

# Additional Material for the Estonia-Lesson

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

*Pupils age: 13 – 15 years*

*Nr. of pupils: 26*

*School type: Compulsory Secondary Education*

*Topic: German Music*

*Recorded on 3.6.2014*

## Table of contents

1	Interviews with the teacher.....	3
1.1	Interview BEFORE the lesson .....	3
1.2	Interview AFTER the lesson .....	6
2	Interviews with the students .....	8
2.1	Interview 1 transcript .....	8
2.2	Interview 2 transcript .....	10
2.3	Interview 3 transcript .....	13
2.4	Interview 4 transcript .....	15
2.5	Interview 5 transcript .....	19
2.6	Scheme for identifying the students in all interviews .....	22
3	Transcript of the lesson.....	24
4	Teaching material .....	34
4.1	Music for listening and videos .....	34
4.2	Other materials .....	34
4.2.1	Music textbook for 6th grade (Anu Sepp, Hele-Mall Järv, 2005), pp 76-77 - German music. ....	34
4.2.2	Music textbook for 6th grade (Anu Sepp, Hele-Mall Järv, 2005), p 80 - J.S. Bach excerpt from “Peasant cantata“ .....	36
4.2.3	Crossword puzzle .....	37
4.2.4	Adapted sheet music for recorder - excerpt from “Peasant cantata“ .....	38
4.2.5	A photo of R.Schumann.....	39

1 Interviews with the teacher	2
<hr/>	
7 Technical Comments .....	40
8 Structure of the DVDs.....	40
8.1 Angles / audio tracks / subtitle tracks .....	40
8.2 Chapters according to teacher .....	40
8.3 Chapters of the DVD.....	41

## 1 Interviews with the teacher

### 1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

- 1 I: What have you planned for tomorrow's lesson?
- 2 T: I have planned to learn a new recorder piece with them. (..) It has been a long time  
3 since we last met with this class. We have had holidays, then the May Day and before  
4 all that – the rehearsals for the annual school music festival. But the last time we met  
5 in the music class, we talked about German music and composers. I would like to  
6 once more go over the composers and find out how much they remember. And in  
7 addition to those of whom we have already spoken about: Handel, Bach, Beethoven  
8 and Brahms, I would like to talk about Robert Schumann. The idea is to listen to  
9 some music and repeat one song – the same song we are going to play on a recorder.
- 10 I: Which piece is it?
- 11 T: It is an excerpt from Bach's "Peasant cantata". I would also like to go over and  
12 explain them what a "cantata" is, even though they will learn it more thoroughly in  
13 the ninth grade. Also, I will tell a little bit about the background of the "Peasant  
14 cantata" – on which occasion Bach composed it and so on...
- 15 I: What would you like the students to learn in this lesson? What are the aims?
- 16 T: I guess one of the aims would be to make acquaintance with the new recorder piece.  
17 Secondly, I wish that they would be able to make associations, create links. We will  
18 be dealing with the same "Peasant cantata" from very different angles – we repeat it  
19 as a song, play this excerpt on a recorder and then we will listen to it. I have found  
20 two different versions for listening. The first is with the original composition, where  
21 we can hear orchestra playing, bass and soprano singing. And the second one was  
22 an interesting find for myself - performed by bass guitar trio. So these would be the  
23 aims. (..) Another goal for me has always been that music lessons should be lessons,  
24 where people have a good time so that the good emotion they get from it will stay  
25 with them (..) I would also like them to consolidate their knowledge in the field of  
26 German music and consider the different timelines and eras – baroque, classicism  
27 and romanticism. In my opinion the sooner they learn about the eras, the better. So  
28 it will be easier for them in their future studies and in high school where they will  
29 discuss music history more thoroughly. It seems to me that orientating on the  
30 timeline is very important. For example, in tomorrow's lesson we will talk about  
31 Schumann. It would be good to notice different connections there, such as Schumann  
32 and Brahms being family friends. And maybe also the fact that Beethoven was a  
33 great idol for Brahms and so on.(..) It would be good if it will form a logical sequence  
34 for them.
- 35 I: Would you like to add something about the procedure or methods you are going use  
36 in tomorrow's lesson?

- 37 T: (..) I will then talk a little bit about teaching the recorder piece. My plan is to first  
38 listen to the music in the original composition so it could help them. The students  
39 have the score and then we will try to play it all together from the beginning and see  
40 how it goes. When some tricky parts appear, which there most likely will be, we will  
41 practice them separately. Sometimes I have used a method in which case they play  
42 in small groups so they I could listen better. And although the piece is new and we  
43 play it in a slower tempo, we usually still try to play it from the beginning to the end  
44 together with the piano accompaniment, so that they would get an impression or  
45 feeling about it. It is simply in order for them to get a positive experience so they  
46 would be more motivated to practice it more at home.
- 47 I: Does this class show up certain characteristics? How would you describe them or  
48 maybe compare them to their parallel classes, whom you teach as well?
- 49 T: I think there are no big differences. I mean, in our school there are actually a great  
50 number of musically gifted students, and in this class there happens to be many of  
51 them. The whole class sings and some of them also study instruments in music  
52 schools: guitar, saxophone, and piano. It seems that their relationship with music is  
53 positive. Generally, they are really talkative and lively, but I do not know if the  
54 cameras will change anything.
- 55 I: How would you put the lesson into a broader context? What are your aims within a  
56 shorter or longer period of time?
- 57 T: I think I can tell you about the longer perspective.
- 58 I: I think you already talked about it a bit?
- 59 T: Yes. (..) For example, when we talk about the composers, I know then that in high  
60 school they will be talking about them in more details and I act in hope that in the  
61 future they will still remember something about them. By this time, hopefully, they  
62 already understand the timeline. I find it important also because it will draw  
63 parallels and build bridges between music, history and literature. (..) And by that  
64 time I would already like them to have a positive experience with classical music.  
65 This is one of the reasons why I chose the example where Bach's "Peasant Cantata"  
66 is played by a bass guitar trio. I want them to understand that Bach's music is not  
67 something ancient and mythical, something that happened hundreds of years ago,  
68 but vice versa – Bach is a composer whose music is frequently played nowadays. He  
69 was rather unknown in his lifetime and his music can also be played on modern  
70 instruments. (..) And one thing in the perspective of this study period (7 weeks) is  
71 to learn the same recorder tune we have talked about. For me, it seems that the  
72 recorder pieces should be played consistently to get into the habit of practising. At  
73 the end of the last period they all played another piece. This should be a constant  
74 process, so the students can understand that practising an instrument is not  
75 something you can do randomly only every now and then. (..) And as I mentioned  
76 before, a music lesson should be a lesson where students have a good time and gain  
77 positive experiences. This kind of good tuning should be in the classroom all the time

78 even when we do the things that require active thinking like discussing the history  
79 of music or studying music theory.

80 I: You smoothly already directed us to the next question. For you personally, what is  
81 the general importance in music teaching?

82 T: Yes. The most important and central thing in music education is the good emotion.  
83 (..) While studying at the Academy of Music I had a lecturer who said that music can  
84 be taught for three reasons: you either love the children, you love the subject or you  
85 love the teaching methods. It is wonderful if there are two of these things that you  
86 love and it would be perfect if you love all the three things, but that rarely  
87 happens(..) Above all I like the humanistic approach – the teachers are first and  
88 foremost fellow human beings and then teachers. I teach the students in this light  
89 and that is why I have always hoped that the experience students get in the lesson  
90 is positive and creative. (..)When the students graduate from school the factual  
91 knowledge can be easily forgotten, but because of this positive experience they have  
92 got from the music lessons, they will always love music and gladly listen to different  
93 styles of music. For me, this is the purpose of music education. They will go to  
94 concerts, share their experiences and play instruments. Maybe not as professionals  
95 but perhaps as amateurs. Maybe some of them will one day play instruments to their  
96 own kids or teach them how to play. These are the kind of hopes and thoughts I have.  
97 (..) I remember another lecturer from the Academy who said that whatever you do  
98 in the music lesson, you have to think why you do it. (..) Without this perspective, I  
99 mean, if I would not know why I do it I would not have the motivation to teach or  
100 be in a school. (..) I would like the students to feel good in the lessons. However, this  
101 well-being does not mean that they are comfortable. Making an effort, being active  
102 and feeling good complement each other.

103 I: So, having a good time does not mean being lazy?

104 T: No, absolutely not. And I think that the sixth grade students are at the age where  
105 they actually understand it. And sometimes (..) they say that teenagers are the most  
106 difficult ones. It seems that it is hard to reach them – to understand what they like  
107 or what suits them. For me, it is not that hard at all. Actually teenagers can  
108 understand whether you have the will to reach them and if the material you would  
109 like to teach them is important. Taking this into account, it is not difficult to go on.

## 1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

- 1 I: Please tell spontaneously what do you think of this lesson.
- 2 T: It's a difficult question, because everything is still so fresh. To give a lesson in front  
3 of the cameras feels totally different, (..) but maybe it still went quite well?  
4 (questioningly) Maybe, (..) I hope so.
- 5 I: So you have a good feeling about it?
- 6 T: Rather so, yes!
- 7 I: Yesterday we spoke about the planning of this lesson. When or where did the  
8 lesson not run as planned?
- 9 T: Actually, lets say, generally everything worked out as I had planned.
- 10 I: Also including time management?
- 11 T: More or less. Yes. Maybe there should have been a little more time for singing. But  
12 it was very important for me to play through the recorder piece and I was not sure  
13 how long it would take, so maybe I rushed the singing part a little bit. (..) Thinking  
14 back, I don't even know (..) maybe I could have cut down the part about the music  
15 history. However, I still found it important to ask what and how much they recalled  
16 about the things that we had talked about weeks ago.
- 17 I: Were there surprises?
- 18 T: (cheerily) Maybe the biggest surprise was that the pupils were unusually quiet.  
19 Perhaps they will think the same. Probably the fact that the cameras were in the  
20 classroom had an effect on them. Usually they are braver to have a discussion. I  
21 cannot say that there were no answers or response - there were some. However, it  
22 was more reserved. Usually there is more spontaneity in the lesson.
- 23 I: What did the students learn? What do you think they will remember if they are  
24 asked about the lesson?
- 25 T: I hope they remember that we talked about a composer that we had not talked  
26 about before - it was Robert Schumann. Moreover, we listened to Schumann's  
27 music and learned a new piece on the recorder. We also looked back and reminded  
28 some certain facts about German composers. In addition to that, we listened to the  
29 excerpt from Bach's "Peasant Cantata" in different performances - the same music  
30 that we played on the recorder. I left the video of the bass guitar trio to the end of  
31 the lesson and it seemed that they enjoyed it very much.
- 32 I: And then it brings this music, written centuries ago, closer to them again?
- 33 T: Yes, yes! And another thing - I would like to hope that the excerpt from the  
34 "Peasant Cantata", which we listened to in different performances, sang and  
35 played, did not become annoying for them, but rather the other way around.
- 36 I: And you think they are going to remember this piece after some months?
- 37 T: I would like to be optimistic at this point and say "Yes, they will!" Maybe after half  
38 a year they will not remember the facts about the composer, era or title, but I guess

- 39 they will recognize the melody when they hear it and remember, that they have  
40 played it.
- 41 I: What experiences did the students gain?
- 42 T: Perhaps they also liked to listen to their own classmate playing Bach. She is  
43 studying piano at the music school and currently just working with one of Bach's  
44 Inventions. Although she is not quite finished yet with the whole piece, she was  
45 ready to play an excerpt from this for us.
- 46 I: What would you do differently if you could give the same lesson again with the  
47 same students?
- 48 T: I would probably increase the percentage of practical music making: singing,  
49 playing instruments. I actually had planned to end the lesson with a song, which  
50 goes together with a rhythmical movement, but in the end I realized that  
51 unfortunately it did not fit in the lesson anymore. (...) Secondly, I would maybe have  
52 let them solve the crossword in small groups, so that they could have discussed it  
53 more with each other. (...) I actually had a few copies of Bach's and Schumann's  
54 handwritten scores with me, but I forgot to show them. This could have been an  
55 enriching detail.
- 56 I: On a scale from 1 (best) to 6 (worst), how would you rate your lesson?
- 57 T: I think 3, (...) at some points even 2.
- 58 I: Was it a good lesson from your point of view? Please explain!
- 59 T: I think it was quite a good lesson, because I managed to do all the activities I had  
60 planned. I think it was diverse – including music history, singing, instrumental  
61 playing, music listening, video examples and the student's performance. I also felt  
62 that the students were cooperative and stayed with me. There was a nice working  
63 atmosphere in the classroom and it seemed that they left with a positive emotion.

## 2 Interviews with the students

### 2.1 Interview 1 transcript

I: - interviewer

A - E: - students, see below

- 1 The students were asked to give visual identification marks about themselves so it could  
2 be possible to find them in the video.  
3
- 4 A: I am a blond boy, wearing a black sweater and white shirt, without a tie.  
5 B: I am a blond boy, sitting in the fourth place in the second row.  
6 C: I am a boy sitting rightmost in the first row.  
7 D: I am a blond boy with a yellow shirt.  
8 E: I am a boy wearing glasses.
- 9 I: Let me first ask you what was it like with so many cameras?  
10 A: It did not bother me.  
11 B: It made me a little nervous.  
12 C: It did not bother me.  
13 D: It bothered me a lot. It was an unusual situation.  
14 E: I did not notice it. (coolly)
- 15 I: How did the lesson go?  
16 A: I think it went really well. We did the crossword puzzle and eventually everybody  
17 could find the solution. Also, we could all play the new recorder piece.  
18 D: The crossword was nice, but the recorder piece was too difficult.  
19 E: The lesson went well and everything was relatively easy for me.  
20 I: What did you do in the lesson?  
21 A: We played a recorder piece, solved a crossword puzzle, and listened to a bass  
22 guitar trio. We listened how a girl from our class played one German composer's  
23 piece and then we also talked about German composers.  
24 E: We also sang!
- 25 I: What can you remember particularly?  
26 E: I liked the recorder piece!  
27 B: I particularly remember the crossword puzzle!  
28 I: What did you enjoy?  
29 C: The crossword was easy, it was quite cool!  
30 A: I liked listening to the German composers' music.  
31 D: I liked listening to the bass guitars.  
32 B: Me too! I liked listening to the bass guitars the most.  
33 I: What did you dislike?  
34 D: The recorder piece. (quietly)  
35 C: Maybe the recorder piece.  
36 I: Today you listened to different music in the lesson. How did you feel about it?



- 37 E: I liked listening to the bass guitars the most. All the pieces seemed pretty  
38 complicated.
- 39 A: I also liked the bass guitars, because I have never seen three bass guitars playing  
40 together.
- 41 B: I liked it too, it was one of the coolest things in that lesson.
- 42 I: How did you like the recorder piece you performed?
- 43 A: I liked the piece! I have been to solfeggio lessons and I can do it! (self-confidently)
- 44 E: I felt quite comfortable playing it. I liked the piece.
- 45 B: For me it was enjoyable to play it, because it was a new difficult piece.
- 46 C: It was generally a cool piece, but a little nerve-racking for me.
- 47 I: What did you think about the piano piece your classmate performed?
- 48 A: I liked it.
- 49 C: I liked it too. (both calmly)
- 50 I: If your parents would ask you tonight what you have learned in this lesson, what  
51 would you answer?
- 52 D: I learned a lot about German composers.
- 53 C: I would say we talked about German composers.
- 54 E: We learned a new recorder piece.
- 55 B: I would also say that we learned this new recorder piece.
- 56 I: Was there anything else in today's lesson that kept you occupied as much as what  
57 you were supposed to learn?
- 58 A: These cameras disturbed me a little bit – I was looking at them and checking out  
59 if they were pointing at me.
- 60 E: At some point I was picking up my classmate's pencil sharpener. (He probably  
61 means picking up the crumbs that fell out of it.)
- 62 I: Did grading come to your mind during the lesson?
- 63 C: I was not particularly thinking about grades.
- 64 E: I was not thinking about grades.
- 65 A: Me neither.
- 66 B: There were no specific things we were supposed to do for grading, so I did not  
67 think about it.
- 68 I: How much does your music grade mean to you?
- 69 E: For me, grade does not mean anything in any of the subjects.
- 70 A: I do not think about my music grade that much.
- 71 C: I hope I will get a good grade.
- 72 I: What is generally more important for you in music lessons: the grade you get or  
73 the music you deal with?
- 74 B: For me, it is the music we deal with.
- 75 E: I agree - the things we learn are more important.
- 76 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson? Please  
77 explain for your rating!

- 78 A: I say 1 – it was a fun lesson. We were able to listen and did not have to do any  
79 tests or big written assignments.
- 80 E: I would say 2, because we could have done some more crosswords.
- 81 B: I say 1, because the crossword puzzle and the recorder piece were really good in  
82 this lesson.
- 83 C: I say 1, because it was a cool lesson.
- 84 D: I say 2, because I did not like the recorder piece.
- 85 I: What should the teacher have done differently?
- 86 E: Nothing!
- 87 A: I agree, she could not have done anything differently; it was a really good lesson!
- 88 I: In your opinion, what are good music lessons like?
- 89 C: In my opinion, the best music lesson is where we do not have to answer or present  
90 something for the grades, but where we watch music videos, recall the old topics  
91 and solve crosswords.
- 92 D: The coolest would be to watch a music-related movie throughout the lesson.
- 93 E: I would also vote for the movie! Or we could play instruments the whole lesson –  
94 guitar, drums and so on.
- 95 B: We could watch some interesting music videos and solve crossword puzzles more  
96 often.
- 97 A: The best lesson would be a lesson where we watch videos and play.
- 98 I: Thankyou!

## 2.2 Interview 2 transcript

- I: - interviewer  
F - K: - students, see below

- 1 The students were asked to give visual identification marks about themselves so it could  
2 be possible to find them in the video.  
3
- 4 F: I am a super tall red-haired boy. I sit in the middle of the second row in the  
5 classroom.
- 6 G: I am a boy with a white wristwatch and I also sit in the middle of the second row.
- 7 H: I am the only boy in the class who does not wear a tie, nor the vest. I sit in the  
8 middle of the second row.
- 9 J: I am a boy with glasses and I sit on the right side of the second row.
- 10 K: I am a boy wearing grey sneakers and I sit in the first row.
- 11 I: Let me first ask you what was it like with so many cameras?
- 12 All: As usual! Ordinary! Normal! (everybody seems to agree)
- 13 I: How did the lesson go?
- 14 K: Well! (self-confidently)
- 15 F: Even better!
- 16 G: Very well!

- 17 I: What did you do in the lesson?
- 18 J: We learned a recorder piece and got to know some new things about German  
19 music.
- 20 H: We learned about German music.
- 21 G: We solved a crossword puzzle about German composers.
- 22 I: What can you remember particularly?
- 23 G: The recorder piece.
- 24 F: Many cameras.
- 25 K: Robert Schumann! (proudly)
- 26 I: What did you get out of this lesson?
- 27 F: I learned a new recorder piece!
- 28 J: (adding) Also a new song.
- 29 G: (adding) Different facts about German composers.
- 30 H: (adding) We learned about Robert Schumann.
- 31 I: What did you enjoy?
- 32 J: I liked the new recorder piece!
- 33 K: I liked the crossword puzzle!
- 34 G: I also liked the crossword!
- 35 I: What did you dislike?
- 36 F: Nothing. It was all good!
- 37 K: The recorder piece.
- 38 I: So, let me ask a little bit more about this recorder piece you played today. How  
39 did you feel about it? Did you like the piece?
- 40 G: Yes, I liked it.
- 41 J: At first I was a bit uncertain, but after a while I got more confident and played  
42 more.
- 43 H: I felt well, very well. I liked the piece.
- 44 K: I did not do well. I did not like it.
- 45 I: What did you think about the Bach's Invention your classmate performed?
- 46 G: I liked it, she plays very well. (coolly)
- 47 F: It was ok.
- 48 J: It was a good choice! She performed it very well.
- 49 I: You watched a music video of a bass guitar trio. What did you think about that?
- 50 All: We really liked it! It was cool!
- 51 F: Very interesting!
- 52 H: It was exciting to see them play on these bass guitars like this.
- 53 I: And you also sang in the lesson today. How did you feel about it?
- 54 G: Very well!
- 55 F: Good!
- 56 K: I felt ok.
- 57 I: If your parents would ask you tonight what you have learned in this lesson, what  
58 would you answer?

- 59 F: I would say we learned a new recorder piece and sang.
- 60 G: We learned a new song, a new recorder piece and talked about German  
61 composers
- 62 H: We learned about German music.
- 63 J: We learned a new recorder piece and solved a crossword puzzle.
- 64 K: We reminded about German composers and started to learn a new recorder  
65 piece.
- 66 I: Was there anything else in today's lesson that kept you occupied as much as what  
67 you were supposed to learn?
- 68 F: The cameras and microphones.
- 69 G: I agree.
- 70 I: Did grading come to your mind during the lesson?
- 71 (all): No.
- 72 I: How much does your music grade mean to you?
- 73 G: Not much, because I am not planning to get engaged with music (in the future).
- 74 F: It is important, because I play the guitar.
- 75 I: What is generally more important for you in music lessons: the grade you get or  
76 the music you deal with?
- 77 F: Music is more important.
- 78 G: Both.
- 79 H: The music.
- 80 K: Both, but the grade is more important.
- 81 J: Both the knowledge and the grade.
- 82 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson? Please  
83 explain for your rating!
- 84 F: Two, because usually we are much more talkative in the lessons, but today we  
85 were all pretty quiet.
- 86 G: Two, because we did interesting things like solving the crossword puzzle, which  
87 we do not do often. Also because we played the recorder.
- 88 H: Two, because we did interesting things in the lesson.
- 89 J: Two, because we learned an interesting piece and listened to good musical works.
- 90 K: One and I agree with "G".
- 91 I: What should the teacher have done differently?
- 92 (all): Nothing!
- 93 I: In your opinion, what are good music lessons like?
- 94 J: Like the one we had today!
- 95 K: (agrees) Like the one we had today!
- 96 F: Those, where we play instruments and sing a lot.
- 97 H: Those, where we do not just work with the textbook, but play instruments and  
98 sing a lot.

- 99 G: Lessons, where we do not have any boring topics, only interesting topics and  
 100 where we can also do something besides listening and learning, I mean singing  
 101 for example.  
 102 I: Could you give an example of an interesting topic?  
 103 G: Well, the instruments are more interesting than the composers.  
 104 I: Thankyou!

### 2.3 Interview 3 transcript

- I: - interviewer  
 L - P: - students, see below

- 1 The students were asked to give visual identification marks about themselves so it could  
 2 be possible to find them in the video.  
 3  
 4 L: I am a girl and in the music class I sit in the corner of the second row, just next to the  
 5 stairs.  
 6 M: I am a girl with freckles and I sit in the second row, second from the stairs.  
 7 N: I am a girl wearing pink sneakers and I sit in the first row.  
 8 O: I am a blond girl with a skirt and I sit in the first row, second from the stairs.  
 9 P: I am a blond girl with a short skirt and I sit in the first row, third from the stairs and  
 10 close to the piano.  
 11 I: Let me first ask you what was it like with so many cameras?  
 12 All: It was a bit weird, unusual. (everybody shyly agree)  
 13 I: How did the lesson go? What did you do and what can you remember particularly?  
 14 P: We talked about German composers.  
 15 L: We played the recorder.  
 16 N: And we sang a song by a German composer.  
 17 O: We listened our classmate playing the piano.  
 18 M: We solved a crossword puzzle.  
 19 I: What did you get out of this lesson?  
 20 P: I learned new things about German composers.  
 21 M: I learned a new recorder piece.  
 22 I: What did you enjoy?  
 23 N: I enjoyed the piano piece our classmate played, it was a really beautiful piece.  
 24 P: I liked to play the recorder.  
 25 O: I liked to watch the videos.  
 26 I: What did you dislike?  
 27 O: I think some of the guys behaved strangely, I did not like it.  
 28 I: Today you listened to some music. What did you think about the Bach's Invention  
 29 your classmate performed?  
 30 N: I think she did a great job learning this piece. It seemed pretty complicated.  
 31 P: I think the piece was interesting.

- 32 I: You watched a music video of a bass guitar trio. What did you think about that?
- 33 N: I did not know that it was possible to play this kind of music on the bass guitars.
- 34 I: And you also sang in the lesson today. How did you feel about it?
- 35 L: I liked it.
- 36 P: I liked it too.
- 37 I: Let me ask a little bit about this recorder piece you played today. How did you feel  
38 about it? Did you like the piece?
- 39 O: It was difficult at first, but I could handle it afterwards.
- 40 I: If your parents would ask you tonight what you have learned in this lesson, what  
41 would you answer?
- 42 P: I would say we learned a new recorder piece, sang one fine song and talked about  
43 German composers.
- 44 M: I would say the same – we played the recorder, talked about German music and sang.
- 45 I: Was there anything else in today's lesson that kept you occupied as much as what  
46 you
- 47 O: The cameras made the situation a bit different.
- 48 N: I agree, it was a bit disturbing.
- 49 P: I think exactly the same way.
- 50 I: Did grading come to your mind during the lesson?
- 51 All: No, we did not think about it.
- 52 I: How much does your music grade mean to you?
- 53 L: It means very little to me.
- 54 M: I care about my grades, so this is a little important for me.
- 55 N: For me it is not that important.
- 56 O: It is not that important, because I am not going to need it in my life as much as I need  
57 mathematics for example.
- 58 P: It is not very important, but I still care about it.
- 59 I: What is generally more important for you in music lessons: the grade you get or the  
60 music you deal with?
- 61 L: (doubtfully) For me, (..) both are important.
- 62 M: For me too, both are important.
- 63 N: For me, the most important thing is the knowledge I get from there.
- 64 O: Both.
- 65 P: The things we do, listen and get to know are more important for me.
- 66 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson? Please explain  
67 for your rating!
- 68 L: 2, because the cameras disturbed me a little bit.
- 69 M: I would say 3 – it was an interesting lesson, (..) but I did not like some things.
- 70 N: I say 4, because I did not like the cameras and it was disturbing, but otherwise I liked  
71 the music.
- 72 O: 2! I liked to play the recorder, but the cameras were a bit unusual.

- 73 P: 2, because we managed to do and learn a lot of things in this lesson, but I also find  
74 that the cameras were disturbing.
- 75 I: What should the teacher have done differently?
- 76 L: We could have played the recorder and sung more.
- 77 I: In your opinion, what is a good music lesson like?
- 78 L: In my opinion, a good lesson is where we watch a movie about any composer.
- 79 P: In a good music lesson we talk about all the things we need to learn, but also do  
80 something fun as playing the recorder or singing and so on.
- 81 O: A good music lesson is where we play different instruments.
- 82 N: In a good music lesson we would sing, play different instruments and watch a movie  
83 about any composer.
- 84 M: I would like to play some music using different instruments and watch movies.
- 85 I: Thank you!

#### 2.4 Interview 4 transcript

- I: - interviewer  
Q - U: - students, see below

- 1 The students were asked to give visual identification marks about themselves so it could  
2 be possible to find them in the video.  
3
- 4 Q: I am a brown and long-haired girl with a ponytail, sitting in the first row, fifth from  
5 the left.
- 6 R: I am a girl with a white shirt, short hair and ponytail, sitting in the middle of the first  
7 row.
- 8 S: I am a girl with a white shirt, tie and a vest. I sit in the second row, second from the  
9 right.
- 10 T: I am a boy with glasses. I sit in the second row, first from the left.
- 11 U: I am a blond-haired boy. I sit in the first row, second from the right.
- 12 I: Let me first ask you what was it like with so many cameras?
- 13 Girls: It was ok.
- 14 Boys: Unusual.
- 15 I: How did the lesson go? What did you do and learn?
- 16 Q: Well, we had to go over the composers and then solved a crossword about the things  
17 we had previously learned. Then we had to practice a recorder piece and sing one  
18 song.
- 19 R: I also agree that we did all these tasks, where we repeated the things we had learned  
20 before – about German music and composers. We played a recorder piece and talked  
21 about this new composer – Handel, (..) no, I mean Schumann!
- 22 S: Yes, we went over the German composers and things we had learned, solved a  
23 crossword puzzle, talked about this new composer, learned a new recorder piece  
24 and sang.

- 25 T: We learned a new song, a new recorder piece and got to know about one German  
26 composer.
- 27 U: We learned a new recorder piece and heard about one new German composer.
- 28 I: What can you remember particularly?
- 29 R: When we played this difficult recorder piece, the melody kept haunting me  
30 afterwards.
- 31 S: Also the recorder piece. It is my first year to play the recorder, so this is what I  
32 remember the most.
- 33 Q: The singing! It was the first time for me to sing this song and we did not do well at  
34 the beginning. But then we rehearsed and performed better.
- 35 I: What did you enjoy?
- 36 T: Playing the recorder.
- 37 Q: Since I love playing instruments, I really liked the recorder piece. (..) And I also liked  
38 solving the crossword.
- 39 R: I really liked the last music video we saw, because it was the same piece we played  
40 on the recorder performed by a bass guitar trio.
- 41 S: I agree! I liked learning the new recorder piece and watching the video.
- 42 I: What did you dislike?
- 43 Q: I liked everything.
- 44 R: Me too!
- 45 S: Me too!
- 46 U: The cameras and filming.
- 47 I: Today you listened to different music in the lesson. What did you think about the  
48 piano piece your classmate performed?
- 49 R: I think it was very beautiful and created this (..) German-mood.
- 50 Q: I liked the piece very much and it matched well with our German music topic.
- 51 S: I like that she really cares for practicing the piano and performing like this.
- 52 I: You watched a music video of a bass guitar trio. How did you feel about that?
- 53 R: For me, this was very exciting and it was interesting to compare and listen to the  
54 same piece on different instruments. It sounded totally different when we played it  
55 on the recorder.
- 56 Q: I agree with you – it was exciting to listen and compare how the same piece sounds  
57 on different instruments.
- 58 S: I agree, I liked it too!
- 59 U: It sounded good.
- 60 T: It was interesting to see how it is possible to play classical music on different  
61 instruments.
- 62 I: Let me ask a little bit about this recorder piece you played today. How did you feel  
63 about it?
- 64 Q: I liked it very much and it was not difficult for me. The melody was nice too.



- 65 R: I agree with you and I liked it also very much. There were some difficult parts, but  
66 that is also logical, because it was new for me and I have not studied in the music  
67 school. I liked the learning process and the piece was memorable.
- 68 S: I liked the piece. It took some time to get to know it, because it is my first year to  
69 play the recorder, but I could play it well in the end.
- 70 T: (..) It seemed to be quite an interesting piece, (..) but nothing special. I liked playing  
71 it.
- 72 U: I think it was an OK piece.
- 73 I: And you also sang in the lesson today. How did you feel about it?
- 74 Q: The first time was a bit complicated. At some points I did not know how the melody  
75 goes, but it got better the second time.
- 76 R: I agree – the teacher thought we had all sung it before, but maybe she mixed us up  
77 with our parallel classes, it happens sometimes. At first it was a bit complicated to  
78 read the score.
- 79 S: In my opinion, it was a lovely piece. At the start It was hard to do the score reading  
80 at some points , but afterwards it got easier.
- 81 U: It was not that difficult. I liked it.
- 82 T: (..) I agree, it was not that difficult. I liked it.
- 83 I: If your parents or friends would ask you tonight what you have learned in this  
84 lesson, what would you answer?
- 85 Q: I would say we talked some more about the German composers, learned about  
86 Robert Schumann and that it was an interesting lesson.
- 87 R: I would say that we have got a new recorder piece and I hope to play it very well.
- 88 S: I would talk about the recorder piece.
- 89 T: I would tell my parents that I learned a new song and a recorder piece.
- 90 U: I would tell about the recorder piece.
- 91 I: Was there anything else in today's lesson that kept you occupied as much as what  
92 you were supposed to learn?
- 93 T: A couple of times my classmate I sat next to started to talk about something random  
94 with me.
- 95 R: Not really,(..) a couple of times I also talked with my classmate, but it was actually  
96 about music and the current topic.
- 97 I: Did grading come to your mind during the lesson?
- 98 Q: Not even once.
- 99 R: Not at all.
- 100 S: No.
- 101 U: I never thought about it.
- 102 T: The only thing I thought about was that the teacher would maybe ask me to play the  
103 same recorder piece for grading in our future lessons.
- 104 I: How much does your music grade mean to you?
- 105 Q: For me, the good grades are important in every subject. It means that the music  
106 grade is also very important for me.

- 107 R: I think the same way as you. All subjects are equal for me.
- 108 S: Me too! I care about all my grades and want to do well.
- 109 U: For me, it is not that important.
- 110 T: On the one hand, it is important, on the other hand, I do not care that much.
- 111 I: What is generally more important for you in music lessons: the grade you get or the  
112 music you deal with?
- 113 R: For me, it is more important that the lessons are exciting and interesting.
- 114 Q: I think the same way. I like the learning process and the knowledge we get from it.  
115 The grade is less important.
- 116 S: I agree. The grade is important too, but what is more, is that the lessons are  
117 interesting and we are interested.
- 118 U: I agree – it is more important that the lessons are interesting.
- 119 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson? Please explain  
120 for your rating!
- 121 R: I would rate it with 2, because there is always a possibility for development.
- 122 Q: I would also say 2 and I agree with “R”, I think we can do better.
- 123 S: I say 2-3. It was a very interesting lesson, but it can be better.
- 124 T: 3, because there is always a room for development.
- 125 U: 3, because it was unusual with all the cameras.
- 126 I: What should the teacher have done differently?
- 127 Q: She did everything good and had planned the lesson very well. I do not even know  
128 exactly what I want to say with this “room for development”. I think everything went  
129 very well.
- 130 T: I think the lesson could have been more active. There was too much passive talking,  
131 usually we are more active. I like when there is less talking and more acting.
- 132 I: In your opinion, what is a good music lesson like?
- 133 R: In a good music lesson you can sing, dance, play instruments, watch videos, listen  
134 and discuss about music and music history. And I guess our lessons are  
135 pretty close to this.
- 136 Q: A lesson, where we play the recorder and other instruments, discuss about one topic  
137 and write about it, watch videos and listen to music.
- 138 T: In my opinion, there should be a lot of different activities included. Everything,  
139 Talking should not be the dominant component.
- 140 U: The perfect music lesson should be as active as possible, full of different  
141 activities.
- 142 S: For example, when we have had a new and interesting song, we have sung it in  
143 canon and added different instruments to the composition. This is what I like.
- 144 I: Thank you!

## 2.5 Interview 5 transcript

I: - interviewer

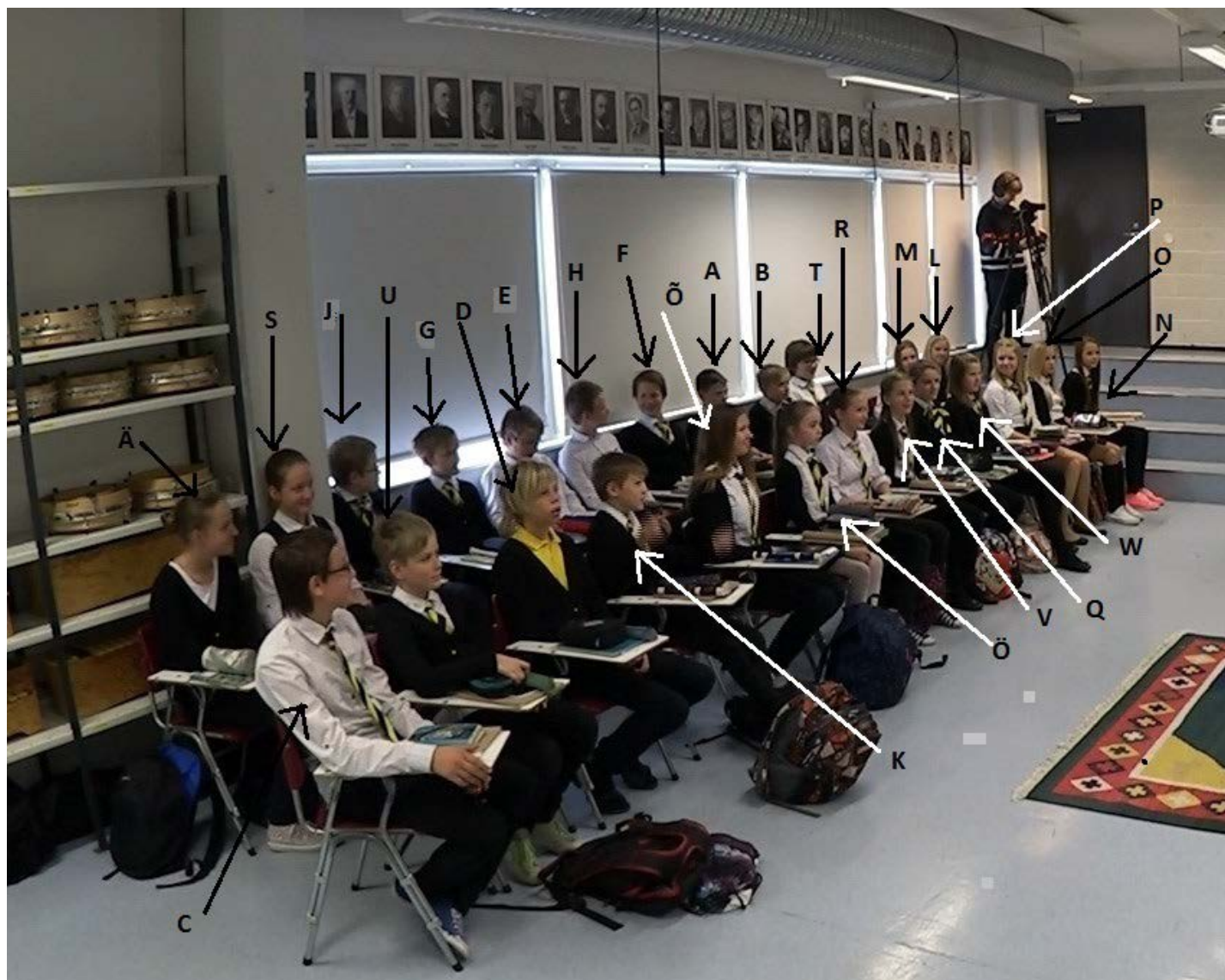
V, W, Õ, Ä, Ö:- students, see below

- 1 The students were asked to give visual identification marks about themselves so it could  
2 be possible to find them in the video.  
3
- 4 V: I am the only girl who wears glasses.  
5 W: I am a girl with brown, short hair and I sit close to the piano.  
6 Õ: I am a tall and brunette girl, sitting in the first row, next to the boys.  
7 Ä: I am the only girl wearing an ordinary shirt. I am the rightmost in the second row.  
8 Ö: I am a short girl with a long ponytail and I played piano in the lesson.  
9 I: Let me first ask you what was it like with so many cameras?  
10 Ä: It felt a little weird.  
11 V: Awful.  
12 W: It was different.  
13 Õ: I tried to concentrate on the lesson and not notice them. Actually, they did not bother  
14 me that much.  
15 Ö: At first I was a bit anxious, but I forgot the cameras soon.  
16 I: How did the lesson go? What did you do and learn?  
17 Ä: We did this cool crossword puzzle and the recorder piece was also nice.  
18 Õ: We continued talking about German composers and learned a new recorder  
19 piece.  
20 V: I liked the lesson, because we sang, played the recorder and learned more about  
21 German music.  
22 Ö: We studied about German composers, listened to several musical examples and  
23 learned a new recorder piece.  
24 I: What did you enjoy?  
25 Ö: I liked that we did the crossword and listened to music.  
26 V: Playing the recorder.  
27 W: Playing the recorder.  
28 Ä: The recorder piece.  
29 Õ: I liked that we could listen to different examples of the same composition.  
30 I: What did you dislike?  
31 Õ: Nothing.  
32 Ö: Nothing.  
33 Ä: It felt different today.  
34 I: Today you listened to different music in the lesson. What did you think about the  
35 piano piece your classmate performed?  
36 V: I really liked it, because it matched with our topic and we could listen live  
37 music.  
38 W: I also really enjoyed it!

- 39 Ö: When I listened to it, I did not think about anything else, I was really focused.
- 40 I: You watched a music video of a bass guitar trio. How did you feel about that?
- 41 V: It was exciting, but I did not care about it that much.
- 42 W: For me, it was exciting and interesting to watch.
- 43 I: What about this recorder piece you played today. How did you feel about it?
- 44 V: I liked it really much. It was a piece we also sang before and I think it is always cool  
45 to play a new melody for the first time.
- 46 W: It was a fun piece!
- 47 Ä: At first I could not understand it, but finally I discovered how easy it actually was.
- 48 Ö: I liked playing this piece, it was easy.
- 49 I: And you also sang in the lesson today. How did you feel about it?
- 50 V: I liked the song, but playing the recorder was more fun.
- 51 W: I liked both.
- 52 Ö: I think it was easier to play this melody on the recorder, than sing it. It sounded a  
53 little bit better on the recorder.
- 54 Ä: At first, I could not understand it, but finally I discovered how easy it actually was.
- 55 I: If your parents or friends would ask you tonight what you have learned in this  
56 lesson, what would you answer?
- 57 Ö: We studied about German composers and learned a new recorder piece.
- 58 V: We learned about another German composer, whom we had not talked about before.
- 59 W: We started to learn a new recorder piece, sang and studied about one new German  
60 composer – Robert Schumann.
- 61 Ö: I would say we talked about German composers and learned a new recorder piece.
- 62 Ä: We learned new songs and recorder pieces.
- 63 I: Was there anything else in today's lesson that kept you occupied as much as what  
64 you were supposed to learn?
- 65 All: No, nothing.
- 66 I: Did grading come to your mind during the lesson?
- 67 All: No.
- 68 I: How much does your music grade mean to you?
- 69 V: It is an important grade for me, but not the most important. I want it to be a good  
70 grade.
- 71 Ö: The music grade is quite important. I guess everybody wants to get good  
72 grades and do well in their studies. The grade also shows how well you have been  
73 paying attention in the lessons.
- 74 Ä: It shows how much I understand about music.
- 75 Ö: It means a very much to me, because I also study in the music school and good  
76 grades are important to me.
- 77 I: What is generally more important for you in music lessons: the grade you get or the  
78 music you deal with?
- 79 Ä: The music we deal with.

- 80 V: I think, the things we do in the lesson, because the grades do not always show what  
81 we know.
- 82 W: It seems to me, that the things we learn are more important. (..) Both are  
83 actually important.
- 84 Õ: Although the grades are important too, I value the knowledge more.
- 85 I: On a scale from 1 (best) to 6 (worst), how would you rate the lesson? Please explain  
86 for your rating!
- 87 V: 1, because I liked that we did all these different activities in this lesson.
- 88 W: 1, because the lesson was very rich – including all these different activities.
- 89 Õ: 2, because it was a nice and ordinary lesson, but nothing extra special or memorable  
90 did not happen.
- 91 Ä: 2 would be very good.
- 92 Ö: 2, but I would have said 1, if we would have played different instruments  
93 together as an ensemble.
- 94 I: What should the teacher have done differently?
- 95 Ö: The teacher could have shared out the different instruments, so we could have  
96 the opportunity to play them.
- 97 V: She did everything very well.
- 98 W: I agree.
- 99 Õ: I think she could have made the topic even more interesting for us.
- 100 Ä: Be more strict.
- 101 I: In your opinion, what is a good music lesson like?
- 102 Ö: In a very good lesson we sing, study, play instruments and listen to music.
- 103 Ä: A lesson, where we sing and play a lot and everybody behaves properly.
- 104 Õ: An interesting lesson, where you can get answers to your questions and will  
105 memorize it afterwards.
- 106 V: I like when the lesson includes different activities. Every new lesson should have a  
107 new topic.
- 108 W: I agree, there should be a lot of different things – singing, playing and other things.  
109 And certainly there must be a lovely teacher, like our teacher.
- 110 I: Thank you!

## 2.6 Scheme for identifying the students in all interviews



### 3 Transcript of the lesson

	<b>Time</b>	<b>Subtitle</b>
1	00:00:21:20	So, let's begin.
2	00:00:27:29	Hello - Hello - Please have a seat
3	00:00:33:29	Anybody absent? No? - No
4	00:00:36:29	- Everybody's here, very good.
5	00:00:38:29	So. It's been a while since we last met because there was a school break
6	00:00:44:00	and we finished our last study period with German music.
7	00:00:48:20	We talked about German folklore,
8	00:00:50:29	and we also talked about German art music and German composers.
9	00:00:54:29	As a reminder – to find out how much you still remember about all that –
10	00:00:59:29	I have a little crossword puzzle for you. - Oh...
11	00:01:03:00	I'm asking you that at first you would try to do the crossword
12	00:01:07:29	without using the help of your textbooks or notebooks,
13	00:01:11:29	and after that, if there are indeed things that you absolutely can't remember,
14	00:01:15:29	you can check the textbook or your notebook.
15	00:01:22:06	Is that correct? - Exactly.
16	00:01:27:29	Thank you... / You're welcome...
17	00:01:54:29	- Do I have to write my name on it?
18	00:01:55:29	- No, it's good to go without your name written on it. No need to.
19	00:02:04:29	So try to do it by yourself for a little
20	00:02:07:29	while, and then we will check it all together.
21	00:02:11:29	- So if I don't know something, I am allowed to check the textbook?
22	00:02:13:29	- Yes, yes. If you really don't remember something, you can check your
23		textbook.
24	00:02:46:29	So how is it?
25	00:02:48:10	- It's extremely difficult. - Extremely difficult!?
26	00:03:01:29	If you're trying to find the pages from the textbook,
27	00:03:05:29	Mark that might help you, it would be pages 76 and 77 are correct.
28	00:03:23:29	If you need to, you can quietly discuss it with your friend.
29	00:03:39:29	Is anybody all done with it? Not yet? Yes?
30	00:03:48:20	Do I have to write the solution down as well?
31	00:03:49:29	Yes. Yes.
32	00:03:51:23	- What page is the German subject, again? - Seventy-six. And seventy-seven.
33	00:04:07:10	- Thank you. - Mh-m.
34	00:04:13:29	- Rahe, are you all done? Not yet, I suppose?
35	00:04:15:29	- There is not enough room for number five. - not enough room for number
36		five?
37	00:04:19:29	- It should be "Weltmeister" written here...
38	00:04:22:29	or shouldn't it?



- 39 00:04:25:29 - I'll take It for a second.
- 40 00:04:32:29 You are right. Absolutely correct. Yes, yes yes.
- 41 00:04:38:29 Exactly. Add another square. Excellent remark!
- 42 00:04:44:23 What, do I have to write that way? Downwards?
- 43 00:04:47:13 That goes for number five.
- 44 00:04:58:29 Does it make the band also incorrect? - No, actually not.
- 45 00:05:02:29 There are 2 options for the band.
- 46 00:05:07:00 Just try out different things.
- 47 00:05:09:13 - is It an old time band or contemporary?
- 48 00:05:12:29 - Well, that depends on what do you mean by "old
- 49 00:05:14:29 time." I dare to say that it's rather newer.
- 50 00:05:16:29 - Two thousand plus or minus? - Rather plus.
- 51 00:05:19:29 - Ok, then it's contemporary.
- 52 00:05:36:06 - Are you ready, Henry? - No, not ready.
- 53 00:05:41:13 - Has anybody figured out the crossword solution?
- 54 00:05:44:29 (students discuss with each other and suggest the
- 55 00:05:47:29 answers, you can hear Schumann and Schumann...)
- 56 00:05:53:29 - So. How about we start from the beginning all together?
- 57 00:05:59:13 So, the first question was the number of the symphony by Beethoven
- 58 00:06:05:29 from which the anthem of the European Union comes from?
- 59 00:06:09:29 - The seventh! The ninth!
- 60 00:06:12:03 - That's exactly right. the ninth one. Exactly.
- 61 00:06:16:20 Beethoven has written altogether 9 symphonies,
- 62 00:06:19:29 and we listened to "Ode to Joy" from the end of the 9th symphony.
- 63 00:06:24:03 That exact part - "Ode to Joy", is the anthem of the European Union at the
- 64 moment.
- 65 00:06:30:29 Speaking of Beethoven, what do you still remember about him?
- 66 00:06:35:20 - Blind? - Mmm... no.
- 67 00:06:37:29 - Deaf?
- 68 00:06:38:29 - Yes, you are right, he turned deaf towards the end of his life. What else?
- 69 00:06:41:29 - I think he met Mozart at some point
- 70 00:06:45:29 - So. Kaspar? - He was born in the year 1770.
- 71 00:06:49:26 - Yes, year 1770. When did he die?
- 72 00:06:53:16 - 1827. - 1827, exactly.
- 73 00:06:56:29 What else has Beethoven composed besides the 9 symphonies?
- 74 00:06:59:29 - all kinds of things. Several symphonies.
- 75 00:07:02:29 - Yes exactly, we just talked about the 9 symphonies, what else besides that?
- 76 00:07:06:06 - Songs.
- 77 00:07:09:03 - What instruments Has he composed for? - Piano. Violin.
- 78 00:07:11:20 - Undoubtedly for the piano, and also a lot of different chamber music.
- 79 00:07:18:29 - So, let's continue. Number two was... Name the
- 80 00:07:22:29 German composer whose last name means "brook".

- 81 00:07:27:06 Bach.  
82 00:07:30:29 Absolutely. About Bach, what else can you say?  
83 00:07:34:10 - Nothing. - Nothing at all??  
84 00:07:37:29 What era would you put him in? - Baroque.  
85 00:07:41:03 - Baroque era, that's very true. Does anybody  
86 00:07:42:29 remember the years he was born and died?  
87 00:07:44:29 - 1685. - Absolutely. Good job, Fred.  
88 00:07:48:26 - 1750. - Until 1750. Right.  
89 00:07:52:06 What makes Bach an absolute genius?  
90 00:07:57:29 - the organ... church music. - Absolutely correct.  
91 00:08:00:29 Bach has composed a lot of church music.  
92 00:08:06:29 By the way, Beethoven has said about Bach –  
93 00:08:09:29 and now we are using the word “brook” again –  
94 00:08:13:29 that Bach is not a brook, he is the whole ocean.  
95 00:08:17:29 What he wanted to say with that is that Bach is a truly genius of a composer.  
96 00:08:24:29 Actually, also nowadays, he is considered to be the greatest composer of all  
97 times.  
98 00:08:31:29 It's probably a little bit of a subjective evaluation of him,  
99 00:08:33:29 but there's no question that we must not underestimate his genius.  
100 00:08:38:29 We listened to some of Bach's works in the last lesson as well,  
101 00:08:42:00 but we have an opportunity to do that again today.  
102 00:08:44:29 I'm sure we are all happy to hear his music.  
103 00:08:47:29 Annabel has – exactly – started to learn Bach's invention number 1  
104 00:08:54:29 and she wants to play a little part of it for us today.  
105 00:09:02:29 - Yay!  
106 00:09:45:29 Very well done!  
107 00:09:50:29 So. Let's continue. We're at question number four.  
108 00:09:54:18 - Three!  
109 00:09:57:29 - Three. Excuse me. the last name of the German composer  
110 00:10:02:29 who considered Beethoven as a great role model for him.  
111 00:10:05:29 Brahms!  
112 00:10:07:29 That's right. Johannes Brahms was the composer,  
113 00:10:09:29 so write Brahms to your crossword. What do you remember about Brahms?  
114 Maria?  
115 00:10:14:29 - he lived in Vienna. - What else?  
116 00:10:20:29 - he wrote piano music. - he wrote piano music. Yes.  
117 00:10:26:23 What else can you remember about Brahms? There's  
118 00:10:28:29 a little piece that we all listened to.  
119 00:10:30:29 It's very well known, it's a song.  
120 00:10:33:26 - the Lullaby. - Right!Brahms' Lullaby.  
121 00:10:36:29 Let me remind you that much about Brahms.

122 00:10:40:26 He was a composer who started composing his symphonies very late in his  
123 life.  
124 00:10:45:16 What would you like to say, Liina? - He was 43!  
125 00:10:48:29 - Yes, he was 43, and he had a very specific reason for that.  
126 00:10:53:29 Brahms was so impressed with Beethoven's symphonies that he thought  
127 00:10:58:29 he would never be able to compose something that would sound so good.  
128 00:11:04:29 For example, in a letter he wrote to a conductor named Hermann Lenn, he  
129 said:  
130 00:11:11:29 "I will never be able to write a symphony. You have no  
131 00:11:15:05 idea what it's like to hear a giant walking behind you."  
132 00:11:19:06 By that giant, he meant Beethoven, and especially Beethoven's 9th  
133 Symphony.  
134 00:11:25:03 Actually the way it went, when Brahms was finished composing his first  
135 symphony,  
136 00:11:31:29 the people who heard it, thought it sounded quite a lot like Beethoven's  
137 symphonies.  
138 00:11:40:29 When you think about it, it's natural, considering  
139 00:11:42:29 what an example Beethoven was for him.  
140 00:11:45:03 So. Now number 4. The most common instrument  
141 00:11:47:29 used in a German folk music band?  
142 00:11:50:29 - Harmonica - Harmonica, exactly.  
143 00:11:54:29 Let's move on... A German company that manufactures musical  
144 instruments?  
145 00:12:01:23 - Weltmeister. - Yes, the spelling is Weltmeister,  
146 00:12:04:06 but we pronounce it weltm<sup>A</sup>ister, with an A. Weltmeister's accordions,  
147 00:12:07:03 for example, are very well known and sought after.  
148 00:12:10:10 Six. German metal band. That is something we haven't talked about yet,  
149 00:12:14:23 but I added that question in hopes that maybe you know it anyway.  
150 00:12:17:29 - Rammstein? Metallica? - Metallica isn't German.  
151 00:12:21:29 Yes, Rammstein. Exactly. They came together in the year 1993  
152 00:12:27:29 and they've actually given several concerts in Estonia as well.  
153 00:12:32:03 Their performances have an incredible amount of pyrotechnics,  
154 00:12:38:29 that's very characteristics of their stage shows.  
155 00:12:41:29 What would you like to say? - How do you spell "Rammstein"?  
156 00:12:44:29 - You write Ramm - two m-s - and s-t-e-i-n. Rammstein. That's how you  
157 write it.  
158 00:12:51:29 Has anybody been to Rammstein's concert?  
159 00:12:55:06 - no. my brother has. - Your brother has?  
160 00:12:57:26 But does anybody here enjoy listening to Rammstein's music?  
161 00:13:00:29 - My brother does. - Your brother does? Ok, so.  
162 00:13:03:23 It's a metal band, so if you happen to be a fan  
163 00:13:06:28 of heavy metal, it's exactly your cup of tea.

- 164 00:13:09:29 Let's continue. Number seven. A German dance?
- 165 00:13:14:29 - Allemande.
- 166 00:13:15:29 - Allemande. And now a German composer who has been buried in London?
- 167 00:13:26:23 - Handel. - How do we pronounce it?
- 168 00:13:28:20 - H-e-ndel. - Exactly.
- 169 00:13:30:29 What else can you say about Handel besides that he has been buried in
- 170 London?
- 171 00:13:34:29 - He composed some English opera?
- 172 00:13:37:29 - He has indeed composed a lot of baroque operas,
- 173 00:13:40:29 and there was an opera theater in London that he was the director of. Yes,
- 174 Kaspar?
- 175 00:13:47:29 He was born in 1685 and died at 1759.
- 176 00:13:49:29 So. You just looked that up. You are right.
- 177 00:13:53:20 So, we are talking about a composer who lived
- 178 00:13:56:29 right around the same time that Bach did.
- 179 00:14:00:26 The cities they were born at were also quite close to each other.
- 180 00:14:04:10 The one big difference is that while Bach
- 181 00:14:08:06 stayed in Germany, in different German cities,
- 182 00:14:12:20 Handel was a composer who travelled a lot. He was in Italy to learn the art
- 183 of opera,
- 184 00:14:17:16 the secrets about how to compose operas, and later he was indeed in
- 185 England. Liina?
- 186 00:14:26:29 - Was Handel originally supposed to become a lawyer or something?
- 187 00:14:31:29 - Handel – as far as I know – yes, actually.
- 188 00:14:36:29 At first, yes, but later he dedicated himself to music and music only.
- 189 00:14:46:26 - Was it that... that his opera theater went bankrupt many times?
- 190 00:14:52:29 - Yes, the opera theater that Handel was directing
- 191 00:14:56:23 went through several economic crises indeed,
- 192 00:15:00:16 and there was even a period when Handel wasn't even highly valued among
- 193 Englishmen,
- 194 00:15:04:29 but already the fact that in the end of his life, the
- 195 00:15:07:29 fact that he's been buried into Westminster Abbey,
- 196 00:15:11:23 shows how well respected he eventually became there in England.
- 197 00:15:19:29 So, let's continue. The final word. What did you put together?
- 198 00:15:26:29 - Schumann.
- 199 00:15:28:29 - Schumann. That's exactly right. Schumann is a composer we haven't talked
- 200 about yet.
- 201 00:15:37:13 I would like to dedicate some time on him today.
- 202 00:15:41:26 At first I would like to show you a picture of Schumann.
- 203 00:15:46:06 Schumann is another very-very well known German composer,
- 204 00:15:54:29 and Schumann lived from 1810 until 1856.
- 205 00:16:01:06 So as far as an era goes, where would we place him?

206 00:16:04:29 - Romanticism. - Romanticism, that's exactly right.  
207 00:16:09:13 He has composed a lot of vocal music, and a lot of piano music as well.  
208 00:16:15:29 A little bit more info about Schumann – he was born in Zwickau.  
209 00:16:19:29 When he first went to college, he majored in law because of practical  
210 reasons –  
211 00:16:26:00 it would have paid a lot better. Yes, please?  
212 00:16:31:29 - What's his first name? - Robert. Robert Schumann.  
213 00:16:47:10 Robert Schumann – 1810–1856.  
214 00:16:55:13 (discussing a little mistake in the crosswords...)  
215 00:17:07:29 So, he was born in a family of a book salesman and a publisher, as I said  
216 before,  
217 00:17:12:29 he was planning to go study law at first, but later he changed his mind  
218 00:17:17:29 and decided to go with music instead. He actually decided one day  
219 00:17:20:16 that he was going to become a professional pianist,  
220 00:17:24:29 but since he ruined his hand – he had a joint  
221 00:17:27:29 inflammation – this plan didn't come true.  
222 00:17:31:29 He studied piano with a man called Friedrich Wiek,  
223 00:17:38:29 and later he got married to Friedrich Wiek's daughter Clara.  
224 00:17:42:20 What can definitely be said about Clara is that she was an excellent piano  
225 player.  
226 00:17:49:29 The two of them sat together and gave concerts,  
227 00:17:55:29 Robert Schumann was accompanying her, and by the  
228 00:17:58:29 way, they have been to Tartu in the year 1844.  
229 00:18:02:29 Clara Schumann performed a piano concerto in Tartu.  
230 00:18:07:29 As far as Schumann's works, I would like to point  
231 00:18:10:29 out – and we will listen to an example of it –  
232 00:18:13:29 a work called the Childrens' Scenes. It was written about children.  
233 00:18:19:29 The one we are listening to as an example is called "At the Height of  
234 Happiness".  
235 00:18:40:29 By the way, it was Schumann's tradition to publish his works as collections,  
236 00:18:45:29 and this particular one is also a collection of piano  
237 00:18:47:29 works and it's dearly loved everywhere in the world.  
238 00:18:49:29 It's performed by a pianist Radu Lupu.  
239 00:19:20:29 At the Height of Happiness.  
240 00:20:30:29 So that was an example about Schumann.  
241 00:20:33:29 You can set the crossword aside and I would like  
242 00:20:40:01 to go back to the genius of Bach for a moment.  
243 00:20:47:29 That's because the piece we are going to learn on the recorder, is by Bach.  
244 00:20:54:29 As you know, Bach has composed several cantatas.  
245 00:21:00:16 Cantata is a piece for a choir, vocalists and  
246 00:21:04:29 instrumentalists, and often times it's religious.  
247 00:21:10:26 Altogether Bach has composed over 300 cantatas,

248 00:21:14:29 but a little less than 200 have remained.  
249 00:21:19:29 So these are the religious cantatas.  
250 00:21:23:10 Along with the religious cantatas – many religious  
251 00:21:26:29 cantatas – there are about 20 secular cantatas.  
252 00:21:30:29 Of these 20 cantatas, a very well known one is the Coffee Cantata,  
253 00:21:36:10 which talks about a father’s endless battle against  
254 00:21:39:29 his daughter’s incessant coffee-drinking habit,  
255 00:21:43:29 and the other cantata is a Peasant Cantata, and it’s written in a rural dialect,  
256 00:21:49:29 it’s a fun, happy piece, and it’s meant to be  
257 00:21:53:08 a greeting to an official of a royal court.  
258 00:21:57:13 At first, we will listen to a segment of the Peasant Cantata,  
259 00:22:05:13 a part that is called Mer Hahn en neue Oberkeet, which means “We have a  
260 new boss”.  
261 00:22:58:29 Did the melody...? Excuse me. Did the melody sound familiar to you?  
262 00:23:04:29 - no. - not at all??  
263 00:23:08:06 - Maybe a tiny bit. - some of you recognized It a tiny bit.  
264 00:23:11:10 Actually we sung this very song towards the end of the last study period.  
265 00:23:14:29 The performers in this case were the bass Robert Holl, and a soprano  
266 Katarina Blasi.  
267 00:23:51:00 So if you will, please open the page 80 from your textbook...  
268 00:24:08:13 And we will try to remember that song all together.  
269 00:24:54:29 Let me stop this for a second. So the melody is starting to come back to you?  
270 00:24:58:16 Yes. No.  
271 00:24:59:29 Hmm, it’s very new to some of you. Oh well, it’s OK.  
272 00:25:01:29 Let’s repeat the first verse one more time.  
273 00:25:04:16 Please pronounce the lyrics in a clearer way, and also sing a little bit louder.  
274 00:26:11:13 Yes, that’s a lot better! Let’s go again with the second verse one more time.  
275 00:26:13:29 If you can, please pay more attention to your diction,  
276 00:26:17:29 and from the third line “We are stopping at the top of the mountain”,  
277 00:26:22:29 try to sing the higher notes a little more loudly and clearly.  
278 00:26:39:00 Good job!  
279 00:27:03:29 Good. Now I am going to give you the sheet music,  
280 00:27:08:29 and we will try to play it on the recorder.  
281 00:27:18:29 There are a lot of repetitions here, so don’t worry too much.  
282 00:27:24:20 - Do I have to know It by heart?  
283 00:27:27:16 - We... If you look at the first and the third line,  
284 00:27:33:18 they are completely identical to one another.  
285 00:27:40:29 Here you go. - Do I have to know it by heart?  
286 00:27:42:29 - Yes, one day, but not right now. We are  
287 00:27:46:29 just playing it for the first time right now.  
288 00:27:52:16 Listen for a second, I will play it for you.  
289 00:28:40:06 So, in the version you have in front of you right

- 290 00:28:42:29 now, the ending part is a little bit easier.
- 291 00:28:45:29 Once you've mastered this version, you can move on to a more difficult  
292 version
- 293 00:28:49:29 with all the thrillers in the end and all these other things.
- 294 00:28:53:29 Let's go all together. Pay attention to the fact  
295 00:28:57:01 that this song starts with a pick up measure.
- 296 00:29:01:29 Pay very close attention to the rhythm.
- 297 00:29:03:29 Let's start with the first section and go until the repeat sign. One... Two...  
298 One... And
- 299 00:29:28:29 Yes, thank you! Let's make the beginning a little bit clearer, listen, please.
- 300 00:29:31:29 The same place, this one: The ti-ti and the ta  
301 00:29:34:29 have to be clearly distinguished from one another.
- 302 00:29:37:29 Let's go again from the beginning. Ready? And!
- 303 00:29:55:06 Thank you. Please listen to the ending, I mean... We will start with the  
304 measure...
- 305 00:30:03:29 From the last beat of the second measure, from E.  
306 00:30:07:29 I will play it from E for a moment, just  
307 00:30:10:29 listen and pay attention to the sheet music.
- 308 00:30:17:06 Let's all go together from that E. Ready? And!
- 309 00:30:28:29 Thank you. Only the first line. Kaspar, try to play along as well, all right?  
310 00:30:32:29 Only the first line, let's play the same part as before. Let's go. And!
- 311 00:30:43:29 Thank you. The second line, same part.  
312 00:30:54:29 Very good! Let's all do it again, all together, from the same place. And!
- 313 00:31:06:00 So, very well done! The same section from the beginning until the repeat  
314 sign.
- 315 00:31:09:29 Go ahead. One... Two... One.
- 316 00:31:28:20 Let's stop here for a second. You know what?  
317 00:31:30:29 We have some rhythmical uncertainty if you look at the end of the second  
318 measure.
- 319 00:31:35:29 There's an E, and in the beginning of the third  
320 00:31:38:29 measure, there's an F. They are both ta-s.
- 321 00:31:41:20 Ta rhythm, but someone here wants to play it faster. Don't play it faster  
322 there.
- 323 00:31:45:20 Let's repeat so that we all play both ta-s there.
- 324 00:31:48:16 Repeat from the beginning. And!
- 325 00:31:58:00 Now TA-s
- 326 00:32:05:29 Good, let's try to go on, everybody start with G.  
327 00:32:25:16 OK, let's stop here, the material is familiar going forward.
- 328 00:32:28:06 The most difficult part of this piece is G.  
329 00:32:30:29 Actually the notes go in a row, you start with ascending from F, G,  
330 00:32:35:00 and then descend A, G, F, E. Right?
- 331 00:32:38:29 Let's try the same place, from the third measure

- 332 00:32:43:11 of the second line. From G. Ready? And!
- 333 00:32:53:06 One more time. Start with the third measure of the second line, from G. And!
- 334 00:33:05:03 Good, that's a lot better. Back row, only you play, same place. And!
- 335 00:33:16:26 Good! Front row, your turn. And!
- 336 00:33:26:29 And everybody together from the same place. And!
- 337 00:33:36:29 Good! Now we'll go again from the end of the
- 338 00:33:39:03 first line, again from G. Can you find it?
- 339 00:33:42:03 It's right after the repeat sign. Ready? One, two, and!
- 340 00:34:03:29 Let's keep going
- 341 00:34:13:00 Ta-s are coming up
- 342 00:34:22:29 There! Very good! How is it? - It's impossible!
- 343 00:34:26:29 - Does anybody here think otherwise? that It is possible?
- 344 00:34:28:29 - Yes! No!
- 345 00:34:30:06 - Thank you! Let's play the whole song from the beginning until the end. Let's
- 346 try it.
- 347 00:34:34:26 Leena, pay attention. The first line repeats
- 348 00:34:36:29 and then we'll go until the very end.
- 349 00:34:39:29 Ready? One, two, and!
- 350 00:35:01:03 Repeat
- 351 00:35:54:29 Well! Very good! It's actually supposed to go a little bit faster,
- 352 00:35:57:00 but since we are just getting familiar with it for the very first time,
- 353 00:35:59:29 I think we should try it out so that I'll accompany you with a piano a little
- 354 bit.
- 355 00:36:03:29 That way, everyone can go from the beginning to the end by yourselves.
- 356 00:36:07:29 Keep trying, Kaspar? I mean, this part is a little difficult and if you need it,
- 357 00:36:11:29 I will help you individually, but try to play
- 358 00:36:14:15 along as much as you can for now, all right?
- 359 00:36:17:00 Let's go again from the beginning, I will accompany you with a piano for a
- 360 bit.
- 361 00:36:20:29 At home, everyone should keep practicing that!
- 362 00:36:24:13 - from the beginning? - from the very beginning with the repeat.
- 363 00:36:27:29 Pay attention to the TA rhythms, the ones that tend to....
- 364 00:36:31:29 The E and F that somebody tends to turn into
- 365 00:36:37:03 ti-tis still. Everybody ready? Well? Go.
- 366 00:36:54:20 Peacefully.
- 367 00:37:11:29 Repeat
- 368 00:37:43:00 Let's keep going anyway!
- 369 00:38:01:29 Well? Excellent! That was very good! Set your recorders aside, and I'll
- 370 propose...
- 371 00:38:09:29 - Are we going to need them again today? - Why did you stop playing, what
- 372 happened?
- 373 00:38:13:29 - No sound came out of it.



374 00:38:15:13 - No sound? We'll have to see about that. did you  
375 00:38:18:29 clean your recorder? With the cleaning stick?  
376 00:38:22:10 - It's not even mine. - It's not yours?  
377 00:38:25:29 Does the recorder at your home work all right, at least?  
378 00:38:29:03 - Yes, it does. It doesn't have the back part.  
379 00:38:31:29 - Keep listening. Since we have...  
380 00:38:35:29 Since we have worked with the Peasant Cantata in the second half of this  
381 lesson,  
382 00:38:40:29 I would like to offer the same Peasant Cantata for  
383 00:38:43:29 you to listen as a conclusion of this lesson,  
384 00:38:46:29 but not performed by a soprano and a bass,  
385 00:38:50:16 but instead performed by a bass guitar trio.  
386 00:38:54:29 When was invented... When did the mass production of bass guitars start,  
387 00:38:58:29 can anybody guess? When did the production begin?  
388 00:39:01:29 - When they started using them!When It turned popular.  
389 00:39:04:26 - But when did it turn popular? - 19th century! When some band started!  
390 00:39:07:29 - You think already in the 19th century?  
391 00:39:09:29 - 18th! Eighties!  
392 00:39:11:23 - we Are talking about the bass guitar. an electrical bass guitar.  
393 00:39:15:00 - 20th century! 17th century!  
394 00:39:17:03 - Actually the bass guitar became increasingly popular starting with 1950s.  
395 00:39:24:29 Meaning, it was that late. I think you can conclude  
396 00:39:29:29 it yourselves from the video that Bach's music  
397 00:39:34:29 sounds very good also on bass guitars, even though that's my subjective  
398 opinion.  
399 00:39:51:29 I'm going to need a moment here.  
400 00:40:20:29 So, please do me a favor and turn the lights off, at least one of them.  
401 00:40:41:29 Yes. My bad. Sorry.  
402 00:40:46:29 Let's start it from the beginning if it's ok.  
403 00:42:07:29 All right. Please turn the lights back on. So how did you like it?  
404 00:42:13:29 - It was very cool! - Great. So practice it on your recorders  
405 00:42:19:06 and after that you can play the same thing with your class band.  
406 00:42:22:29 - Yes!  
407 00:42:23:29 - Thank you very much, see you next week. Have a nice day. Bye!  
408 00:42:26:29 - Bye!  
409 00:42:31:29 - Kaspar, you have to wash your recorder if you use it!  
410 00:42:35:16 - Only When you use it. - But he did use it.  
411 00:42:45:29 - Kaspar! Kaspar. When something is too difficult  
412 00:42:52:10 on the recorder, just ask for my help.  
413 00:43:02:29 Bye!

## 4 Teaching material

### 4.1 Music for listening and videos

- Robert Schumann - Kinderszenen - Glückes Genug performed by Radu Lupu, CD nr. 11, London: Decca, c1995.
- Johann Sebastian Bach - excerpt from "Peasant cantata " – Mer hahn en neue Oberkeet performed by:
  - o Angela Maria Blasi (sopran), Robert Holl (bass), Concentus Musicus Wien  
<https://www.youtube.com/watch?v=XQafT4YJhw>
  - o Heide Bass Trio:  
<https://www.youtube.com/watch?v=RInl5Qsm1H8>

### 4.2 Other materials

- 4.2.1 Music textbook for 6th grade (Anu Sepp, Hele-Mall Järv, 2005), pp 76-77 - German music.

## SAKSAMAA

Juba alates keskajast on saksa muusikal olnud juhtiv koht Lääne-Euroopa muusikaloos. Ta on mõjutanud paljude naaberriikide muusikakultuuri kujunemist ja arengut. Kogu maailma on läbi aegade vaimustanud saksa heliloojate **Johann Sebastian Bachi**, **Georg Friedrich Händeli**, **Ludvig van Beethoveni** ja **Johannes Brahmsi** looming. Oma teostes kasutasid nad sageli saksa rahvaviise.



*Johann Sebastian Bach  
(1685 – 1750)*



*Georg Friedrich Händel  
(1685 – 1759)*



*Ludvig van Beethoven  
(1770 – 1827)*



*Johannes Brahms  
(1833 – 1897)*

Saksa rahvalaul on **ühehäälnne**, kuid sageli improviseeritakse juurde lisahääli.

Meloodiad on kaunid ja rütm tasakaalukas. Enamik rahvalaule on kirjutatud **duur-helilaa-dis**. Tüüpiline saksa rahvalaul on **rühmalaul**, sest tekstis esineb sageli meievormi (*wir singen, wir tanzen* – me laulame, me tantsime).

15. ja 16. sajand oli **vanema** rahvalaulu õitseage. Järgnevatel sajanditel tõrjus rahvalaulu tagaplaanile pillimuusika ning tantsude saateks hakkasid muusikat kirjutama ka juba **profes-sionaalsed** heliloojad. Rahvalaulu uus tõus algas 19. sajandil.

Rahvapilliainsamblites on populaarsemad pillid **viiul**, **tsitter** (kandlelaadne pill), **suupill**, **löötspill**, **dulcimer** ja mitmesugused **vilepillid**.

Omapärane pill on meie löötspilli sarnane, kuid tunduvalt väiksem **concertina**.

Rahvapilliainsamblid mängisid põhiliselt tantsurühmade saateks.



Suupill



Concertina

Saksa tantsudest on tuntuim **allemande** [al'ma(n)d] (tähendab prantsuse k „saksa“). See on  $\frac{4}{4}$  taktimõõdus, rahulikus tempos tants. Saksa helilooja Johann Sebastian Bach kasutas seda oma tantsusüitides esimese osana.

Populaarsed tantsud on ka naabermaadest pärit **ländler**, **valss** ja **polka**.

Muusikainstrumente valmistavad saksa firmad **Hohner** ja **Weltmeister** on tunnustatud ter-ves maailmas.



Nimeta üks saksa rahvalaulule iseloomulik tunnusjoon.  
Millised pillid mängivad rahvapilliainsamblis?  
Nimeta saksa tuntuim tants.



J. S. Bach. Prantsuse süit nr 5, I osa (Allemande)  
Tv lk 23, 24

## 4.2.2 Music textbook for 6th grade (Anu Sepp, Hele-Mall Järv, 2005), p 80 - J.S. Bach excerpt from "Peasant cantata"

## KATKEND „TALUPOJAKANTAADIST”

J. S. Bach

Allegro moderato

C F G C F C G7

1. Org hal - jas, luht on lil - le - des, täis värs-keid tuu - li  
2. Täis uu - dist pilv - gi tae - va - lael, täis uu - dist ve - te -

C C G C G7 C G7

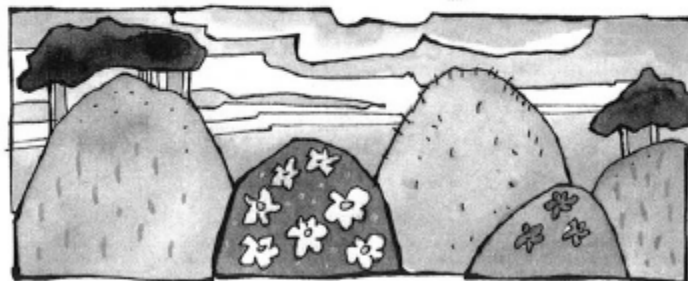
aas. Mäed, kin - gud kau - gelt kut - su - mas ja oo - tel vaik - ne  
viir, viib meid - ki lau - sa len - nu - le löo lii - ri - laa - ri -

C C F C G7 C

laas. Mis kau - nim, rõõm - sam ol - la saaks kui päik - se - ri - kas  
liir. Mäel, kin - gu har - jal pea - tu - me ja meel nii rõõm - saks

G C G C F C G7 C

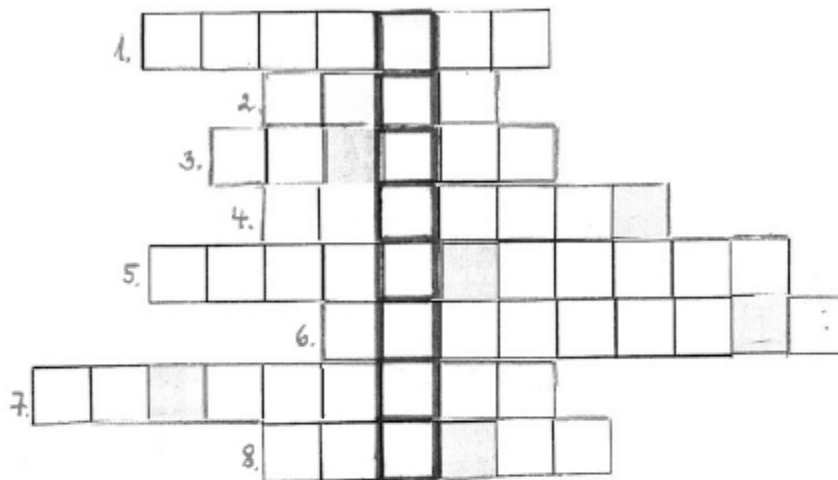
päev! Nüüd jäl - le uus su teel on kõik, mis ea - les kuu - led, näed,  
saab: on kau - niks, kau - niks muu - tund maa, sest ke - va - de on käes.



Mis on laulu helistik?  
Missuguse taktiga laul algab?  
Tee vihikusse laulu vormiskeem.

## 4.2.3 Crossword puzzle

## SAKSA MUUSIKA

**PAREMALE:**

1. Beethoveni sümfoonia number (sõnaga), millest on pärit praegune Euroopa Liidu hümn.
2. Saksa helilooja, kelle perekonnanimi tähendab tõlkes „ojake“.
3. Saksa helilooja perekonnanimi. Ta on kirjutanud „Hällilaulu“ ja pidas oma suureks eeskujuks Beethovenit.
4. Levinud instrument Saksa rahvapilliainsambelis.
5. Saksa firma, mis valmistab muusikainstrumente.
6. Saksa metalbänd, kes on andnud kontserte ka Eestis. Nende lavashow'le on iseloomulik pürotehnika kasutamine.
7. Saksa tants.
8. Saksa helilooja, kes on maetud Londonisse Wetminster Abbeyesse.

**LAHENDUSSÕNA:** romantismiajastu Saksa helilooja, kelle perekonnasõber oli Johannes Brahms.

## 4.2.4 Adapted sheet music for recorder - excerpt from "Peasant cantata"

PLOKKELOODI NOOT

KATKEND „TALUPOJA KANTAADIST“

J.S. BACH

4.2.5 A photo of R.Schumann



## 7 Technical Comments

The interviews were held in Estonian, the respective guidelines have been translated before. Unfortunately, a postscript of the recording as well as a floor plan of the music room could not be made available for this document.

Besides, information on the national educational systems could also not be provided for this document. However, the article from Ene Kangron in the book gives an overview of this type.

## 8 Structure of the DVDs

### 8.1 Angles / audio tracks / subtitle tracks

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

Room	DVD angles	DVD audio-tracks	DVD subtitles
Main room	1. from the back right	1. classroom sound, est	1. classroom, eng
	2. from the front left		2. classroom, ger
	3. from the front right		
	4. from the front far left ("total")		

### 8.2 Chapters according to teacher

1.	Crossword puzzle about German music	00:00
2.	R. Schumann	15:26
3.	J. S. Bach's cantatas	20:33
3.1	Singing	23:51
3.2	Playing recorder	27:03
3.3	Watching a music video	38:31



## 8.3 Chapters of the DVD

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