Due to the cultural diversity in modern societies, there is a wide demand for intercultural learning in the field of music education (cf. Karlsen & Westerlund 2010). Although there are many teaching materials and an increasing responsibility to include a variety of world musics as part of the curriculum, there is barely any corresponding research activity in regards of the students' pre-teaching knowledge of international learning objects (Knigge 2012).

In contrast, numerous works in sociology and educational science are dedicated to the concept of culture and its manifestation in the life(world) of the actors. According to Nohl, cultural representations tend to identify and symbolically condense collective affiliations for as many as possible (Nohl 2014). This so-called "othering" (Tsianos & Karakayali 2014) is of increased interest in the discourse of intercultural (music) education, as collective affiliations often emerge in relation to nationally or ethically imagined cultures (Barth 2013).

Accordingly, the presentation focusses the question of how the students encounter international learning objects in music lessons. Therefore, exemplary sequences of a design-based research study (cf. Reinmann 2015) on intercultural (music) learning will be presented. With the Documentary Method a method of qualitative social research was chosen to reconstruct the implicit knowledge of the students (Bohnsack et al. 2013). Initial empirical findings suggest that engaging with international music materials provokes cultural representations. These can occur in the form of self- and external
representations, depending on the respective ethnic-cultural background of the actors. Based on these findings, the question arises as to the didactic consequences for intercultural learning in music lessons, which are finally to be outlined.