

Results

1. What is the current situation at the TTC in Gouda?

Students who start as TTC 1 student in Gouda, come into contact with music in two ways:

- The normal music modules about the didactics of musical education.
- The choral singing module.

The normal music modules

The normal music modules focus on the didactics of music in primary education. In TTC 1 and 2 they are compulsory for all students.

- In TTC 1 the module 'In de maat' (In tune)
- In TTC 2 the module 'De toon gezet' (In key)

The following schedule shows the number of lessons of classes per stream for daytime students (= fulltime students).

- Regular stream = students from HAVO or VWO
- VWO-stream = students from VWO, doing TTC 1 and 2 in one year
- OA-stream = students from MBO training Teaching Assistant
- Academic TTC = students taking additional modules at the University of Utrecht

	Regular stream	VWO-stream	OA-stream	Academic TTC
TTC 1 'In de maat'	14 + 1 coaching hour*	7	6	16
TTC 2 'De toon gezet'	10 + 1 coaching hour*	5	4	12
TOTAL NUMBER Music lessons of classes (60 min) of the daytime student	24	12	10	28

* During the coaching hour students can ask questions about the contents of the course or their practice skills.

In my research I want to focus on the TTC 1 module 'In de maat'. For this course two credits can be earned, which equals 56 study hours. These can be received after satisfactory completion of the following elements;

1. Presentation + attendance (p/f)
2. Basic test (p/f)
3. Portfolio (p/f)
4. Skills test (p/f)
5. Written exam (grade)

Below you will find a short explanation on the elements as well as a short personal reflection.

1. In the lecture each student has to teach a song to the class, in which he proves to possess knowledge of the didactical background of teaching a song and shows the correct skills.
Furthermore the lessons of classes use the so-called "KVB-model" (Sound, Form, Meaning; SFM-model); this model is taken from the book 'Muziek Meester!' (Music Teacher/Master!) (Lei, Haverkort, & Noordam, 2010). The authors have described music as follows:

Music is sound placed in a form that has a meaning to people.

From this the 'SFM-model' is derived. The model is shown on the right.

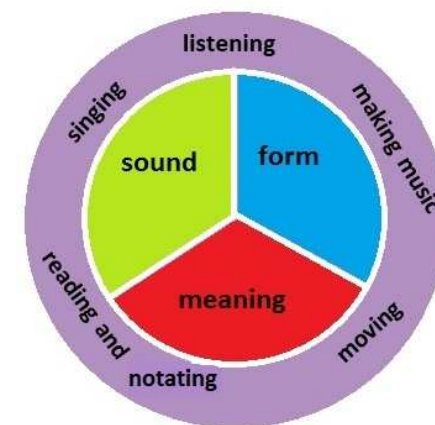
The model is made of:

- Sound: duration, pitch, strength, colour
- Form: repetition, contrast, variation, form-units (motif, theme, musical meaning) form technique, composition forms and music structures
- Meaning: music can depict, music does something to people, people do something to music

The subject matter for primary schools is based on this model, so the subject matter at the TTC is based it as well. Each element can be elaborated on different levels

This subject matter has been elaborated in five domains (musical behaviour):

- o singing
- o listening



- making music
- reading and notating music
- moving

By turning the outer ring, different combinations of subject matter and musical behaviour appear. These combinations can give input to your lessons.

My reflection: it is useful for students to practise teaching a song to a group. The didactics they use are mainly learned from literature. In the first lesson of classes only one example is provided by the teacher. In my opinion this is too narrow to be a base, because a number of good examples and subsequent positive experiences are especially important to encourage teachers to use the right methods for teaching a song.

First the teacher sets the example. Then the successive steps and the skills required from the teacher are discussed. This mainly gives practical guidelines.

The SFM-model from 'Muziek Meester!' is in my opinion a clear overview to help students see the complete picture. It is beyond the scope of my research to reflect deeply on this. For this I refer to the bachelor graduation thesis 'Kodály in Nederland' (Berix, 2015, pp. 23-24) by Isa Berix at the ArtEZ Conservatorium in Enschede. She has done research into the role of the SFM-model and the philosophy of Zoltán Kodály.

2. The basic test is taken at the beginning of the first year and after that twice more during the year. It is a digital test and the questions of this test can be practiced freely on the computer as well. The students practice the way of asking. The questions are theoretical, without sound. The content for the basic test and some examples of the questions can be found in [appendix 1](#). This is not addressed in the lessons of classes.

My reflection: in my opinion, this is a bad start to the module, because the test is taken before the first music lecture has taken place. Students who cannot read notes have to learn this completely on their own, without any explanation and, what is particularly detrimental in my opinion, without hearing music. This often "scares" students. As a consequence, they will no longer experience joy when making music. The knowledge itself is useful. When students finish their studies at the TTC, it would be useful if they manage this knowledge.

3. The portfolio is a list of questions and a number of assignments that have to do with the personal musical background of the student, the practical internship, literature about musical education and musical theory. Amongst others, this is present in viewing film fragments from the site of 'Muziek Meester!'², about which questions have to be answered.

My reflection: It is good for students to approach the course 'music' from different points of view. It is also important for the students to think about their personal musical background and history. This helps students to develop musical self-awareness. Viewing teaching examples is a good assignment. It will make the didactical and pedagogical skills easier to understand. In my opinion the teaching examples of 'Muziek Meester!' are not always the right quality. They are not in line with my view of good music lessons either. Especially the power of non-verbal teaching is little to see. This is very unfortunate.

4. The skills test is taken by trios of students in front of a teacher. They have to make music for half an hour. This test takes place at the end of the music module after all lessons of classes have been delivered. The starting point for this test is the songs list that can be found in appendix 2 . The students are tested on seven elements: leading the song, clapping to the beat, clapping in a rhythm, singing alone, measuring based on hearing (indicating the shape of the melody of a song or a sung melody with your hand on an imaginary scale) , playing a melody-instrument, three-part clapping with the other students.

My reflection: in my opinion it is very good that students build a repertoire by mastering all the songs. It is also good to practise this with each other to show and demonstrate the different elements. I do notice this is difficult and a lot of work for students with little or no musical background. As a consequence, they do not experience joy in making music. In my opinion, students had better master those skills by experiencing joy in music than by merely exercising the songs. In the lessons of classes this can be practised by giving them positive experiences.

5. The written test consists of open and multiple choice questions about the exam material. The students are graded based on a 100-point scale and need at least 55 points to pass. The exam material is based on three domains of the SFM-model and is described in the book containing the material for the module, as follows:

- **'Muziek Meester!'** (Lei, Haverkort, & Noordam, 2010)
 - Introduction Chapter 1 Music in primary education
 - Part A Chapter 2 Singing
Chapter 4 Making music
Chapter 5 Reading and notating music.

² www.muziekmeester.nl to watch the film fragments you must log in on the site. Login details can be attained through Mariëlle Heidekamp.

- **Website** www.muzeekmeester.nl³
 - Themes Theme A Basic knowledge music theory
Theme B Music in middle and upper grades
 - Instruments and the subsequent chapters
 - Audio and video fragments and internship lessons corresponding with chapters 1, 2, 4 and 5.
- **‘eigen-wijs’** (Haverkort, Lei, & Noordam, 2009): the introduction of this songs bundle (page 9 up to and 22)
- **Major scales** until 3 sharp signs and 3 flat signs (further explanation can be found in the PowerPoint presentation on Eduweb⁴)

My reflection: it is good to give students background knowledge and use literature to learn about music. But the way it is done goes against my principles again. It is a lot of subject matter and particularly the book ‘Muziek Meester!’ is difficult to learn for students. Although the content is good, the book contains elaborate lesson descriptions and many experiences of teachers. Besides, it is good to learn the major keys, but the description very theoretical. Students do not really learn and feel what a major key or a major scale is. By reasoning and calculating students get through it. This knowledge is not internalised and is often forgotten within weeks.

The music department has drawn up a subject description ([appendix 3](#)), in which different goals and backgrounds of the subject are described. I gladly quote a part of the subject concept, which I fully back:

“Music is viewed as a gift of God to mankind, in order to enable them to express themselves by using sounds and to enjoy the musical expressions of others. (...) It is important that students can joyfully and responsibly teach the subject of music in primary schools. For that reason the TTC mainly teaches by example. Whenever possible, the lessons are an example for the lessons at the primary school. Both the personal (musical) skills of the students, with respect to singing and playing, and the didactical and pedagogical skills are trained. In addition, a basic knowledge of the musical theory and knowledge of the musical definitions, social developments and musical development of the primary school child is needed.”⁵

Music serves a higher purpose, due to the fact that it is viewed as a gift from God. It is therefore important to aim at the highest level. Furthermore the ‘joy in music’ is named in the subject description. This is considered to be important as well.

³ www.muzeekmeester.nl to watch the film fragments you must log in on the site. Login details can be attained through Mariëlle Heidekamp.

⁴ Eduweb is an internal digital teaching surrounding at Hogeschool Driestar Educatief in Gouda.

⁵This quote is from the subject description from the music department, and can be found in [appendix 3](#).

In the concept the music department has written, it is described where the focus lies each school year and how that is tested. In this document this is addressed in general.

In practice, a number of elements (such as musical theory, the major scales etc.) are mainly theoretical or are not addressed at all in lessons of classes (for instance the content of the basic test). This is partly due to the low number of hours available for musical education. In those hours the music teachers want to address the student's skills in particular. Consequently, students have to increase their knowledge mainly by self-study.

My reflection: the motivation of the music department is based on a well-founded vision. However, in practice it becomes clear that in particular the theory for the basic test is not learned in a musical way. Besides, students are easily scared off by this approach. This is a missed opportunity. Because, when learning through theory only, the theory will soon be forgotten. And when the student will have started teaching, he will have little to no benefit from it. This will make the obstacle to teach music to children even higher.

Choral singing

Besides the music module each student is obliged to improve his or her singing skills. For two years each student takes the course Choral singing. The classes are given 5 hours per period, so 20 hours annually. In these lessons of classes three groups are combined and study choral music for several voices. After two years of the choral singing course, it is intended that the student has sung a musical piece from each of the different style periods; from Gregorian to 21st century music. Twice a year, at Christmas and at the end of the school year in June, this is presented in a concert in the St John's Church in Gouda. With Christmas this is done a cappella or supported by a piano or organ. In June the choir is supported by a symphony orchestra.

My reflection

It is especially nice and unique that so much attention is paid to choral singing at the 'Hogeschool Driestar Educatief'. I highly appreciate this. In this way you can give students a personal musical experience that they will remember their entire life. This has an extra dimension because of the Christian identity of the TTC, which means that choral singing is considered to be an expression of praise to our Creator and a way to adore Him. It also shows that the subject of choral singing greatly influences students. At the start of the choral singing course in TTC 1, a lot of students say they have nothing or little to do with singing. But after the first concert, at Christmas in the St. John's Church in Gouda, they all state this is a very special experience. To have an impression of the concert last Christmas, look at video 2. In each student a transformation takes place when it comes to making music. Statements are: *"Well Miss, even if I don't care much for music, it was very special to sing together and to make it sound as well as possible!" "Singing is so beautiful! I've enjoyed it so much!" "I had goose bumps on my arms during the opening of the cantata. Really super cool!"* The choral singing course yields positive experiences; this can stimulate students when teaching music in primary schools.

I would like to remark that this course mainly focusses on the personal development of the student at present. In primary school education this cannot directly be used. That is why it would be nice if a connection can be made between the singing of good music on a personal level and singing or listening to music at a primary school level. Students should be taught how to realise this. Both the beauty and quality of the music should invariably be used as a starting point.

In the book 'After Kodály. Reflections on Music Education' by László Dobszay, I have read a beautiful statement underlining the way in which choral singing should be taught. Besides, it clearly states the importance of using this method also in primary school education: *"If we do not sow the seed of the beauty found in music in the tender years it will be vain to try it later on; the souls will have already been overgrown with weeds. Is there any nobler vocation than to sow the first good seeds in a new garden?"* (Dobszay, 2009).