

Contents

1	Introduction.....	11
2	Defining the Research Question	13
2.1	Definition Pedagogue.....	13
2.2	Definition Pedagogical Wind Ensemble.....	14
2.2.1	Aisthetic and Aesthetic Experiences in Pedagogical Wind Ensembles.....	14
2.2.2	Pedagogical Wind Ensemble as a Skilled Activity Requiring the Development of Professional Vision.....	23
2.3	Definition Coordination	24
2.3.1	Coordination as Interaction.....	25
2.3.2	Intrapersonal Coordination	26
2.3.3	Interpersonal Coordination	26
2.3.4	Discoordination	29
2.3.5	Pedagogical Coordination	30
2.4	Summary of Research Question and Considerations concerning Research Methods.....	31
3	Empirical Investigation.....	32
3.1	Configuration Analysis	35
3.2	Segmentation Macroanalysis.....	37
3.3	Freeze-Frame Macroanalysis.....	37
3.3.1	Tutti-Play Situations	39
3.3.2	Verbally-Centered Situations	40
3.3.3	Partial-Play Situations	45
3.3.4	Unclear Conductor Reasoning.....	47
3.3.5	Quantitative Validation.....	49
3.4	Sequential Microanalysis	49
3.4.1	Transcription	50
3.4.2	Isolating Discoordination	54
3.4.3	Objective Hermeneutic Sequential Analysis at points of Isolated Discoordination.....	55
3.4.4	Sequential Mapping of Verbally Thematized and Executed Coordination	60
3.5	Synthesis: Answering the Research Question through Code Line Narratives	73
3.5.1	Code Line Black: Melody, the Element which Becomes a Focal Point Marker	74
3.5.2	Code Line Red: The Element which Appeared and was Processed in Delayed-Reaction-Practice.....	81
3.5.3	Code Line Yellow: A new Element to solve an Existing Element.....	90
3.5.4	Code Line Purple: Diagnosis-Isolation-Scaffolding-Reintegration.....	99
3.5.5	Code Line Light Green: The Element that was Caught and Thematized.....	105
3.5.6	Code Line Light Blue: The Element with Issues of Double Contingency that was Caught and Clarified within Execution	108
3.5.7	Code Line Peach, Pink and Grey-Green: The “Solo” Elements.....	111

3.5.8	Code Line Blue: The Element that is almost Completely Thematized in Execution.....	129
3.5.9	Code Line Gold: The “Painful” Element that was Processed in Quasi-Execution.....	133
3.5.10	Code Line Green: Tempo, an Element that was Addressed by a Planned Lesson Objective.....	138
3.6	Conclusion Empirical Observations	147
3.7	Coordination as a Solution to the Inadequacy of Traditional Learning Theories	149
4	Implications of Empirical Investigations for Learning Theory Development.....	153
4.1	Interactive Pathway 1: Content.....	156
4.1.1	Presence.....	157
4.1.2	The Sway of Atmosphere and Appearance: Pathway 1 Transforms from a Line into a Plane.....	158
4.1.3	Interacting with Presence: Atmospheres and Appearing	160
4.1.4	Phusis.....	168
4.1.5	Where does Learning Come In?.....	172
4.2	Interactive Pathway 2: People	173
4.2.1	Teacher Role 1: Process Initiator.....	175
4.2.2	Teacher Role 2: Conduit for content	176
4.2.3	Teacher Role 3: Error Processing	180
4.2.4	Engaging-Keeping-Holding it all Together: Pedagogical Coordination.....	183
4.3	Wonder	197
4.3.1	Wonder Inside-Out and Outside-In	198
4.3.2	Wonder as a Threshold: How Wonder Works.....	199
4.3.3	Elements of Wonder	200
4.3.4	Wonder in Aesthetic Subjects (Fine Arts)	202
4.3.5	Wonder-full Music as Symbol Consummated through the Reintegration of Relationships.....	202
4.4	Combined Pathways: A Wonder-Full Experience	206
5	Conclusions.....	208
5.1	Methods in Music Education Research.....	208
5.2	Deconstruction-Reintegration through <i>Hervorhebungspraktik</i>	209
5.3	Toward an Edusemiotic Approach of Learning in Music-Making	211
Glossary of Terms.....		213
Bibliography		216
List of Figures		225
List of Tables		228
Acknowledgments		229
Appendix.....		231