

III.1 Talking about Music Lessons: Implicit and Explicit Categories of Comparison

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This chapter presents a grounded-theory-oriented analysis of central discussions of the ICMLV symposium which tries to clarify which tertia comparationis the participants referred upon. In total, nine implicitly and seven explicitly used T.C. are presented. An additional analysis yields that a meaning-oriented understanding of culture was in majority used throughout the symposium.

Introduction

This chapter presents an analysis of the central discussions of the ICMLV symposium. The focus of the grounded-theory-oriented analysis (Strauss 1998; Charmaz 2011) lies in implicit and explicit *tertia comparationis* used for the comparison of music lessons during the symposium. The analysed material consists in recorded and transcribed discussions and selected additional notes from the symposium participants.

The investigation tries to clarify which categories of comparison the participants of the symposium explicitly and implicitly refer upon when talking about music lessons. Especially due to their geographical separation, the assumption can be made that the participants are involved in several differing discourses concerning music education. According to the idea of theoretical sampling (Strauss 1998, 70–71), the results can thus be used as hypotheses about categories of comparison for music lessons on an international basis.

The chapter is divided into four main parts: Methodological background, Presentation and Discussion of Results, an excursus regarding the use of the term culture throughout the discussions, an Outlook, and finally a complete list of the identified nine implicit and seven explicit categories of comparison (Appendix).

Methodology

Methodological Background

The goal of this study lies in identifying and comparing implicitly and explicitly used categories of comparison in symposium discussions. A *category of comparison* is here understood as a general trait (e.g. “colour”) which has a set of exemplary sub-dimensions (e.g. blue, white, black ...) that can be used for the comparison of given objects.¹ Background of the study is the observation that on the one hand, not few categories of comparison were *explicitly used* throughout the symposium. But, on the other hand, the biggest part of about 3 hours of fishbowl-conversations consisted of discussions of similarities and differences in the music lessons presented without explicitly referring to the used categories of comparison. These categories the symposium participants do not label explicitly I want to summarise as *implicitly used categories of comparison*.

The explicitly used categories were identified in terms of qualitative content analysis (Mayring 2000). Briefly speaking, this analysis followed a concept of the collection and summarising of similar statements explicitly referring to criteria for the comparison of music lessons.

The discovery of the implicit categories used by the symposium participants necessitate a method of investigation that goes deeper into the material. I decided to refer to the grounded theory methodology in a constructivist approach (Strauss 1998; Charmaz 2011).² Following an assumption of Wittgenstein that the meaning of a term lies in its usage in a ‘language game’ in a concrete environment, the presented study tries to analyse the ‘language game’ of the symposium participants with the goal of discovering the often implicit categories they refer to in discussion. Following Charmaz (2011, 185), and Bogner (2009) I assume that collective meanings often implicitly guide a situation, and that it is the goal of grounded-theory-oriented analysis to make these collective mean-

1 Depending on the grade of abstraction, these sub-dimensions can again have exemplary (sub-)sub-dimensions. E.g., one could start comparing the different shades of blue from a given object, thus creating the (sub-)sub-dimensions light blue, dark blue, etc. The categories of comparison presented in this article often have such a more complex structure. See Seipel, Rippl (2013, 271).

2 Regarding the usage of the grounded theory methodology in international comparative research see Seipel, Rippl (2013, 272) or Burnard (2008).

ings explicit. Applied to the symposium setting, specifically the fishbowl-discussions, some aspects of this collective meaning are understood as the implicit categories of comparison the participants refer to when talking about music lessons. In this research, these categories are identified in two major steps: At first, the multitude of topics the discussion participants refer to are coded (in the sense of open coding, Strauss 1998, 95–100). Secondly, the codes are intensively compared with the goal of finding underlying collective meanings³ that are used in the concrete environment “fishbowl-discussions” (in the sense of axial and selective coding, Strauss 1998, 101–115, example see below). Thus, these collective meanings, or implicitly used categories of comparison, can be loosely identified with the core categories of the grounded theory methodology.⁴

One substantial deviation from the grounded theory framework lies in the gathering of data: As this was completed before the first analysis of the material, one of the main principles of grounded theory methodology, the case-based theoretical sampling, is contradicted. However, as stated above, the widespread origin of the discussion participants offers the hope that the resulting findings could be of a transcultural nature.

The material

Material for this analysis are verbal transcriptions of the three fishbowl-discussions, photos of whiteboard notes, scans of participants’ notes of a “com-

3 At this point, following the statements about the possible multitude of perspectives in qualitative research according to Charmaz (2011, 200) I want to clarify that the categories of comparison extracted in the analysis present one possible interpretation of the material which however, fits the data as best as possible. Regarding the quality criteria of grounded theory based research e.g. refer to Strauss (1998, 37–39).

4 With the important difference that it was not central to limit their number to one or a few as suggested by Strauss, as the goal of the analysis was not to find the one central concept but to identify a multitude of relevant concepts. A further study of the material however, could lead to interesting insights as the analysis showed many hints that e.g. the concept “control in the classroom” could be identified as a genuine core category. This is especially interesting as an ethnographically oriented study by Raufelder (2007) of a German school showed “power” as being one of the main categories controlling the teacher-pupil-interaction.

parison game” (see below) and a document created in the final plenum, titled “Possible music-didactic criteria for comparing music lessons”.

Main participants of each fishbowl-discussion were the speakers from the two or three presentations before and Sarah Hennessy as chair.⁵ Besides, there was one “open chair” which could be occupied for a short period of time from an additional participant of the symposium. With this, the fishbowls (here referred to as A, B and C) had the following participants⁶:

Fishbowl	Main participants	Additional participants
A	Hennessy, Pardàs/Rigau (Cat:Swe), Kangron (Est:Cal) & Lenord/van Patten (Cal:LS), Chair: Sarah Hennessy	Kinoshita, Lindskog, Marshall, Prantl, Reinhold, Schmid, Summers, Wallbaum, Zandén, Guo-Hua
B	Hennessy, Lindskog/Zandén (Swe:Sco), Zheng Li (Chi:Swe) & Wallbaum/Kinoshita(Bav:Bej)	GuoHua ⁷ , Lehmann-Wermser, Prantl, Rolle
C	Hennessy, Summers/Marshall (Sco:Cal), Lehmann-Wermser (LS:Sco) & Wallbaum ⁸	Kinoshita, Lindskog, Rolle, Schmid, Zandén

The fishbowls each had a duration of approx. 60 min and were video- and audiorecorded and afterwards transcribed. During the discussions, the chair had the task to write down “topics of discussion” as well as *tertium comparationis* on a prepared whiteboard. Photos of these whiteboard notes were also included in this analysis. On the second evening of the symposium, an additional short plenum was held. Here, the participants worked in groups of 3–4 people and were given a list with a number of combinations of three lessons

5 For an overview of the symposium program and information on the speakers, see *Introduction* and *The Authors*.

6 For reasons of space, all participants of the symposium are referred to only by their surname without any titles. After each team of presenters, the lessons whose ASFs were presented are given in parenthesis.

7 Both as interpreter of Zheng Li and as individual participant.

8 As additional participant.

each.⁹ The groups had the task to find criteria for which two of these three lessons were similar and the third differed. These criteria were noted by the participants, discussed and collected afterwards. Scans of the notes of this “comparison game” were included in the analysis. Finally, on the last day of the symposium, a “fixing results plenum” was held. During this plenum, a document with a list of eleven “possible music-didactic criteria for comparing music lessons” was created in collaboration. This document was also part of the studied material. Summarising, this analysis does neither refer to the recorded music lessons themselves nor to the presentations of the participants. Also not included are the analytical short films.

Methodical steps

For the extraction of the **explicitly** used *tertia comparationis*, the material was analysed for (1) direct statements about how music lessons can be compared, and (2) situations in which aspects of music lessons were compared in a direct way and where the criteria are very clear to identify. The latter were especially found in the “comparison game” while the direct statements were mainly extracted from photos of the whiteboard notes and the document created in the final plenum titled “Possible music-didactic criteria for comparing music lessons” and a few singular remarks in the fishbowl-discussions¹⁰. The findings were then summarised in the style of the qualitative content analysis in the form of content-based structuring (Mayring 2000, 58–59). They are presented briefly in the following section. Exemplary sub-dimensions from the discussions, including a reference to the origin of the categories, are to be found in the appendix-section of this chapter in Section A1, 291.

For the discovery of the **implicitly** used categories of comparison, initially all transcriptions were processed with open coding, thus creating a great number of concepts concerning the text.¹¹ To be more precise, several quotes were marked in the text and labelled with a specific code that describes a concept lying behind this quote (or set of quotes). For example, the quotes

⁹ From the total of eight lessons that were discussed in the symposium.

¹⁰ Most of these corresponded to specific writings on the whiteboard.

¹¹ Part of this first step was supported by the students Eva Metzger, Annika Schönwälder and Killian Komma at the University of Music and Theater Leipzig in a graduate class.

“extremely strong control of what’s happening in the classroom”, A:39¹², and

“And the other is about a kind of enculturation, the way we as teachers – or you as teachers – might introduce and bring your students into understanding a way of behaving – which is a kind of control – when performing or when listening or when engaging with music”, A:43,

were labelled¹³ with the code *Goals of Control* and additionally the first one with the code *Goal of Control: Happening* and the second one with the code *Goal of control: Enculturation*¹⁴. In total, 408 codes of this type were applied to 845 quotes throughout all three fishbowl-discussions. Secondly, these codes were set in relation to each other (in reference to the process of axial coding¹⁵) with the goal of identifying a number of central core categories which here are interpreted as different aspects of a collective meaning of the discussion group. The goal also was to keep the number of core categories small while still giving a complete picture of the discussions. These identified core categories were thus refined (in reference to the process of selective coding) in order to make them usable as categories of comparison. This was done by especially trying to isolate as many exemplary sub-dimensions as possible

12 In this publication, citations from the material are identified by FISHBOWL:PARAGRAPH. For example, “A:54” refers to a quote in Fishbowl A, Paragraph 54 of the transcription. For reasons of anonymity, all names are omitted. The complete transcriptions are at the editor.

13 Regarding this labelling, Grounded Theory Methodology differentiates between two different approaches: Natural Codes and Scientific Codes (Strauss 1998, 64–65). While natural codes are “taken directly from the terminology of the object of research or derived from it” (Strauss 1998, 64, Translation: DP), scientific codes are “based upon a combination of the scientific knowledge of the researcher and his knowledge of the research field in question” (Strauss 1998, 65, Translation: DP). In most cases, the author tried to use natural codes in order to stay near the terminology of the symposium participants. As some of these themselves have established different terms in the field of music pedagogy, this sometimes results in codes actually being of scientific nature. (Compare e.g. “cultural techniques” in Categories 2. *Conceptualization of Culture* or 7. *Methods*. This term was especially used by Wallbaum and presumably refers e.g. to Wallbaum 2013.) Only the labelling of core category 6. *Structural Influence* is a genuine scientific code. It refers to the understanding of structure as the total of relatively stable social relationships over time between a number of persons or a “Kollektiv” (see Opp 2014, 35) especially in the sense that it “reduces options (and) gives a kind of security for expectations” (Krause 2005, 230, Translation: DP).

14 To go further, this second quote was also coded with *Goals: Values* which is later set in relation to the core category (or category of comparison) *Goals of Music Lessons*.

15 This process was on the one hand inspired by the coding paradigm (search for conditions, context, interactional strategies and consequences for possible core categories) as proposed in Strauss (1998, 57), on the other hand with the thought in mind of formulating suitable sub-dimensions for the categories of comparison.

(see footnote 1). For example, the above codes *Goal of control: Happening* respectively *Goal of control: Enculturation* could be linked to a multitude of strategies (codes labelled with *teaching methods* or *teaching contents*) of how control can be achieved either regarding the happening in the classroom or the enculturation of pupils. Besides, a number of codes referring to how control in the classroom is lost were also identified. These were linked to the code *Loss of Control*. This led to the structure of the category of comparison *Control* with the sub-dimensions *Loss of Control*, *Control of enculturation*, *Control of the happening in the classroom*. These sub-dimensions again have (sub-)dimensions giving examples, in this case of specific teaching methods or contents. Following this strategy, a total of nine implicitly used categories of comparison with corresponding sub-dimensions could be identified. Together with illustrative quotes¹⁶ from the fishbowl-discussions, they are individually presented in the appendix-section of this chapter in A2, 293–300.¹⁷

Finally, the explicit as well as implicit categories of comparison were compared on the basis of the ideas behind their nominations. In some cases, the correspondence was very clear on the basis of the ideas of the main categories of comparison¹⁸ (e.g. implicit category 4. *Teacher role* and explicit category V. *Teacher role*) whereas in other cases connections were identified on the basis of the formulated sub-dimensions. For example, in the comparison of the categories 7. *Methods* and I. *(Music-)cultural techniques in the classroom*, the sub-dimension *Cultural techniques* (from the main category 7. *Methods*) is seen as a connection between the categories.

Due to the open methodology applied, an additional analysis of the material offered itself throughout the research: As the term *culture* proved to be of high significance throughout the discussions, its usage was further analysed. Corresponding results are presented in the excursus.

16 In the sense of an “anchor example”.

17 It has to be noted at this point that the investigation should be continued in more similar settings as the categories could not always be theoretically completely saturated with the existing material. This applies especially to the exemplary sub-dimensions. These are only listed in the appendix section when they occurred not just singularly.

18 Please refer to the corresponding sections in the appendix of this chapter for better understanding the following comparisons. For better identification, implicit categories have arabic numerals whereas explicit categories have roman numerals.

Results & Discussion

Seven explicit categories of comparison for Music Lessons

As stated before, seven explicit categories of comparison could be summarised from the material. Their sub-dimensions and reference to the material can be found in the appendix section A.1, 291. For better identification, implicit categories are identified with arabic numerals whereas explicit categories are identified with roman numerals.

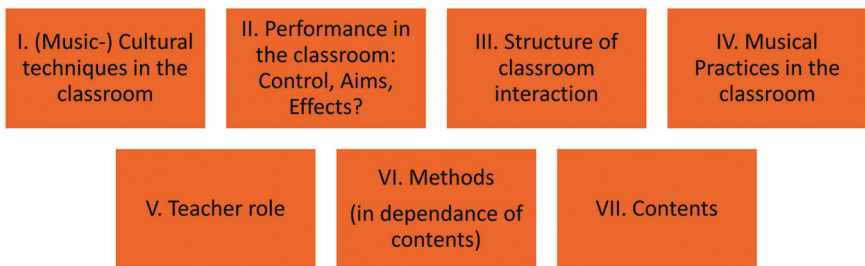


Fig. 1: Explicit categories of comparison

Nine implicit categories of comparison for Music Lessons

Following the above sketched procedure, the following nine implicit categories of comparison could be extracted from the material. Please refer to the indicated section on pages 293–300 for more detailed information.

<p>1. Control (5.2.1)</p> <ul style="list-style-type: none"> • Strategies for <ul style="list-style-type: none"> • the loss of control in the classroom • the gain of control over the classroom • the gain of control over 	<p>2. Conceptualization of Culture in the classroom (5.2.2)</p> <ul style="list-style-type: none"> • Prerequisites • Strategies • Goals 	<p>3. Teacher training (5.2.3)</p> <ul style="list-style-type: none"> • Influences • Strategies • Consequences
<p>4. Teacher role (5.2.4)</p> <ul style="list-style-type: none"> • Influences • Teaching styles • Teacher behaviours 	<p>5. Notion of music in the classroom (5.2.5)</p> <ul style="list-style-type: none"> • Music as social phenomenon • Music as dependant on cultural techniques 	<p>6. Structural influence (5.2.6)</p> <ul style="list-style-type: none"> • Actors • Strategies • Results
<p>7. Methods (5.2.7)</p> <ul style="list-style-type: none"> • Use of different Cultural techniques • Verbal discourse • Assessment • Influence on methods (prepared environment, lesson structure) 	<p>8. Contents (5.2.8)</p> <ul style="list-style-type: none"> • Based on musical styles • Based on music-cultural competences • Based on the pupil 	<p>9. Goal of the music lesson (5.2.9)</p> <ul style="list-style-type: none"> • Cultural Heritage • Experiencing Music • Optimizing the capabilities of pupils

Fig. 2: Implicit categories of comparison

Discussion: Comparison of implicit and explicit categories of comparison

At first it can be pointed out that all explicit categories of comparison can be identified with at least one of the implicit categories. However, two sub-dimensions of the explicit categories of comparison could not be found in the implicit categories (printed bold and in brackets in Fig. 3): On the one hand the sub-dimension *Effects of performance in the classroom*, on the other hand a formulation from the whiteboard notes in fishbowl B: The *dependence of methods from the contents of a lesson*. This leads to the assumption that both criteria cannot be backed up as being actually significantly used in the way the symposium participants (implicitly) compared the music lessons.

Apart from these two exceptions, all the explicit categories are covered by the identified implicit categories of comparison. What is more, two implicit categories (3. *Teacher training* and 6. *Structural influence*) were not identified at all in the explicit categories of comparison. Both categories are the only

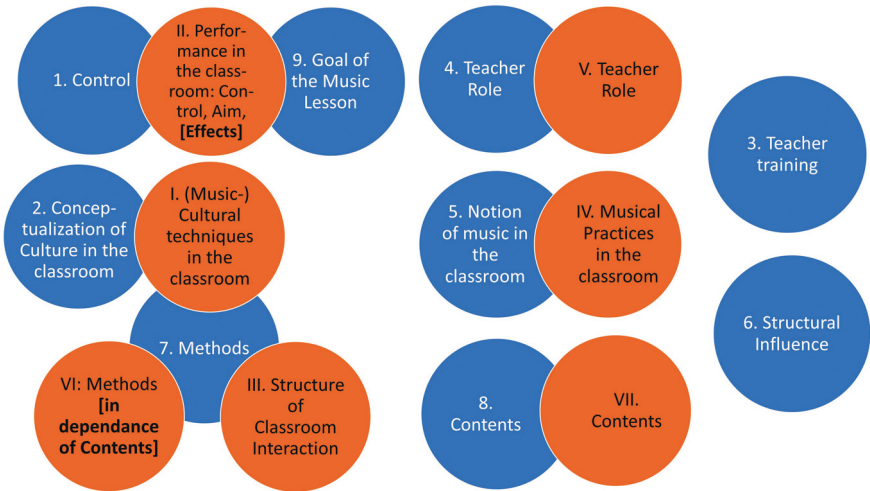


Fig. 3: Visualisation of corresponding categories of comparison (dark blue = implicit criteria, light red = explicit criteria). Bold print [and in brackets] in explicit categories = no identification in implicit categories of comparison. Refer to the appendix section of the chapter for further explanations of each category (A1 for explicit categories (roman numerals) and A2 for implicit categories (arabic numerals)).

ones NOT aiming directly at what is happening in the classroom itself. This can explain why they were not articulated specifically, as the formulated goal of the symposium was to find criteria of comparison for the unit of analysis *music lessons* (see Manzon 2007, 112–114). Their heavy usage in the discussions, however, indicates the necessity of also addressing topics of teacher training and political and sociocultural influence on music lessons¹⁹ in international comparisons of music pedagogic settings.

Finally, in analysing the implicit categories of comparison from a general-didactics-perspective, ideas lying behind most of the categories can be identified with traits from this discipline (e.g. control, prepared environment, classroom dialogue, teacher training and role, structural influence, aims, sub-

¹⁹ Details in the sections “Teacher training”, 295, and “Structural influence”, 298.

ject or object-centering, see Riedl 2010). This leaves especially the (implicit) categories 2. *Conceptualization of Culture in the classroom (A2.2)*, 5. *Notion of music in the classroom (A2.5)* and *Cultural Techniques in the classroom (a subcategory of 7. Methods (A2.7))* as possible categories specifically for the comparison of music lessons.

Excursus: “Culture” in the Fishbowl-discussions

Independent from the extraction of categories of comparison, the central role of the topic “culture”, indicated e.g. in category 2. *Conceptualization of culture in the classroom* or 7. *Methods*, inspired a special analysis regarding the usage of this concept in the discussions. In her dissertation, Dorothee Barth (2008) identifies three different understandings of culture in music pedagogic research. She differentiates between a normative, an ethnic-holistic and a meaning-oriented definition of culture. While the last one differentiates between cultures on the basis of collective systems of sense-making or symbols which are variable over time (Barth 2008, 165), the ethnic-holistic view sets the boundaries between cultures in orientation to static systems like nations (Barth 2008, 109).

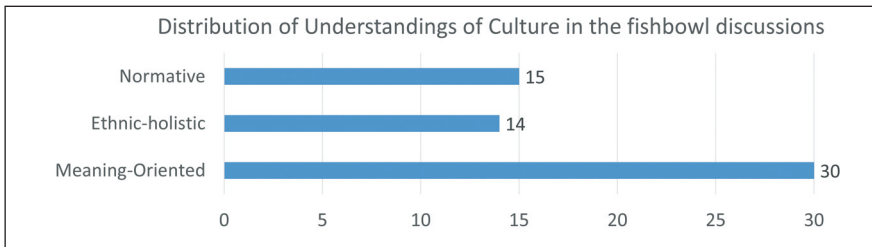


Fig. 4: Distribution of used understandings of Culture (Barth 2008) in the fishbowl-discussions

In contrast to this, the normative understanding sees culture as a collection of objects of art (“Kunstwerke”, Barth 2008, 69) which have a special value and are used for the education of pupils to overall goals like self-determination or maturity (ibid.). In the deductive analysis of relevant quotes through-

out the fishbowl-discussions²⁰, the following distribution across these understandings of culture could be identified. Below you also find example quotes and the distribution of the quotes across the symposium participants.

Example quotes	
Normative (15 quotes)	E.g. focus on culture as a value: “We believe that school is a place to inherit the culture”, B:35, “the music in school that we are aspiring to is classical art music”, B:15, or as a means of education: “Every morning we start out with ... a patriotic song”, A:94.
Ethnic-holistic (14 quotes)	E.g. focus on static cultural identities through national identity “different cultural traditions”, B:37, “our national traditional music”, B:35, “the Swedish folk music”, B:17.
Meaning-oriented (30 quotes)	E.g. regarding variable identities „in school they want to adopt a different kind of identity”, B:11; and multitudes of cultures “millions of different ways to musick”, B:43.

Summary and Outlook

This chapter presents seven explicitly used and nine implicitly used categories of comparison for music lessons in an international symposium. These categories were identified, on the one hand, based on qualitative-content analysis, and on the other hand, based on a grounded-theory-oriented approach. For all explicitly used *tertia comparationis*, there could be found an at least partly corresponding, implicitly used way of comparing music lessons. A special finding in the comparison of implicit and explicit categories of comparison is that political and sociocultural influences on music lessons and topics concerning teacher training were heavily addressed only in an implicit way but very seldom explicitly for the comparison of music lessons. What is more, possible categories specifically for comparisons of music lessons could be identified: *Conceptualization of Culture in the classroom, the notion of music in the*

²⁰ As a side note it should be pointed out that the majority of these statements were found in fishbowl B.

classroom and the use of Cultural Techniques in the classroom. Their usage in comparative music education on an international basis is recommended. Beside these findings, an additional analysis inspired by Barth (2008) indicated that the concept of culture was largely used in a perspective assuming culture as entities in which the members use collective systems of sense-making or symbols which are variable over time (meaning-oriented understanding of culture, see *ibid.*, 165).

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Appendix

A1 Explicit categories of comparison in detail

In the following table, the stated sub-dimensions of the explicit categories of comparison are listed.²¹

Explicitly used categories of comparison	Corresponding stated sub-dimensions
I. (Music-) Cultural techniques in the classroom	<ul style="list-style-type: none"> • Singing (G, F) • Playing instruments (G, F) • Use of body in space (G, F) • Conducting (G) • Normal vs. music classrooms (G) • Use of „smart“ technology (G) • Clothing (G) • The role of technique (A: T.C.)
II. Performance in the classroom	<ul style="list-style-type: none"> • Who chooses the music? (G) • Aim (B:173–179, B:T.C.) <ul style="list-style-type: none"> – Preparing concert. (G) – Doing or hearing LIVE Concert. (G) – Learn tradition/style. (G) • Effects (B:173–179, B:T.C.)
III. Structure of classroom interaction	<ul style="list-style-type: none"> • student- or teacher-centred. (G) • Pupil-pupil-Interaction. (Occurance) (G) • Pupil-teacher-Interaction. (Physical, Attitude, Occurance) (G) • Reflection (A:165, A:T.C.) • Construction of meaning (A:193, A:T.C.)

21 The references to the material are formatted in the following way: “FISHBOWL:T.C.” for a reference to the whiteboard notes concerning possible tertiae comparationis during each fish-bowl-discussion or “G” for a reference to the comparison game or “F” for the document created in the Fixing results plenum. For example A:T.C. refers to the whiteboard from Fish-bowl A titled with “Tertium Comparationis”.

<p>IV Musical Practices in the classroom (F)</p>	<ul style="list-style-type: none"> • Who chooses the music? (G) • Many different musical practices (G) • Taxonomy of traditional music, pop music, classical music (G) • Prepare or be in music. (G) • Room of the musical experience (G) • Process or product-oriented (G) • Reproduction (G) • Art as Aesthetic Practice? (F)
<p>V. Teacher role</p>	<ul style="list-style-type: none"> • Who chooses the music? • Are there music specific teacher roles? (A:158, A:T.C.) • Styles: <ul style="list-style-type: none"> – Performer. (G) – Artist. (G) – Relaxed. (G) – Director. (F) – Facilitator. (G) – Hard-working. (G)
<p>VI. Methods (in dependence of contents) (B: T.C.)</p>	<ul style="list-style-type: none"> • “Quality in teaching rather than quality in knowledge” (B: T.C., B: 129)
<p>VII. Contents/Goals</p>	<ul style="list-style-type: none"> • What is the focus/goals of the lesson/intention of the teacher? (F, G, B:T.C., B:147) • What is the content focused on (theory/national identity/ task completion / musical quality)? (F, G)

A2 *Implicit Categories of Comparison in detail*

A2.1 Control: How is Control established or lost in the classroom and what is controlled in the classroom?

Loss of Control through ...

- **Talking about feelings**
 - "It's expressing oneself, what I feel in the emotions, but it's not learning", C:26
- **Creation/Inventing of music**
 - "Because if you do creative work, you have to stand back and you're not... you know, necessarily, you know, driving the whole thing (?)"., A:120
- **"Hidden Curriculum"**
 - "you know, there is a power dialogue going on when actually it's not really a true dialogue", C:4

Control of enculturation through ...

- **Stable classroom atmosphere**
 - "it is stable, kids (?) have safe feeling", A:11
 - "There is nothing which is coming so suddenly or very surprising", A11
- **Teacher encultures pupils**
 - "maybe we can call it "enculturalational acculturation", A:47
 - "... different ideas about where the music begins. [...] who kind of owns the music progress", B:133

Control of happening in the classroom through ...

- **Prepared environment**
 - "the way the classroom is organized", B:157
- **Controlled classroom discussions**
 - "Who asks the questions?", C:82
- **cognitive dimensions of music**
 - "comparing different composers", A:201
 - "and go to the biography", C:64
- **Lesson structure**
 - "and we might feel sometimes the lessons were a bit too fragmented...", C:44
- **Feedback**
 - "micromanagement through report", A:39

A2.2 Conceptualization of Culture in the classroom: Prerequisites, Strategies, Goals

Prerequisites of culture conceptualization in the classroom

•Meaning-oriented understanding of culture

- "we are always making sense, whatever activities we are doing, somehow we are making the meaning for that thing", A:197
- "And now we get know that all the techniques, all the... the techniques, the training, the music theory are also a part of the culture, the music culture.", B:31

•Awareness of pupils' identities

- "Because they have no connection to the Swedish folk music right now.", B:17
- "whether in school they want to adopt a different kind of identity", B:11

Strategies of culture conceptualization in the classroom

•Use of cultural techniques

- "come into the groove", B:43
- "just open yourself", B:43
- "every morning we start out with ... a patriotic song.", A:94

•Intensive use of dialogue

- "So it takes quite a lot of dialogical work to create mutual meaning", A:229
- "constructing meaning together", A:187
- "I think one moment was certainly when the teacher was comparing different composers' music", on the question where construction of meaning was in the Estonia-Lesson, A:201

Goals of culture conceptualization in the classroom

•Cultural confidence

- "the aim is to ... get the cultural heritage lively", B:63

•Cultural disorder

- "And I think that this... collision, if you like, of the sort of western art music, traditions of learning theory and learning notation... is quite a tension for teachers.", B:37

A2.3 Teacher training: Influences, Strategies and Consequences

Influence on teacher training

- **Place of teacher training**
 - "you train teachers in a faculty of music or in a university of music. Whereas in the UK ... in faculties of education", C:87
- **Possibility of teacher training**
 - "So, I don't think it's possible teach everything about teaching", A:102

Strategies of teacher training

- **Dialogues**
 - "analyze the dialogue from videographed classroom scenes", C:6
- **Contexts**
 - "For example in Estonia ... about the practical practice. So that they can stay... one month in school just to get this context there, how it feels, how strong is the local teacher, they meet parents and so on.", A:88

Consequences of teacher training

- **Confident teachers**
 - "They're very devoted and I think they're teaching with their hearts.", A:102
- **Good dialogues in class**
 - "thinking of an open question", C:10
 - "leaving a gap when you question.", C:10
 - "I think it's about three seconds before the teacher adds something or answers the question for the student.", C:12

A2.4 Teacher role: Influences, Styles and Behaviours²²

Influence on teacher role

- **Demand for Authenticity**

- "They're very devoted and I think they're teaching with their hearts", A:102
- "you embody the role", A:55

- **Parents, politics**

- "And - when I'm thinking about California the greater LA area there, this system of teacher accountability. Where teachers are... held accountable for... learning growth.", A:84
- "but it's not only a question of personality and parents, it's also a question, I think, of political contexts.", A:84

- **National culture**

- "even if one has to say this teacher couldn't teach that way in Scotland, or you (points to Marshall) could probably not teach a German class, even if you were fluent in German, they would probably say: "Hey, this is not the way we are used to (be) taught!""", C:18

Teaching styles

- **Entertainer**

- "the teacher has to make some show", A:11

- **Directive**

- "He is deciding on what they learn", C:98
- "holding them and moving them around", A:102
- "I thought the teachers, they seem to know everything what is right about the music", A:104

- **Friend/Mediator**

- "So the teacher isn't a teacher teaching or they're more facilitating", C:94

Teacher behaviour

- **Preparer of Environment**

- "Whether there are tables", B:157
- "In China most schools don't have a (?) room for music. They just have their own classroom and this different subject teachers come here, at the same place.", B:161
- "Sometimes we think that the desk maybe is just a step in the way a student could learn music", B:163

²² Following the usage of these words in the discussions, teaching style and teacher behaviour can both be seen as sub-dimensions of the role a teacher takes up, whereas the style is of a more general nature and the behavior refers to very specific things the teacher does.

A2.5 Notion of Music in the classroom:
Social phenomenon or set of techniques?

Music as social phenomenon

- "there is human contact", A:52
- "And this is a very important thing of music and that's why we like music, because the people think different of it and feel music in different ways.", A:104
- "I think that talking about music is a deep human thing", C:64

Music as dependent of cultural techniques?

- "When I put "culture" away, "music theory" away and maybe some technical skills away, what's music itself?", B:33
- "...by reducing it to ... precise playing-along or reproducing you're cutting of an important part of music", C:52

A2.6 Structural influence: Who influences, how and with which ends are music lessons influenced?

Actors of structural influence

- **Politics**

- "... it's also a question, I think, of political contexts.", Lehmann-Wermser, A:84
- "maybe there could be a government which says...", B:69

- **Socio-cultural Contexts**

- "But then you have to bring in the context of the parents (?) and society of course", A:59
- "what society kind of passively perhaps expects...", B:81

Strategies of structural influence

- **Official Documents**

- "national standard of music education for primary school and middle school", B:25
- "Curriculum for excellence", C:58

- **Role of the subject music (in curricula as well as in every-day life)**

- "if you look at curricula across the world, most of them - bearing certain areas of the world - have music in their curricula as a compulsory subject.", B:81
- "music lesson is just a little part of their day life", B:161

- **Responsibility of the teacher**

- "teachers are... held accountable for... learning growth", A:84
- "teaching to the exam rather than teaching music", C:58

Results of structural influence

- **Goals of music lessons**

- "maybe there could be a government which says: 'Music education has to train national traditional music, ...'", B:69

- **Less professional teaching**

- "They've become part of the school system and it's very difficult for them to hold on to these critical, reflective - you know - broader view about what it is to be a teacher", A:86
- "the more explicit the curriculum, the more explicit the syllabus, the more the government is taking away the responsibility of didactical questions ", B:71

A2.7 Methods in the classroom and Influence on them

Methods in the classroom

- **Use of different cultural techniques**
 - "they have to play instruments, they have to have movement and so on", A:11
 - "I give the children the chance the learn to go to the concerts", A:41 (sic)
- **Verbal discourse in the classroom**
 - "... I think that talking about music is a deep human thing.", C: 64
 - "the teacher is saying something or singing something or playing something, the pupils are answering and there is a musical dialogue that at least in some part contains music making.", A:187
- **Assessment**
 - "goal based learning", B:39
 - "... it's easier of course to assess the result ...", B:135

Influences on used methods

- **Prepared Environment**
 - "the way the classroom is organized", B:157
- **Lesson structure**
 - "and we might feel sometimes the lessons were a bit too fragmented, you know, there's too many changes", C:44

A2.8 Contents: Styles, Competences or the Pupil?

Contents are based on musical styles

- "... tries to teach through different cultures, he programs music from all around the world", A:94

Contents are based on music-cultural competences

- "correct learning of instrumental or vocal techniques or maybe skills", A:146

Contents are based on the Pupil

- "they are talking about feelings", C:14
- "do the pupils like the music?", A:134

A2.9 Goal of the Music Lesson: Cultural Heritage, Experiencing Music or Optimizing Capabilities?

Goal: Cultural Heritage

- **Music Literacy**
 - "to understand the music", B:141
- **Concertgoer**
 - "teach the student to a good audience", B:141 (sic)

Goal: Experiencing Music

- **Make Music**
 - "Will the pupils continue making music after having left school?", A:39
- **Feel Music**
 - "they really had this strong musical experience", B:19

Goal: Optimizing the capabilities of Pupils

- "developing practical skills, ... mental skills", A:17
- "bring your students into understanding a way of behaving", A:43