment: Tomorrow they will have the first lesson in term 4.

² Interviewer comment: in this school

³ Interviewer comment: Kodaly System

48 their hands when answering questions and are meticulous in their approach to
49 their work, while the boys rather seem disengaged. There is also one student in
50 particular who has no hands. He is a happy and positive boy and appreciates help
51 from fellow students. However, he has two fingers and when we are carrying out
52 rhythmic exercises I have to remind myself that we are not clapping but tapping
53 the rhythm on the desk. He participates in all activities we do and copes very well.
54 What more can I say - In general, I find this to be an average standard of class.
55 There are a lot of girls in this class who sing in the choir but only two of the boys
56 can sing in tune. Other boys are active, sparkle-eyed and do tricks sometimes if
57 they have a chance for it.

58 I: How would you put the lesson into a broader context?

59 T: In the broader context of a full school year, this lesson is one small part of the
60 bigger theme of "Tour Around The World". This would grant students the chance
61 to explore what is happening in America and the opportunity to compare and
62 contrast it to our own country. It provides an insight into how cultures have
63 developed so it won't be only now and here, but helps to understand that the
64 world is very rich in many ways. Ultimately, this theme of World Music helps
65 students understand and appreciate the world we live in.

66 I: For you personally, what is generally of importance for your music teaching?

67 T: It would be difficult to specifically formulate the goals and purposes. The process
68 is variable and the curriculum is changing. I have 22 years of experience, but in
69 the last 5 years I have felt the need to re-organize my inner thoughts and clearly
70 developed views of life because the new generation of kids is different and they
71 have other values. So, before making any clear statement I need to figure it out
72 myself.

73 When we talk more about the perspectives... In our School we have 3 music
74 teachers - one is teaching in primary school, I am teaching from 5th to 9th grade
75 and the third teacher is giving lessons in high school classes. As a teacher I am
76 part of the process and responsible for the student's consistent musical
77 development.

1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

1 I: Please tell spontaneously, what do you think of this lesson?

2 T: I think it went well. I managed to do everything I had planned - to sing, to dance,
3 to actively play music, as well as learning a little bit about Latin American culture.
4 I believe that the students not only acquired a good understanding but also
5 learned something new in this lesson. In addition to this, I also feel there was an
6 emotional response to the lesson.

7 I: Yesterday we spoke about the planning of this lesson. When / where did the
8 lesson not run as planned?

- 9 T: I think it went as planned. Perhaps we could have tried to spend more time with
10 the dances. There are always ways in which I can improve certain areas of the
11 lesson and possibilities to be more thorough. I actually hadn't planned to dance
12 during the lesson, but a good opportunity arose. When talking about dance
13 rhythms, it is always beneficial to experience it on a practical level. So I think this
14 went better than I had anticipated. I had planned to talk about the 'cha-cha-cha'
15 and salsa as well, as these three dances are closely related but it turned out
16 differently and we ended up dancing two Rumba figures. This means we will talk
17 about cha-cha-cha and salsa next time.
- 18 I: What did the students learn? What will they remember if they are asked about
19 the lesson?
- 20 T: I think the students will vividly remember topics covered during the oral
21 discussions. They may not know exactly how to associate that they learned about
22 syncopation as something new about rhythms. Some of them, of course, might
23 have known about this before. And the pupils may not associate the singing part
24 as learning something new. They will definitely know where Latin America is
25 located as they all had a picture in front of them. They will remember that the
26 rhythms were important and I believe they will remember the rumba figure as
27 well.
- 28 I: What did the students experience?
- 29 T: Singing experience; dancing experience; new knowledge; rhythms - what they got
30 to experience through their body; experience in playing musical instruments
- 31 I: What would you do differently if you could give the same lesson again with the
32 same students?
- 33 T: I don't feel I would do anything differently.
- 34 I: On a scale from 1 (best) to 6 (worst), how would you rate your lesson?
- 35 T: I would say 2.
- 36 I: Was it a good lesson from your point of view?
- 37 T: An average
- 38 I: Why not a very good lesson?
- 39 T: A very good lesson, in my opinion, includes a recognizable special moment for
40 both teacher and students. The lesson we just had was a regular, average and
41 well-delivered lesson. Some lessons in particular however, include a very special
42 moment in the learning process that everyone experiences. These don't happen
43 very often.

2 Interview with the students

I: - interviewer

A, B, C:- students, see below

- 1 I: Hello, my name is I. There were many cameras and microphones in the lesson.
2 How did you feel in the middle of so much technology?
3 All: We had to work correctly but it was not very bad.
4 I: You were used to it?
5 All: Yes.
6 I: Before we begin I would like you to tell your names and a visual identification-
7 mark.
8 A: My name is A and I have a grey cardigan.
9 B: My name is B and I wear a black cardigan.
10 C: I am C and I also have a grey cardigan.
11 I: What did you do in today's lesson? What do you exactly remember?
12 A: We studied the rhythms of Latin America and I remember a song about the island
13 of sunshine and how we danced the rumba.
14 B: I remember how we learned the syncopations and tried to dance different
15 rhythms of rumba.
16 C: We learned those rhythms of Latin America and then we danced.
17 I: What did you really enjoy about today's lesson?
18 C: The dancing because we had the opportunity to move around and we didn't have
19 to sit down all the time.
20 B: I liked the dancing and the clapping of the rhythms before singing. It was
21 interesting.
22 I: But was there anything you didn't like in the lesson?
23 A: The clapping because the rhythms were hard and confusing.
24 I: In today's lesson you learned a song, it was a long process but it came out all
25 right. What emotions did you have during that process?
26 C: I didn't like singing with Kodaly's method (JO, LE...) but I do like singing with
27 words. I think I didn't like it because it is hard for me.
28 I: How about the song? Was it a nice song?
29 B: Yes it was. The song was about an island where it was warm and where you could
30 sail.
31 I: If your parents or your friend would ask you tonight what you have learned in
32 this lesson, what would you answer?
33 A: We learned the new combinations of the rhythms. For example different types of
34 syncopes and how to dismount and put rhythms together.
35 I: Was there anything else in today's lesson that kept you occupied as much as what
36 you were supposed to learn?
37 All: No.
38 I: Did grading or school marks come to your mind during the lesson?
39 All: No.

- 40 I: How much does your music grade (mark) mean to you?
- 41 C: It means as much as the other grades.
- 42 A: The grade of music lesson isn't so important to me. The fact that I can sing and
43 rest from learning the theory is much more important to me than the grade.
- 44 B: To me the grade is not so important than gaining new knowledge.
- 45 I: What is generally more important for you in music lessons: the grade (mark) you
46 get or the music you deal with in music lessons?
- 47 A: The grade isn't so important to me, the experience is more important and the fact
48 I have an opportunity to sing.
- 49 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson?
- 50 A: 1 or 2. I think today we had a very good lesson. In general we gain a lot of new
51 knowledge in music lessons. Not only from music but also in general. For example
52 when we have a one country we also learn about its culture.
- 53 B: Also 1 or 2 because today we learned a lot about Latin America. In every lesson
54 we also learn something about history and even about geography.
- 55 C: Also 1 or 2. Usually we learn the history of cultures but today we had an exciting
56 lesson because we could sing.
- 57 I: In your opinion, what are good music lessons like?
- 58 All: Singing.

3 Transcript of the lesson

Time	Subtitle
1	00:01:56:01 Good morning! Sit down please!
2	00:02:03:03 Today we have a bit different lesson with cameras,
3	00:02:09:03 but you have today the same lesson as always
4	00:02:13:20 and please don't pay attention on them.
5	00:02:22:03 Let's begin with rhythms. Clap the same rhythm as me.
6	00:02:28:06 You don't have to say rhythmic syllables, but you can think about them.
7	00:02:33:02 Could you say what these rhythms are that you are clapping?
8	00:03:17:03 First row, let's clap the meter.
9	00:03:32:06 Thanks! You will be listeners now.
10	00:03:35:06 Please keep one meter, don't accelerate.
11	00:03:47:06 Think about TA (crotchet).
12	00:03:50:03 Play on the table.
13	00:03:56:02 Listen!
14	00:04:23:02 And think also what rhythms are used.
15	00:04:29:03 Thanks, now central row is listening. And you have to clap the meter.
16	00:04:51:02 Knock the rhythm on the table.
17	00:05:09:05 Enough!
18	00:05:13:02 If I clap this rhythm, so what I have just clapped?
19	00:05:25:01 Right! TA-TITI-TA-TITI Mm
20	00:05:29:02 We can find this kind of rhythms in Estonian music.
21	00:05:34:02 But previous lesson we have just made the small
22	00:05:36:18 introduction to the Latin-American music

- 23 00:05:39:04 and we won't meet these rhythms so often in it.
- 24 00:05:42:15 Maybe only in 1 bar will be the rhythm like that.
- 25 00:05:47:04 Combining these rhythms using ties, dividing them into parts and mixing -
- 26 00:05:57:03 all this is very typical in Latin-American music.
- 27 00:06:00:05 What is tie?
- 28 00:06:10:02 Yes, but more specifically.
- 29 00:06:14:01 Between which notes is this tie present?
- 30 00:06:22:06 On the same pitch. Who said?
- 31 00:06:25:03 10 points for you!
- 32 00:06:26:06 On the same pitch.
- 33 00:06:28:06 We don't have any pitches here now.
- 34 00:06:30:06 What is concided to be an arc and what specifies its purpose
- 35 00:06:36:06 its purpose is having notes on the same pitch united by an arc.
- 36 00:06:41:06 What if I put an arc between the notes on the same pitch?
- 37 00:06:49:05 What is the effect of the arc on the notes?
- 38 00:06:53:03 Unifies, right!
- 39 00:06:56:03 These 2 notes need to be added.
- 40 00:06:58:06 Had I wanted to unite the existing unified rhythm differently,
- 41 00:07:05:03 in your opinion, what would I have done?
- 42 00:07:07:06 What new rhythm would I introduce?
- 43 00:07:13:02 Come and write!
- 44 00:07:21:04 Right, ta with the dot.
- 45 00:07:25:03 Ta is here and half of a beat is coming from here.
- 46 00:07:33:04 Let's try, how can we clap this rhythm more easily.
- 47 00:07:36:03 Let's try first of all twice without arc.
- 48 00:07:44:04 It is more easy to say also, say it with me, 2 times more without arc.
- 49 00:07:54:02 Now on the 2nd ti leave your hands together,
- 50 00:08:00:02 you can pronounce the "ta", but don't clap. Try!
- 51 00:08:16:06 Pronounce the rhythmic syllables in your head
- 52 00:08:19:10 and listen to the resulting combination.
- 53 00:08:27:02 There are other (occasions) examples used in the Latin-American music
- 54 00:08:31:04 in the first of which ti-ti is divided into half and ta is being situated
- 55 between them.
- 56 00:08:43:06 Which part is being accented?
- 57 00:08:46:02 Usually on the first beat, but where is the second beat?
- 58 00:08:53:05 Between this ta.
- 59 00:09:06:05 We call this rhythm combination - syncope.
- 60 00:09:21:02 Let's clap one syncope but we will add 2 ta's to the end. Please listen once!
- 61 00:09:43:05 Let's listen to the rhythm that we have clapped
- 62 00:09:48:05 unconsciously in the beginning of the lesson.
- 63 00:10:16:01 Let's try to find arches and syncopes, that we can meet in the Latin-
- 64 American music.
- 65 00:10:27:04 Please take your books on the page no. 89.
- 66 00:10:39:06 Here we can find the song named "island in the Sun".

- 67 00:10:45:04 This song was very famous in the beginning of 20th century.
- 68 00:10:52:03 And composer is Harry Belafonte.
- 69 00:10:58:06 I hope you have read about him for today's lesson.
- 70 00:11:02:04 He is famous also for inventing the rhythm named calypso
- 71 00:11:11:03 Calypso is the Latin-American rhythm, that is characterized by syncopes.
- 72 00:11:21:04 What is measure?
- 73 00:11:42:06 Let's check the rhythm of the first row.
- 74 00:11:45:05 Look and try to understand and try to be able to clap from the first time.
- 75 00:11:52:03 Are there any rhythms that you know?
- 76 00:11:54:02 Try to compare with the rhythms that you see on the blackboard.
- 77 00:11:59:05 We can manage to clap the first bar with syncope,
- 78 00:12:02:05 next bar with the arch is a bit difficult but try to think and understand it
- 79 00:12:11:02 and the 4rd bar is very easy.
- 80 00:12:14:04 Be ready and let's clap the rhythm of the 1st row.
- 81 00:12:36:00 Let's try to clap the same rhythm but by 1 bar. Exactly the same 2nd bar
- 82 was wrong.
- 83 00:12:42:01 Let's continue working only with the 1st row.
- 84 00:12:44:02 I clap the 1st bar and you repeat after me.
- 85 00:12:46:03 Please tell also the rhythmic syllables. it will help you.
- 86 00:12:49:06 The rhythm will sound more exactly.
- 87 00:13:06:01 And the last bar together.
- 88 00:13:13:06 Let's work with the first row once again. There will be no more new
- 89 rhythms here.
- 90 00:13:20:01 A lot of syncopes and ties, but let's try once again.
- 91 00:13:37:01 Now was much better!
- 92 00:13:39:02 What tonality this song is written in?
- 93 00:13:44:03 C-major. For us to sing this song from the
- 94 00:13:46:13 first time, let's sing first of all C-major,
- 95 00:13:55:05 but by the scale degrees.
- 96 00:14:15:05 And now the average C-major.
- 97 00:14:35:01 Let's go back to the scale degrees once again.
- 98 00:14:39:03 Sing all the scale degrees that I point on.
- 99 00:15:29:03 This NA-RA interval is very important. Sing it once more.
- 100 00:16:05:02 How sounds RA-LE-JO?
- 101 00:16:19:05 There will be the interval like this in our song. Let's try to sing.
- 102 00:16:24:04 Let's sing the second voice by scale degrees. JO=C, C=JO.
- 103 00:16:36:01 Let's read the first row text in a slow tempo.
- 104 00:17:22:05 The rhythm should be exact.
- 105 00:17:31:04 Let's try once again, tempo a bit slower.
- 106 00:17:35:05 I remind you that your eyes should look forward, at the next bar. Take
- 107 once again!
- 108 00:18:09:05 Look at the second row.
- 109 00:18:39:05 This is the one part of the couplet, let's sing.
- 110 00:19:09:01 Look at the second row more confidently.

- 111 00:19:28:02 Let's sing the same part, but faster.
- 112 00:19:54:02 Let's sing the next part from the sheet.
- 113 00:19:56:05 What scale degree is the first in this part? MI
- 114 00:20:27:04 Take once again the last row, the second bar.
- 115 00:20:30:02 There are the same intervals that we sang with you - NA-RA-LE-JO.
- 116 00:20:34:06 Let's take the last row from the beginning.
- 117 00:20:50:05 Let's sing in the right tempo from the beginning once again.
- 118 00:21:35:01 Let's sing with words.
- 119 00:22:09:02 There will be one bar between couplets.
- 120 00:22:41:02 Please sing the second voice and the third couplet and I will sing the first
- 121 voice.
- 122 00:23:17:03 Let's try to sing by ear first couplet with the words and the higher voice.
- 123 00:23:54:00 For the second couplet chose the voice for yourself.
- 124 00:23:56:05 Who wants to sing the first voice - sings the first voice
- 125 00:24:00:03 and who wants to sing the second voice - sings the second.
- 126 00:25:07:03 We can also play instruments here.
- 127 00:25:10:04 Let's begin from the lowest instrument line - tambourine.
- 128 00:25:15:01 Look first of all what the tambourine should play.
- 129 00:25:18:19 The rhythm is very easy. Let's try together.
- 130 00:25:42:04 We will replace the cowbell by the claves.
- 131 00:25:51:04 The rhythm is very easy. First row - tambourine, others - claves.
- 132 00:26:18:04 Bongos Let's try to clap the rhythm of bongos.
- 133 00:26:25:01 The left hand is playing the rhythm of the
- 134 00:26:26:23 lowest row and the right hand the highest one.
- 135 00:26:29:04 You should be ready to watch the both rows. Let's try together.
- 136 00:27:11:06 Let's begin from this row.
- 137 00:27:21:03 If you hear that Madis is playing very well you just have to stop clapping.
- 138 00:27:26:05 And if you hear that he has mistakes, please
- 139 00:27:29:12 help him and clap the rhythm together with him.
- 140 00:27:33:05 I will add some instruments for this row, but during the song.
- 141 00:27:37:04 And please, don't stop playing the claves before I stop.
- 142 00:27:50:05 You also, if you hear that the instrument is being played
- 143 00:27:55:10 well just stop clapping and concentrate on singing.
- 144 00:28:11:02 Who doesn't have any instrument just choose the voice you will sing - first
- 145 or second.
- 146 00:28:17:06 Let's begin from this row.
- 147 00:29:42:05 Be ready to sing.
- 148 00:31:41:05 OK, very well, although sometimes you played the instru-
- 149 00:31:45:15 ments very loudly and sometimes I didn't hear the song.
- 150 00:31:50:03 But I saw that most of you sang with soul.
- 151 00:31:54:04 Leave the instruments on the tables and let's repeat.
- 152 00:32:04:02 How we call this rhythm? The syncopé
- 153 00:32:07:03 Why syncopé differ from other rhythms?
- 154 00:32:20:02 Great! The stress of the bar and the stress of the rhythm do not match.

155 00:32:23:05 What characterizes the tie?
156 00:32:30:04 The notes on the equal pitch.
157 00:32:33:05 You read the text about Latin America for today also.
158 00:32:39:05 I ask, you answer.
159 00:32:43:05 Don't talk together please!
160 00:32:53:06 Why Latin America is being called the Latin America?
161 00:33:10:01 Spanish and Portuguese languages are the languages of these countries
162 00:33:13:06 and they are developed from the Latin language.
163 00:33:18:06 We have the map here.
164 00:33:30:03 After Columbus discovered America for Europeans, a
165 00:33:34:05 lot of different nations started to travel there.
166 00:33:39:00 People who were born in the warmer climate occupied
167 00:33:41:16 the warmer coast and the slave trade spread.
168 00:33:59:01 And so, this music culture was formed this way.
169 00:34:11:05 Spanish and Portuguese - the languages of Latin
170 00:34:15:15 America. The slaves learned these languages also.
171 00:34:25:01 I think you all have seen Latin American dances, but all these
172 00:34:27:16 Latin American dance rhythms have their roots in Africa.
173 00:34:42:04 The biggest country is Brazil. Portuguese is the state language.
174 00:34:52:00 The longest river is Amazon River.
175 00:35:00:06 There are a lot of disputes about what river is longer - Nile or Amazon
176 River.
177 00:35:05:03 Nobody knows exactly, but maybe Amazon River.
178 00:35:10:03 Here is Argentina, Spanish-speaking country, the weather is not so hot.
179 00:35:18:05 Here are very specific and national dances and rhythms.
180 00:35:22:03 Here is Mexico.
181 00:35:26:05 But if we start to talk about dances and rhythms that we all know,
182 00:35:32:03 so they developed and are coming from Cuba.
183 00:35:38:03 We also will talk about Jamaica.
184 00:35:46:05 In other smaller countries Spanish language is the main language
185 00:35:52:02 that's why we call these countries Latin American countries.
186 00:36:04:05 Let's start our meeting with this kind of dance like rumba.
187 00:36:09:04 If you look into your book page no. 86 you will see the rhythm of rumba.
188 00:36:25:00 There are a lot of dances in rumba family.
189 00:36:40:06 #NAME?
190 00:36:50:03 Professional dancers dance the Cuban rumba. There are a lot of variations
191 of rumba.
192 00:36:57:01 Every single variation has its own feature, but rhythm is more or less the
193 same.
194 00:37:03:06 By listening to the music we can understand what kind of dance it is.
195 00:37:07:02 Let's look, can we clap this rhythm?
196 00:37:11:03 Tai-ti, very easy rhythm.
197 00:37:21:03 Let's clap this rhythm together without any tie.
198 00:37:38:07 Let's try to unite ti and ta.

199	00:38:00:01	Great!
200	00:38:02:01	Let's listen how rumba sounds like and try to
201	00:38:04:12	clap this rhythm, but not at once, a bit later.
202	00:39:11:05	Let's try to remind how rumba can be danced?
203	00:39:17:03	I will show you.
204	00:39:27:02	Boys start with the steps forward, girls - back.
205	00:40:00:02	What is the most important thing that you have
206	00:40:03:13	to slide on the floor without lifting your legs.
207	00:40:22:05	Stand up! Find place for you!
208	00:40:49:01	Let's begin with the right leg forward.
209	00:42:04:02	Great, thanks!
210	00:42:12:03	This is the easiest variation of rumba - box figure.
211	00:42:19:03	A bit more difficult variation is Cuban rumba.
212	00:42:32:04	What is the most important here that you don't have any steps on the first
213		beat.
214	00:43:24:01	Stand up!
215	00:45:10:05	Great! We will continue working with these steps.
216	00:45:19:06	Thank you! Please bring me all the instruments!

7 Technical Comments

The lesson was recorded before the “original” Estonia-Lesson that was used for the symposium. Unfortunately, it was not possible to raise additional data in this process, because of this, another Estonia-Lesson was recorded. As the recording shows very interesting features of music teaching, the editor decided to include this lesson as a bonus. Because of this, the additional material and the DVD do NOT contain the following

- Interviews with students were only made with one group. It was also not possible to identify these students in the video.
- Teaching material
- Postscript
- Floor plan
- Subtitles translated into German

For anonymization purposes, the text at the beginning of the video is blurred. Besides, information on the national educational systems could also not be provided for this document. However, the article from Ene Kangron in the book gives an overview of this type.

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

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

Room	DVD angles	DVD audio-tracks	DVD subtitles
Main room	1. from the back right	1. classroom sound, est	1. classroom, eng
	2. from the front right		
	3. from the back on teacher		

8.3 Chapters of the DVD

Nach Brennen anpassen.

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