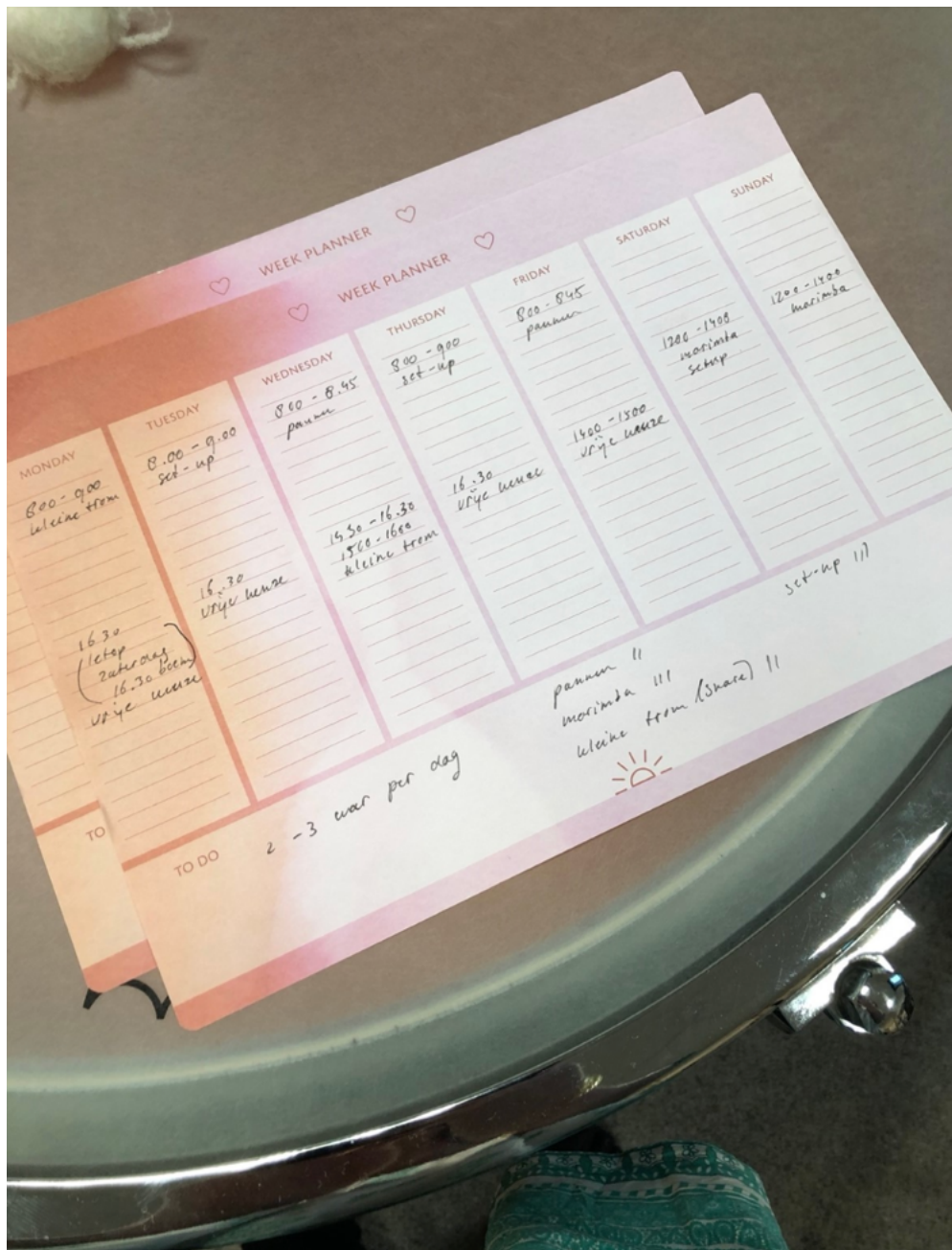


Process: A1 is in his first year, last year he was in primary.

His teachers, asked me if I could look at his schedule. Percussion schedules are extremely complex, especially for young children. In the mornings they can practice. They have to divide the percussion studios. Not all studios have complete percussion set-ups and many are also used by the bachelor and master students. They need a schedule in the week in which they can practice all instruments/ subjects, such as timpani, marimba, vibraphone, drums etc. They need to book extra hours in their MUST hours. Those are the hours in between school hours. A1 was sometimes still at school around 20.00 in the evening to make his practice hours. I sat with him, looked at his schedule, we created an overview of his school and 2 practice hours a day, divided the hours over the subjects (realistically/ when instruments are free) and put notifications on his phone to book studio during the day 48 hours in advance. Students can book rooms 48 hours in advance. Students are YoungKC students, bachelor and master students.



27 March 2024	Contact with teachers Martin and Jennifer
28 March 2024	Creating a schedule

4 April 2024	Checking if he was okay and how he was doing, quality practice is a new topic
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#### Notes:

The communication with the percussion teachers is good. They often ask specific questions. They are often early too as they are allowed to teach in morning hours.

#### Questionnaire

In the questionnaire he states that:

Coming to the Tuesday morning sessions can help with your studies. You get lots of tips for practicing and planning

I don't need to be at school that early all the time, I sometimes have 1 or 2 hours in between and I can't focus that long

I use everything of the folder except reflection, I don't know what to do with this part

I like having everything in one folder

I study as much hours as before, I had problems concentrating but that is better now

I think learning new repertoire all the time is challenging

I feel pressure in school, concerts, exams, and music lessons

I am not sure if I use the right practice strategy

I have problems focusing

I think I improved my practice a bit since LearningLAB

I am slightly satisfied with my musical exam

I learned how to plan and organize, how to prepare for exams and concerts, how to use strategies in the practice room

Teacher interview by Susan Williams:

#### **What are for you signs of motivation in a student?**

Eager to learn – want the information from you. Want to improve. Beyond what they think they are able to do. Choosing their own piece helps. Keeping motivation is harder. They will go on.

#### **What is 'good practice' in your opinion?**

Get the phone away! Working on what was discussed in the lessons. Pinpointing stuff. We talk about how. Being playful with the piece. Take a small section and make an exercise, use a metronome. Look at the chords – connect with theory. Explore the extent of the instrument. Make connections. Usually they play through, make mistakes. Go on and on. Playing but not practice – especially young ones. When I walk down the corridor and listen I think their attention span is really short. They stop and go on the phone again.

#### **What do you think is important for your students' wellbeing?**

They feel rushed. A lot of different instruments. Different teachers (3). Marimba, drums, set-up, piano. Hard to organize. We separate these now with different teachers – works better. Planning is hard. They feel stress because they have to do so much. Guilt. They are generally OK. Sleeping & eating – they are improving. We talk about it.

#### **How much practice do you expect from your jong KC students? What is enough? (do you ask for/recommend a certain amount?)**

That's hard. 1-1.5 hours. It's not much but should work. I don't set amount of hours and try to set them an amount of stuff that's doable and then ask why it didn't work.

#### **How much connection do you have with the LLAB coaches?**

Irma. Anna. Not as much as I'd hoped for. It would be helpful if the communication is planned. It doesn't always happen. Not much messages.

**How do you experience the communication with the coaches?**

Students are not using the binders – they don't bring them.

**What do you want to know from the coaches about the sessions?**

What kinds of topics are you working on. (We use another journal)

**How do you perceive/think about the program?**

Some didn't go (the older ones) to the group sessions. Had a hard time linking the themes with the topics. They would like to have someone there when they are practicing (A1 & B). I thought they would get more out of it.

It's a fantastic subject.

**Do you see any changes in your students' (name) behaviour or learning processes in the last months, that you could connect to the coaching sessions? What?**

A1: struggles with attention. Not enough improvement.

**What would you like support in from the Learning LAB?**

We need more time for writing out things about practicing etc in a very short 30 mins lesson. We need learning lab to help with this. To link the topics with their actual needs. Practicing. Organisation & planning.

**Would you like to be a LearningLAB coach?**

Don't have time.

As a Practice coach I have more contact with Jennifer and less with Martin. I think after reading this it is worthwhile to have a coffee with them and have some special sessions with the percussion students on planning, using the folder and talking about strategies. I do remember a hallway talk with Jennifer on studio use and bookings. Some students were annoyed that young ones booked but didn't show up, they could have used the studio if they had known. Because of the complexity of their program they have special and a slightly different questions. We need to incorporate the weekly themes in the folder to keep the teachers in the loop more and regular days where there is a coach at the percussion studios.

I believe A1 is struggling with the same things as his colleagues. Planning and organization is very complex in the percussion department. They have a personal schedule for school and music, they need to give attention to practice on many different instruments. They are also depending on others that need to use the same facilities. After all these steps are conquered they can think of focus and practice strategies and creating learning spirals.