

Conclusion

In this chapter an answer is provided to the central question of this study.

What content has to be included in the first-year module for the Gouda Teacher Training College (TTC) to give students the experience, knowledge, skills and confidence required to experience joy in making music with children and to enable them to teach good and joyful music lessons in primary schools?

I would like to combine the conclusions following the various sub-questions in a comprehensive whole.

Sub-question 2 shows that students need experience, knowledge, skills and self-confidence in order to, eventually, make music with children. In particular lack of confidence regarding their own musical capacities is an obstacle for many teachers and prevents them from teaching music.

In order to try to stimulate their self-confidence, I have redesigned the first-year module for the Academic TTC students in Gouda. Below I will indicate what type of experience, knowledge and skills have been embedded in this program. The content has been established:

- On the basis of indications given by teachers of primary schools (sub-question 2)
- On the grounds of the musical module, including the feedback to it (sub-question 4)
- From the reactions of students at the conclusion of the module (sub-question 3)

Experience

- Positive musical experience with the beauty of music at your own level: with choral singing, within the context of music classes
- Having joy during music lessons, both through simple and complicated activities
- Experience and analyse a qualitatively valid song repertory with corresponding activities, conducted by an experienced music teacher (learning by modelling)
- Involvement by the way lessons and modules are structured and focus is applied
- Continuity in musical didactics by linking children's simple activities to more complicated musical exercises at the student's level
- Acquiring experience of accomplishment through musical expression + conducting activities
- Giving the students the opportunity to make their own contribution and to use their creativity.

Knowledge

- Didactical knowledge of the SFM-model ('sound, form, meaning'), and the concept of the 3 Ps (Prepare, Present, Practice)
- Song repertory with short activities

- Art-music pieces with activities
- Basic knowledge musical theory
- Goals of music lessons for children with insight in the continuity of musical didactics, especially regarding singing, reading and writing music, making music

Skills

- Being able to use a good singing voice
- Developing musical skills, as described in the conclusion to sub-question 4, under the heading 'Factual material'
- Being able to conduct musical activities in class
- Being able to deploy material deliberately, both non-musical material (ball, bear, hoops), and musical material (rhythm sticks, instruments)
- Being able to fit in with children's environment
- Being able to achieve quality during the activities
- Knowing how to create a positive pedagogical climate through and during the music lessons
- Being able to analyse one's own acquired experience: 1. how it came about. 2. how to attain it.

If we compare this with the present situation at the TTC in Gouda, we can make the following comments about it:

The subject Choral singing is very valuable and important within the musical imagination of students. This must absolutely be maintained. Developing it towards the creation of a connection to primary school is an interesting recommendation.

In the present musical module there are some valuable ingredients that will surely fit in with the above-described module:

- 'SFM-model' ('Sound, Form, Meaning')
- Students who learn a song to fellow-students

Sub-question 1 shows that a number of elements should be adapted. I intend to identify these in my recommendations. If these modifications were to be applied, the link to the existing module could be consolidated.

By teaching the musical module in this way in the first year, the students have gained more self-confidence. They have discovered that their growth in personal skills gave them a sense of happiness:

- Both for their own musical skills: After the musical module in the first year of the TTC, the students said: *“I am very happy now that I notice I am gaining self-confidence in keeping rhythm and clapping to the beat¹⁰”*.
- And in the didactical field: it is exactly through practical exercises with fellow-students and by immediately evaluating them, that great insight is acquired in the ways this can be applied to children, which boosts self-confidence.

The students are motivated intrinsically to learn more, and the threshold for teaching music in primary school is lowered.

¹⁰ Statement after lesson of class 3, by student S2, a student that did not consider herself musical. See sub-question 4.

Recommendations

I'd like to make some recommendations, to give my study an even broader base and additional value:

- Maintaining the growth in self-confidence realised over the course of the module among the students afterwards, by linking back the internship experience acquired following the module, by analysing the recording in the classroom, holding the theory against it, and by discussing the obstacles and engaging in joint practice.
- Dedicating a proper place to creativity within the module in the second year of the TTC.
Clarification: in this module, there is attention for creativity, without making explicit how to put it into actual practice. This is a deliberate choice. It is useful for students to start by getting to know the musical material, and to experience its high quality. Subsequently they can apply their creativity to the whole. This is how creativity also contributes to the development of their own musical skills.
- Adjusting the current module of the first year at the TTC in Gouda to the module described above. For the existing components I would like to propose the following modifications:
 - Having more good examples experienced and analysed.
 - Test the basic theory, but not at the start of the course. Let this knowledge manifest itself in practice and plan the examination towards the end.
 - Portfolio is a good tool to stimulate the students' musical self-awareness. Use valid examples for lessons, have students analyse them concretely and convert them for their own educational practice.
 - Retain the test on skills, but plan joint practise occasions, for example by organising 30 minutes of 'songs & games' with all students once a week, on the basis of the repertory of the song list. The students enjoy it, acquire repertory and experience valid activities together that can subsequently be analysed in the context of the music module.
- Have music teachers at the 'Pabo' take the course 'Muziek als vak' ('Music as a profession') to get better acquainted with the philosophy behind the structure of the module.

Literature list

- Ádám, J. (1971). *Growing in music with moveable do*. Budapest.
- Baaijens, P., & Veer, M. V. (2007). *Luisterland*. Heerenveen: Groen Educatief.
- Bennekom, L. V. (2014, Juli). Muziek op de Pabo. *Kunstzone*, pp. 6-7.
- Berix, I. (2015). Kodály in Nederland. Enschede: ArtEZ Conservatorium.
- Choksy, L. (1999). *The Kodály Method 1*. New Jersey: Prentice Hall.
- Dijkhuizen, E. (2016, March 31). Elke leerkracht kan muziek leren geven. *Reformatorisch Dagblad*, p. 5.
- Dobszay, L. (2009). *After Kodály*. Kecskemét: Kodály Institute of the Liszt Academy.
- Geoghegan, L. (2005). *Singing Games and Rhymes for Middle Years*. Glasgow: National Youth Choir of Scotland.
- Geoghegan, L., & Nemes, L. (2014). *Singing Games and Rhymes for ages 9 to 99*. Glasgow: National Youth Choir of Scotland.
- Haverkort, F., Lei, R. v., & Noordam, L. (2009). *eigen-wijs*. Born: Stichting ter bevordering van de Muzikale Vorming.
- Houlahan, M., & Tacka, P. (2008). *Kodály Today: A Cognitive Approach to Elementary Music Education*. New York: Oxford University Press.
- Kodály, Z. (2002). *Music should belong to everyone*. Budapest: International Kodály Society.
- Kraaiveld, A. d. (2015). Conceptueel model Academische Pabo. Gouda: Driestar Educatief.
- Lei, R. v., Haverkort, F., & Noordam, L. (2010). *Muziek Meester!* Baarn/Utrecht/Zutphen: ThiemeMeulenhoff.
- Meijerink, H. (2012). *Een goede basis - Advies van de Commissie Kennisbasis Pabo*. Den Haag: HBO-raad, vereniging van hogescholen.
- Richards, M. (1966). The Kodály system in the elementary schools. *Bulletin of the Council for Research in Music Education*, pp. 44-48. Retrieved April 27, 2016, from <http://www.jstor.org/stable/40316916>
- Schutte, D., Minnen - Minnema, H. v., & Oers, P. v. (2014, September). *Muziekonderwijs in Nederland*. Retrieved April 1, 2016, from <http://www.lkca.nl/~media/kennisbank/publicaties/2015/e15-0024.pdf>

Schutte, L., Minnema, W., & Bremmer, M. (2016). *Muziekeducatie doen we samen*. Breda: NPN Drukkers.

Silverenberg, L. (2014). Afstudeerscriptie 'Muziekeducatie in het primair onderwijs'. Tilburg.

Soëtard, M. (1994). Johann Heinrich Pestalozzi (1746-1827). *Prospects: the quarterly review of comparative education*, pp. 297-310.

Vonck, H. (2012, October). Methods & Techniques for Musician's Research. Den Haag: Royal Conservatoire v. NAIP.

Wemekamp, A. (2016, January). Winterpret met Ijsbeer. *De Pyramide*, pp. 10-12.