

4. What are good and meaningful music lessons at the TTC, preparing the students to be good teachers in the subject of music in primary schools?

Starting points of the module

Prior to the start of the module, I considered what I wanted to achieve and what elements should be in the module. Because of the test, I had to make sure not to break to link with the existing module. The main subjects of the current module (see elaboration sub-question one) have been integrated as a theme in the lessons of classes as follows:

- Singing : lessons of classes 1+2
- Reading and writing music : lessons of classes 3+4+5
- Making music⁸ : lessons of classes 6+7

Apart from the theme mentioned above, lesson of class 7 –and lesson of class 8- should offer a review of the module as a whole. In these last two lessons of classes the students have performed activities on their own, which we have discussed later.

It is a deliberate decision to begin with singing, because ‘The most simple instrument is the voice’ (Kodály, 2002, p. 15), an instrument everyone has present, at all times. *“Singing is an emotional release for children and adults alike”*, says Lucinda Geoghegan in her book of singing games (Geoghegan, 2005, p. 11). And in another publication she gives multiple reasons for the importance of singing (Geoghegan & Nemes, 2014, p. 10):

- An important physical activity
- It develops musical skills in a highly complex way
- It has positive psychological effects to sing together
- Etc.

Musical education can be shaped further from the musical experiences one has when singing.

⁸ These are the domains of the SFM-module, which are described with the results of sub-question one.

On the basis of the results of earlier sub-questions, I would like to set the following goals in this module:

- Student have joyful experiences when making music and listening to it.
- Students know the SFM-module and the concept of the three P's: Prepare, Present, and Practise.
- Student receive model lessons (learning by modelling) and learn to analyse these lessons:
 - What is the musical goal for the children?
 - What are the skills the teacher needs to achieve that goal?
- Students are able to develop their personal musicianship by using the activities in the lessons of classes.

The SFM-model will be explained under the discussion of sub-question 1.

The 3P's concept was developed during the 20th century and originates from experience-based education. Learning in class is most effective when it focusses on the person as a whole: head, heart and hands and is mainly applied in practical situations. This is a good starting point to begin learning. Pestalozzi has emphasised this early 19th century (Soëtdard, 1994, p. 8). Instead of starting with a theoretical object, you have to focus on the children's experience first. This way of thinking is associated with the philosophy of Zoltán Kodály, by the authors of 'Kodaly today' (Houlahan & Tacka, 2008, pp. 129-130). This is a logical connection, because this method is also mentioned in the books, which are important sources I have used for my masters' study, the books by Lois Chosky (Choksy, 1999, p. 53) and Jenő Ádám (Ádám, 1971). I was also inspired by them when developing the TTC-module.

3 learning stages = 3x P		
Prepare	Present	Practice


The concept of the three P's can be presented as follows:

1. Prepare: preparing a musical concept by offering it subconsciously – the pupils learn several different songs with matching activities. These activities include a challenge that is adapted to the different ages.
2. Present: presenting a musical concept – when students have, at a subconscious level, become familiar with the different musical skills, the elements are named and the students are made aware of these skills
3. Practise: practising the element learned by applying it – as soon as an element has been named, it is re-used in new musical situations. In doing so, the knowledge acquired is amplified and automatised.

For an example of the three P's in working with the students, look at video 3.

When it comes to the musical skills for the students (their own musicianship) I have made choices for this first module in TTC 1. I feel it is important to make a thorough base, in which the starting point is: less is more.

The following musical skills I want to develop in the students:

- Singing with a good voice
- Being able to feel a steady beat
- Being able to clap and play rhythm patterns in $\frac{4}{4}$ and $\frac{3}{4}$ with this musical material: 
- Learning different songs with different activities in different ways.

Now I have write the goals of the module that I have designed. But I want to refer shortly to the 'Kennisbasis muziek' (Meijerink, 2012). The 'Kennisbasis muziek' is a description of the knowledge, which a beginning teacher must have. So, it is also a final level of achievement for students, when they finish their studies at the TTC.

When you compare the 'Kennisbasis muziek' with these goals of a module, you will see some similarities, like the mentioning of the SFM-model. But there are also significant differences. The goals of my module, which I miss in the 'Kennisbasis muziek' will give students personality experiences about music and its beauty. Also the goals are aimed at the musical skills of the students, a differences with the 'Kennisbasis muziek'.

So, there is a connection with the 'Kennisbasis muziek', but not the whole 'Kennisbasis muziek' is used.

Preparations in advance

Taking the information above as a starting point, I have looked for specific lesson contents. First, I have put together a list of activities that I wanted to use to realise these goals.

I have collected in advance songs with activities, which I can use in order to achieve the goals of the module. I also selected songs from the song list that the students must know for the skills test (see sub-question one). Subsequently, for each lesson of class I have written a preparation, which you can find in [appendix 7](#).

All of these songs with related activities are elaborated in the activity book, see appendix [appendix 10](#).

During the process of teaching lessons of classes, reflecting on them and preparing new lessons of classes, a number of activities had been planned but were not carried out. Usually this was because I had ran out of time or because I saw in advance that it was not achievable or not necessary. In some cases I have mentioned the reason. In [appendix 7](#), you can see to what activities it is.

The list of Art Music activities contains music pieces from different periods of musical history. They are all classical music pieces. For these pieces activities were designed by teachers and students at my Master-education. For that reason I have used them in my lessons. Furthermore I like this music and enjoy classical music. Modern music can be integrated into the module at a later time. It is important to start with clearly structured and beautiful music in order to be able to understand more complicated and modern music later. Kodály describes this as follows: *'contemporary music can follow only after the great classics. Not before, as some people think. To leave out the great classics and to begin with contemporary music is quite a foolish idea. The natural development must be followed also in this'* (Kodály, 2002, p. 67).

Each lesson is briefly described the theme. Thereafter a summary is given of the reflection derived from the three different sources for that lesson of class. In particular, the points mentioned in all sources will be described, to clearly define the triangulation.

Observants

The observants have been different people, because it was organisationally impossible to have the same person observe eight times. To create unity I have invariably asked the following questions:

1. What reaction can be seen in the students during the activities?
2. Is each student actively involved in this lesson plan? If so, how? If not, why?
3. What is the relation between explanation in words and the sounds of music?
4. At what times do the students experience joy in music? And why?
5. What is the quality of the music? Is attention paid to this and what is the result?
6. What did the students actually learn about musical education?
7. What did the students actually learn about their personal music skills?
8. During the subsequent discussion: what questions are asked? Are they open enough?
9. Do we get to the essence in this subsequent discussion? If so, by which questions? If not, which questions prevent that?

These reactions are written down and can be found in appendix 8.

Students

The subsequent discussions were held with students who volunteered to do so. I was able to organise in such a way that three different students were chosen:

- A student who does not think he is musical with only a few musical expressions (S1)
- A student who does not think he is musical, but does enjoy listening to music or singing (S2)
- A musically skilled student (S3)

These students took part in the discussions, and as a reward they did not have to do a number of assignments from the portfolio.

After each lesson of class I had a conversation, in which I addressed the following points:

1. What is your reaction to the lesson of class?
2. Can you say something about the student involvement in this lesson of class?
3. What is the relation between the explanation in words and the sounding of music?
4. What did you actually learn about musical education from this lesson of class?
5. How did you actually develop your personal music skills in this lesson of class?
6. What parts of this lesson of class yield joy in making music, in your opinion? Can you state why?
7. Do you feel that you are sufficiently equipped to have experience joy in music?
8. Which skills would you like to develop further to give more prominence to this aspect of musical education?

There are video recordings made of the conversations. I had watched and written and/ or summarized them. This can be found in [appendix 9](#).

Reflections

LESSON 1 - Theme: singing and steady beat (You can see an activity in this first lesson about beat and rhythm by watching video 4)

A short summary of the reflection from the three interventions:

- **Observer:** there is an open, relaxed and positive atmosphere, but at the same time there is a state of concentration. The students work hard, but can also laugh at their own mistakes. The level of involvement is high because the activities demand active participation, but also because Mariëlle asks the students to name elements, to reflect and to make suggestions. This high level of involvement is also achieved by the variety of short activities with new challenges each time. The assignments are often explained by actions, which make them easy to understand. As a result, the lesson runs smoothly. The students experience joy at countless occasions. Both when they are successful and when they do not succeed straightaway. Mariëlle then gives the students the chance to attempt it a second time and to complete the assignment successfully. There is room for spontaneous reactions from the students. Attention is paid to the quality of the music made and the different levels of the students. Each student has the possibility to indicate whether his/her performances are “good” or “can still be improved”. Brief attention was given to what has been done and to the role of the teacher in the activities. The example provided by the teacher will make a lasting impression. Students also developed their skills in the field of rhythm, beat, timbre and intonation.

- **Student reflection:** All three students immediately reacted that they highly enjoyed the activities, especially because of the smooth transition from one activity to another. This surprised them and they observed such a smooth transition is essential for student involvement and concentration. Consequently, it is also important for experiencing joy during classes. The students stated that the polyphonic exercises were difficult. Because of the variety of activities, this did not annoy them, however. They would like to gain a deeper insight into how to teach these activities to their pupils. They thought it would be particularly difficult to react adequately to children and to guide their responses. S1 and S2 indicated, however, that they noted certain skills were improving, as a result of the repetition in the classes. *'Just by doing it, you get better at it'*. At the same time they learned to name elements, such as 'the heartbeat' for the beat and 'clapping to the words' for the rhythm. S1 stated that the ball highly increased his joy. The ball also proved to be a great help in feeling the heartbeat; it had even more effect than walking and clapping. S3 thought synchronised walking to 'a boat, a boat' was absolutely fantastic. In this way you are demonstrating something beautiful as a group to the rhythm of the music, while your entire body is involved. The students doubted whether it would be possible to do so many exercises in one lesson, because they often noticed during their internship they could only teach one song in a music lesson. But they also noticed this method creates an enormous flow. As a result, the children's attention was continuously drawn and much more was learned (although this might be mainly subconsciously). They would also like to learn how to do this.

- **Personal reflection:** A lot of joy is experienced during the lessons, especially when we started with singing a song they have learned before and moved to the rhythm of the song. This immediately created a pleasant atmosphere. It took longer to learn the activity 'Name game' with body percussion in three parts than I thought it would. This difficulty was named in the subsequent conversation. A large number of students always considered polyphony in an activity to be difficult. This means I have to use a simpler form of polyphony in the next lesson, because it is important to experience success. I will also repeat this exercise then and I expect it will go better. Student involvement was good. I noticed this especially at the beginning of a new activity. Afterwards a student gave the following reflection in the conversation in the lesson of clas: *'With each new exercise you are full of expectation 'huh' what are we going to do? This increases concentration. When the exercise is completed successfully, joy is experienced. Every time your anticipation peaks and then you succeed! That is nice'*. The short activities with manageable steps increase joy and therefore also yield better results. Musical knowledge has increased subconsciously. I tried to improve quality by encouraging the students to listen to each other and to synchronise clapping as much as possible. When performing the activity 'Nima naja' the boys drifted off a bit. Although they enjoyed themselves, they were mainly having fun together. For this reason I adapted that activity and introduced the heartbeat ball earlier than I had originally planned. As a result, everybody was highly focused on the activity and the quality of 'walking to the heartbeat' greatly improved. This also had an effect on listening to the music. Everyone was involved and did their best. After listening they discussed how it went and exchanged tips for improvement. The subsequent discussion in class revealed that the students mainly experienced the activities and were not focussed on the way they should teach them to their pupils. In the conversation it became evident that this can sometimes be difficult. Taking small steps is of vital importance. The students learn they have subconsciously practised a particular musical aspect (the heartbeat) in many different ways. Everyone agreed that it is important to find joy in music and that materials can be used as a medium to achieve this. The materials used should fit in with the children's environment.

Conclusion:

All three reflections reveal that the flow resulting from short activities and a fluent transition from one activity to another, greatly contribute to the involvement and concentration of the students. As a result, students experience joy when taking part in the activities. Although they also learned consciously during the first lesson of class, this is mainly a subconscious process. Providing a variety of short activities is essential, however. One lesson should not include too many complicated activities with polyphonic skills. It is also good to use challenging materials such as the ball. This is geared to the environment of the students who might be the first to lose attention. Discussing these activities is very important. More time could be made available for this. The quality of the music performed is reasonable. Sometimes, attention is drawn to it.

LESSON 2 – Theme: singing and rhythm patterns

A short summary of the reflection from the three interventions:

- **Observer:** The students actively participate in all activities. They laugh when making contact with each other in 'Hello good morning' and thinking up various movements for the activity 'Kan je dit, net als ik'. A lot of joy is experienced, especially when the students take control, which is uneasy at first. The reaction to the ball is very positive. When passing the ball they often smile at each other. When moving to the music, they look merrily at the leader as well, particularly when he/she thinks up unusual movements. Together we try to improve the quality of the music, for instance by practising a solo together, if it has not been sung well. The students sing in key with beautiful voices. Two students cannot yet feel the steady beat very precisely. There was little time to further address the didactics of the activities. A lot of attention was paid to the skills of the students: especially beat and rhythm, working together, singing in canon, form, singing a solo and rhythm domino.
- **Student reflection:** they enjoyed the lesson very much, especially when they noticed that 'Name game' was performed successfully this time. This was a real boost. They also greatly enjoyed the activity 'IJsbeer'. S1 would like to perform this activity during the internship with toddlers. They really liked moving in a star shape when performing 'A boat, a boat'. Everyone worked as one, so there was no need to differ from the group, according to S1. They noticed that doing multiple things at once went so much better after the second lesson of class. S2 noticed, however, that the joy subsided when elements became too difficult. It was difficult for her to think up movements for the assignment 'moving to music', when she had to conduct it. But by being impulsive something nice was created, so she experienced joy again. There was more opportunity to move freely in the room and more input from the students' creativity. They really enjoyed this. As a result, they were more focused on the group. In the conversation the students



discovered it is very convenient to prepare the children for the next activity by using music, e.g. by the song: 'Wie kan zitten als de juf'. They want to do this when doing teaching practice. They felt that it was nice to learn so much in one lesson. Again they indicated that it would be very good to discuss what is intended with the activities.

- **Personal reflection:** This lesson contained more exercises to move freely in the room. In addition students could think up free movements. They had to make more use of their expression and creativity. This heightened their involvement and the joy in making music. The students were continually smiling. They corrected each other, so that the difference in level had a positive effect. The quality of singing improved with small steps by a nice sounding exercise and because the stuffed bear drew their attention. The students dared to sing a solo because they did so with the polar bear. When the 'Name game' activity went very well, everyone got a very positive feeling and did their best to complete the assignment. Repeating assignments and performing activities briefly again, yields a greater learning efficiency. The Rhythm domino was difficult, but it went reasonably well thanks to the way it was built up. Nonetheless, there were too many steps for one lesson. It would have been better if it had been merged with a song in a next lesson. The singing of 'A boat, a boat' in three-part canon sounded beautiful. The accompanying star shaped dance looked beautiful as well. The students actively felt the sounds of the canon. Unfortunately the model lesson was only 55 minutes. Consequently, there was not enough time for a conversation afterwards. During the next lesson of class more attention should be paid to discussing the activities.

Conclusion

When students have the opportunity to give their input within fixed parameters, they will be even more involved. At the same time, they will be able to correct each other, so mutual learning becomes possible. Free expression is triggered by free movement in the room. This enhances the students' feeling of responsibility. Using the right materials (ball, stuffed animal) helps to develop the students' musical abilities (feeling the beat, developing singing voice). Difficult assignments do not have to be avoided, but can be offered in smaller portions and repeated in the next lesson. This also improves the skills. The discussion of the activities could receive more attention. It seems to have a positive effect, if students learn a lot about the backgrounds of activities and get insight into them.

LESSON 3 – Theme: Music reading and notating (Prepare phase) + theoretical background of a music lesson

The setting for lesson of class 3 was not optimal. Due to scheduling problems at the school not all students were aware of the time for the lesson of class. We also had to use a lecture room that was not equipped for a music lesson like this. For this reason we had less effective time and I did not have the opportunity to address point 8 through 11 from the lesson-plan and to discuss the activities afterwards.

A short summary of the reflection from the three interventions:

- **Observer:** The student participation during the exercises is very high. This is an automatic process because student interaction is required. During the theoretical part the level of involvement seems to be lower. They get involved, however, as a result of the interaction, the reaction on the didactical models and the quote. During the activities the students have a lot of joy and respond openly and enthusiastically. The parachute, polar bear and rhythm sticks are very popular. There is an opportunity to ask questions. The students differ in their levels of musical expression. The pace of songs is high and sounds somewhat rushed at times. As a result it tends to sound uneven. This can be accounted to the very noisy room combined with the lack of time. By arranging the rhythm stick in eights and quarter notes the students get more insight into rhythm notation. They are visibly very interested in this learning line.
- **Student reflection:** All three students said they experienced a lot of joy during this lesson, especially during the practical part. According to them, this was because of the materials (parachute, polar bear, ice floes, rhythm sticks), the link with their experiences and the repetition of activities from previous lessons. S3 said she also greatly enjoyed the activities performed together in which you have to turn in a circle. Also they have gained more insight into using the 'prepare-phase' as a teacher; by introducing children to different songs and materials that eventually result in learning. S3 felt it was eye-opening that this helps you to descend to the basic level of reading notes. Walking on ice floes should not last too long, for it can take the flow out of the lesson. They gain more insight into playfully transitioning from one activity to the next, for example when the parachute is taken away in 'Schud en stop'. S2 is happy that she is becoming more confident with clapping rhythm and beat. After this lesson, in which a lot of materials were used, they do seriously question how they will manage to do this at a primary school.
- **Personal reflection:** When the theoretical framework was outlined, there was some participation but it was not very high. Partly this was due to the messy character of the lesson of class, but also because it was not active. By using interaction and asking for a reaction, they kept involved. This was especially apparent during the discussion of the quote. At that time they were able to identify the key issues. The pace of this lesson was very high due to the lack of time, but there was a lot of fun. This was partly due to the materials used. Besides, the students greatly enjoyed the circle games with partners. They had to make contact and to look at each other. The music was also rushed, which sometimes led to uneven singing and clapping. It is a good thing to remain calm during those assignments, which happened during the exercise with the hands. This exercise calmed the atmosphere and brought focus and concentration. The moment of placing the rhythm sticks and looking ahead to rhythm notation was special. It suddenly became clear what we had been working on in the last 3 lessons of classes.



Conclusion:

Again, it becomes clear that the right materials are a good support when offering musical theory to children and students in a meaningful way and increasing joy in making music. It is also very important to give the students insight into the teacher's reasoning. This does not only increase their knowledge and skills in the subject of music, but they also discover how much fun it is to outline a didactical learning line. The focus should stay on musical ability. As a teacher I should maintain inner peace and keep my attention on the pace of music, the evenness and clarity.

LESSON 4 – Theme: Music reading and notating (Present phase)

A short summary of the reflection from the three interventions:

- **Observer:** The lesson moves at a high pace and the students enjoy themselves a lot. There are different, carefully planned activities that are offered in small steps. Due to the flow of the lesson, the students sometimes fail to pay attention to the quality of the steps. Sometimes a step does not go as planned and it is elaborated. Because this does not work properly, it sometimes is at the expense of the musical quality and concentration. The level of the activities varies: some activities are meant for toddlers and other games are at the students' own level. The students are involved and curious. The students participate especially in the present-phase of rhythm notation and enjoy discovering how everything is in harmony. In the conversation afterwards valuable elements are mentioned about what the goal for an activity can be. One activity could be discussed in even more detail to increase the students' insight into the different aspects of music didactics.
- **Student reflection:** All three of the students feel that they have learned a lot by the presentation of rhythm notation. The elements of the previous three lessons united. The presentation was easy to follow; the students enjoyed it and felt involved, because it fit in with their environment. It will be clarifying for children as well. The students enjoy that you can learn rhythm notation in a simple and meaningful way. S2 enjoyed finding out that the lessons are more than singing songs. The rhythm, beat and techniques behind the music are also addressed. By using small steps it is easy to understand. Students experience a lot of joy, particularly together, because of the good results and the meaningful exercises. By examining the lesson plan, the students learned how to prepare a lesson properly. As a result, their knowledge about didactics (3 P's and SFM-model) became more concrete. They were surprised that even the transitions between the activities were planned in advance, so they can be combined with musical exercises when possible.



Above: Walking the beat with the song 'Ijsbeer'

Below: presenting rhythm notation 'This one you don't clap'



- **Personal reflection:** Reverting to the theory of the previous lesson was useful, although it was difficult for them to do so. The activities were performed at different levels. When teaching new songs, small steps were taken. As a consequence, the students stayed curious about what was next. By taking small steps we were able to go a long way. Not every step was of a good quality, but I went on anyway. This sometimes made the lesson messier. The game (Oh dearie me) and the movement (Kyrie eleison) raised involvement and attention. Students also had fun, when playing it. It was important to pay attention to synchronised clapping and walking or singing nicely. As a result, the students concentrated on music and had to use their personal skills. I could have done this more often. That would have improved the quality of all music sounding during the lesson. The students were enthusiastic when they noticed that the rhythms we were working on, were rhythms from songs they had learned earlier. Within musical didactics everything is connected and the students are gaining more insight into this. In the conversation afterwards they were able to specify the goals of the different activities and indicate how the three phases (Prepare – Present – Practice) were applied. Discussing an activity in more detail, will lead to more insight.

Conclusion:

It is important to learn the subjects in small steps and to keep quality a top priority. When something works or sounds well, both joy and concentration increase. After three lessons the students have gained more insight into the 3 P's in a lesson or learning line and into the goals of certain activities. They consider this to be positive. In addition, students can pay special attention to the smaller steps of an activity, especially by experiencing them themselves. During following lessons, they will get more opportunity to perform activities. For this purpose, the original themes of the lessons have to be adjusted a little, starting in lesson 7. The students that were not able to read notes have learned a lot in the field of personal skills. By the present phase of rhythm notation, the students can enlarge their knowledge of didactics as well as their personal skills.

LESSON 5 – Theme: Music reading and notating (Practice phase)

A short summary of the reflection from the three interventions:

- **Observer:** The students actively participate, but are sometimes a bit boisterous. Mariëlle clearly shows them in which steps a complicated exercise can be learned. She draws the attention of students who mainly had fun with each other instead of experiencing joy in music, by adding a new challenge or giving them a turn. There is a lot of room for singing, and the activities are performed at a high pace. In the magical moment during the exercise with the rhythm sticks (moving them up and down) the students learn to focus (Look at video 5). This heightens the concentration and the students' faces light up. It is good to go to a meta-level between the activities: 'where are we?' and 'what are we doing?'. By writing it down students can learn even more and remember it as well. The students nicely sing in key and tune and are able to keep the rhythm and feel the beat. When they are uneven this is caused by: a. concentration; b. the assignment is not clear; c. the assignment is not logical. More often, teachers should kindly hold

up a mirror to their students, make them listen to the quality of their musical performance and appeal to their sense of group responsibility. Place the lessons within the framework of other lessons: where are we coming from, where are we going to.

- **Student reflection:** the students consider the model lessons to be useful. They gain increasingly more insights, particularly during the subsequent conversations. However, they would like to practise performing activities. As a result, they would think even more about it. There were many beautiful moments in the lesson, especially when it fits in with their environment, such as the listening piece with the cat and the bird. The singing in multiple parts at their own level, is experienced as beautiful. *'When you come to the lessons, one thing is certain: we will do beautiful things that we enjoy as well.'* Sometimes they notice they slip into the level of the children, which makes them a bit boisterous. This also happens in class. The students could indicate what the teacher did to regain concentration and participation: ignoring, drawing a line, giving that person a turn, positively naming what goes well, making the assignment more challenging.
- **Personal reflection:** In between the activities I sometimes asked what the goal was or what phase (PPP) the activity belonged to. This heightened participation. Involvement could also be increased by a variety of activities and the use of silences, such as the thinking voice or moving the rhythm sticks in the hands. That concentration also helped to improve the quality of the musical expressions. Sometimes I changed the starting tone of a song halfway through the activity. As a result, the students were more actively involved in singing. The repetition of the three part canon at their level, led to a nice musical moment. This was also achieved by the story accompanying the listening activity. For one boy this appeared to be awkward. He started laughing at a girl who was participating well. This is something that should not take place in a music lesson. In the conversation afterwards, it became clear that the students are developing an overall view of the subject music. It is important that they start to perform to lead activities, in order to practise their teaching skills.

Conclusion:

The conversations afterwards are considered to be useful, because they give greater insight and understanding of music didactics for the students. It becomes more and more clear that students have to practise the activities. This has been mentioned after lesson 4 and will be done starting with lesson 7. Activities derived from the children's environment create involvement and pleasure. For instance, the listening piece of the cat and the bird. Students also experience joy when a musical activity at their own level sounds nice and works well (for an example, look at video 6). The atmosphere has to be safe to develop their confidence. There is no room for laughing at each other, which often is a sign of insecurity. When the behaviour becomes too boisterous this can be changed by giving that person a turn, making the activity more challenging or by offering insight into the processes behind the activity.

LESSON 6 – Theme: Making music

Points 8 through 13 of the lesson plan have been cancelled, because the first seven elements took up all the time we had for the lesson. It was the first period of the day, which meant the lesson was 10 minutes shorter, due to late-arrivals and the morning prayer and reading. Because the students had a full school day the conversation afterwards was cancelled. The information gathered during the conversation in the lesson, is summed up below.

A short summary of the reflection from the three interventions:

- **Observer:** There is a somewhat passive attitude during the discussion, because the students do not have to write anything down but have to watch, listen and respond. During the musical activities they are actively involved, because they are asked to join in. A lot of joy is experienced, because of unexpected twists, the game and the new instruments. The students learn a lot about working with instruments, the three P's, the SFM-model and are taught different songs. Their personal musical skills are challenged by asking them to sing, and even singing solo is not a problem. They can learn even more by listening critically to the quality of their singing.
- **Student reflection:** They show that they possess adequate general understanding of the SFM-model and the three P's. They respond in a positive way to the assignment to perform activities during the next lessons. The use of instruments is enjoyed very much during the music lesson.
- **Personal reflection:** At the start of the lesson, we briefly discussed what we know and what we have learned before. It was good to mention this, but the students did not have a very active attitude. The performance of activities, in which every student had to take part, resulted in participation. Especially, when using instruments, doing guessing games, using the thinking voice, etc. When they had to perform activities at their own level and the assignments were clear, students felt challenged and experienced joy. The students actively contributed when asked to think about how to make exercises for children more interesting or exciting. As a result, they enjoyed the activities. They were able to partly analyse the structure of the lesson. It was more difficult for them to analyse the parts of the activities that were not really clear and had not been done independently. The students' personal singing voice was used correctly and sounded nice. It is still unclear whether they are able to identify a good singing voice themselves.

Conclusion (several parts of this conclusion are based on two sources (observer + personal reflection), because the student reflection is not complete):

Students get actively involved in the learning process by the activities. When the activities are discussed it provides insight for them, but their attitude is somewhat passive. The use of instruments in the music lesson is enjoyed and experienced as a challenge. Because the didactical models are repeated, the students are able to apply them to the new domain of music. It remains important to give a clear instruction for the activities and to challenge the students to be musically active themselves.

LESSON 7 – Theme: Making music + summary (students lead the activities)

Due to illness, three students were absent, one student was present but not feeling well.

Prior to this lesson, students were asked to choose one or two activities from the list of activities we handled during the previous lessons. In this way they are forced to think about: 'what do I want to achieve, how do I organise this, how can I challenge children to making good quality music'. I have e-mailed all students a description of their chosen activity.

A short summary of the reflection from the three interventions:

- **Observer:** Students discover a lot about the pedagogical and didactical steps of a music lesson. You notice they are building teaching experience when they regularly give compliments and try to offer the activity in small steps. At the same time, it sometimes feels like they use tricks for musicality, because they are not yet focussed on 'what is good music' and 'when am I satisfied?'. Consequently, the movements are not always linked to the music. To this end their personal music skills need to be developed further. During the conversations the students learn to think about each step. Mariëlle gives different examples while the students watch. Hints for improvement would be even more useful, if the students put them into practice as well. In the lesson they sing in tune. During the activities the level of participation is high and they have fun. During the conversations at the beginning and during the lesson this seems to be less. Because they have to write down what was learned and they are asked to specify this, they remain actively involved in the process. During the conversation guiding questions are asked, which forces the students to actively answer. When more open question are asked, there are fewer reactions. The students experience joy at the moments they gain insight into how materials, such as a stuffed animal, can help children to develop their musical skills, for instance solo singing. They discover that the prepare-phase cannot be too long.
- **Student reflection:** The students felt it was very useful and instructive to lead the activities themselves. When performing activities, they discovered that it is important to determine in advance which steps you take and what a teacher needs to teach a music lesson. They also learned that the prepare-phase is more extensive than anticipated. Besides, they discovered that the movements have to be linked to the music. To discuss the outcome of an activity right away, was experienced as being very positive. Students actively participated when a fellow student led the activity. It was joyful and they tried to make good music.
- **Personal reflection:** In the conversation at the beginning of the lesson the students are able to indicate important features of the didactics, although they do not participate very actively yet. When they lead the activities themselves, they become more active, the atmosphere is positive and they participate. Here they discover that it is not just a trick you apply, but it is necessary to determine the steps in advance. An activity is discussed afterwards. I ask guiding questions to stimulate them to think and to make them realise how things can be improved. When I ask a more general question there are few reactions. Sometimes I show how things can be performed in a different way, which makes them realise that your organisation is important as well. It would be good if could be this into practice right away. More attention could be paid to the quality of their singing during the

activity. It seems that paying attention to the quality of singing is a trick they learned, but it remains hard for them to reflect on it. After each discussion they write down what they have learned and say it out loud. They have gained more insight into the urgency of the prepare-phase and the link between movement and music.

Conclusion:

Having the students perform the activities themselves was an urgent step in the learning process. By doing this, they become familiar with the organisational process and learn how to lead a group. They also find it difficult to demand good quality in music, because they cannot define what that is. The students' participation is high when taking part in a fellow student's activity, but they learn most when leading the group. The specific function of the prepare-phase, as well as the link between music and movement, became clearer to them. The discussion of the activities provides direct feedback afterwards. By writing it down and repeating it out loud they actively learn. It would be useful to have them apply the feedback directly by repeating the assignment.

LESSON 8 – Theme: summary (students lead the activities)

Six students were ill, four students were present.

A short summary of the reflection from the three interventions:

- **Observer:** Pleasure, involvement and concentration can be seen in the students. Pleasure is present during the activities, but also during the discussion and when doing rhythm exercises at their own level. Especially when they learn that the simple tools used in the activities can be applied for the complicated exercises at their level, such as rhythm language. By writing down what they learn, they are challenged to be the owner of their personal learning process. During discussions they are asked to reflect by answering questions. This happens during the activity as well, which enables them to apply the feedback immediately. They learn to specify what they think about 'a beautiful singing voice', how to start the class with the help of a singing intro and the small steps you must take when teaching.
- **Student reflection:** It was even more effective to receive feedback during the activity itself. As a result, it was possible to improve immediately and the effects were even more visible. If they write down the information, it will be remembered better. The students have noticed that their attitude is important. They felt it was nice and instructive to notice what stimulates children to make good music: confidence, giving good examples that sound

musically pleasant, asking good listening questions, having the children discover what happens and making them alert. It was useful for the students to gain a greater insight into the musical theory behind the lesson and to learn how to further elaborate this in a didactical way. Even on their own level.

- **Personal reflection:** Because I immediately give feedback, they can improve right away. So they actively learn how to reach the best results. Thinking up small steps in advance is a key learning issue. At the same time the students are discovering that it is possible to go even deeper to discover the link with the music itself. When do you pay a compliment? Having the rhythm sound really harmonious and being able to identify a nice singing voice; these points remain challenging and were focussed on during this lesson. The activities bring a lot of joy because students very actively think along with each other. They also enjoy it when I, as a teacher, actively take part in the game. Some musical transitions are still used as a trick, because the students do not yet fully understand the musicality. In the end a link is made to a rhythmic exercise at their own level. It is nice to see how they discover that the materials used in the games can be adapted to be employed in their own rhythmic exercise.

Conclusion:

The students learn even more when the feedback is given immediately during the activity, because they can improve right away. It will be more concrete in which way the quality of the music will have to be improved, for instance by recognising a nice singing voice or synchronised clapping of rhythms (for an example look at video 7). Writing down and repeating what they learned makes the learning process even more concrete. It is important for the students to experience the ongoing line in musical didactics: the small steps, the underlying goals, eventually working towards more complicated music at their level. The students gain insight and have joy when learning how a simple game relates to their complicated rhythmic exercises.

General conclusion

The eight lessons and the reflections have produced a lot of information to formulate an answer to sub-question 4. At the same time, all goals set by us appear to return; both the learning goals, as well as the goals chosen for the personal music skills.

Good, meaningful music lessons are characterised by the following elements. The elements are divided into three categories:

Structure of the lessons

- creating positive musical experiences for the student when making music and listening to it (TTC and PE)⁹
- model lessons with a repertoire and activities that develop musicality (TTC and PE)
- placing each lesson into the framework of the entire module
- logical composition of new elements, and repeating them
- link to the environment (TTC and PE)
- safe atmosphere of trust
- meaningful materials that increase joy in music making
- meaningful materials that challenge students and children, and help them express themselves musically
- identifying the concept of the 3 P's and the SFM-model, after at least two practical lessons
- let students perform activities themselves
- translating simple activities to more complicated musical exercises at the student's level, so that the ongoing line in musical didactics becomes clear
- students provide input during the lessons: independence, creativity
- stimulating the student's confidence by having positive experiences
 - o in musical expressions
 - o when leading activities

Viewing the lessons at a meta-level

- having transitional activities experienced and analysed in a musical way
- attention to enjoying good quality music and its beauty

⁹ Viewed from two levels: level of the TTC-student (TTC) and the primary school pupil (PE)

- while doing the activities linking what happens to the theory
- using active working methods during the discussion of activities or didactical theory
- room for discussion of the experienced activities starting from the first lesson
- conversation focusses on:
 - o how to give participation and the joy in music a place within the activity
 - o steps of the activity
 - o the role of the teacher
 - o which musical elements are learned
 - o the quality of the musical expressions
 - o what way the student is challenged to give their own input
 - o what is the link between new elements and the repetition, in a lesson or a learning line
- feedback when the students are performing an activity, not afterwards
- learning to define what good quality musical expressions are
- raising awareness of the ongoing line in musical didactics, by identifying the tools that can be used for both simple activities and complicated musical exercises at the student's level

Factual material

- the quality of the musical expressions during the lessons is good
- activities are characterised by the development of:
 - o speaking voice: clearly audible, with difference in timbre
 - o singing voice: clear, confident, on key, light, with tension and relaxation
 - o steady beat in $\frac{4}{4}$ and $\frac{3}{4}$
 - o clapping rhythms, containing: ♪ ♪ ♪ ♪ ♪
 - o evenness
 - o polyphony
 - o listening to music and each other
 - o movements that support the music
 - o use of Orff-instruments
 - o finding and using the right pitch

When structuring lessons, practise appears to take precedence over theory. As a matter of fact, the 3 P-concept prevails in this module as well. First the student gets his/her own musical experiences (prepare). Subsequently, these will be analysed and the theory will be discussed (present). Then the students will identify the theory as manifested in the activities, and they will learn to apply the principles themselves as they conduct activities (practise). The module will also remain a comprehensive whole this way and the separate lessons of classes will be integrated.

Studying proceedings during lessons at a meta-level is an essential component to giving students insight into how to apply the theory in practice. Knowledge, skills, and material (repertory and physical tools) are embedded in the framework of didactics. It remains important to use active methods during the conversations of this principle, so the students will remain actively involved.

Through the activities various musical skills are developed, both at TTC level and at primary educational level. To this purpose, the goals of the activities and the quality standards must be defined clearly (as in the listing above). In this way the student acquires a catalogue of repertory, knowledge and skills that he can apply at primary schools directly.

By shaping the module along these lines, students are able to teach music to children with pleasure, insight, and conviction. I would like to refer here, too, to the conclusion of sub-question 3, where the students acknowledge themselves that they have experienced a lot of joy and that their self-confidence has grown.

“It is the duty of every music educator to teach music in such a way that good music becomes a necessity of life for every child.”

(Kodály, quoted in (Richards, 1966)