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Music between social and personal meaning. Teaching music history in the German music classroom

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VII. MEANINGFUL MUSIC TEACHER EDUCATION

Joana Grow & Anna Theresa Roth

Music Between Social and Personal Meaning

Teaching Music History in the German Music Classroom

Music history is a central part of music education in Germany and other countries. In German music textbooks, there are several pages and chapters on composers, works of art and historical backgrounds. One field of activities mentioned in a German curriculum for secondary education is "music in its historical and social context" (Niedersächsisches Kultusministerium, 2017, p. 20): students are supposed to analyse music according to style, epoch and genre (Niedersächsisches Kultusministerium, 2017).[1] According to this, music history is a part of regular school music education from Grade 5 onwards. At high schools (Gymnasien) and comprehensive schools (Gesamtschulen), lessons are supposed to lead towards the *Abitur* (general qualification for university entrance).[2] The topics for the examination in music are determined from year to year and include music history to varying degrees. Curricula for lower secondary education mention only general aspects and competencies; they don't include specifications regarding composers or musical pieces.[3] Every school is meant to establish the content in internal school curricula.

German music education research on music history considers curricula and school music textbooks (Heß, 2015; Cvetko & Lehmann-Wermser, 2015). Nevertheless, so far there has been a lack of empirical research on how music history is addressed by teachers in the classroom. This requirement is addressed in the presented study, which investigates music teachers' goals and their strategies for teaching music history. It turned out that teachers

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[1] In Germany, each federal state has its own curricula. This is an example from Lower Saxony (Niedersachsen).

[2] Students have to choose five examination subjects according to certain requirements, and music can be one of them.

[3] Earlier attempts to introduce a musical canon (Konrad-Adenauer-Stiftung; 2004) were rejected in the discourse (Jank, 2008; Kaiser et al., 2006).

have very different goals when they teach music history, such as providing basic knowledge in the form of central terms and names or awakening interest in European art music. One of the teachers in the sample, Mr Gerber, has the goal to make music meaningful, which for him includes personal and social meaning. As this corresponds to the theme of both the EAS conference in 2022 and this book, this article will present Mr Gerber's beliefs (3.) and teaching strategies (4.), as well as the relation between them (5.) in a case study. Before that, an insight into the theoretical discourse on teaching music history is given (1.) and the methodology of the study is presented (2.). The article ends with an overview of the whole study and further research (6.).

Theoretical Perspectives on Teaching Music History

Considering the scope of the theoretical discussion on this topic, the lack of empirical research on the teaching of music history is even more remarkable. The main focus of this current discourse is what kind of music history should be taught; for example, in works on female representation in the traditional music classroom (Lam, 2018; Funk, 2010) or the decolonization of the music history curriculum (Walker, 2020). Thus, as Sweers (2015, p. 119) critiqued, a multitude of historically documented musical traditions from outside Europe is ignored while European art music is featured.

There are numerous didactic publications and materials in English, such as *The Music History Classroom* (Davis, 2012) or *Norton Guide to Teaching Music History* (Balensuela, 2019); similarly, in the German discourse, several conceptual works with multiple positions and statements about teaching music history can be found (Oberhaus, 2015; Krämer, 2011; Orgass, 2007). Common to these positions is a meaning-oriented concept of culture, which has been agreed upon in the discourse of music education. In this sense, music education is focussed on the aspect of person- and context-related allocations of meaning (Barth, 2007, p. 40).

Furthermore, the relationship between music as an aesthetic and a historical subject is discussed. Heß (2013) remarks that a historical perspective can be contrary to the sensory and emotional dimensions of music (p. 207). Cvetko and Lehmann-Wermser (2015, 2011) focus on "historical thinking" – the reconstruction of the past – in music education. They transferred the competency model of *Historisches Denken* ('Historical Thinking') (Körber, Schreiber & Schöner, 2007; Schreiber, Körber, von Borries, Krammer, Leutner-Ramme, Mebus, Schöner & Ziegler, 2006) from the didactics of history to music education. In the sense of constructivism, this model views historical narratives as a general basis (Schreiber et al., 2006, p. 7). History is seen as a network of different perspectives and discourses, some of which prevail. This applies to music history as well and offers an interesting perspective for music education – especially in connection with a meaning-oriented concept of culture.

Research Questions and Methodology

Research Questions

Our study investigated music history teaching from the teachers' perspectives. Therefore, two research questions were considered:

(1) Which beliefs do music teachers have about teaching music history?
(2) How do music teachers deal with music history in the music classroom?

Following the example of Richardson (1996), we consider beliefs to be "psychologically held understandings, premises or propositions about the world that are felt to be true" (Richardson, 1996, p. 103). Professional pedagogical beliefs include an evaluative component and can relate to all aspects that are relevant for teaching; for example, learning processes, learning content or the role as a teacher (Reusser & Pauli, 2011, p. 642). Studies from the educational sciences have shown that beliefs affect teaching practice (e.g. Voss et al., 2011). In music education, teachers' beliefs regarding several aspects have been investigated,[4] but there are only a few studies on the relation between beliefs and teaching practice (Weber, 2021).

Methodology

In our study, we videotaped the music lessons of five music teachers in the secondary music classroom on the topic of music history. In addition, guided interviews with the teachers were conducted. The interview guideline contained questions about the teachers' goals and methods for teaching music history, as well as the challenges they experience. The teachers were asked to conduct a lesson on music history without giving a definition of this term or any content limitations. The aim of the study is to reconstruct the teachers understanding of the term music history. Both data analyses – interview and videography – follow the grounded theory methodology (Strauss & Corbin, 1990). Interviews and video recordings were analysed separately to reconstruct the teachers' beliefs and teaching strategies separately.

After several rounds of open coding, preliminary concepts and categories were generated from the video data. We then decided to do the axial and selective coding for each case separately because the lessons covered a wide range of topics and class levels.

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[4] Besides beliefs toward heterogeneity (Linn, 2017), music teachers' beliefs about music and technology have been explored (Weber & Rolle, 2020). Weber (2021) investigated the beliefs of composers regarding composition-pedagogical behaviour. Furthermore, there are several studies which take a look at the teachers' perspective on music education but do not refer to the concept of beliefs: for example, the study of Ruf (2014) on music teachers' thinking about music history or Niessen's study (2006) on music teachers' *Individualkonzepte* (individual concepts).

The same procedure was applied in the analysis of the interviews. In a third step, the preliminary main categories from both the video and the interview data for each case were compared so that we could identify relations between beliefs and teaching strategies. The aim was to develop a grounded theory of teaching music history based on the case-by-case analysis and through further coding and comparative analysis.

This article presents one case in our sample – Mr. Gerber – and illustrates his beliefs about teaching music history, his strategies for music lessons and the connection between both. At the end of the article, we give an overview of other cases.

Data

The lessons with Mr. Gerber were videotaped in a music course in Grade 11.[5] He conducted a unit on music history, which consisted of five 90-minute lessons and four of these lessons were videotaped. In the first lesson, the students listened to and talked about a mediaeval song. The second lesson started with a body percussion exercise, after which Mr. Gerber told the students about Baroque music. In the third lesson on the Viennese Classical period, the students were supposed to perform a scenic interpretation, and they listened to a Classical symphony. The fourth lesson was planned as a summary of the prior lessons. The students were divided into groups and revised what they had learned in order to describe the musical development from the Middle Ages to the Viennese Classical period. In addition to the video recording, Mr. Gerber was interviewed before and after the unit.

Beliefs on Teaching Music History

In the coding process of the interviews, Mr. Gerber's beliefs were reconstructed. Three main categories emerged from the data: the goals for teaching music history, the process of learning music history and the content selection. All three categories will be illustrated.

Goals for Teaching Music History

As an overarching goal, Mr. Gerber wants to enable his students to participate in the world of music in a conscious and critical way. This goal is not only related to teaching music history but to music education in general.

For teaching music history more particularly, he mentioned several goals, some of which pertain to the learning content itself and others to the students. When asked what students should learn when dealing with music history, Mr. Gerber answered:

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5   The lessons took place in a comprehensive school with lower and upper secondary level. Grade 11 is the first year of the upper secondary. At the end of Grade 11, students have to choose their examination subjects.

An understanding for developments, an understanding for music as art, as a mirror of what happens in society. So, if art has the responsibility of holding up a mirror to society, music has too. Then music can sound different, even on the basis of similar thinking. And, this 'what remains, what changes?', I think this can be captured quite well. (Mr. Gerber, Interview 1)

In this quote, two important aspects were addressed which appeared several times throughout the interview. The first one is the goal to generate an understanding of developments and the historical order of events. Mr. Gerber wants his students to understand how music evolved and changed over time. This affects not only particular eras but a long period from the beginnings of music making to the present time. Mr. Gerber also called this *'thinking in developments, in larger periods of time'* (Mr. Gerber, Interview 2).

The second aspect is about the social meaning of music. Mr. Gerber considers music to be a social phenomenon and thinks that the students need to have knowledge about the circumstances of life and the societal relationships of a certain time to understand the music created in this time. He wants the students to understand the meaning of music for societies in former times as well as in the present.

Other goals mentioned by Mr. Gerber were more focussed on the students:

The perspective on education should be that the students are the ones who take centre stage, and an abstract concept of music is less. It has to become important and obtain meaning. The best education will be of no use if it doesn't become meaningful. (Mr. Gerber, Interview 1)

In Mr. Gerber's opinion, teaching music history should be oriented towards the students. He aims to awaken their interest and arouse curiosity. The students should deal with music history autonomously and develop their own questions. In this way, personal meaning is constructed, which Mr. Gerber understands as a relationship between the topic and the learners. In the end, students should understand what musical developments mean for them today. But Mr. Gerber also stated that he – as a teacher – could only provide opportunities for creating personal meaning. The meaning has to be created by the students themselves, and there might be students who do not succeed: *"And this is the moment where I have to try to think of different approaches where, to some extent, I also have to accept: those who can develop no interest at all will probably make no progress here for themselves."* (Mr. Gerber, Interview 1)

The Process of Learning Music History

Mr. Gerber believes that it is not possible to paint a full picture of music history. Instead, learning music history for him means learning particular aspects and afterwards interrelating them to each other: *"What is important to me is to discover developments, to be able to pick single aspects and have a look at how something develops. And then it's not about the*

Renaissance any more, but it's all about particular aspects." (Mr. Gerber, Interview 1) From Mr. Gerber's point of view, the interrelation between certain aspects is more important than the aspects themselves. He is critical of music education on music history which focuses on particular aspects without connecting them:

> *You always go into single topics and have a look at one aspect, maybe a second one, and then this stays as it is. Because there is so little time for specialised classes, we actually never manage these connections in the lower secondary level. So, you once study something from the Baroque era, and then this stays where it is.* (Mr. Gerber, Interview 2)

Here it becomes clear that reaching these connections between particular aspects is a major challenge for Mr. Gerber. On the other hand, he thinks that the ability to connect different aspects has to be developed over a longer period of time and also depends on the age of the students:

> *I don't think you can get younger students into those contextualisations yet at all. It's okay, if they look at one phenomenon first and have some kind of opportunity to get in touch with this. To realise these developments is something that maybe needs some kind of life experience – so that you did something similar in other contexts to be able to transfer it.* (Mr. Gerber, interview 2)

Furthermore, Mr. Gerber thinks that prior knowledge could help the students connect aspects and understand developments; for example, historical knowledge. It yields a sense of orientation and makes it easier to associate new aspects.

In Mr. Gerber's opinion, the understanding of developments could also be inspired by the students' own individual histories. Before moving on to past times, the students should have a look at their own lives, the lives of their parents and their grandparents; developments regarding their own and their parents' lives could then be discussed.

Content Selection

Regarding the selection of content for teaching music history, some kind of conflict could be found in Mr. Gerber's beliefs. On the one hand, he criticises the focus on European art music and the narrow canon of the music considered, which has been handed down over a long period of time. He would like to address a wider range of topics: for example, less well-known composers from European music but also music from other parts of the world, such as the development of non-European popular music.

On the other hand, Mr. Gerber feels some kind of commitment to the canon: *"I can't escape from this. It's such a weird canon following educated-middle class principles. You could choose so many other things from – whatever you think of – the Baroque era for example, but what remains is Bach and Vivaldi."* (Mr. Gerber, Interview 2) Mr. Gerber justifies the use of musical works from the canon in his lessons with the prior knowledge of the students. Students have often heard something about composers like Bach or Beethoven before,

and this knowledge can be used in the music classroom. Furthermore, he thinks that these composers who are part of the canon are particularly suitable for teaching music history because they are such good examples of a certain musical style:

> *The reason is, if it is about characteristic people, and this is the only moment where we connect it with such characteristic people then… maybe I don't find some example which is not in the mainstream, to call it this, but nevertheless manages to hit the core of it. And there was also this matter: "Yes, but then we have them, these celebrities – exactly for this! That they stand for this!"* (Mr. Gerber, interview 2)

To deal with this conflict of using – or not using – the canon of European art music, Mr. Gerber applies two strategies: he uses the Western canon of European art music for teaching music history but tries not to give it too much space and sees it as only one part of music education alongside many others. Moreover, it is important to him that no value hierarchies are constructed regarding different types of music:

> *I can accept this in a neutral way, and I don't have to think that their music is worse or too simple or something like that. These are things I strongly experienced in my training as a music teacher: I've been socialised with Mozart and Beethoven, and there were very clear values transported with this. And I can't or I don't WANT to carry on. And, actually, I don't see any justification to value something more or less, just because it's from the Viennese Classical period or something like that.* (Mr. Gerber, Interview 2)

Teaching Strategies

The videotaped lessons were coded to identify Mr. Gerber's strategies for teaching music history. Similar to the section above, the main categories which evolved during the process of axial and selective coding will be described and illustrated with examples from the lessons.

Relation to the Students' Everyday Lives

One of Mr. Gerber's strategies to teach music history is to relate the learning content to the students' everyday experiences. Through the four observed lessons, this happened at different points of the learning process. In one lesson, Mr. Gerber used the students' experiences as a starting point. Before talking about the music from the Middle Ages, he told the students to think about their own listening habits and discuss the function and meaning music had in their lives as well as in the lives of their parents and grandparents. He used this to draw parallels with the meaning that music had for people at other times in history:

> *We may assume that people in the past were equipped with a very similar emotional apparatus as we have today. And if they feel similarly – if they are in love, if they are disappointed and so on – then perhaps they find an equivalent in music.* (Mr. Gerber, lesson 1)

Extra-musical experiences were also used as a starting point: before listening to the second movement of Beethoven's *Piano Concerto No. 4*, Mr. Gerber asked his students what kind of conflicts they experience in their family, how these conflicts take place and how they are resolved. The discussion formed the basis for a later exercise in which the students were supposed to perform a scenic presentation to the music of Beethoven.

Furthermore, Mr. Gerber addressed the students' experiences when talking about certain aspects of the music from previous eras and comparing it to the present time. For example, he drew parallels between the singing competitions in the Middle Ages and today's battle rapping or between famous opera singers in the Baroque era and modern pop stars. After discussing a medieval song which described rape and asking the students why such music has been made, he talked about similar songs in the present time:

> *Now we move on to our times – like I mentioned K.I.Z.[6] as an example, didn't I? K.I.Z. describes extreme violence all the time. Because they think violence is good? No, right? Because they deal with violence. Why? There is always this moment of provocation, of disturbance. I'll describe something more immediate and brutal than what you can actually bear. And the people enjoy that. They think it's great. We try to outbid each other with such messages.* (Mr. Gerber, lesson 1)

In the lesson on Baroque music, musical phenomena were connected to the students' musical experiences: After learning about homophony and polyphony, the students were supposed to find examples for both in the music they listen to at home.

Music as an Expression of the Composer's Experiences

Mr. Gerber told his students that composers express their personal experiences and feelings in their music. For example, when talking about Bach, he said:

> *And furthermore, Bach is someone who experienced many ups and downs in his personal life. He had to see how six of his children died – some of the worst things that can happen to someone. And a composer turns such things into music.* (Mr. Gerber, lesson 2)

In this way, the personal meaning that music can have was demonstrated in a historical perspective.

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[6]   K.I.Z. is a German hip-hop group.

Opportunities to Deal with Music in Different Ways

Mr. Gerber offered various ways of dealing with music. He let the students listen to music in different ways: without any intention but *'concentrated'* (Mr. Gerber, lesson 3), with a concrete listening task or with additional graphic visualisation of the music. He also made it possible to practically experience formal musical principles: before talking about basso continuo and concerto grosso, he led a body percussion exercise with a continuous base pattern, a collective chorus and different group solo parts. The lesson on the Classical period also gave space for aesthetic experiences. After listening to the music several times, the students were supposed to perform a scenic interpretation in pairs, with one student playing the role of the solo piano and the other the role of the orchestra. Mr. Gerber asked them to find positions which fit to the music and to adjust them according to the change in the course of the music.

Addressing the Social Meaning of Music

An important part of Mr. Gerber's lessons on music history was to address the social meaning of music. To do so, he provided background information about the society relating to education, social hierarchies and the people's daily lives when talking about the music of a certain time. For example, when talking about a mediaeval German song, which had some Latin words in it, he said,

> *Yes. So, to say in what we call the European area today, certain people could communicate in Latin. But who were these people? People with education: for example, in the clergy, so people from the area of the church or the secular nobility. Peasants RARELY had the opportunity to learn Latin. But some liked to be oriented towards this and picked up some words. And that sounded educated when you could put a few Latin chunks into your language.* (Mr. Gerber, lesson 1)

Mr. Gerber also used background information as an introduction to a musical era; for example, when talking about the Baroque era. Before talking about the music, he explained which aspects were important for the era and the people in general, as well as for the other arts: *'So, something that maybe came out as a fundamental idea, especially in the Baroque era, is the differentiation between the natural chaos and the well-ordered, regulated, which is culture: culture versus nature.'* (Mr. Gerber, lesson 2) To make this clear, he showed pictures from Baroque gardens and buildings.

The students were not only supposed to learn this background information, they also needed to understand the social meaning of music and see music as a mirror of social life. Mr. Gerber explained this as follows: *'So music is an expression of the life circumstances that someone is in. And when the circumstances change, the music changes, too.'* (Mr. Gerber, lesson 4)

He also referred to the function music had for people in the past; for example, when the building of an opera house was used to express political power. This function of music

today was considered as well and Mr. Gerber made it clear that the music of the past still has social meaning for our society. As an example, he talked about Beethoven's Ninth Symphony, which is played at many important political events. He also used this to demonstrate the relevance of the music from former times to the present day and to justify the interest in this music. Moreover, he illustrated the impact of former musical developments on the music of our present time:

> *BUT, especially if we look at the era that comes next, there are things, so many things which still have a great influence on our music today. Even if they sound completely different, there are such musical principles that we still strongly experience in our daily life.* (Mr. Gerber, lesson 3)

Talking about Music History as an Incomplete Narrative

The last aspect is related to the learning and teaching process of music history. Through all the lessons, Mr. Gerber tried to explain some fundamental principles which are important when talking about music history and history in general. All principles relate to the narrative character of (music) history: fragmentariness, selectivity and temporal relativity.

With fragmentariness, Mr. Gerber made clear that only a small part of the past could be considered in the music classroom. The teacher chooses from a wide range of possible topics, and these topics are more randomly than systematically selected: *'We, of course, randomly pick some things. There were some totally different things that could have been explored. I sort of reached into the box by chance.'* (Mr. Gerber, lesson 2) This selection is also relevant when regarding the composers and other musical actors: some names can be mentioned, and many others not.

The aspect of selectivity is related to what source material exists and the development of its use in music historiography. Mr. Gerber and the students talked about how knowledge about the past and its music is generated. Mr. Gerber made it clear that the selectivity of written sources is a key challenge. As a result, the music of certain social groups has not been transmitted and is not a part of the historical narratives we have today:

> *Everything that has not been written down has disappeared. Only the ones who write things down, stay alive. We absolutely don't know what the music sounded like which has not been fixed. And this is why we only know the things from the kind of people who were able to read and write. And other people who made music but couldn't read and write may have achieved great things, but we simply don't know them any more today.* (Mr. Gerber, lesson 4)

With the third principle of temporal relativity, Mr. Gerber made it clear that any perception of the history of music also depends on the circumstances of the present time. It is always a retrospective, starting from the present time and therefore influenced by its society and world view:

Our knowledge about the past is always fragmentary. It is always just kind of selective. And then, something strange happens: we fill the gaps with what we think up. We do this automatically – with what we feel today. And that's why a retrospective in 2022 is different from 1950. Although the data situation is similar. (Mr. Gerber, lesson 4)

Relations between Mr. Gerber's Beliefs and Teaching Strategies

In the case of Mr. Gerber, the beliefs about teaching music history seem to be consistent with the teaching strategies. Mr. Gerber's beliefs about the process of learning music history are strongly related to his goal of enabling students to understand musical developments over a long period of time. This goal and the corresponding learning principles could be seen in the videotaped lessons: in each lesson, a different aspect of music history was addressed in chronological order. In the fourth and last lesson the students were supposed to reflect on what they had learned and to identify developments across the epochs.

Two main aims for teaching music history were reconstructed from the interviews with Mr. Gerber: to make the students understand the social meaning of music and to provide opportunities for them to create personal musical meaning. Both dimensions were addressed in the observed lessons.

As described above, music as a social phenomenon played an important role in the lessons. Mr. Gerber explained how social circumstances are reflected in music and how changes in these circumstances can lead to musical changes. He provided background information on historical events and life at that time, and talked about the social function music had back then and still has today.

The personal meaning of music was addressed in various ways. By connecting the learning content to the students' everyday experiences and yielding various ways of dealing with music, Mr. Gerber provided the students with opportunities to develop a relationship with the music, thereby creating personal musical meaning. Moreover, the idea of generating an understanding of developments, starting with the students' own history, could be found in the lesson on mediaeval music: the students were supposed to reflect on their own listening habits as well as the ones of their parents and grandparents. Furthermore, the students were guided to consider music history autonomously. In the fourth lesson, when the students were supposed to describe the development from the Middle Ages to the Viennese Classical period, Mr. Gerber set a task which was formulated quite openly. It offered space for the students to follow their interests and explore the history of music in their own way.

The interviews with Mr. Gerber revealed a conflict in his beliefs about content selection. Mr. Gerber would like to incorporate a wider range of music, including less well-known

composers of European music and music from other parts of the world. At the same time, he feels committed to the Western canon of European art music. In the interview, Mr. Gerber stated that it is important for him not to construct value-laden hierarchies for different types of music. This effort could be observed in the filmed lessons. In particular, he drew parallels between the music of former times and the present time. Through these parallels he created equality between these different musical styles. Music from other parts of the world was not addressed during the lessons, which may be explained by the topic Mr. Gerber chose for this unit. Furthermore, content choice was addressed directly in the discussion with the students, and Mr. Gerber explained the fragmentary and selective way that music history is dealt with in the music classroom.

In conclusion, it can be said that it seems important to Mr. Gerber to create (musical) meaning for the students – with music history as well as with every other subject. Also, Mr. Gerber addressed music history in these lessons in a way that developed an awareness of the fragmentary nature, selectivity and temporal relativity of music history and its narrative character. Thus, his students could understand music and music history as social phenomena.

In this way, Mr. Gerber both addresses the theoretical discourse in the sense of Heß (2013) and makes music personally relevant as an aesthetic object. Similarly, like Cvetko and Lehmann-Wermser (2015, 2011), he also addresses music as a historical object. In a constructivist sense, he wants to lead pupils towards historical awareness.

Mr. Gerber pursues the global aim of making music meaningful. At the same time, he aims to teach music history. In this, he manages to combine music as an aesthetic and historical object on a practical level, although this is considered to be challenging in the conceptional discourse. Mr. Gerber places aesthetic experiences – as an aspect of musical thinking – and historical thinking in a complementary relationship as it is suggested on a theoretical level by Cvetko and Lehmann-Wermser (2015, p. 44). Even though the present lessons of one teacher are not analysed according to these conceptions, this teaching practice seems to be an example of how the conceptual challenge of bringing together aesthetic experiences and historical thinking could be designed.

Teaching Music History – Between Biographical Facts, Works of Art and Personal Musical Meaning

The steps of separate analysis of both video and interview data, and the comparison of the evolving main categories were executed for each of the five cases. The results were compared with the aim of developing a grounded theory of teaching music history. Based on the results from the analysis of the videotaped lessons, we will give insight into other cases and show some examples of similarities and differences between them.

Like Mr. Gerber, many teachers mentioned the goal of making musical developments visible. This can also be observed in the lessons of other teachers: for example, in Ms. Martin's lesson on jazz. To make her students understand the development of jazz, she let them compare different styles of jazz music and work out the different and similar musical characteristics. This intention of student involvement could also be seen in other lessons. Mr. Michaelis tried to create links to the students' experiences in a way similar to Mr. Gerber. Ms. Martin aimed to meet the students' needs by comparing the music to their own listening habits and musical practice, and letting them express their own judgement by asking, *'How do you like the music? Is it tolerable to listen to it?'* (Ms. Martin, lesson 1).

Similarly, there were several cases in which aspects of Mr. Gerber's teaching strategies could be found, although they differed slightly from the way Mr. Gerber used them. For example, Ms. Koch provided background information as well but, in this case, the information referred more to the composer than to the society. To make the music understandable, Ms. Koch justified it with the biography of the composer and historical events from his lifetime. For example, she said: *'We try to explain the time in which the piece was written, or we just ask: who actually composed this piece? At what time? And, perhaps, for what reason?'* (Ms. Koch, lesson 1).

In some cases, musical analysis – which was not found in Mr. Gerber's lesson – played an important role. In the lesson of Mr. Michaelis, the students were supposed to analyse the music to explore the decisions the composer made and what he expressed through his music. In the videotaped lessons of Ms. Hill, an extensive occupation with musical analysis and music theoretical details took place. Music history was addressed only marginally when the results of the musical analysis were related to the character of the composer.

Through further coding, we will elaborate and condense these categories and their connections, and relate them to the teachers' beliefs reconstructed from the interviews. Furthermore, we will take a closer look at correlations as well as discrepancies between the teachers' beliefs and their teaching strategies for teaching music history.[7]

For further research, the students' perspective on music history could also be an area of interest. Their beliefs about learning music history – as well as their learning process – could be reconstructed. This will be part of a follow-up project.

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[7] As described above, Mr. Gerber's beliefs were consistent with his teaching strategies, but there were other cases in which discrepancies between beliefs and teaching strategies could be found.

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