

Additional Material for the Bavaria-Lesson

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

Pupils age: 13 – 15 years

Nr. of pupils: 11

*School type: Compulsory Secondary Education, Lower Level
(Mittelschule)*

Topic: Group Improvisation

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Table of Contents

1	Interviews with the teacher	2
1.1	Teacher interview BEFORE the lesson (I)	2
1.2	Teacher interview AFTER the lesson (II)	8
2	Interviews with the students	13
2.1	Interview 1.....	13
2.1.1	Interview 1 transcript.....	13
2.1.2	Scheme for identifying the students in Interview 1.....	18
2.2	Interview 2.....	19
2.2.1	Interview 2 transcript.....	19
2.2.2	Scheme for identifying the students in Interview 2.....	29
3	Transcript of the lesson	30
4	Teaching material.....	43
5	Postscript.....	44
6	Floor plan of music room	45
7	Technical Comments	46
8	Structure of the DVDs	46
8.1	Angles / audio tracks / subtitle tracks	46
8.2	Chapters according to teacher	46
8.3	Chapters of the DVD.....	47

9	Information on the education system in Germany.....	48
9.1	School System.....	48
9.2	Music Education in School.....	48
9.3	Curricula	49
9.4	Basic Structure of the Education System in the Federal Republic of Germany	53
9.4.1	Annotations	54
9.4.2	GLOSSARY	56

1 Interviews with the teacher

1.1 Teacher interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

- 1 I: My first question to you is: What have you planned for this class?
- 2 T: What I planned is a musical composition of a story. In the last couple of hours the
3 children and I thought up a little story or scenario and now we will try and put it
4 to music. Would you like to know the story?
- 5 I: Very much.
- 6 T: It is a love story. Today we have the 7th grade. This means that love and
7 relationships are an important topic at that age, so this will be a dramatic love
8 story, which we will set to music. It is a relationship between two teenagers,
9 which nearly founders, because another girl tries to steal the boy away. Although
10 the two of them really like each other, they haven't realized this yet. The boy
11 succumbs to the temptation and the girl is completely devastated and it is very
12 dramatic. She wants to kill herself and jumps off a cliff, but is saved by the boy,
13 who has realized his true feelings and that he has made a mistake. Like in the
14 "Lord of the Rings" an eagle flies him into the mountains where the girl wants to
15 kill herself and saves her. It's a fairy tale. He then confesses his love to the girl and
16 that he has made a big mistake and that she is his true love and happy end. This is
17 what we want to set to music. How, we don't know yet. It depends which
18 emotions and motivations play a role in this story, and how you can express this
19 musically and with which instruments. This we will try out and put the story
20 together.
- 21 I: You mean, the procedure happens organically in this class, you haven't fixed it
22 beforehand?
- 23 T: What do you mean by procedure?
- 24 I: I mean the technique of how the whole thing is put together.
- 25 T: Well, it's basically free improvisation, we don't have any music or patterns that
26 are fixed beforehand. Maybe patterns will emerge, I don't know. It is in principle
27 completely free. You could say that that is a method in itself.
- 28 I: Sure.
- 29 T: The children know their instruments and now we try to develop the story one
30 step at a time. From the choice of instruments to how to express an atmosphere,
31 and how to show a progression, e.g. how the harmony that exists in the beginning
32 is gradually disturbed. This is what we have to develop together. Nothing is fixed.
- 33 I: You mean, there is no leader. You are not the expert, but part of the group, which
34 develops the whole thing together.
- 35 T: Yes, although I am clearly the leading force, who tries to bring some sort of
36 structure into the whole thing. The most difficult thing is to build a kind of

37 framework, and to let something be created within it. When there is no structure
38 it could end up in chaos. The children and adolescents are sometimes aware of
39 structure, sometimes not. If I give them totally free rein, the result could be that
40 nothing comes of it. And then sometimes something does come out of apparent
41 chaos. My role is to lead, sometimes in an obvious, at other times less obvious
42 fashion, so that something can be created.

43 I: You say something is created, what is that something?

44 T: The something is music. Something that conveys an atmosphere, or something
45 that can be recognized as a musical structure, a development: a kind of structure
46 that can come out of possible confusion. It doesn't mean that all the children are
47 involved, as we don't necessarily give any of the children a clear task. In the
48 beginning we might try and create a framework, and this can lead to moments,
49 when an atmosphere is created through the music. Most of the children pick up
50 on that and realize what is happening, get involved and caught up in this moment.
51 This is what I mean by something is created.

52 I: You say that most of the children pick up on this, on the atmosphere. Do the
53 children understand this, how do you mean pick up on...

54 T: That they feel it, that they realize it, that they experience it.

55 I: Do you verbalise this?

56 T: Yes, yes, I do try and verbalise it, afterwards. But I also show this during the
57 playing through gestures. When I realise that something is being created, and in
58 order to make sure that the children realise and understand what my take on it is
59 and so that they can go with it. To make them pay attention and to encourage
60 them to let go, which they might not have done before. I definitely say things
61 afterwards and ask them: Do you think that was beautiful, or atmospheric...

62 I: Mhh. Okay, Let's go back to today's lesson. What is the purpose of this lesson?

63 T: The aim of this lesson is to develop the piece, to state the obvious. To set the story
64 we have to music. That is the aim.

65 I: Do you possibly have any other aims?

66 T: Yes, you can ask yourself, what is the purpose of the whole thing. Why do we do
67 this at all? The main purpose for me is, that I like it when the children express
68 their mood in music, the mood they themselves feel. These feelings are part of the
69 children, because the story is part of them. The other thing is that the children are
70 confronted with what we were talking about earlier, with chaos and structure.
71 That something positive can come out of chaos and that a little bit of structure
72 can actually promote this process. That they listen to each other, I think this is
73 incredibly important. The children do listen to each other, but most of the time
74 what happens is that they react unbelievably quickly to, or against each other. I
75 sometime get the feeling that I am dealing with a lot of ping pong balls thrown
76 into a box and *taktaktak*, they all bounce off each other and react to every
77 external stimulus. I am exaggerating a little, but this is what I often experience. So
78 they react to what is happening, but without getting really involved deep down.

- 79 One of the most important things I am trying to teach them is to learn through
80 music to get involved with the atmosphere, with the music or with whatever
81 someone else is playing and what can be created through this process.
- 82 I: What do you think the students should learn?
- 83 T: Exactly what I just said, that is my learning objective. It's not learning notes and
84 music pieces, not academic knowledge as such, but still essential things which can
85 be communicated through music and are valuable lessons to learn.
- 86 I: Could you tell me how you define learning - it is a very wide ranging concept:
87 learning - musical learning, what does that mean to you?
- 88 T: When children make music together, when they learn to listen to each other.
89 When the children can internalize what they are hearing, without having to react
90 instantly and overtly. When children learn to make these kind of experiences
91 then they learn how to move in this kind of environment. And that is learning for
92 me. Then they are learning something. When a child is playing something and
93 another is listening, really listening, and absorbs what they are playing. If they
94 then, in turn, play something of their own. This togetherness and cooperation,
95 that for me is learning in this particular field.
- 96 I: Okay.
- 97 T: Is that understandable?
- 98 I: Yes it is.
- 99 T: Good.
- 100 I: The group we are going to see today, is it special in any way?
- 101 T: With special you mean?
- 102 I: e.g. previous music knowledge, children from immigrant families or children with
103 learning difficulties?
- 104 T: Well it's like this, I don't care about things like learning difficulties. I know that
105 there are some children who might normally go to special schools. This is new at
106 this school regarding the inclusion policy. My experience is, that in this kind of
107 lesson, those children do not normally stand out.
- 108 I: Which children are these?
- 109 T: Well for example children with learning difficulties. It is not obvious to me which
110 children have learning difficulties or belong in a special school. For me that is not
111 the point. I have found that those very children who might be considered less
112 academically gifted, that they are very competent in my kind of class. So I don't
113 concern myself about that in the beginning, I just give the lesson and see how the
114 children react to it. As far as I know, as this is secondary education, the inclusion
115 policy does not yet apply at this level anyway. There is not a lot of previous
116 musical education for the children here. I don't think that many children play an
117 instrument, well not really seriously anyway. As far as the immigration status of
118 the children is concerned, there are three children from Turkish families, that's
119 all I know about at the moment.
- 120 I: Is this as unimportant as previous musical education?

- 121 T: Yes.
- 122 I: You say that there has been little musical education, is that across the board or
123 are there distinctions between the children?
- 124 T: Mhh. I think the level is pretty similar. There is one boy who has had some
125 experience in playing the drums at home and he might have some drums. This
126 boy does not normally belong to this group and was only included as the group
127 would have been too small otherwise. But he does belong to the class. He has a
128 little bit more experience but is an exception. It is very rare to see children here
129 going to music school and to learn an instrument for years and to gain a certain
130 level of proficiency.
- 131 I: Okay.
- 132 T: A few years ago there was a child who had been in my children's choir for a few
133 years, but that was an exception.
- 134 I: How do you deal with such a situation, if there is a child with more musical
135 knowledge than the rest, how do you deal with that difference?
- 136 T: As I said, we are trying to develop a scenario with the children and we are dealing
137 with certain feelings. In this area any differences like that are of less importance.
138 They might become more important in the interaction of the group, e.g. if we are
139 trying to achieve a common rhythm. Then it could happen that, for example this
140 boy, who has a talent for rhythm takes on a leading role, as it is quite difficult for
141 some of these children to adhere to a common rhythm. A child like that could
142 contribute a certain stability. If I know this and if the rest of the children don't
143 mention this themselves, I might make a suggestion: hey, why don't you take the
144 lead and see, if you can all get into a rhythm together. But on an emotional level
145 this does not make such a big difference, as we are dealing with improvisation, it
146 doesn't make a difference whether someone can play an instrument or not. On
147 the contrary, if someone can play, for instance, the piano, and if they tried to play
148 a piece of music they know in order to describe a scene, it could destroy the
149 whole thing because we suddenly have a finished piece in the middle of it. It is
150 much more difficult to integrate a finished piece of music into an improvisation,
151 and to make it fit, than it is to just play something and freely improvise.
- 152 I: So I understand from this that it is easier to have a homogenous group, in which
153 no one has any experience, rather than a heterogeneous group, in which one of
154 them plays Bach on the piano and the others play anything that comes into their
155 minds?
- 156 T: Correct.
- 157 I: Okay, so that would destroy it.
- 158 T: It is just much more difficult. It can be much more difficult to say to a group of
159 trained musicians: go on, improvise (laughing) than if you have a group of people
160 who don't play an instrument.
- 161 I: So, you are not confronted with this differential in any of your learning groups
- 162 T: Rarely

- 163 I: Rarely, okay good. My other question was, you said that three children in your
164 group are from a Turkish cultural background, what do you understand under
165 cultural background?
- 166 T: Cultural background? What culture means?
- 167 I: Yes for you, what does culture mean for you?
- 168 T: For me culture means: climate, food and food traditions, mentality, how you deal
169 with each other, different kinds of emotionality, but that goes hand in hand with
170 the way we deal with each other. These are some very important things... would
171 you like me to go into more details?
- 172 I: Please.
- 173 T: Culture, that is a big subject, well I myself was brought up straddling two
174 cultures, that means I have made the changeover very often and I always find,
175 that the climate plays a very important role.
- 176 I: What do you mean by that?
- 177 T: The weather, whenever I go home to Japan in the summer, and I feel the T-shirt
178 sticking to me as I perspire, even though I'm not moving about, then I really know
179 I have come home. Or, whenever I don't feel too good, then Japanese food is just
180 the best, as it reminds me of my childhood, that is culture for me. Or the way you
181 deal with each other within the family. If I take the example of the Japanese
182 family, how they accept you without judgement, no matter what you do, even
183 though they may have strong ideas how someone should live, when you should
184 start a job or if you should stick with it etc. Even though there are huge pressures
185 and demands in society, and still to try to integrate and incorporate all. That too
186 is for me the signature of a certain cultural background. I mean that how you deal
187 with each other is an indication of your culture. Let's talk about the difference
188 between Japan and Germany to clarify my point. If you are telling someone
189 something in Japan, it usually follows the pattern that they will listen to you in an
190 interested manner: 'really is that how you do it, that is very interesting', even
191 though they might be diametrically opposed to your views, and what you are
192 saying doesn't conform to what a father, mother or uncle would think is right. But
193 to listen nevertheless and in a calm manner to give the other the feeling, that it is
194 okay. And then start to make suggestions: but couldn't you do this, or don't you
195 think this... In Germany it is more like this, that if you don't like something, you
196 say immediately: I don't like it and you should do this differently, this is not
197 possible.
- 198 I: What you are saying reminds me strongly of the picture you painted about the
199 ping pong balls in the box. That the student react instantly without first pausing
200 and then to react. This somehow closes a circle for me.
- 201 T: All these things are culture for me. Or another example is the children that I
202 ghetto know. Some children have a strong social awareness and I can tell, that
203 those children are loved and well looked after at home, and those children show
204 this in their behaviour here in the community. This has to do with culture as well.

- 205 I: Is there something else that is really important to you in the class that has to do
206 with the cultural aspect?
- 207 T: Yes, language of course. I have no difficulties in this class with language as even
208 the children with an immigration background speak German perfectly. But yes,
209 language is also culture.
- 210 I: And if we go into the area of music, I presume, that the children come from
211 musically diverse backgrounds and are rooted in different musical cultures, e.g.
212 youth cultures etc. One might see themselves in the emo- scene, the other the
213 punk -scene. Do you have that differential in your class or is that totally
214 irrelevant?
- 215 T: I don't feel that, I don't see any great musical divergence or what you might call
216 that. I don't get the feeling that one is in that, and the other in another scene,
217 there are no big differences as such.
- 218 I: Mhh, do you know the musical preferences of the children?
- 219 T: Not so much.
- 220 I: Okay.
- 221 T: (laughing) I don't even know what kind of music the children listen to.
- 222 I: Mhh. Okay, so the music that originates here with you is accepted by all, or are
223 there people who rebel against it and don't accept it. That could also be a sort of
224 culture that develops in the classroom.
- 225 T: Yes, yes. There are children who can't or don't want to get involved. Whether this
226 has something to do with the music that I cannot say. Sometimes I get the feeling,
227 that it has nothing to do with the music as such, but that it is just difficult for them
228 to make music and to get emotionally involved. You get that sometime. Some
229 children have difficulty revealing themselves to others. You have this also in this
230 group. I always try to get those children involved, and there are instances of small
231 outbursts, when children get involved and withdraw again. I don't expect that
232 every child can join in. Or can join in in an overt manner. I nevertheless am
233 convinced that the music has an effect no matter what. Even when someone
234 stands there with a stony face and doesn't react, they are still within the sphere of
235 activity. And I don't even have to know what sort of effect it has, as it might have a
236 completely different impact than anyone can imagine. I just have to be careful,
237 that the impact is not in any way negative for the child, that I have to do.
- 238 I: Okay. How would you categorise today's class?
- 239 T: I think I might be repeating myself from before, when you asked me what
240 learning means to me. The aim is what I said before, and that is also the greater
241 context as well. I have the children for one year. During this year I try to give the
242 children something to take with them, something that has to do with the learning
243 process. To learn to be able to move and engage within this musical experience,
244 to learn how to listen, and other such qualities. That is my main aim. If the
245 children can, in some small way, gain something from this experience and benefit
246 in some way, then I am happy.

- 247 I: Okay, we are getting towards the end of this interview and we have talked a lot
248 about music lessons and what is important to you about it, but could I ask you to
249 summarise quickly what it is that is most important to you in the music lesson.
- 250 T: Well, the most important thing is that the children feel that they are touched by
251 the music. That they realize that they are doing it themselves. They are making a
252 sort of music in free improvisation where cognitive ability or instrumental
253 proficiency are of no importance. And if the children have that kind experience,
254 that they themselves can create something that touches them, and that they are
255 not alone and that they create this connection with their classmates, if such
256 moments develop or are created even a few times, that is the main thing for me.
- 257 I: Okay. Is there a musical education concept that you follow?
- 258 T: Yes, free improvisation is one, and the other is the intuitive comprehension on my
259 part: e.g. I have to bring about a structure or let a structure happen. This is a kind
260 of balancing act for me.
- 261 I: Can I say that improvisation is at once aim, method and concept?
- 262 T: That's right.
- 263 I: Okay, good. One more question, what is a good music lesson in your opinion
- 264 T: If everything I have said comes to pass, that's a good music lesson for me.
- 265 I: Then we have come to the end of the interview, or would you like to add
266 something more to the good music lesson
- 267 T: No.
- 268 I: No. Good, short and precise. I thank you for the interview.
- 269 T: Okay super.

1.2 Teacher interview AFTER the lesson (II)

I: - interviewer

T: - teacher

- 1 I: Yoshi, could you tell me simply, what you think about the lesson that you just had.
- 2 T: Okay, what I am preoccupied with now is the disarray of attentiveness of the
3 children. For instance, I am talking to one child, and at the same time the other
4 children are doing something completely different and are talking to each other
5 about other things, even though we are working on music together. How I can get
6 this into some sort of orderly cohesion is what I am preoccupied with. To get
7 what is happening into some kind of unity, to unify the action. This is really
8 exciting for me. There was something else I found exciting. I often start the lesson
9 with a minute's silence, sometimes with the instruction to listen to things
10 happening outside the room or to listen to things happening inside themselves.
11 After this minute, we sometimes talk about what they have heard, or what has
12 been on their minds. The children don't have to say what is on their minds, unless
13 they want to. I didn't do this today. Today I let two children play on their
14 instruments (one monochord and one sansula) which the children and I agreed

15 would be appropriate for this period of quiet. So the two children played and the
16 others listened. I was fascinated to see, how some children became tired and
17 relaxed and their energy levels went down because nothing was happening, and
18 some could nevertheless stay awake. I talked to them about it, if they can tell the
19 difference when they can stay awake, or become tired. This I found very
20 interesting. Because the energy levels were going down, I then initiated a game,
21 whereby the children were asked to listen to the music and to move to the music.
22 And I watched them doing this. Whether they played catch, or interacted in some
23 other way with each other, or whether they listened to the music and reacted to it
24 with movement. It's a similar subject matter. Then we did a recap of the story we
25 developed two weeks ago. A few things happened, where I didn't know if I should
26 intervene or not. I will describe this from my viewpoint. I feel that the children
27 are trying to describe the mood, without really feeling it themselves. Although I
28 don't want to put a damper on the proceedings, I also don't want to let the
29 children determine the mood without really being fully involved in it. For
30 instance, we were trying to make music that conveys love and harmony, and one
31 boy wanted to use an instrument where I thought, how is he going to describe
32 these sentiments with this instrument? So I had to ask him, do you just want to
33 use this instrument, or do you really think you can convey those sentiments using
34 it. These are the interaction and dynamics that are happening the whole time. If
35 someone tries to convey being in love with a set of drums, then I have to ask
36 myself how? I have to ask myself, can or should I intervene? I know some of the
37 children and I know how they react, so on the basis of that I have to ascertain
38 whether to make a suggestion and stop the children or not.

39 I: Earlier we talked about how to plan the lesson. Did it go differently to how you
40 planned it?

41 T: Not really. It went as I expected. The children were basically very cooperative.
42 The minute silence/music as well as the movement exercises, those I don't do
43 every time, only when I think it's appropriate. I particularly like doing the minute
44 silence/music, after a break, because a lot can happen in the break like quarrels
45 and other things that can stir things up, and it helps to settle the children. And the
46 movement exercises are also good after a break, because it gives the children a
47 chance to work things off. In this case I did it to wake the children up. I didn't
48 specifically plan to do those two things, but it suited the children. The
49 development of the music for the story was also more or less as I imagined. There
50 were no great surprises in the way it went, or that someone checked out.

51 I: What do you think the pupils learned?

52 T: Mhh. Well, I might be repeating myself from the interview we had before the
53 lesson, but what I asked the children many times today was: Did you hear that,
54 have you listened? For instance, if pupil G says, she gives the other children a
55 sign, she talks and explains, but the other children are not listening and she
56 doesn't really mind. I have to tell her, the other children are not listening to what

- 57 you are saying, even though she has to give them a sign for a certain motif.
58 Basically you have to keep asking if anyone is listening, so that you can have a
59 coordinated effort. So pupil G may have experienced that she has to pay attention
60 and that she has to tell the others: listen - that it is not enough just to say I am
61 doing this movement, and then everybody stops playing, except that only 3 of 12
62 are doing this. This doesn't amount to anything. So a certain format has to be
63 created if you want to achieve something, and it is necessary to make the effort to
64 get those involved to cooperate, to follow your instruction or the structure that
65 you have proposed. That was probably what could be learned today. Another
66 thing that happened a lot today was that a child did something, possibly just
67 because they couldn't sit still. I had to ask myself, whether this is part of the
68 music or not. I had the feeling, that it didn't have anything to do with the music,
69 but that the child did this because they couldn't sit still. (T does a drumroll on a
70 Djembe) like that, for example, even though the piece might call for total sadness
71 and the children have agreed they would play just a few notes, which they would
72 hold for a long time to differentiate this from the amorous music and to change
73 the atmosphere. So: to listen to each other, to recognize a structure and to make
74 proposals and to communicate this, and to make sure to be heard if you make a
75 suggestion. This and the interaction between them, are probably the main points
76 of learning today, or let's say that we practiced today. We are, after all, practicing
77 this.
- 78 I: Okay, as opposed to what? If you hadn't practiced this, what would you have done
79 then?
- 80 T: No, what I mean is: Practicing is a process, when you have learnt it, you can do it.
- 81 I: Okay.
- 82 T: If I can compare them to each other. What we are doing here is: we are practicing
83 something, and if we do it often and all the time, which is what we do, then the
84 children actually learn it eventually. Ok if I want to achieve something, I have to
85 be able to listen and I have to be able to make myself understood.
- 86 I: Mhh. Okay.
- 87 T: And to create a structure.
- 88 I: Mhh. What would you change, if you could have the same lesson with the same
89 pupils all over again?
- 90 T: In essence nothing.
- 91 I: What marks would you give this lesson?
- 92 T: None.
- 93 I: (laughing) Could you substantiate?
- 94 T: The children do not get marks from me, that is the precondition that I negotiated
95 for this music class.
- 96 I: What do you mean negotiated?
- 97 T: It means: at the beginning when I was talking over the idea of this class with the
98 school management, I made it a condition, that I would not give marks for this

- 99 class. The children get marks for the music lesson, which runs parallel to this
100 class, and which has a different curriculum. What the children do with me, they
101 are not marked for that. I simply want to keep the marking dynamics completely
102 out of this.
- 103 I: And if I asked you to give yourself a mark for this class?
- 104 T: Mhh, for this class. Okay, then I would say, “yes, mhh, do we have to do this?” I ask
105 myself. My concept is that there should not be any marking. It is because you sort
106 of get bogged down through marking, you put a valuation and judgement on it,
107 which I don’t want for this class and I don’t like that for myself either (laughing).
- 108 I: Okay, good, was it in your opinion a good lesson?
- 109 T: I think so, there were many moments, when the children listened to each other,
110 where they allowed an atmosphere to be created. It is also significant, that the
111 children who didn’t play, they didn’t do anything (like play the drums to create
112 disruption), but they let things happen, they let the others create the mood,
113 because their instruments were not required and they didn’t have a second one
114 to be able to participate. Basically, the children let it happen, they were involved
115 in the mood. This happened a lot and I like that, therefore I am very satisfied with
116 the lesson.
- 117 I: Great, we are coming towards the end. My last question is, would you like to
118 mention something, that you would like to share with us?
- 119 T: Not especially, no. Today I was at the centre of things, I was pulling the strings
120 most of the time, if not all the time. At the end of the class I asked the children
121 whether tomorrow, they would like to be there at the centre. Not necessarily with
122 the same story, but whether they would like to pull the strings. I have to think
123 about that, if we do the same story, which has developed some structure with the
124 instruments, motifs and storyline, if various children could take up the direction
125 of it. We would have the time to play this piece several times. That would be a
126 wonderful step, that the children can take things into their own hands, and
127 through that, things could become clearer to them, like: I have to give structure, I
128 have to make sure, that the children look at me, and when I decide to take an
129 instrument out of action, then that has to happen, that these interactions can be
130 practiced one more time. I would like that, let’s see.
- 131 I: Okay, I thank you for the interview.
- 132 T: Yes, you’re welcome.

2 Interviews with the students

2.1 Interview 1

2.1.1 Interview 1 transcript

I: - interviewer

A - F: - students, see below

- 1 A: I am (A) and I am wearing a brown scarf and a grey jumper with the Simpsons on
2 it.
- 3 B: I am (B). I wear a pink shirt.
- 4 C: I am (C). I am Thai. I am wearing an olive green shirt.
- 5 D: I am (D). I am wearing a green sweatshirt jacket.
- 6 E: I am (E). I am wearing a black pullover with white and green stripes.
- 7 F: I am (F) and I am wearing a tracksuit.
- 8 I: How was it today, with all the cameras around?
- 9 A: A little bit strange and weird.
- 10 B: Yes, but it was also fun.
- 11 C: strange feeling. It was fun.
- 12 D: Well, I thought it was very exciting that they would make a documentary about
13 us.
- 14 E: Yes, it was unusual and I had fun.
- 15 F: Well, the music class was fun with all the cameras around but it was also weird.
- 16 I: Okay. I am going to ask you some questions, because we would like to find out,
17 how you experienced this music lesson. What did you do today?
- 18 A: Well, we.... – we had invented a story in the previous music class. And so this time
19 we accompanied it with musical instruments (...) and it was fun.
- 20 B: Yes, well it was a love story.
- 21 C: drama, sad and happy music.
- 22 D: Yes, very sad but also very happy.
- 23 E: Yes, we did a stop dance. Yes, it was fun!
- 24 F: And before that, at the beginning we also made this silence. (silence, quiet.)
- 25 I: (...) Okay. What do you remember especially well about this class?
- 26 A: (2 seconds break) Ahm, the stop dance.
- 27 B: The many things we did with the instruments
- 28 C: Stop dance.
- 29 D: Ahm, also the many things we did with the instruments.
- 30 E: Yes, everything
- 31 F: Me too, everything.
- 32 I: What did you take away from this lesson? What did you learn?
- 33 A: That it is important to listen to the others when they are playing music for
34 example. And that you also have to be quiet sometimes.
- 35 B: That you always have to cooperate with the others when you do such a piece.

- 36 C: Ahm, that you (...) with (the others)
- 37 I: You have to speak up a little bit!
- 38 C: That you listen to the other people
- 39 I: ...have to...
- 40 C: ...have to...
- 41 D: I also remembered that we have to listen to the other people. And also, group
- 42 work and all that, yes.
- 43 E: Yes, that we have to listen to Mr. (X)
- 44 F: We have to also listen to our fellow students or we play astray.
- 45 I: Good. (3 sec. break). What did you like?
- 46 A: Ahm, working together with the others.
- 47 B: To hear what we could create. Through teamwork.
- 48 C: the group work.
- 49 D: to play all the instruments at the same time. Well, that we work in a group
- 50 together.
- 51 E: Yes, working in a group.
- 52 F: Playing instruments and the stop dance.
- 53 I: Okay. (laughing) Ahm, what did you not like?
- 54 A: That some of us occasionally just did not want to work along, didn't feel like it.
- 55 And then we all had to stop sometimes because of them.
- 56 B: Or they just talked, sometimes.
- 57 I: (...) So, what did you not like?
- 58 C: Nothing, actually.
- 59 I: You liked everything?
- 60 C: Yes
- 61 D: Well, I did not like, that some did just play on the instruments (whenever they
- 62 liked)
- 63 E: Well, I did not like that the others always just talked in between.
- 64 F: Well, me, nothing really.
- 65 I: So you liked everything?
- 66 F: Mhh. (agreeing sound)
- 67 I: So you have played and listened to music today. How did you feel while playing or
- 68 listening?
- 69 A: Well, depending on how we should make the music. Well, for example sad or
- 70 happy. That's how you felt then, somehow.
- 71 B: Yes, somehow just one with the music. Don't know...
- 72 C: (...) tired.
- 73 I: tired? (laughing)
- 74 C: Yes
- 75 D: Well, when the music was sad, I also felt sad. And when it was happy I also felt
- 76 glad.
- 77 E: Yes, well, somehow tired in the beginning

- 78 I: And later on?
- 79 E: Yes, then awake.
- 80 F: Well, before I was tired with the music. And later I was happy.
- 81 I: Because it was over or because it was fun?
- 82 F: Because it was fun.
- 83 I: Okay (laughing). Ahm, how do you like the piece that you played, listened to or
84 created together?
- 85 A: Very good. The part with the eagle is what I like best.
- 86 I: speak louder! (whispering)
- 87 A: The part with the eagle is what I like best.
- 88 B: Very good.
- 89 C: Good.
- 90 D: Yes, I also like it.
- 91 E: Me too. With the eagle, yes.
- 92 F: I also liked it.
- 93 I: (3 sec. break). When you listen to music by yourself, what kind of music do you
94 prefer, what do you listen to in your free time?
- 95 A: Ahm, varying kinds... Well, for example, (...) ahm, well (...), ahm, for example,
96 well. I don't know how to say it.
- 97 I: Just say it!
- 98 A: Ahm (2 sec. break). Well, if for example I hear a song that I like I just download it.
- 99 I: Ah well, okay. But what kind of music do you listen to? Do you listen to classical
100 music, do you listen to rap, do you listen to...?
- 101 A: Pop music.
- 102 I: Pop music? Okay, pop.
- 103 B: I also listen to the charts.
- 104 (ALL): (laughing)
- 105 C: All kinds of music.
- 106 I: Do you listen to classical music?
- 107 C: Yes. (laughing)
- 108 I: That also. So all kinds of music styles?
- 109 C: Yes.
- 110 D: Well, I mainly listen to rock and classical music.
- 111 E: Yes, I listen to that also.
- 112 I: Criss-cross? (...) Yes. (laughing)
- 113 (ALL): (laughing)
- 114 F: Yes, I also sometimes listen to rock music.
- 115 I: If your parents asked you tonight what you learnt in this music session, what
116 would you answer?
- 117 A: Ahm, that you have to be aware of the others. And how to empathise or feel into a
118 situation. And that we are not to talk all the time.
- 119 B: That it is important to also listen to the others. And yes, (...), yes.

- 120 C: That you have to listen to the others and be quiet. Well, sometimes.
- 121 D: Well, that we worked a lot in (the group), well, I would have told my parents
122 about team work. And that I have learnt to do a lot in group. Yes.
- 123 E: Yes, well, teamwork and to play more of the feelings when playing the
124 instruments.
- 125 F: Well, I have learnt in this lesson how to take care of the others when playing
126 music.
- 127 I: Good. During the lesson, where there other things that were as important to you
128 as what you were supposed to learn? Well, things that concern you privately. For
129 example, well that maybe you were hungry, or that you had been in a fight before.
130 (...) Anything that distracted your attention?
- 131 A: Yes. (...) Well, being in love.
- 132 I: Being in love?
- 133 A: Yes.
- 134 B: Me too.
- 135 I: (laughing)
- 136 C: Not me.
- 137 D: Well, I got a little distracted by my family. Yes.
- 138 E: I was hungry.
- 139 F: I was thirsty.
- 140 I: Okay. (laughing). Ahm, (...), did you ever think of school grades during this
141 lesson?
- 142 A: No.
- 143 B: No.
- 144 C: No.
- 145 D: Nope.
- 146 E: No.
- 147 F: No.
- 148 I: How important are school grades for you in the subject of music?
- 149 A: Not too much.
- 150 B: Also, not much.
- 151 C: Average / normal.
- 152 D: Not so much for me either. But I am happy if I get a good grade.
- 153 E: Well, so that you know that you don't suck in music.
- 154 F: I don't care about it.
- 155 I: Generally, what is more important to you in music? The grade you'll get in the
156 end or the music you are engaged with during the lessons?
- 157 A: The music.
- 158 B: I agree, the music.
- 159 C: both.
- 160 D: Rather the music, yes.
- 161 E: Rather both.

- 162 F: Also both.
- 163 I: How would you grade this music lesson? (Scale 1-6, 1 = very good, 6 = fail)
- 164 A: 2
- 165 I: Why?
- 166 A: Well, because some did not really listen up and then that was getting a little bit on
167 my nerves.
- 168 B: 1 - . Also, because the others did not listen well enough.
- 169 C: 2 - .
- 170 I: Because?
- 171 C: Ahm, because (3 sec. break), I thought it was good. (laughing)
- 172 D: Yes, well, what was the question again?
- 173 I: Ahm, how would you grade this lesson and why?
- 174 D: Well I would grade the lesson with 1, because I thought it was very good.
- 175 E: Yes, I also want to grade with a 1 because we learnt a lot.
- 176 F: I would grade the lesson with 2+, because some things were not played so good
177 and some students talked without permission.
- 178 I: Mhh. Ahm, what could or should the teacher have done differently?
- 179 A: (...) Nothing.
- 180 B: Nothing.
- 181 C: I don't care. (laughing).
- 182 D: Well, actually he could not have done anything differently.
- 183 E: Nothing.
- 184 F: Also, nothing.
- 185 I: How should good music teaching look like in your opinion?
- 186 A: Just what we are doing now.
- 187 B: Fun, and yes.
- 188 C: Fun, be funny, feelings.
- 189 D: Well, composing the songs and stuff.
- 190 I: So, doing it yourself?
- 191 D: Yes, doing it yourself.
- 192 E: Fun.
- 193 F: Yes, fun. That it is fun to do music.
- 194 I: Okay, we are done. You all did very well. There were some great answers in there
195 and I will switch off now.

2.1.2 Scheme for identifying the students in Interview 1



2.2 Interview 2

2.2.1 Interview 2 transcript

I: - interviewer
G, H, M, J, K, L: - students, see below

- 1 I: Okay. Well, I would like to welcome you all. You just finished a music class and we
2 will now talk about it. And the most important rule is that you all answer one
3 after the other and only one of you is talking at a time. First I ask you to say your
4 name and that you describe the clothes you are wearing today. Or if you are
5 wearing glasses or noticeable shoes you may state that also. You start, please!
- 6 G: Ahm, well I am (G). I wear glasses, my hair is brown coloured. I am wearing grey
7 and white leggings and a blue shirt with the word "Swag" on. And, yes.
- 8 I: Okay, I think that's enough. Thank you!
- 9 H: I am (H). I am wearing a black and white striped jacket. I am wearing black
10 trousers and a shirt with, ahm (...) spots on it. Yes, that's it.
- 11 I: Okay, thank you.
- 12 M: Ahm, hello, I am (M). I am wearing a black and white pullover. Ahm, I have blonde
13 hair and I am wearing light-coloured jeans.
- 14 I: Mhh.
- 15 J: Hi, I am (J). I wear a black pullover. I have black hair and I am wearing green
16 leggings.
- 17 I: Very good. Thanks.
- 18 K: Hello, I am (K): I have brown hair, I am wearing a black and grey pullover and I
19 am wearing black (...)
- 20 I: jeans (whispering)
- 21 K: jeans.
- 22 L: Hello, I am (L). I have blonde hair, I am wearing a checked pullover, light-
23 coloured jeans and shoes with bright yellow (...)
- 24 I: green
- 25 L: ... green laces.
- 26 I: Thank you. Ahm, yes, how was it for you today with all the cameras around?
- 27 G: Well, yes, I thought it was all quite exciting somehow. It really was the first time
28 we did it like that and I really liked the way we did it. And, yes.
- 29 H: Well, I thought the class was great. Ahm, I was also nervous and excited.
- 30 I: Mhh.
- 31 M: Well, I thought the class was really cool. And, well, I thought it was strange to
32 have all the cameras around. And (...) I had great fun.
- 33 J: I liked the class a lot. I was nervous.
- 34 I: Mhh.
- 35 J: ...a little bit.
- 36 I: Yes.
- 37 K: I thought the class was totally cool and exciting and beautiful.

- 38 I: And the cameras?
- 39 K: I didn't mind them.
- 40 I: Okay.
- 41 L: I also thought the class was great and I almost didn't notice the cameras.
- 42 I: Thank you. Yes, now we would like to know and find out, what you experienced
43 in the music class today. So the first question is, what did you do today?
- 44 G: (...) Ahm, well, what now? Well, I don't understand the question.
- 45 I: You just had a music session and everybody did something during class. I wasn't
46 there, so I don't know what you did.
- 47 G: Oh, okay. I played on the xylophone – is that how you call it?
- 48 (ALL): Yes.
- 49 G: Yes, so I played that and I have played, well, love scenes. And, yes, I participated
50 in the drama.
- 51 I: Mhh.
- 52 G: And, yes.
- 53 I: Okay, thank you.
- 54 H: Well, I played on the xylophone. And, well, I also played on the piano.
- 55 I: Mhh.
- 56 H: And a drum and shakers together, as one. And yes, that's all.
- 57 I: Okay.
- 58 H: I played in almost every part. So, drama, love and (...) ahm
- 59 I: And?
- 60 H: and sadness. So, in everything.
- 61 I: Mhh. Well, thank you.
- 62 M: Ahm, I played the drums. I mainly played the part of the disturbance. And, yes.
- 63 I: Mhh. Thank you.
- 64 J: I played a drum. I played in the disturbance and in the drama.
- 65 I: drama. Good, thank you.
- 66 K: I also played the drums and I also participated in the drama.
- 67 I: Mhh. Thanks.
- 68 L: I played the xylophone and (...) I mainly participated in the love part.
- 69 I: Mhh, thanks. Ahm, what did stuck in your memory from today?
70 From the music class and your experiences there, what do you remember best?
- 71 G: Ahm, well, all the scenes. That is stuck in my memory.
- 72 I: (...) Can you specify that? And please try to speak up a little bit.
- 73 G: Okay (laughing). Ahm, well, mainly I remember the love scene and also the
74 drama.
- 75 I: (...) Could you describe one scene for me?
- 76 G: For example when playing the love part I was supposed to play really slow
77 sounds and that is fresh in my memory.
- 78 I: Mhh.
- 79 G: (2 sec. break) Yes.

- 80 I: Okay, thank you.
- 81 H: Ahm, well I remember really well the drama scene where the girl wanted to jump
82 off the cliff and the eagle caught her, so to say. Well, that's how it was today. Yes,
83 that was it.
- 84 I: Mhh, good.
- 85 M: Ahm, for me it was also the drama. That was the most beautiful. The girl jumping
86 off the cliff. And then the eagle was really cool. Because, well, it sounded really a
87 lot like an eagle. And, yes.
- 88 I: Mhh, thank you.
- 89 J: I remember best the scene when the girl jumped, yes.
- 90 I: So, also the scene with the girl jumping.
- 91 J: Exactly.
- 92 I: Good.
- 93 K: I remember mostly about the scene when she was jumping, how we accompanied
94 that with drumming, getting louder and faster.
- 95 I: Mhh, good.
- 96 L: I remember how when the eagle came and caught her, how we all played almost
97 synchronized.
- 98 I: Mhh. Well. Ahm, think about what will you be able to take home from this music
99 class? (...) For your life, for your friendships, for your home or for school? What is
100 it that you can take away for yourself from this lesson? Take your time, think
101 about it, (G) you are always the first to answer.
- 102 G: Ahm, well that you first try to feel into something/somebody. For example when
103 you are mobbing somebody, let's say, and so you don't feel it yourself, but it's the
104 other person who is feeling that. So, you should try to feel into the other person.
105 Because today it was just similar, we should try to feel into the feelings of love
106 and sadness. So that we could really play that.
- 107 I: Mhh. Beautiful, thank you.
- 108 H: Well, for me it was (...), can I still think about it a little?
- 109 I: I am afraid we have to keep the order of answers. Do you have an idea of what
110 you could take away from today's lesson, (H)?
- 111 H: That we all played together.
- 112 I: Mhh. What kind of feeling was that for you?
- 113 H: That we stick together. And....
- 114 I: You could feel that?
- 115 H: Yes.
- 116 I: And that is also a feeling that you like for yourself in your everyday life, in your
117 life?
- 118 H: Mhh (agreeing). Yes.
- 119 I: Feels good?
- 120 H: Yes.
- 121 I: Yes, beautiful. Thank you.

- 122 M: Ahm, for me it was also the playing together. Well in one pulse together and yes,
123 well that we all kind of felt the same thing together.
- 124 I: Mhh.
- 125 M: And, yes.
- 126 I: Mhh, Thanks.
- 127 J: For me it was the feeling that we all played together. That we, ahm, how am I to
128 say that?
- 129 I: The feeling was good?
- 130 J: Yes.
- 131 I: Mhh... Yes, good. Thank you.
- 132 K: I take away the joy.
- 133 I: Mhh.
- 134 K: That's good for taking with you.
- 135 I: Mhh. Beautiful.
- 136 L: I thought that it worked out much better when we all worked together.
- 137 I: (...) So you mean that the group is better than one single person?
- 138 L: Mhh (agreeing sound).
- 139 I: Great. Ahm, okay now, let's talk about the musical experiences. Well, about the
140 music, what was it you actually did today? So the question is: what did you
141 especially like doing musically today?
- 142 G: Ahm (...), I liked playing the xylophone. To play especially slow scenes. And in the
143 drama I played some kind of a drum. That was fun, too. Yes.
- 144 I: Yes, good.
- 145 H: Well, I liked best the part when I was allowed to play the piano. And I also played
146 in the drama scene. And, yes.
- 147 M: Ahm, well the part that I liked best was when got louder and louder with our
148 drums in the scene where she was jumping off the cliff. That was cool. Yes.
- 149 I: Mhh, thank you.
- 150 J: I liked a lot when we were playing so quietly when doing the drama scene.
- 151 I: So there was a part that was very quiet?
- 152 J: Mhh (agreeing sound).
- 153 I: And that was what you especially liked?
- 154 J: Yes.
- 155 I: okay, good.
- 156 K: I liked the drumming best.
- 157 I: Loud or quiet equally?
- 158 K: Yes.
- 159 I: So the drumming itself. Mhh.
- 160 L: I liked playing the xylophone because it provides a wide range for expressing
161 different things.
- 162 I: Good, thank you. Another question about the music. Was there anything about
163 today's music that you did not like?

- 164 G: (3 sec. break). Well I would be honest about it but there was really nothing that I
165 did not like. I liked everything.
- 166 I: Mhh.
- 167 H: I also liked it all. There was nothing that I would say no to.
- 168 I: Okay.
- 169 M: Well, I couldn't say anything negative either. It was all real fun.
- 170 I: Mhh.
- 171 J: I don't have anything to say either. I liked it all.
- 172 I: Mhh.
- 173 K: I agree with the others, I really liked everything.
- 174 L: For me it was also all good. There was nothing I thought was bad.
- 175 I: Okay. Well, ahm, you played music together today and you also listened to music.
176 How did you feel when playing and listening – you did not always play everybody
177 at the same time, right?
- 178 (ALL): Yes.
- 179 I: So, the question is how you felt when either playing yourself or listening to others
180 playing music? How did you feel?
- 181 G: Ahm, well I had a good feeling, because we all played at the same time and mostly
182 in the same rhythm/pulse. So it was a good feeling.
- 183 I: Mhh.
- 184 H: Well, for me it was also a good feeling. We listened to each other and then played
185 along, sort of.
- 186 M: Ahm, well I thought it was a beautiful feeling. Ahm, in the drama scene it was all a
187 little more sad. Yes.
- 188 J: I thought it was a great feeling when we all played together. Everybody together.
- 189 I: Mhh.
- 190 K: I also thought it was a good feeling. For example that we all played in the same
191 rhythm.
- 192 I: Mhh.
- 193 L: I also liked that and had a nice feeling when we all played together liked that.
- 194 I: (3 sec break) Ahm, how did you like the piece that you played or listened to
195 today?
- 196 G: Ahm, well, I liked it a lot. I have to be honest here. Well, I am really proud of us.
197 Ahm, we did not get it that well the previous times. I really thought we nailed it
198 today.
- 199 H: I also really liked our piece, because we all really tried hard to give our best. And
200 that they (...) put it all together very well. I thought we were really good that way.
- 201 I: Mhh.
- 202 M: I thought the piece was really cool. Ahm, well, it was somehow so very tragic. And
203 well, when we last played it, we put all the scenes directly one after the other –
204 that was the very best.
- 205 I: You are talking about today, right?

- 206 M: Today.
- 207 I: Today.
- 208 M: Yes.
- 209 I: And that was what you liked best?
- 210 M: Yes.
- 211 I: Okay, good.
- 212 J: Ahm, I also thought the story was really beautiful and cool. Yes.
- 213 I: Mhh. Yes, thank you.
- 214 K: I also loved the story.
- 215 I: Mhh.
- 216 L: I thought the story and what we played both were very good.
- 217 I: (3 sec. break) Ahm, let's see, were there things in the piece that you liked
218 especially?
- 219 G: Ahm, well, I especially liked the scene with the eagle, because first we were very
220 quiet and then we got louder and louder. And then everybody was allowed to
221 play whatever they wanted. And yes, that really sounded very good. Yes.
- 222 I: Okay.
- 223 H: Well, I liked the love scene best, because it was very quiet. And yes, I really loved
224 that.
- 225 I: Mhh.
- 226 M: So, I also preferred the drama scene with the eagle. When we all got so very loud
227 and then when the eagle came, the music got quieter again. Yes.
- 228 I: Mhh.
- 229 J: I thought the love story was very beautiful. It was very quiet. Soft.
- 230 I: Mhh.
- 231 K: I also liked best the drama with the eagle.
- 232 I: Mhh.
- 233 L: Me too, I also liked the drama with the eagle the best.
- 234 I: Okay. (...) Now let's talk about you personally. What kind of music do you like to
235 listen to in your free time? You know, this is not about the music lesson today, but
236 generally, what kind of music do you like? And if you play an instrument, what do
237 you like playing? (...). So it is two questions: First, what kind of music do you like
238 to listen to? And second, if you play an instrument, what kind of music do you like
239 to play?
- 240 G: Well, I rather listen to Hip Hop music and stuff like that. And I, well, sometimes
241 when we have music class we are allowed to play on the piano and then I like to
242 play "Für Elise" – I like that, too.
- 243 I: Mhh.
- 244 G: Yes.
- 245 I: Thank you.
- 246 H: I also like to listen to Pop Music. And when we are allowed to choose an
247 instrument during music class I mostly choose the drum. Well, I like that.

- 248 I: Mhh. Thanks.
- 249 M: Ahm, well, for music I like to listen to Dub Step and stuff. And well, if I could play
250 an instrument I think I would play the piano.
- 251 I: Mhh, thank you.
- 252 J: I like to listen to rap music. And if I play (...) drums, I mostly play the guitar.
- 253 I: Mhh. Thank you.
- 254 K: I prefer to listen to Rock Music. If I play an instrument it mostly is the drum.
- 255 I: Mhh.
- 256 L: I like to listen to Dub Step and I play the guitar, with rather quiet music.
- 257 I: Mhh. Okay, thank you. Yes. (...). Well, here is a new situation: When you get home
258 tonight and your parents ask you about this music lesson and what it is you learnt
259 today, what is it you would just say to your mom or dad right now? If you were to
260 tell them briefly what you learnt today?
- 261 G: Well, that now I somehow know better how to tell stories. Well, to make
262 something up, I learnt that in the music class today, because we were to think up
263 stories and then invent the music to go with them. So I would tell them that now I
264 am better at telling stories. Yes.
- 265 I: (2 sec. break). That's good, thank you.
- 266 H: I would tell them that we played a piece together, with the instruments. And well,
267 that when we play together that that is more fun and that we get to know more
268 good songs.
- 269 I: Mhh.
- 270 H: Know how to play them.
- 271 I: Mhh.
- 272 M: Well, I learnt that it is not always necessary to talk in order to communicate. And
273 (...)
- 274 I: Mhh.
- 275 M: ... yes, that was real fun.
- 276 J: I would say that we all learnt new stories together and that was fun.
- 277 I: Mhh.
- 278 K: I have learnt that it is more fun playing together with others.
- 279 I: So, the question is now, well, we step in at yesterday's lesson, was there anything
280 in this music lesson that you were as concerned with as making music with the
281 others?
- 282 G: Well, I actually only concentrated on the music and yes, well...
- 283 H: I likewise just concentrated on the music, yes (...)
- 284 I: You were just with the music?
- 285 H: Yes, exactly. I was just with the music.
- 286 I: Mhh. Thank you.
- 287 M: Well, during the music I played a film in front of my inner eye, so to say. So I made
288 a movie to go with it.
- 289 I: Mhh. Thank you.

- 290 J: I also just focused on the music.
- 291 I: Mhh.
- 292 K: I also just concentrated on the music.
- 293 L: I focused to the point and I played the instruments.
- 294 I: Mhh, thanks. Okay, now I would like to ask whether you ever thought about what
295 kind of grade you would get during the music class? If that was even a topic? A
296 grade for this lesson.
- 297 G: Ahm, well, I did think of getting a grade. (2 sec. break). I thought that I would
298 expect to receive a 1, because we all participated really well. Yes.
- 299 I: Mhh.
- 300 H: Well, I actually did not think of a getting a grade. Yes.
- 301 I: Mhh.
- 302 M: Me neither. But if we get a grade it would be a 1 with a gold star.
- 303 J: I did not think of the grades either.
- 304 K: Me neither.
- 305 L: Me neither.
- 306 I: Okay, thank you. So, how important is a good grade for you in music as a school
307 subject? Yes?
- 308 G: Well, I do care about my grade in music because, well, it could be that later on in
309 life I might want to do something with music. That's why it matters to me.
- 310 I: Mhh.
- 311 H: I do not really care much about the grade in music. Yes.
- 312 M: Well, it does not matter that much to me either. Well, all I care about is that the
313 grade is somehow decent and acceptable.
- 314 I: Mhh.
- 315 J: I don't mind the grade too much.
- 316 I: Mhh.
- 317 K: I don't really care about the grade either.
- 318 L: Me neither.
- 319 I: Mhh, thank you. (3 sec. break). And in general, what is more important to you in
320 the music class: The grade that you are going to get at the end of the school year
321 or the music you are dealing with during the music classes? So what is more
322 important to you, the grade or the music?
- 323 G: Well, the music is more important to me. Because it is important that we have fun
324 while we do it and not that we do it without enthusiasm.
- 325 I: Mhh, thank you.
- 326 H: Well, I don't care about the grade as much as about the class itself, because I
327 really like it. Because we are allowed to choose the instruments and play with
328 them.
- 329 M: I also care most about the fun we are having while playing.
- 330 J: Me too, I also care most about the fun.
- 331 K: I care more about the music.

- 332 I: Mhh.
- 333 L: For me, the grade is yet more important.
- 334 I: Mhh. Yes, thank you. So, let's talk about the lesson itself. What grade would you
335 choose to mark this lesson now? And why?
- 336 G: Well I would give it the best grade, 1 + , because I really liked it very much. And a
337 lot of things from that lesson got stuck in my memory.
- 338 I: Mhh, thanks.
- 339 H: I would also grade this lesson yesterday with a 1+ , because the lesson was a lot
340 of fun, just like the previous ones. And, yes.
- 341 I: Mhh.
- 342 M: Ahm, I would grade the lesson with a 1 with a gold star, because it really was a lot
343 of great fun and because we all participated really well.
- 344 I: Mhh.
- 345 J: I would also grade 1 with star, because I was also having a lot of fun. We all made
346 music together.
- 347 I: Mhh. Thank you.
- 348 K: I would grade with a 1, because we all had a lot of fun.
- 349 I: Mhh.
- 350 L: I would also give it a 1, because we could actually do what we wanted – with the
351 instruments that is.
- 352 I: Mhh, thank you. Is there anything that the teacher, Mr. (X), should have done
353 differently? (...) Is there anything you can think of?
- 354 G: Honestly, no, really, he did everything perfectly. Yes.
- 355 H: Well, no, because he really does it very well, super.
- 356 M: No, because everything was perfect.
- 357 J: No, everything was perfect.
- 358 K: No, everything was good.
- 359 I: Mhh.
- 360 L: There is nothing to remark here.
- 361 I: Mhh. Well, okay. Yes (..) so this is the last question – what would you say good
362 music lessons should be like?
- 363 G: Just as Mr. (X) is doing it, because, well, we do not have to learn notes. And so we
364 can just play something on the instruments. And that should stay like that.
365 (laughing).
- 366 H: Well, just like we do it in the music class with Mr. (X).
- 367 I: Could you maybe say an example of what you like about it?
- 368 H: For example that we do not have to learn the notes and that we are free to choose
369 the instruments.
- 370 M: Well, for me the music class with Mr. (X) is also perfect and yes, there is nothing
371 to improve.
- 372 I: Because?

- 373 M: Because (...), no idea, because we can be creative and (...) choose your own
374 instrument and (...), yes, be creative.
- 375 I: Mhh. Good, thank you.
- 376 J: (3 sec. break) And Mr. (X) is really good in the class. He is not so stressful (...),
377 strict.
- 378 I: So it is not stressful to you?
- 379 J: Yes.
- 380 I: Mhh.
- 381 J: We are allowed to do whatever we want with the instruments.
- 382 I: Mhh. So you like that?
- 383 J: Yes.
- 384 I: Good, thank you.
- 385 K: For me, the class is also perfect the way it already is, because we do there a lot of
386 things that we would not normally do in other classes.
- 387 I: Mhh. Do you have an example?
- 388 K: For example with the drums (...) and so sometimes also everybody at the same
389 time chaotically.
- 390 I: Mhh, thank you.
- 391 L: I also find the music class with Mr. (X) to be perfect, because you can play all the
392 instruments you ever want to play.
- 393 I: Thank you.

2.2.2 Scheme for identifying the students in Interview 2



3 Transcript of the lesson

T: - teacher
S: - student
Ss: - students

1 T: So, attention! You have to keep this corner free, because there is the equipment.
2 Grab a seat and take place in a semicircle please! Like always. More like here, in
3 this direction. No, in this direction, S, S! Over here!
4 S: We shall do a semicircle.
5 T: S, don't you want to come over here? So. So, now ... Today is the lesson...
6 S: He's talking about me.
7 T: Today is the lesson, we're recording. Hello? Please be silent, when I am talking.
8 Okay. I tell you now where exactly the equipment is: You can see three cameras.
9 One, two, three. So you are somehow seen from all angles all the time. And
10 nobody with their back only, okay? In addition to the three cameras there is a
11 recorder just for the sound. Yes, where music is recorded. Over there is another
12 one for the sound only, too. And over there is another device for the sound.
13 S: Okay. Will it get translated?
14 T: What will happen today is, that we just record this lesson; the music we are
15 making today. This lesson gets recorded. After that the group split in two. So,
16 your group is divided in two parts. Then you get interviewed. How and what you
17 and what we have done and so on. Mrs. X. She is one of the interviewers. And Mrs.
18 Y. She is the second one. And I get interviewed after that, too. How I liked the
19 lesson. This is what we are doing today. And the same tomorrow. One of these
20 lessons get chosen.
21 S: So, the better one?
22 T: Yes. The one I think worked out better. Maybe the one where more music is
23 created. Or where has been more creativity. Or is funny. That lesson is chosen and
24 will be used for the survey, for the international survey.
25 S: Will we get interviewed individually?
26 T: Em, in sets of six.
27 S: I see.
28 T: But you will also be asked separately. What your names are, for example. You will
29 see. Okay? Everything is clear?
30 S: Yes.
31 T: Fine. I like to start now. We usually have had a minute of silence. And I would like
32 to have one - maybe with music, I thought. Not just so, but with music this time.
33 And I thought: Either this instrument this monochord as an instrument or the
34 sansula. What do you think we should take?
35 S: The small one there. Can we play both?
36 T: Both would also work out. I take S for this Monochord. And G for the sansula,
37 okay? Everyone will get at playing eventually. But now for this. Wait, wait!

- 38 S: Lay it down!
- 39 T: Exactly. So, I show you this instrument first: You can carry it this way or this. But
40 never like this, where you touch the strings. Okay? Do you know how to play it?
- 41 S: Yes.
- 42 T: Exactly. I would say S starts and S follows.
- 43 S: So we shall stop when we like to?
- 44 T: After about one minute.
- 45 S: S, we have to stop eventually!
- 46 T: You can...all strings are tuned the same. All tones are the same on one side on the
47 other side too. Exactly.
- 48 (Ss play music)
- 49 T: Yes, nice! Wonderful. I would like to choose another two, who do the same. Yes
50 and try to feel, if... It is all about calm and silence, S and S. I liked it very much,
51 how you have done it. And who got tired during this?
- 52 Ss: A little.
- 53 T: Yes, it can happen from time to time.
- 54 S: I tried to play with the beat, but he played a bit fast.
- 55 S: Yes.
- 56 T: Yes? Now try to... exactly. Let's say the theme is calm and silence. And without... it
57 could be a sleeping music. I could fall asleep with it. But that is not our intention
58 to create a sleeping music, but bringing calmness, yes. And now I like to take
59 another two. Who would like to play? Now I take S for this instrument and S for
60 that one. Yes? Exactly. Do you carry it this way? Right! So, and now? What's our
61 goal now, S?
- 62 S: The Silence.
- 63 T: What's our goal now, S?
- 64 S: Silence.
- 65 T: Silence. Exactly. And you are going to play together, right?
- 66 (Ss play music)
- 67 T: Nice! That was also very calm, yes? You could have let the last tone fade away. Do
68 you understand what I mean? You needn't stop by all means...could have faded
69 away slowly. Very nice! What I was thinking about - when you played it - and I
70 was watching you, is: There is a calmness or a silence, where you are totally
71 awake. And there is a calmness and a silence, where you get tired. Can it be? Is
72 that right? Who has experienced that difference before?
- 73 S: Yes. Just now.
- 74 T: Yes?
- 75 S: Me too.
- 76 T: How? When have you gotten tired? And how have you experienced it?
- 77 S: With that now and before, when we were playing...
- 78 T: You were awake?
- 79 S: Yes.

- 80 S: Yes.
- 81 S: No, because they were a bit louder...
- 82 T: Because you played yourself.
- 83 S: I was also tired this time.
- 84 T: Okay. Very nice! Wonderful, okay. Good. Now, em, turn on again, yes! When you calmed down, turn on again. So the attention is right here. Em, I have
- 85 thought...okay ...doing a stop dance in between - doing it right now. Yes, just
- 86 briefly. Get the chairs backwards.
- 87
- 88 Ss: Yes.
- 89 T: But just a brief stop dance, to pick up pace.
- 90 S: Why are you nudging me all the time?
- 91 T: Okay. Take care that you...Take care that you don't hit the tables in the back, so
- 92 the microphones don't fall over. Okay.
- 93 (Ss dance, L plays piano)
- 94 S: He hits and nudges me!
- 95 T: S!
- 96 S: He nudges me!
- 97 T: Just continue! We're doing it without cutting, S.
- 98 S: Oh, very good.
- 99 T: S! Listen to the music! S, you don't listen to the music! I feel it. S, you don't listen
- 100 to the music, too. You are more occupied with S. The task is to listen to the music.
- 101 Hey S, stop! Boys, you are not listening to the music too. You are somehow
- 102 dealing with each other, but not listening to the music. The task is to listen to the
- 103 music and then to move with it. Listen! Listen! Now we do an exercise: Without
- 104 touching anyone!
- 105 S: Oh no.
- 106 T: Without touching anyone.
- 107 T: S, that was not moving to the music right now. That one beat. Okay! Wonderful.
- 108 Good, sit down again!
- 109 S: Your chair.
- 110 S: Please!
- 111 T: Thank you. Exactly. When you now...When you are going to move the chairs
- 112 later...Hello? ...then lift the chairs please! That is recorded, too. That makes a lot
- 113 of noise. So, that would not be nice. Okay? Fine. Now: Now it's all about
- 114 transforming the story we developed last week or the week before into music.
- 115 Who was missing last week? S, wasn't there last week.
- 116 S: Me.
- 117 T: But you know the... You were there, right! And, em...But you know the story, too.
- 118 We have basically...
- 119 S: The same, right?
- 120 T: The one, we developed. You were also there. Yes? So, who can tell us the story?
- 121 It's about an early love. And where a...

- 122 S: The eagle...
- 123 T: ... an uptight...
- 124 T: Yes, somehow...
- 125 S: I know.
- 126 T: Okay. Who can tell us the story briefly?
- 127 S: May I?
- 128 T: Please.
- 129 S: So, a boy and a girl loved each other very much. And the boy...So a girl hit on the
130 boy.
- 131 T: Another girl.
- 132 S: Yes, another girl.
- 133 T: Hello! S! S!
- 134 S: S!
- 135 S: Yes, sorry. I am sorry!
- 136 S: Like "hey" and so. And so on. And then...
- 137 T: She just...She just hit in the boy. And she wanted to...em, does she love him?
138 Actually not.
- 139 S: No, actually not.
- 140 T: So his true love is...
- 141 S: With the other girl. The first girl... where they show off as a couple.
- 142 T: Exactly. That is indeed. Exactly. Okay. And then? What's happened then?
- 143 S: And then the boy gets seduced by the girl.
- 144 T: Yes. And he gets himself into it, right?
- 145 S: Yes. I don't know any further. And then he realizes that he loves the other girl.
- 146 T: Yes.
- 147 S: Yes, that he truly loves her. But in the meantime the girl tried to kill herself.
- 148 T: The first girl.
- 149 S: The first girl.
- 150 T: Hello!
- 151 S: The girl one.
- 152 T: Boys! Listen, please! We're making the music to this story in a moment. So you
153 have to listen!
- 154 S: And then she walked to a bridge. And wanted to...what was it?
- 155 T: No, no. We have said she goes up a mountain and wants to jump off a cliff. As far
156 as I know.
- 157 S: I see, yes. And she goes there. And wants to jump off the cliff to kill herself. And
158 then the boy sees it. Then he does something like that:... And then an eagle
159 appears when she jumps.
- 160 T: The eagle from "The lord of the rings"!
- 161 S: Yes.
- 162 S: And then, and then...
- 163 T: ...will she get saved by him.

- 164 S: Yes. And they love each other again.
- 165 T: And he confesses that he made a big mistake, right? Or? And that she is his true
166 love. So she is happy again. Also Happy End. Can everyone remember?
- 167 S: Yes.
- 168 T: Yes? S you too?
- 169 T: Okay. So, now...The Question is what instruments are we going to use for the
170 music. And above all, what kind of music do we need?
- 171 S: Sad.
- 172 T: We need a music...total sadness. Total conviction too.
- 173 S: Dramatic because of the girl.
- 174 T: We need dramatic music.
- 175 S: A Piano would fit.
- 176 T: Piano could do it. But first...
- 177 S: Action-music.
- 178 T: Yes, let's stick to the moods first.
- 179 T: So, Sadness, Drama. So it has to be...Action?
- 180 S: Yes, when...
- 181 S: Action.
- 182 T: Ah. Okay. So, Action. Action. The Rescue.
- 183 S: And then love music. They love each other again...
- 184 T: Right! At the end...Right. So, at the end...
- 185 S: they love each other again.
- 186 T: They don't literally love each other on the eagle. But they, they...
- 187 S: No!
- 188 T: It's just happy end and everything is fine. Okay? So, happiness. What S said. And,
189 what's at the beginning?
- 190 S: Yes, the love. Like at the end. Love music.
- 191 T: Exactly.
- 192 S: Spring music, maybe.
- 193 T: Happy, cheerful. But not just cheerful, but...
- 194 S: Happiness.
- 195 T: Happiness.
- 196 S: So, love and so.
- 197 T: Yes. Right.
- 198 S: Balanced.
- 199 T: Do you mean harmony?
- 200 S: Balanced.
- 201 T: Balanced. Yes, exactly! Okay. Now we have different moods. So...So we're starting
202 with...
- 203 S: Happy.
- 204 T: The happiness. Because they are so in love with each other. But?
- 205 S: Drama.

- 206 T: And we're missing one thing. Now we're missing...
- 207 S: When the girl appears.
- 208 T: Exactly.
- 209 S: Drama.
- 210 T: The nuisance, right?
- 211 S: You could do that with...
- 212 S: Yes, exactly!
- 213 T: Don't interfere with each other. You couldn't understand everything this way.
- 214 Please!
- 215 S: For example, someone doing this and then...
- 216 T: Something disturbing? Yes, indeed. Anything else?
- 217 S: Or some playing the love music. And someone else playing the drum this way: ...
- 218 T Exactly.
- 219 S: Yes, and it will get louder. And then bumm.
- 220 T: No.
- 221 S: And then sad again, because she is. And starts crying. And then comes the action-
- 222 scene with the eagle.
- 223 T: Okay. Let's start with the first mood. First mood. Which instruments? Happiness.
- 224 S: Happy.
- 225 S: Xylophone. The one I had the last time.
- 226 S: What's the name of the one I used to play?
- 227 S: May I play the piano?
- 228 T: Do you mean the big drums?
- 229 S: Yes.
- 230 S: I want to play the Cajon.
- 231 S: May I play the piano?
- 232 T: Stop! Stop, stop. Listen!
- 233 S: Cajon.
- 234 T: It is called Cajon.
- 235 S: May I...?
- 236 T: Stop, stop.
- 237 T: S, have you thought of...
- 238 T: Stop! Hello! Have you thought about what you want to use this instrument for? Or
- 239 do you just want to have this instrument?
- 240 S: No, maybe for the disturbing sound.
- 241 T: For the disturbing? Exactly. Okay.
- 242 S: The drums for the disturbing sound.
- 243 T: Which mood shall we do now? We can't do all at once. We have to develop one!
- 244 The happiness...Shall we start with that?
- 245 S: Yes.
- 246 T: And then the disturbance. Okay. Let's do it this way... Stop, hold it!
- 247 S: Sit down!

- 248 T: So it's not as chaotic. Let's make a bigger semicircle. And you take...You can also
249 take two instruments each. You choose now an instrument under the aspect of
250 happiness, being in love. This is one aspect.
- 251 S: And drama.
- 252 T: Also the disturbance. Indeed, it's not the real drama. First it is the disturbance,
253 okay? Leave the piano out first because it is such a loud instrument. Lay it down
254 and take a seat behind it!
- 255 S: My country.
- 256 S: I am in Germany.
- 257 S: My country.
- 258 S: I am in Germany.
- 259 S: Germany sucks!
- 260 S: I don't know what to choose. Actually, I can't play the drums! But I can do it with
261 just one!
- 262 T: Why?
- 263 S: Because my wrist is injured.
- 264 T: So maybe you take another instrument?
- 265 T: However, you can also do...S, wait a moment! It doesn't matter!
- 266 S: Mr. X, may I do it?
- 267 T: Mhh. Although, it's not right. But it's okay. It works. At which part? At which part
268 now?
- 269 S: The part when one disturbs. Someone disturbs.
- 270 T: Yes, yes. At that point it is not as loud as that. You can do it when she jumps off
271 the cliff. Right. There she jumps.
- 272 S: Mr. X, what have I sung last time? I don't know what I have sung.
- 273 T: If you want to sing you just have to do it spontaneously!
- 274 S: No, but what was it?
- 275 T: It was so beautiful. Bam, bam...Something like this. Okay, but it doesn't have to be.
276 What else do you need?
- 277 S: S!
- 278 S: I want the other one.
- 279 T: Which? S: That one!
- 280 T: Okay. So. Do you have a stick?
- 281 S: Way too small.
- 282 T: Okay. Okay, super! First we need...to make a few things clear...for example the
283 cymbals S has taken. We use that...We use that...
- 284 S: For the drama.
- 285 T: One Moment.
- 286 S: Yes, for the drama.
- 287 T: Listen up, we have to make a few things clear. The cymbals are used for the
288 moment, when the girl jumps off the cliff.
- 289 S: Okay.

- 290 T: Okay?
- 291 S: And this?
- 292 T: So. And ...Now, who has got...Who has got an instrument for the disturbance?
- 293 S: I have.
- 294 T: Stop! But the disturbance doesn't start...It starts...
- 295 S: We can start with the drums quietly.
- 296 T: Gradually. I think...For the disturbance I thought of...Listen up!
- 297 S: Yes.
- 298 S: Frog.
- 299 S: Amphibian.
- 300 T: So, if, for example, I am thinking...I mean, you all know this kind of situation.
- 301 S: Somewhat.
- 302 T: Yes. When she considers: They were so happy together. I still don't like it. She is
- 303 maybe jealous, too. Maybe full of envy.
- 304 S: Yes.
- 305 T: Not jealous, but envy. She actually doesn't love him. Stop, please don't play while
- 306 I am talking! And, that she somehow...carefully...approaches. And seduce him step
- 307 by step. I think that's not an easy task. May you show off yours? How do you want
- 308 to do the disturbance? The disturbance!
- 309 S: I see, the disturbance!
- 310 T: Yes, the disturbance!
- 311 S: Then, when everyone plays.
- 312 S: Or, or...
- 313 T: What if you start carefully?
- 314 S: May I? Maybe like this...
- 315 S: Or that.
- 316 T: Yes, exactly! Who else got disturbance? Disturbance? Do it! I have disturbance,
- 317 too! So now...So: I'm not sure...Listen! The disturbance - when the girl pinches the
- 318 other girl's boyfriend. That has to be different to the drama. I don't know. I
- 319 think...
- 320 S: I think it's too loud.
- 321 T: Yes I would like it more, if the drama culminates, when she jumps off the cliff
- 322 eventually. This. There it must be very dramatic. But this...Yes?
- 323 S: Okay.
- 324 T: More tender, right! Okay. Fine, fine. Another disturbance? A tender one at the
- 325 beginning, when the girl...Would you mind laying that down?
- 326 S: Okay.
- 327 T: When the other girl pinches the girl's boyfriend.
- 328 T: Please!
- 329 S: No, right? It's too quiet!
- 330 T: Yes.
- 331 S: Small ones!

- 332 T: Yes, yes. Okay. I...I think it has to be more from behind like an ambush...somehow,
333 yes. It mustn't be like this:.."Hello, hello, I pinch you your boyfriend. Hello, hello.
334 Are you okay with that?" You have to fully immerse yourselves into the situation.
335 Have you done it before? To pinch someone's friend?
- 336 S: No.
- 337 T So you have to imagine! Okay? So, psst...Another disturbance?
- 338 S: I got one!
- 339 T: Please! It's the same as Florians!
- 340 S: S!
- 341 T: S, sorry!
- 342 S: I got something. May I?
- 343 S: The two of us. We...
- 344 T: Okay.
- 345 S: Maybe like this...
- 346 T: A bit uptight here and there?
- 347 S: Yes.
- 348 S: Not all the time, but...
- 349 T: Yes, exactly.
- 350 S: Here and there.
- 351 T: That's...
- 352 T: Yes!
- 353 T: It mustn't be constantly. So not like: ...But this. Okay.
- 354 S: May I?
- 355 T: Yes. That's also good for the culmination of the drama.
- 356 S: Mr. X, what about this?
- 357 T: That's also good.
- 358 S: And this?
- 359 T: We're not on a football field. Sixty, Sixty... (Bavarian Soccer team)!
- 360 S: Sixty!
- 361 S: No!
- 362 S: They are so bad.
- 363 T: That from S fits also very well. That's a bit from behind. Can you imagine the
364 situation, what is happening?
- 365 S: Yes.
- 366 T: Okay. Play like you feel it!
- 367 S: Okay.
- 368 T: Okay. Good, that's enough for now! Harmony! We need harmony! Harmony, being
369 in love.
- 370 S: How shall I...
- 371 S: Who wants to begin?
- 372 S: May I? Doing love?
- 373 T: Yes.

- 374 S: Yes.
- 375 S: Mr. X, How shall I do it now?
- 376 T: Listen up! We're doing it as followed: I am showing you, which instrument joins
377 in. I am somewhat like a conductor.
- 378 S: Okay.
- 379 T: Okay? So we can...Hello. Hey! And someone of you can do that later to conduct.
380 This way it's more together. Yes, but...that an atmosphere comes up this way.
381 Okay?
- 382 T: Good. Let's begin. Let's try being in love and happiness. So, who thinks they can
383 come up with music for that. Just try it. Together now! Just together now!
- 384 S: We're too fast!
- 385 S: And S doesn't fit.
- 386 T: Do you think?
- 387 S: S doesn't fit.
- 388 T: Do you think?
- 389 S: Yes.
- 390 S: Yes, it's too loud.
- 391 S: He should take the wooden ones! Because those are way too loud.
- 392 S: No, not these! You shall take the wooden ones!
- 393 S: Those felty one.
- 394 S: The ones with felt.
- 395 S: Felt instead of wood.
- 396 S: Didn't know that.
- 397 T: No, the instrument doesn't fit right. Again? More slowly. Okay. Okay, again.
398 Happy, happy, happiness. Harmony, you need being in love now.
- 399 S: Mr. X, are they already recording?
- 400 T: Yes, everything. Are you playing or just doing something? Don't just do
401 something. That's not working! Okay. This sounds good. And now comes...That's
402 good for now...the disturbance. But it's coming slowly. I would say you begin! The
403 happiness fades away now, right? More and more the disturbance. The
404 disturbance. We have to stop now. And now should come the loneliness. Total
405 grief. Loneliness. Then it continues to the drama and leads to the jump. And after
406 jumping...We need the...
- 407 S: Eagle.
- 408 T: The eagle, right. And harmony in the end, okay? So now comes...what's next?
- 409 S: Sadness.
- 410 S: May I play the piano?
- 411 T: Ah yes, exactly. Now is sadness.
- 412 S: May I play the piano?
- 413 T: With sadness? Okay, you can try! But tender!
- 414 S: Actually a guitar would fit in there.
- 415 S: A violin!

- 416 T: No, we don't get another instrument now. So, sadness.
- 417 T: Listen up! Once again. Sadness. Now...We have to do it very good. I think it's not
418 easy. Does this belong to it? No, exclude that one! It mustn't sound like happiness!
419 It must not sound like happiness.
- 420 S: I see.
- 421 T: It has to be different! How can you manage that it sounds different? Try to feel it!
422 Now I think the drums can join slowly. Because the drama starts now! Where is
423 the eagle? Yes, right! Go on, go on! He is coming. Good. He is coming. You can
424 continue! Right. Right. Now...Stop! How do we do the part where...where he
425 catches the girl?
- 426 S: Just like this...
- 427 T: Just this...? Okay!
- 428 S: Yes, but...
- 429 T: Okay. Okay. Can you do it together? So it may... you...Every Xylophone and chimes
430 do this. You have to do it at a signal! S, do you give us a signal? Do you give us a
431 signal?
- 432 S: Yes.
- 433 T: Okay.
- 434 S: What shall I do?
- 435 T: Do...
- 436 S: This...
- 437 T: Boys! Stop.
- 438 S: From low-pitched down!
- 439 T: Anyway.
- 440 S: We're first doing low-pitched and then high.
- 441 T: It doesn't matter. Do this...
- 442 S: One, two, three.
- 443 T: Exactly.
- 444 T: Then we all have to stop. And then we have...Then we continue to the happy part
445 again. Did you get it?
- 446 S: Yes, that was...
- 447 S: Again?
- 448 T: I say it again, so it's clear for everyone. It doesn't work otherwise. We don't have
449 much time left. When we're at the drama...there is S with the jump. And then
450 comes...the music for the eagle was beautiful. And then S gives the signal. So you
451 have to look at her!
- 452 T: S! Pay attention! It doesn't work otherwise. She gives the signal. And then...Then
453 you have to stop immediately. That's the part, when... T: S! When the eagle
454 catches her. After that comes the...
- 455 S: The sad music.
- 456 T: The what? Not sad. Happy. Right. Okay. Fine.
- 457 S: Once again from the beginning

- 458 T: Let's start over. Let's start over again.
- 459 S: Can I just say the order? So: Love, drama and sadness. And then the eagle. And
460 love again.
- 461 T: It's useless when....not everyone listen up, S! Say it again and wait and see if
462 everyone is listening!
- 463 S: So love is first.
- 464 T: They don't listen yet. You have to see, if everyone is listening. Say: "Hello."
- 465 S: Hello.
- 466 S Hey.
- 467 S: Love is first. Then the girl with drama. Then comes...
- 468 T: The disturbance.
- 469 S: Yes, the disturbance. Then comes the sadness. Then eagle and love.
- 470 T: Exactly. Stop! ... When the disturbance comes... How do we do the transition to
471 sadness?
- 472 S: Very slowly.
- 473 T: There has to be a signal, too.
- 474 S: We can...
- 475 T: I give a signal this time, okay?
- 476 S: Can you give a signal? So, form the disturbance on, it will get more quiet. So, yes.
477 You can give a signal.
- 478 T: The disturbance more quiet? And then stop.
- 479 S: Right.
- 480 T: Okay. S: Get more quiet.
- 481 S: And stop.
- 482 T: S, have you listened?
- 483 S: Yes, I listened.
- 484 S: What did he say?
- 485 S: Quiet first. Then stop. And then...
- 486 T: And then comes...
- 487 S: Then comes the transition.
- 488 T: What's next?
- 489 S: The...
- 490 T: Then comes the sadness. The total grief. I like what S said about sadness. What S
491 said about sadness, was chosen wisely. Really good. Because it's different to
492 happiness. You said, that it has to fade away. That means: Fewer tones, right?
493 There are fewer tones at sadness. T: S!
- 494 S: It's faster at love...
- 495 T: More tones, right! Okay. Is the process clear?
- 496 S: Yes.
- 497 T: S, say it again!
- 498 S: Love is first. Drama.
- 499 T: Disturbance.

- 500 S: Yes, Disturbance.
- 501 T: The Drama is the part, when she wants to kill herself. That's the actual drama.
- 502 S: Okay. So: Love, disturbance, sadness. Then drama. And then the eagle. And love
- 503 again.
- 504 T: Okay.
- 505 S: The end.
- 506 T: Fine. Is everything clear? Let's go!
- 507 S: Let's go.
- 508 S: Three, two, one.
- 509 S: It starts with calm.
- 510 T: Right. Exactly. It starts with calm.
- 511 (Ss play music)
- 512 T: Yes. Nice, nice, nice. Very good! Beautiful! Were the moods present?
- 513 S: Yes.
- 514 T: I think so. Exactly. Yes. One question: Florian, too!
- 515 T: S.
- 516 S: S!
- 517 T: S!
- 518 T: One question: Who...I just sat here in the middle. And ... S!
- 519 S: Yes, I am listening.
- 520 T: Yes but don't talk. Now the question is: We can do a composition ... I would like
- 521 to...maybe tomorrow...not do the same. We will not do the same. But maybe some
- 522 of you sit here and conduct the music. Yes. It doesn't have to be a perfect story.
- 523 Maybe just something calm. Or a bit drama joining in and going back. Or a specific
- 524 rhythm. And taking instruments in and out again. And so on. Who has the courage
- 525 to stand in the middle and do that? S has the courage to do it. S also. Good. Maybe
- 526 tomorrow. I consider it. Okay. Nice. Wonderful. Very good! Get the instruments
- 527 back! And now we're starting with the interviews. So don't run off, please!
- 528 S: S, I take your chair.
- 529 T: Okay. Do you already know in which groups you are divided...That's a
- 530 microphone. Exactly.

4 Teaching material

Yoshihisa Matthias Kinoshita, Bavaria [anonymized] 2014

The curriculum of the creative music lessons in [anonymized] Mittelschule

In the creative music lessons (cml) the classes are divided into two groups. So there are about 10 – 12 children in one group. Each group has one hour of creative music lesson during the week.

5th grade

- Getting used to stillness
- Getting to know the instruments (djembe, monochord, xylophone, metallophone, sansula, cajon, harp, ...)
- Finding a common pulse
- Learning some rhythms
- Free improvisation in small groups (3-4 children)
- Free improvisation with the whole group and with a conductor – children group agrees to have different signs the conductor can use to give to the children so he/she can have some influence during the improvisation.
- Singing

7th grade

- Getting used to stillness
- Pantomime
- Associative word chain
- Acting in a scene
- Creating scenes
- Improvising scenes
- Finding some music for a scene (This is the lesson on video; for filming it has been relocated some months earlier.)
- Combine scene and music

The different themes of the curriculum above are introduced to the class in this order during the year.

During the 6th grade the children are introduced to some instruments you find in the orchestra like violin, clarinet or like guitar and accordion. The children learn some basic skills concerning these instruments in groups. So improvisation is not a big theme in this year.

The teacher for the 5th and 7th grade is the same. In the 6th grade there are different teachers.

5 Postscript

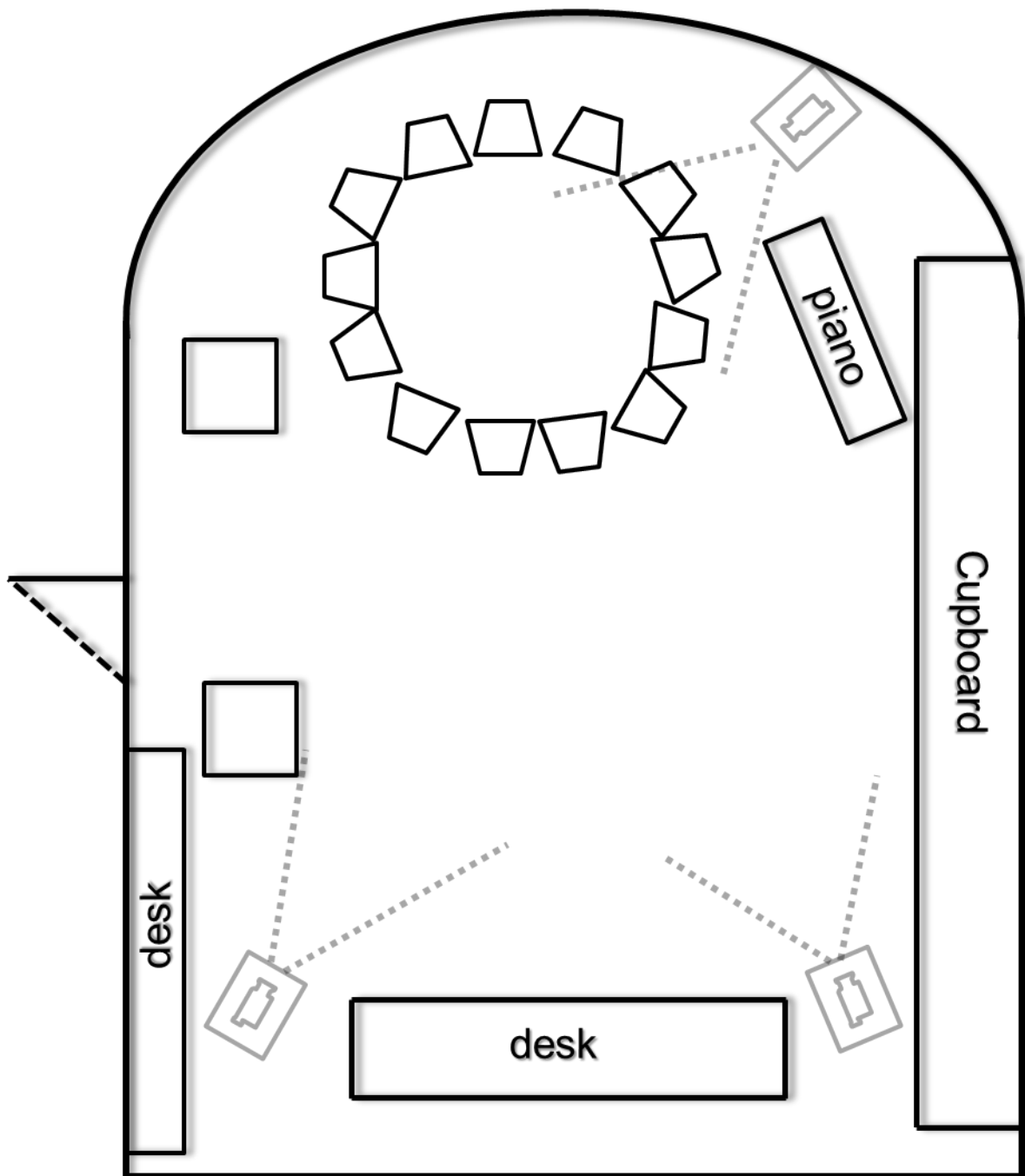
From the perspective of a German music education master student.

For the recording of the “Bavaria lessons” I had a three-day stay in München/Wolfratshausen. The two lessons were recorded on two consecutive days with the same class.

When I arrived in Wolfratshausen at the station in the early morning I was picked up by the music teacher. He asked me if I would like to have breakfast with him in a café next to the school. Furthermore, he inquired whether it was possible to have the preliminary interview there. While talking and having breakfast, a few pupils entered the café and asked their teacher about the forthcoming recording. They seemed to be curious and excited. Concerning the interview we decided to go to the music room, because it was too noisy in the café. Immediately after finishing the teacher’s interview, I inducted the class teacher and the social pedagogue into the operating of the recording device. They were very cooperative and interested in the recording that was about to get started. Afterwards, I began to arrange the room for the lesson. I was kind of tense because it was my very first time using such technologies. Because of the teacher’s attendance I became more nervous. I tried to appear confident, because I didn’t want to worry him. All in all, everything worked well.

Because I left the room during the recording, I cannot comment on any features that occurred during the lesson. Immediately after the recording, the interviews with the students took place. One of the interviews was not entirely recorded, because of the missing disk space. The missing part was recorded again on the next day.

6 Floor plan of music room



7 Technical Comments

The interviews were held in German, the respective guidelines had been translated before. As the interviews will also be used for a master thesis, the following question was added to the guideline at point 2 “Musical Experience / practice”:

- d. What are your musical preferences?
 - When you listen to music by yourself, what do you listen to?

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

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

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

8.2 Chapters according to teacher

- | | |
|------------------------------|-------|
| 1. Arrival and Explanations | 00:00 |
| 2. Silence | 04:50 |
| 3. Dance and Freeze | 10:30 |
| 4. The Story and Emotions | 15:14 |
| 5. The Instruments and Moods | 21:20 |
| 6. The Music | 43:15 |
| 7. After the Music | 49:05 |
| 8. End | 50:15 |

8.3 Chapters of the DVD

Chapter	1	2	3	4	5	6	8	9	10	11	12
Time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40	00:45	00:50

9 Information on the education system in Germany¹

9.1 School System

Around 90 per cent of academic and vocational schools in Germany are state run. The majority of those not run by the state are run by the Church.

The school structure is composed of primary education, which usually lasts four years (six years in Berlin), a lower school (secondary I) of four to six years and an upper school (secondary II) of two to three years. Since the 1960s there has been intense debate focusing primarily on the structure of the lower school and on whether a division into three distinct streams (*Hauptschule* – general secondary school, *Realschule* – intermediate school, *Gymnasium* – grammar school) or a comprehensive school is preferable. Most states offer both a tripartite and a comprehensive system. In some states, the *Hauptschule* and *Realschule* are incorporated as two streams of the same school, or the various school types are combined as cooperating school complexes which (at least theoretically) allow increased freedom of movement between the school types.

Organization of the upper school (secondary level II) is comparatively homogeneous all over Germany. The Conference of Arts and Education Ministers (KMK) has agreed on harmonized standards in most areas and has summarized the requirements for the school-leaving exam necessary for university admission (*Abitur*) in a joint decree applicable to all 16 states. The decree also includes standards and examples of tasks for music as a school subject.

In the eastern states (the territory of the former GDR) pupils can take the *Abitur* after only twelve years, although there is a trend in some parts of the old Federal Republic to offer a shorter period of schooling of twelve years (as opposed to the traditional 13-year system which in such areas is generally offered as an alternative).

9.2 Music Education in School

In every state, music is a compulsory subject in grades 1 to 10. Only in the upper school (secondary level II) pupils can choose between music and arts (and sometimes drama and literature as well).

The number of hours of music taught per week differs from one academic school to another. At primary schools between four and approx. six hours are taught overall each week (approx. 1 hour per week per grade) and between approx. eight and ten hours per week at secondary level I (one to two hours per week per grade). In the first year of secondary level II pupils can choose to take two to three hours of arts or music per week. In the last two years of the upper school music can be chosen as an examination subject (with a total of three hours per week in each grade) or as a special subject (with

¹ Chapters 9.1 – 9.3 are taken from <http://www.eas-music.org/countries/germany-de/music-education/> (last accessed 30th August 2014), chapter 9.4. from a publication by Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany, Documentation and Education Information Service, Graurheindorfer Str. 157, 53117 Bonn, Germany, Tel.+49 (0)228 501-0. © KMK 2014

a total of five to six hours per week in each grade). In the final grades the minimum number of hours of music per week is two hours (as an alternative to art).

Since 2007 *Abitur* exams in 14 of the 16 states have included tasks set by the state governments for all schools. This means there is a compulsory core curriculum for the upper school almost everywhere. For music as a school subject this means that a canon of musical works to be studied is usually stipulated, although the way they are studied varies greatly from state to state. *Abitur* tasks usually focus on analysis and interpretation but may also include creative musical activities such as composition and arranging.

Besides the compulsory tasks there is a wide range of optional topics and tasks within the subject of music, and individual schools, i.e. individual music teachers, decide how much of each activity is taught. In Bavaria the school type “Musisches Gymnasium” (secondary school with a special focus on arts subjects) with its wider range of compulsory activities and learning of musical instruments as an integrated part of the curriculum should be mentioned here. But secondary schools with a focus on music have established themselves in other states, too. The option of more in-depth music education in grades 5 to 6 or from 5 to 10 (music classes that generally have one additional hour of music) have become very common. This greater concentration on music frequently involves concepts of music-making as a class (brass, strings or choral classes).

Besides these specific activities, optional compulsory subjects relating to music are also offered at secondary level I. These generally focus on playing instruments or vocal performance and often take place in conjunction with other school projects in the arts field such as theatre, film and computers.

Up to now most of the schools have been half-day schools, the musical projects taking place in the afternoons after the compulsory “general” music lesson as an extra “after-school” activity. With the increasing trend towards all-day schools in Germany a greater level of cooperation with music schools and private music teachers has become evident.

Although there are enormous local and regional differences, the wide variety of school choirs, orchestras and bands is very important for musical activity at school. As with the widespread brass instrument class models there is often close cooperation with municipal and/or private music schools, or, in rural areas, with music societies and ensembles in this area.

9.3 Curricula

The federal structure means that there is no national curriculum in Germany: instead there are 16 different basic frameworks, some of them differ again according to the type of school. Taking into account all the different forms that exist in Germany it can be assumed that there are roughly 50 different curricula for music alone. This does not include the numerous individual stipulations for centrally-set school-leaving exams or the recommendations for teaching activities and model tasks as part of the preparations for the *Abitur* exams.

It is nevertheless possible to identify basic precepts – even if these are inevitably rather vague – according to which music as a subject in general school education should be organized in Germany. There is a consensus among education experts and those concerned with education policy that music in general school education does not have the sole, or even primary, objective of creating the opportunity for musical activity and promoting it (singing, playing an instrument, playing in school bands), but must in equal measure foster knowledge of music and its cultural and historical contexts. The following translation of an excerpt from the education plan for grammar schools in the state of Baden-Württemberg serves as an example of the purport of introductions to such documents:

Music as a school subject has an indispensable role to play in education, and this role consists on the one hand in offering pupils the chance to work creatively with music, to experience it emotionally and to explore it from an artistic perspective and on the other in enabling them to appreciate and understand music and to argue rationally. Experience of a wide variety of types of musical practice enhances the capacity for aesthetic awareness; intellectual work and reflection on many different musical phenomena broaden the field of thought. One important objective of music education is therefore making pupils aware of this interrelationship and equipping them with the ability to use the skills and knowledge acquired to enrich their own lifestyle.²

If we view all the general guidelines for general music education in Germany as a whole, an unquestionably homogeneous “pan-German” picture emerges. The following skills to be acquired through education are repeatedly cited, albeit with varying emphasis:

- Knowledge of the functional, stylistic and historical complexity and variety of music (including popular music and the music of other cultures),
- The ability to recognize and assess the significance of the various ways music appears in media and audio-visual forms (such as music in everyday life, music in films and on television),
- The ability to appreciate and use music as a means of supporting processes of individual and social identity-formation and to recognize the significance of music as an important cultural repertoire of symbols (history of music as history of culture, music in multicultural contexts, music as a means of shaping individual lifestyles),
- The ability to reproduce music vocally and on an instrument alone and in a group for specific occasions and situations and to acquire a set of vocal and instrumental skills for that specific purpose,
- The ability to work with the multitude of different iconic and symbolic levels of every type of notation as specific visual representations of musical texts,
- The ability to verbalize and justify activity relating to music and to develop criteria for the “cogency” of creative musical processes.

² Original German in *Baden-Württemberg Bildungsplan 2004. Bildungsstandards für Musik Gymnasium – Leitgedanken zum Kompetenzerwerb.*

Common to all the various curricula is the stipulation that acquisition of knowledge of music theory and the history of music and of music-making with both the voice and with instruments be integrated as a *sine qua non*. Although some states (e.g. Bremen and Saxony) speak of a “primacy of practice” especially for elementary schools and the first grades of secondary school, the approach to the various dimensions of musical activity that is generally required is a dialectic one. A particularly clear description of dialectics of this kind is found in the curriculum of North Rhine-Westphalia, which on the one hand sees stimulation of the senses and the emotions as the starting point of musical learning experiences but at the same time also requires rationality and preparation for scientific analysis and methodology. The practice of music is evidently intended to be linked to processes of reflection.

The way multi-perspective music education is understood is made manifest in the various curricula by the terms used to describe music-related “approaches” which, depending on the terms generally used in education policy circles in each state, are called “fields of activity”, “fields of work” or “areas of competence”. Essentially these are

- musicology (elementary music teaching/theory of music/ear training),
- music-making (inventing and modifying music, singing, playing an instrument, producing electronic sounds),
- representation of music (painting and dancing to music, representation of music using media such as pupils’ own video productions, creation of musical collages, combining music and language, music and theatre)
- listening to music (guided and free listening including verbal and non-verbal communication about what has been heard),
- information about music (knowledge acquisition and research, portrayal and communication of information on music-related relationships),
- reflection on music (making historical connections, discussion of aesthetic relationships and functions, justification and analysis of judgements and evaluations).

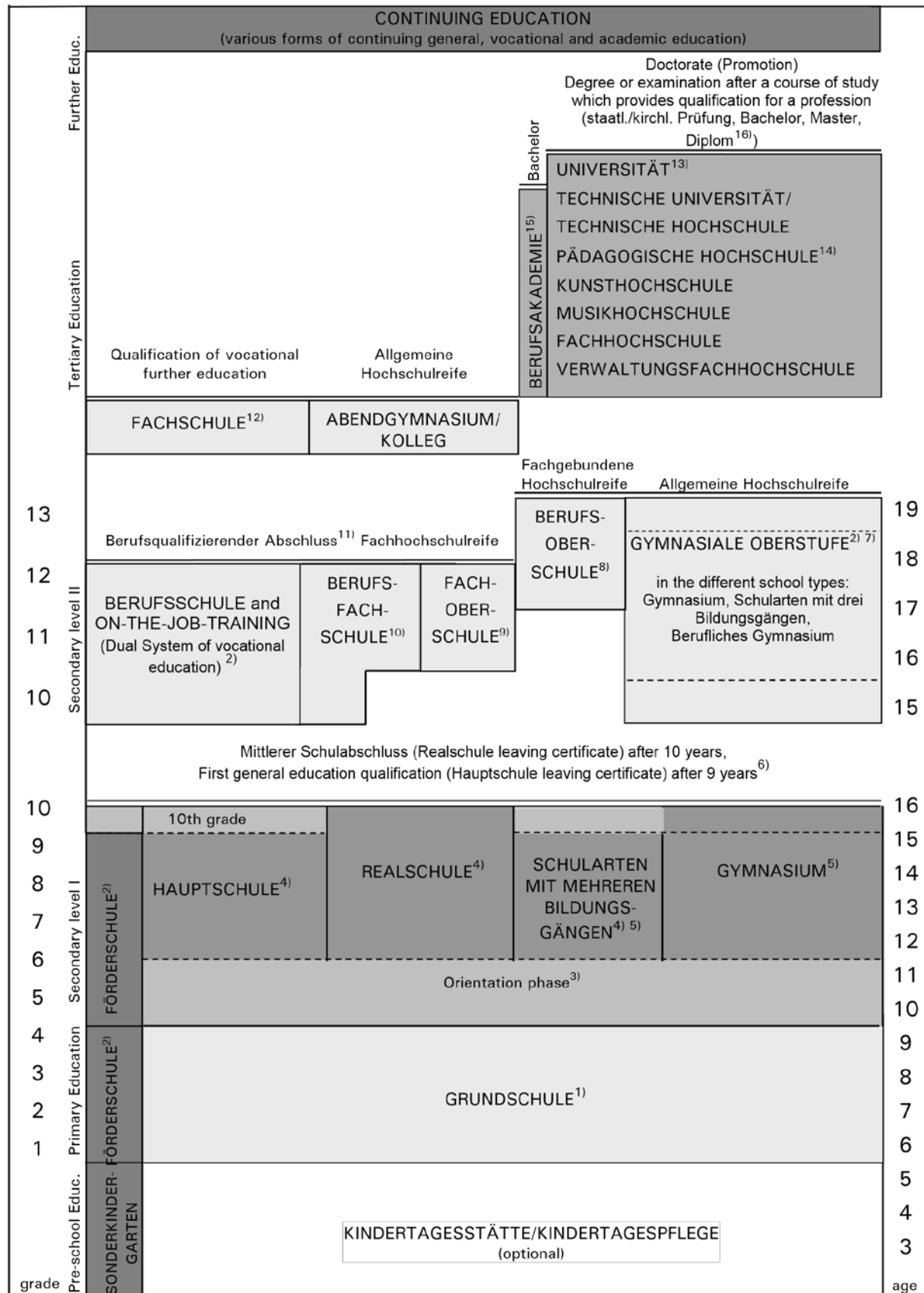
However, the importance placed on these separate areas varies in the different curricula. There are also large differences with regard to the choice of materials and the order in which the learning activities are taught. At secondary level I we find the following requirements in varying combinations and degrees of obligation:

- Topics for teaching (e.g. works to be studied) are merely proposed. The only mandatory aspect is the obligation to cover the various levels of competence and to include at least a minimum of thematic diversity.
- A core curriculum of musicological knowledge and skill is laid down (notation, theory of music, form), usually in combination with instructions for the sequential structure.

- For the field of traditional notation and the rudiments of music only minimum standards are formulated. They should be integrated into lessons as part of topics taught or in connection with music-making as a class.
- A mandatory canon of songs is defined in conjunction with a list of optional songs that can be chosen to extend the repertoire.
- Mandatory topics are formulated (e.g. "music and dance" or "programme music") although the schools themselves can decide on the content. Historical cross-comparisons and longitudinal comparisons take precedence over a chronological history of music.
- The teaching of the history of music focuses primarily on a chronological history of music. At some stage during schooling pupils should have reached the point where they have an overall view of music history.

In the wake of the introduction of national minimum standards for the PISA subjects German and mathematics by the Conference of Arts and Education Ministers, some states have requested core curricula for the so-called "soft" subjects. Lower Saxony is currently working on the development of mandatory material standards also for music education. Whether the coming years will see a nationwide harmonization of the music syllabus in schools as part of the development of standards is doubtful, however.

9.4 Basic Structure of the Education System in the Federal Republic of Germany



9.4.1 Annotations

Diagram of the basic structure of the education system. The distribution of the school population in grade 8 as per 2011 taken as a national average is as follows: *Hauptschule* 15.3 per cent, *Realschule* 24.0 per cent, *Gymnasium* 36.2 per cent, *integrierte Gesamtschule* 11.2 per cent, types of school with several courses of education 8.3 per cent, special schools 4.2 per cent.

The ability of pupils to transfer between school types and the recognition of school-leaving qualifications is basically guaranteed if the preconditions agreed between the Länder are fulfilled. The duration of full-time compulsory education (compulsory general education) is nine years (10 years in five of the Länder) and the subsequent period of part-time compulsory education (compulsory vocational education) is three years.

- 1 In some Länder special types of transition from pre-school to primary education (*Vorklassen, Schulkindergärten*) exist. In Berlin and Brandenburg the primary school comprises six grades.
- 2 The disabled attend special forms of general-education and vocational school types (partially integrated with non-handicapped pupils) depending on the type of disability in question. Designation of schools varies according to the law of each Land (*Förderschule / Schule für Behinderte / Sonderschule / Förderzentrum*). The *Förderschule* with a focus on “learning” (school for children with learning difficulties, *Schule für Lernbehinderte*) and the *Förderschule* with a focus on “mental development” award school-specific qualifications.
- 3 Grades 5 and 6 constitute a phase of particular promotion, supervision and orientation with regard to the pupil's future educational path and its particular direction.
- 4 The *Hauptschule* and *Realschule* courses of education are also offered at schools with two courses of education, for which the names differ from one Land to another. The following types of school bring the courses of education of *Hauptschule* and *Realschule* under one educational and organisational umbrella: *Mittelschule* (Sachsen), *Regelschule* (Thüringen), *Sekundarschule* (Bremen, Sachsen-Anhalt), *Erweiterte Realschule* (Saarland), *Verbundene Haupt- und Realschule* (Hessen), *Regionale Schule* (Mecklenburg-Vorpommern), *Realschule plus* (Rheinland-Pfalz), *Regionalschule* (Schleswig-Holstein), *Oberschule* (Brandenburg), *Mittelstufenschule* (Hessen).
- 5 The *Gymnasium* course of education is also offered at schools with three courses of education. The three courses of education of *Hauptschule, Realschule* and *Gymnasium* are also offered at the following types of school: *Integrierte*

Gesamtschule, *Kooperative Gesamtschule*, *Integrierte Sekundarschule* (Berlin), *Oberschule* (Bremen, Niedersachsen), *Stadtteilschule* (Hamburg), to some extent *Regionale Schule* (Mecklenburg-Vorpommern), *Gemeinschaftsschule* (Baden-Württemberg, Saarland, SachsenAnhalt, Schleswig-Holstein, Thüringen), *Sekundarschule* (Nordrhein-Westfalen).

- 6 The general education qualifications that may be obtained after grades 9 and 10 carry particular designations in some Länder. These certificates can also be obtained in evening classes and at vocational schools or through an external examination before a state examining board.
- 7 Admission to the *Gymnasiale Oberstufe* requires a formal entrance qualification which can be obtained after grade 9 or 10. Since 2012, in the majority of Länder the *Allgemeine Hochschulreife* can be obtained after the successful completion of 12 consecutive school years (eight years at the *Gymnasium*). At schools with three courses of education the *Gymnasium* course of education is not, as a rule, reduced to eight years.
- 8 The **Berufsoberschule** has so far only existed in a few Länder and offers school-leavers with the *Mittlerer Schulabschluss* who have completed vocational training or five years' working experience the opportunity to obtain the *Fachgebundene Hochschulreife*. Pupils can obtain the *Allgemeine Hochschulreife* by proving their proficiency in a second foreign language.
- 9 The **Fachoberschule** is a school type lasting for two years (grades 11 and 12) which admits pupils who have completed the *Mittlerer Schulabschluss* and qualifies them to study at a *Fachhochschule*. Pupils who have successfully completed the *Mittlerer Schulabschluss* and have been through initial vocational training can also enter the *Fachoberschule* directly in grade 12. The Länder may also establish a grade 13. After successful completion of grade 13, pupils can obtain the *Fachgebundene Hochschulreife* and under certain conditions the *Allgemeine Hochschulreife*.
- 10 **Berufsfachschulen** are full-time vocational schools differing in terms of entrance requirements, duration and leaving certificates. Basic vocational training can be obtained during one- or two-year courses at *Berufsfachschulen* and a vocational qualification is available at the end of two- or three-year courses. Under certain conditions the *Fachhochschulreife* can be acquired on completion of a course lasting a minimum of two years.
- 11 Extension courses are offered to enable pupils to acquire qualifications equivalent to the *Hauptschule* and *Realschule* leaving certificates.

- 12 **Fachschulen** cater for vocational continuing education (1–3 year duration) and as a rule require the completion of relevant vocational training in a recognized occupation and subsequent employment. In addition, the *Fachhochschulreife* can be acquired under certain conditions.
- 13 Including institutions of higher education offering courses in particular disciplines at university level (e.g. theology, philosophy, medicine, administrative sciences, sport).
- 14 **Pädagogische Hochschulen** (only in Baden-Württemberg) offer training courses for teachers at various types of schools. In specific cases, study courses leading to professions in the area of education and pedagogy outside the school sector are offered as well.
- 15 The **Berufsakademie** is a tertiary sector institution in some Länder offering academic training at a *Studienakademie* (study institution) combined with practical in-company professional training in keeping with the principle of the dual system.
- 16 The reform of the study structure with the conversion to Bachelor's and Master's degrees is to a large extent complete. Only a small number of study courses lead to a *Diplom* degree. As at January 2014

9.4.2 GLOSSARY

Abendgymnasium

Establishment of the so-called Zweiter Bildungsweg at which adults can attend evening classes to obtain the general higher education entrance qualification.

Allgemeine Hochschulreife

General higher education entrance qualification. Entitles holder to admission to all subjects at all higher education institutions and is usually obtained at upper →Gymnasium level (→gymnasiale Oberstufe) by passing the Abitur examination.

Bachelor

The Bachelor's degree as a first higher education degree provides qualification for a profession. It can be obtained after a standard period of study (*Regelstudienzeit*) of six, seven or eight semesters at universities and equivalent institutions of higher education, at colleges of art and music and at →Fachhochschulen. Together with the →Master's degree, the Bachelor's degree is part of a graduation system of consecutive degrees which has replaced the traditional system of higher education qualifications (Diplom and Magister). Bachelor's qualifications provide the same rights as Diplom qualifications of Fachhochschulen. The Bachelor's degree may also be obtained as a tertiary education qualification providing qualification for a profession at Berufsakademien.

Berufliches Gymnasium

Type of school at upper secondary level offering a three-year course of education which includes both the general education subjects taught at upper →Gymnasium level (→gymnasiale Oberstufe) and career-oriented subjects, such as business and technology, but which also leads to the general higher education entrance qualification.

Berufsschule

Vocational school at upper secondary level generally providing part-time instruction in general and vocational subjects to trainees receiving vocational education and training within the dual system.

Fachgebundene Hochschulreife

Qualification entitling holder to study particular subjects at a higher education institution. May be obtained through certain courses of vocational education at upper secondary level.

Fachhochschule

University of applied sciences. Type of higher education institution established in the 1970s, which has the particular function of providing application-oriented teaching and research, particularly in engineering, business, administration, social services and design.

Fachhochschulreife

Qualification entitling holder to study at a →Fachhochschule. May usually be obtained after 12 years of schooling at a Fachoberschule or – under certain conditions – at other vocational schools.

Förderschule

Special school – school establishment for pupils whose development cannot be adequately assisted at mainstream schools on account of disability. Also known as *Sonderschule*, *Förderzentrum* or *Schule für Behinderte*.

Grundschule

Compulsory school for all children of the age of six onwards. It comprises four grades, except in Berlin and Brandenburg where it covers six grades.

Gymnasiale Oberstufe

The upper level of the →Gymnasium, which can however be established at other types of school. It comprises grades 11–13 or 10–12, depending on the Land and the type of school. Course of general education concluded by the Abitur examination, which leads to the general higher education entrance qualification (→Allgemeine Hochschulreife).

Gymnasium

Type of school covering both lower and upper secondary level (grades 5–13 or 5–12) and providing an in-depth general education aimed at the general higher education entrance qualification. Since 2012, in the majority of Länder the

→Allgemeine Hochschulreife can be obtained after the successful completion of 12 consecutive school years (eight years at the *Gymnasium*).

Hauptschule

Type of school at lower secondary level providing a basic general education. Compulsory school, unless pupil is attending a different type of secondary school, usually comprising grades 5–9.

Kindertagesstätte

Pre-school establishment for children as part of child and youth welfare services – may be either publicly or privately maintained (not part of the school system).

Kolleg

Establishment of the so-called Zweiter Bildungsweg where adults attend full-time classes to obtain the general higher education entrance qualification.

Master

The Master's degree as a further higher education degree provides qualification for a profession and can be obtained after a standard period of study (Regelstudienzeit) of two, three or four semesters at universities and equivalent institutions of higher education, colleges of art and music and →Fachhochschulen. As a rule, the entry requirement for a Master's study course is a first higher education degree qualifying for a profession. Consecutive Master's study courses are part of a graduation system of consecutive degrees which has replaced the traditional system of higher education qualifications (Diplom and Magister). Master's study courses providing further education correspond to the requirements for consecutive Master's study courses and lead to the same level of qualification and to the same rights. Master's qualifications provide the same rights as Diplom and Magister qualifications of universities and equivalent institutions of higher education.

Mittlerer Schulabschluss

General education school leaving certificate obtained on completion of grade 10 at →Realschulen or, under certain circumstances, at other lower secondary level school types. It can also be obtained at a later stage during vocational training at upper secondary level. In some Länder called Realschulabschluss.

Promotion

Award of a doctoral degree on the basis of a doctoral thesis and either an oral examination or a defence of the student's thesis. As a rule, the doctorate is embarked on after completing a first course of study culminating in the Magister, Diplom or →Staatsprüfung, as well as after obtaining a Master's qualification, and the promotion serves as proof of ability to undertake in-depth academic work.

Realschule

Type of school at lower secondary level, usually comprising grades 5–10. Provides pupils with a more extensive general education and the opportunity to go on to courses of education at upper secondary level that lead to vocational or higher education entrance qualifications.

Schularten mit mehreren Bildungsgängen

Schools with several courses of education – a category used in school statistics which applies to types of school providing the courses of education otherwise offered by the →Hauptschule and →Realschule. The following types of school bring the courses of education of →Hauptschule and →Realschule under one educational and organisational umbrella: Mittelschule, Regelschule, Sekundarschule (Bremen, Sachsen-Anhalt), Erweiterte Realschule, Verbundene Haupt- und Realschule, Regionale Schule, Realschule plus, Regionalschule, Oberschule (Brandenburg), Mittelstufenschule. Outside statistics, Schularten mit mehreren Bildungsgängen also include Gesamtschulen, Oberschulen (Bremen, Niedersachsen), Gemeinschaftsschulen, Integrierte Sekundarschulen, Stadtteilschulen, Sekundarschulen (Nordrhein-Westfalen) and to some extent Regionale Schulen, which additionally offer the Gymnasium course of education.

Sonderkindergarten

Pre-school establishment for children with disabilities – also known as a *Förderkindergarten*.

Staatsprüfung

State examination concluding a course of study in certain subjects (e.g. medical subjects, teaching, law). Also refers to examination taken by law students and teaching students at the end of their preparatory service (known as the Second State Examination). The examinations are administered by examination committees staffed not only by professors from the institutions of higher education but also by representatives of the state examination offices of the Länder. In Länder which have a consecutive study structure for teacher training, the Master's degree replaces the First State Examination as a rule.

The (Second) State Examination must, however, be taken after the preparatory service.

Verwaltungsfachhochschule

→Fachhochschule maintained by the Federation or a Land which trains civil servants in a particular sector of public administration for careers in the so-called higher level of the civil service.