

## CRITICAL FRIEND'S SHEET

### Questions for the Critical Friend: Bastiaan van der Waals

1. What are your thoughts on the sequence of the proposed exercises? Do you believe it effectively fosters a progressive build-up that enhances the students' advancement? Do you have any suggestions for improvement?
2. How did you find the exercises introduced throughout the classes? Please provide comprehensive feedback on your experience with them.
3. Do you see value in the exercises presented? What impact do you think developing the skill of playing by ear has on the students' overall development?

<i>EXERCISES first set of lessons</i>
-Pitch matching, recognizing sounds going up or down -Singing -Tonal colors -Echo patterns -Through repertoire

Here are some of the interesting moments of the classes:

#### **0:20-18:00 Lesson 1 Sole: tonal colors**

- Internalising tonal colours can be very subjective. How can we help students develop a sense of tonality as objectively as possible?

-What exercises can help internalize tonal colors effectively?

-Do tonal colors change when we shift to a different register?

#### **0:20-16:00 Lesson 3 Sole: internalising patterns**

-Is it beneficial to focus on internalizing patterns? Why?

-Have I taught the patterns correctly? Or can I avoid explanations?

#### **2:00-10:30 Lesson 5 Yulia: singing with reference/without reference**

-Yulia sometimes is still not in tune, but the progress is remarkable, she can adapt to the pitch matching if she has a reference. She soon adapts to the intonation of the piano or voice. Does she follow the right path? What can I do as a teacher to help her more?

#### **3:15-16 Lesson 5 Sole: game of echo patterns**

-Did I provide clear instructions for the echo patterns game? How could I improve them?

### **8:30-14 Lesson Yulia 6: game of echo patterns**

-I noticed that Yulia found it easier to recognise patterns with which she was already familiar. For example, she found it easier to recognise a pattern in the major scale than in the minor scale. When is it appropriate to label small patterns?

### **4:30-9:30 Lesson 6 Sole: Clementi Sonatine**

-Do major chords in different positions maintain the same sonority, or do tonal differences emerge?

-How effective is modeling as a strategy for internalizing patterns?

-Is it better to focus on reading the music after becoming familiar with the melody?

-In the echo patterns process (listen, memorize, sing, imagine, play), should the sound be imagined before or after singing?

### **Lesson Yulia 7: game of imagining the sound, with hand signs (Kodaly based)**

**5:05-13:30** -This exercise can be used as a preparatory exercise for playing by ear. What is your opinion of the game?

**19:30-36** -Echo patterns. She tells me that it is quite difficult for her to listen to the echo patterns, what would be the recommended tips?

### **general question Lesson Yulia 8: performance training**

Do you think that having the audiation skill can help performance? Develop your answer.

### **Crucial discussion: Yulia's lesson 5 (29') and Sole's lesson 8 (22')**

-How can I balance teaching theory without undermining early musical experiences or the natural internalization of music?

-Should I always explain the reasons behind activities (andragogy), or should I focus on creating experiential learning moments?

-What strategies can foster a cooperative and engaging learning environment?