

The Value of Music

A development project with
Egedal Musikskole, Ølstykke District school
and Ganløse District school

Finn Holst 2018

Egedal Music School, Egedal Municipality and
Faglig Enhed Musikpædagogik DPU, Aarhus University
with support from the Danish Arts Foundation



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Preface

The presented project documentation has a dual purpose, as it is both an evaluation project and accompanying research as part of a broader research effort.

The evaluation aspect is to be understood as development evaluation, which must both document the project and its results and contribute to the development of the collaboration project between music school and primary school in Egedal Municipality.

The accompanying research is part of a research effort aimed at developing new teaching environments and forms of education with a special focus on the inter-institutional field as a development space and is included with other projects in this research.

The approach to both evaluation and accompanying research translates into a paradigm shift in Arts Education from effect studies to value studies, with a view to developing better justified practices.

The approach can be seen with a background in the results of the Danish Arts Foundation's research efforts on Children and Young People's Meeting with Art from 2015 to 2017 (Holst 2017).

The project has been carried out with the full support of the music teachers involved from Egedal Music School and from the management of both the music school and primary schools, and from the music teachers who have been sharing their teaching and passing on their sometimes-hard-earned experiences.

Noa Szilas, at time of the investigation student in Musicology at the University of Copenhagen, has contributed to the investigation.

The report was originally written in Danish and has been translated by Eva Brandt.

The project documentation has been completed with support from the Danish Arts Foundation, thus making this work possible.

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1 The Project

1.1 Project-description

Egedal Music School has, in continuation of the new education reform and "Open School" entered into a partnership with Ølstykke District School and Ganløse District School in the 2016/2017 season.

The overall purpose of Egedal Music School's collaboration with Ølstykke District School and Ganløse District School is to give children of primary school age the opportunity to meet music through learning an instrument in inclusive communities.

The core of the collaboration, both in music profile classes, instrument classes and companion teaching, is that one primary school teacher and one music school teacher work together on the teaching.

The purpose of the partnerships is to jointly build attractive music environments in the municipality and to contribute to the development of the musical offers available for children and young people in the context of the cohesive school day. Furthermore, the purpose of the agreement is to support and operationalise the municipality's strategic goals for "well-being, learning and education".

1.1.1 Collaboration between Egedal Music School and Ølstykke District School

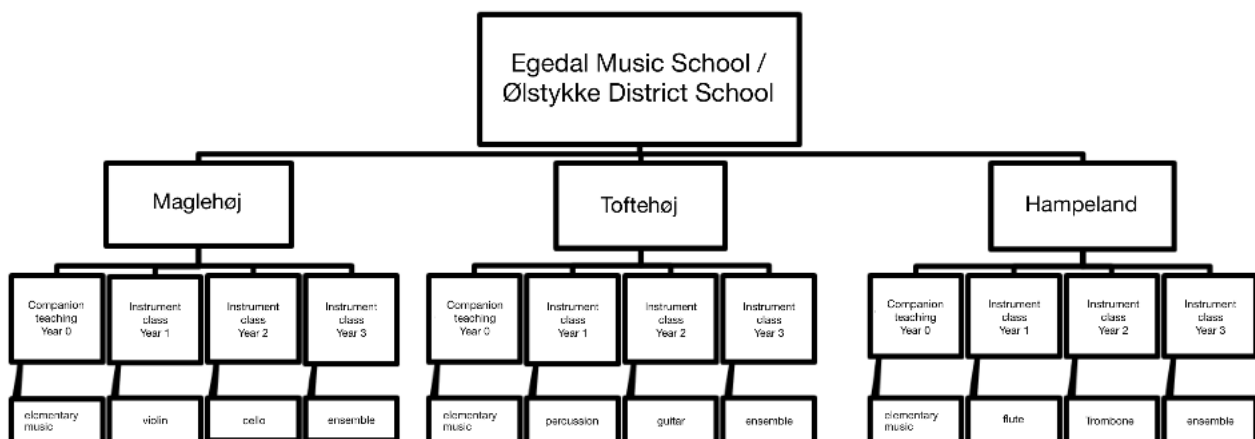
At Ølstykke District School (Maglehøj School, Toftehøj School and Hampeland School), the partnership entails in that music school teachers, in collaboration with the primary schools' music teachers and Reception/Year 0 class leaders, offer:

- Companion teaching in all Reception/Year 0 classes with 1 lesson weekly (music and movement).
- Instrument class for Year 1 classes with 2 lessons weekly (instrumental teaching).
- Instrument class for Year 2 classes with 2 lessons weekly (instrumental teaching).

In the 2017/2018 season, the collaboration has been extended to include Instrument class for Year 3 classes with 1 lesson weekly.

The instrumental teaching will typically be taught in groups or whole classes.

Structure:



1.1.2 Collaboration between Egedal Music School and Ganløse District School

At Ganløse District School, the partnership consists in that music school teachers, in collaboration with the Reception/Year 0 class leaders, offer:

Ganløse School:

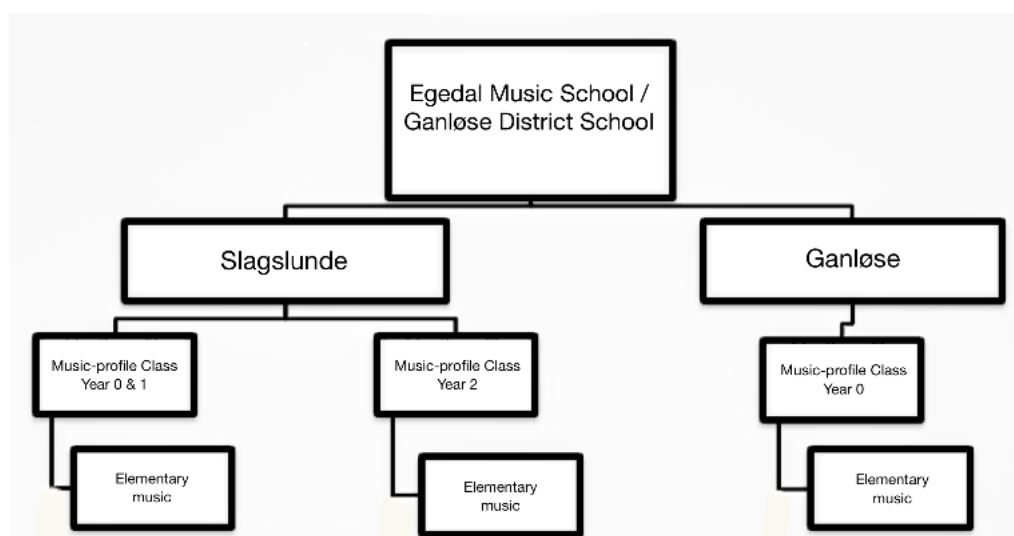
Music profile class in all Reception classes with 4 lessons weekly (music and movement).

Slagslunde School:

Music profile classes with 5 lessons weekly (music and movement).

In the 2017/2018 season, a 4-year pilot project will continue with a music profile class from Reception/Year 0 up to and including Year 3. The pilot project was started in August 2015.

Structure:



1.1.3 Collaboration experiences

In an internal evaluation from 2017, key points of experience regarding collaboration are presented:

The collaboration has succeeded best where the team (primary school teacher and music school teacher) has a continuous contact and coordination during the course of lessons. It is fundamental for a good collaboration that both parties are clarified in relation to the task, expectations of the collaboration, the distribution of roles and so forth.

It is our experience that the music school teachers have to think about - and handle instrumental teaching and a group of children differently. At the same time, the suitability of the classroom, the planning of the teaching and the actual execution are important parameters for success.

The primary school teacher has been part of the team for the classes he/she teaches. The same should be the case for the music school teacher. As a music school teacher one ought to be familiar with the welfare and social dynamics that apply in the classes one is working in.

It is basically two different practices and it takes time to build a mutual relationship and understanding of both sides.

At the beginning of the project, the music school teachers had little knowledge of the music subject's role and content in primary and lower secondary schools, and equally, the primary school teachers did not know the methods and approaches of the music school teachers either.

Therefore, there has not been a “common third” from the start. But through the teaching, relationships, theme days, courses and evaluation of work, this "common third" has emerged as a "new common practice".

The music school teachers have experienced the music work in the primary school as being significantly different from the usual music school education. It is a new practice that one has to build new knowledge of, and it has been expressed and experienced as more demanding and complex than traditional solo and group lessons in the music school.

The music school has, as a start, given more time to develop the new practice for the individual music school teacher. At the same time, it is important to discuss and define how the extra time is used and in the long term integrates the work in the primary school as part of the music school culture.

With a new practice, a great deal of ongoing adaptation, management and organisation is associated with it. Egedal Music School has therefore employed/established a ‘primary school co-ordinator function’. This position is a music school teacher who has experience with both music school and primary school, who themselves participate in the collaboration as a teacher and also as a collaborative partner for the management. The Primary School Coordinator does not have any management skills but is an important communicator and the central link between management and employees across the music and primary schools.

1.2 Background, function and relevance

1.2.1 The Music School in Denmark - background and development

This project and collaboration between music school and primary school has a special function which in a historical perspective can be said to have been stuck in the middle - between the compulsory general music education in primary and secondary school and the voluntary instrument teaching in the music school.

First phase - development of various possibilities for voluntary music education.

The first music schools in Denmark were established around 1930 as folk-music schools with the Danish composer and music teacher Finn Høffding as a central figure, inspired by the German music teacher Fritz Jöde. At the same time as the folk-music school's growth, jazz music schools arise based on the jazz pedagogy with Bernhard Christensen as the central figure. The folk-music schools and the jazz pedagogy had a common ambition to reach the extent of the population with music and as a means to this, an educational modernisation with inspiration from the reform pedagogy was what was desired. In general, it was Høffding's vision that music in the democratic society is not only for the few: "Music can today - unlike the past - become the people's possession". Primary and secondary schools were to offer general and broad music education with instrument tuition, school choirs and orchestras.

Second phase - establishment of music schools as a unifying organisational form

The voluntary music education alongside the primary school arose in the late 1940s and up through the 1950s with instrumental teaching as the foundation for school orchestra.

Based on the growth in the area, which coincided with an economic boom, in the mid-1960s many new municipal music schools connected to the primary school arose. The area was thereby politically visible and subsequently laws were passed to support the development.

Third phase - institutionalisation and public regulation and support

In the mid-1970s a Music Act is adopted that establishes the music schools as public institutions with national and municipal political regulation and support. Privately owned and independent

music schools migrate to municipal governing during this period, and the music schools become an attractive workplace for private music teachers. This merges two different traditions in the voluntary music education: a *general voluntary music education* based on the reforms from the 1930s, and a *specialised voluntary instrument tuition* based on the private music teacher tradition.

The voluntary school music (in the framework of the primary school) becomes, to a greater extent, a task for the music schools after the introduction of the Music Act and is eventually phased out of the primary schools during the 1980s. The voluntary music in schools, like the school choirs and orchestras, falls through a gap here and is subsequently only supported to a limited extent. In 2005, the Music Act is revised and the municipal music school provision goes from a *can* to a *must* task and at the same time the number of music schools is reduced from 216 to 99 in the framework of a municipal reform with nationwide municipal mergers.

Fourth phase - specialisation and talent development

The report '*Examining the musical food chain in classical music (2002)*' describes a number of initiatives for the development of musical talents, which must be able to meet the music conservatories' and regional orchestra's need for professional musicians and these are followed up by the Ministry of Culture's talent pool schemes in the period 2004-2011 (Holst 2011). Since the adoption of the Music Act, there have been fewer funds for the broad education and more funds for the talent-oriented tuition. The budgets are rising but the number of students is falling. In the period 2006-2010, the number of students decreased by 17.4%, which in the first instance affected group tuition and nursery/pre-school education.

Fifth phase - the dual task

In 2012, the Danish Arts Council's Music Committee takes the initiative to simplify and decentralise the national guidelines for music schools. In the national goal for the area of music schools, emphasis is placed on these schools' dual objective aimed both at *life-long employment with music* and *towards higher music education*.

With the Danish School Reform from 2013, the primary and lower secondary schools were obligated to enter into collaborations with the music schools, and correspondingly, the music schools were similarly obliged to collaborate with the primary schools by the changes to the Music Act in 2014. The collaboration 'Music school – Primary school' has been intensified since 2014 and described as a valuable music pedagogical development area (Holst 2018). Collaboration between primary school and music school takes place in an inter-institutional space, which creates the opportunity for the development of learning forums and forms of teaching in the field of collaboration as "a third space" (Holst 2018). An important area is the development area of ensemble teaching and orchestral classes with inspiration from the El Sistema concept. Development of teaching methods includes approaches that are largely in line with the 1930's music educational development ideas.

In 2016, the Ministry of Culture set up a think tank regarding the music schools in Denmark, which in 2017 published the report "The Music Schools in Denmark" (Danish Ministry of Culture 2017). This report emphasises that the music school is for *all* children who want to explore music. An important problem identified is that Denmark reach far too few children and young people, especially in relation to the other Nordic countries. Through a vision of a '*music school for everyone*' with active and creative learning understanding, flexible teaching methods, emphasis on the individual and society, early intervention and musical and social communities, the report presents an understanding of a music school that re-actualises early sources of inspiration and reform thoughts.

1.2.2 Compulsory and voluntary music education

The division between the compulsory general music education in primary and lower secondary school and the voluntary instrument teaching in the music school is, as it has developed in institutional context, too simple and tends more to produce contradictions rather than create a holistic understanding of the field. In a simple presentation, we have on the one hand the compulsory music education in primary and lower secondary school as general music education for all and on the other hand the voluntary instrument teaching, as a specialised music education for the few. Between these two categories, "general voluntary music education" disappeared, which was the democratically founded vision of the 1930s. The division between "mandatory" and "voluntary" is just not enough. Firstly, it becomes necessary to distinguish between the functions: General Voluntary Music Teaching (GVM) and Specialised Voluntary Music Teaching (SVM).

At the same time, it becomes necessary to distinguish between General Music (GM) e.g. song, play and movement and instrument and ensemble playing (IG/EG) as content. Now we can clarify a distinction between the following:

1. The general compulsory music education in the primary school

- a. teaching content - general music.
- b. teaching content - instrument play

2. The general voluntary music education

- a. teaching content - general music
- b. teaching content - instrument (ensemble)

3. The specialised voluntary music education

- a. teaching content - instrument (solo instrument)
- b. teaching content - instrument (orchestral instrument)

In the primary school's field of interest, firstly, there is the general compulsory music education and the question whether this should be limited to general music, or as, for example, in the German JeKi project in Hamburg (Holst 2015) include that all students as part of the compulsory music education are introduced to instrumentation and ensemble playing. Secondly, there is also the general voluntary music education partly in electives and partly in a voluntary music for the purpose of school choir and school orchestra (voluntary school music).

In the music school's field of interest, first, there is the specialised voluntary music education (solo, ensemble, orchestra). Secondly, here is also the general voluntary music education.

It should now become clear that the general voluntary music education lies in the field of interest of both the primary school and the music school, but as such is not included in the simple distinction between primary school as "compulsory teaching" and the music school as "voluntary instrument teaching".

Reduce the primary school perspective, thus losing a crucial part of the school's cultural basis, as well as a holistic perspective on the students.

Reduce the music school perspective, one of the music school's two tasks is lost, development of the student foundation and the social democratic obligation.

With the establishment of the field of collaboration between music school and primary and lower secondary school, the foundation for a general voluntary music education is now being restored, which, as mentioned earlier, through the "institutionalisation" of music education has, so to speak, fallen between two chairs and fragmented the musical cultural efforts and children's and young people's opportunities.

Collaboration between music school and primary school is thus important in two areas:

1. Establishing a coherent musical cultural offer for children and young people, including the strengthening of the music culture of the schools and the dual task of the music school.
2. Development of teaching environments, teaching methods and teaching competencies that meet the new challenges in practice.

1.2.3 Collaboration and forms of Collaborations

An important inspiration for strengthening active partnerships between school and cultural institutions is found in an international study on Arts Education, *The Wow Factor: Global Research Perspectives on the Impact of the Arts in Education* (Bamford 2006), often referred to as Bamford Report. The study was conducted on the initiative of UNESCO in 2004-05. The results of the study indicate, inter alia, on the importance of active partnerships between schools and art institutions in regards to collaboration, joint planning and implementation, flexible school structures and an inclusive approach with the possibility for all children to participate.

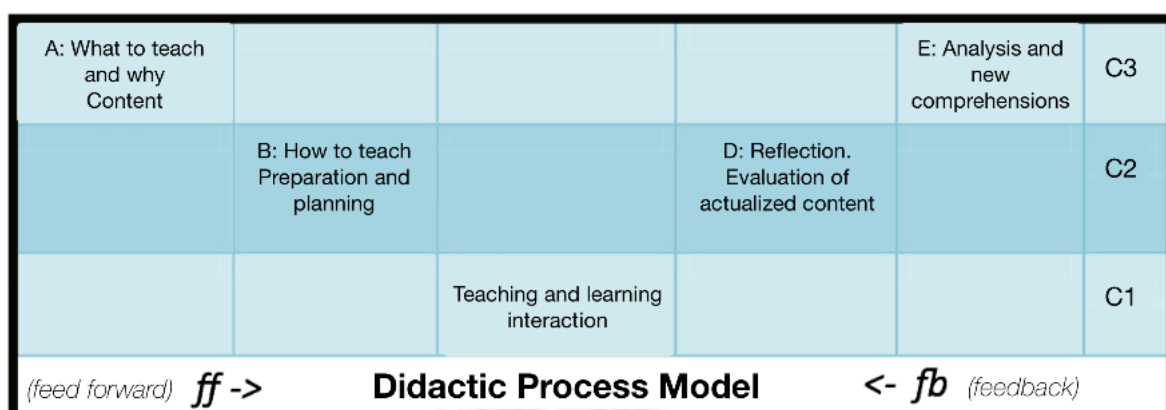
In collaboration between music school and primary school, there are two strong specialisations that are brought into play through collaboration at different levels of the professional competences. These specifications can be seen as a potential when put into practise, but also have a serious flipside when the common base (see Figure 1) becomes too narrow and the specialisation develops into a polarisation. An unfortunate situation arises when the music school teacher stands for the purely musical and the primary school music teacher is expected to handle "behavioural problems", which may just arise because the necessary music educational skills are not put into practise. This polarisation is deeply ingrained in the institutional self-understanding regarding music (Holst 2013). Collaboration can basically be established in two different ways - as a division of labour or as a collaborative music education. It is important that a form of partnership is established in which the various participants' competences are put into practise.

Didactic collaboration in music education has been studied in connection with two collaborative projects in Horsens municipality. To investigate the various collaborative relationships in the project, a number of concepts were developed for the specific didactic forms of collaboration. A distinction is made between collaboration on different didactic levels in a didactic process model, based on L.E. Dale's 3 competence-levels:

C1 (K1): to complete teaching,

C2 (K2): to plan and evaluate teaching and

C3 (K3): to justify and determine the content of the teaching, as well as reflection on this. The individual levels are illustrated here in the didactic process model (Holst 2013):



This is now combined with whether there are symmetrical forms of collaboration. The didactic forms of collaboration are referred to as mode 0, mode 1, mode 2 and mode 3 (Holst 2013, p. 130). Mode 0 cannot really be described as collaboration, but as a division of labour.

In mode 1 there is talk of collaboration at C1 level in the concrete implementation of the teaching.

In mode 2, this is a collaboration at C2 level with a methodical focus on planning - it is about "how" we teach.

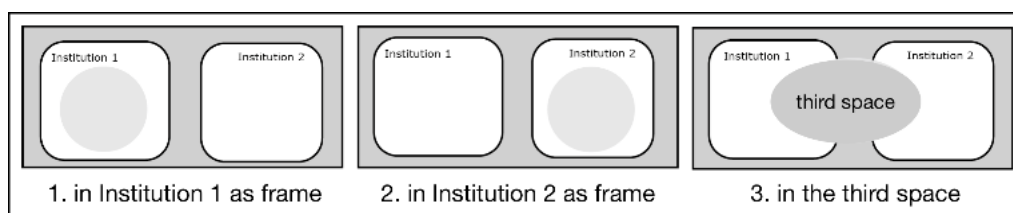
In mode 3, this is a collaboration at C3 level. Here one is mutual to justify, select and develop the teaching of the subject's academic content - it is about the "why" of the teaching and "what".

Co-teaching (co-teaching) generally originates from special educational practice but is extended to include collaboration in teaching between other combinations of specialised competencies. Co-teaching is traditionally understood to a great extent from a methodical point of view, where various models are described for organising the teaching as team-teaching (joint teaching), parallel teaching (team sharing), platform teaching / rotation with two teachers and assistant teaching (teacher / assistant division).

1.2.4 The partnership as partnership and developmental space

The opportunities for maintaining and creating a future music culture are largely related to what we do to create opportunities for all children and young people for lifelong participation in music. The music school must contribute to this - the primary school must contribute to this - and a collaboration between primary and lower secondary school and a music school (an overall understanding) could be an important contribution to this.

If we look at the collaborative music school-primary school, the institutional framework could be understood in three ways. The collaboration can be directed towards and implemented in the primary school's framework or address the interests and objectives of the music school. However, the collaboration could also be based on a partnership - not just between the music teachers, but also as an institutional partnership, with a view to the potentials of this joint partnership, as a third space in the relationship between the institutions.



In the context of the 'third space' as a development area, there have generally been evident potentials. Particularly interesting is the development of learning arenas and forms of teaching in the field of collaboration, which opens up for new thinking that exceeds the traditional teaching practice of both the primary school and the music school and which can contribute to didactic rethinking in the meeting between school and art. The development, both in Denmark and internationally, has especially taken place in the field of ensemble teaching and instrument classes in collaboration between primary school and music school. The inspiration for this comes from brass bands and wind ensembles, as is known for example from American school bands and not least the El Sistema concept with orchestral and ensemble teaching as social work (Chemi & Holst 2016).

The new musical learning environments have a cross-institutional character and typically use flexible teaching methods and a music-making approach (Holst 2017).

2 The Investigation

2.1 Method

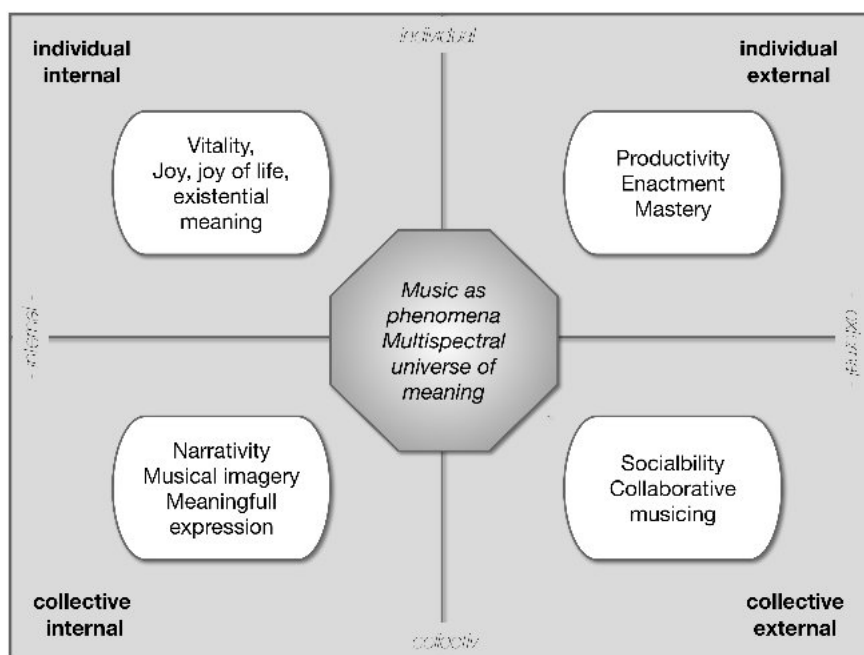
The issue of "effect" has dominated research and evaluation in a quantitative research environment where one measures the transfer value of art for other areas. The research has shown that there are a large number of significant outcomes or effects as a result of music education (Hallam 2015), including significance for the linguistic development, for the development of motivation, self-esteem, self-confidence and social skills. The fact that music has a number of transfer effects has thus been demonstrated but cannot and should not as such serve as a premise for what is quality and how to develop quality in music teaching. Here, the arrow points to the question of significance and value.

Value, however, cannot be understood without taking into account who and in what context - what value the music/art has for the various partakers. It is therefore crucial that one also examines the value of art for children and young people as a key issue (The survey report SKF, Holst 2017). Insight into this will be of great importance for how to establish a flexible teaching with a constructive / positive interaction between the different types of teaching.

In 2016 I started a study of children's values in active participation in music. Based on this, I have developed a model with inspiration from the music therapeutic researcher Ken Bruscia's dynamic music and experience types (Bonde 2009, p.24-26). Bruscia sets up the musical dimensions of the music using two conceptual pairs: individual/collective and inner/outer.

The two concept pairs span a space with four fields, which are referred to as 1) inner-individual, 2) inner-collectively, 3) outer-individual and 4) outer-collectively. These four fields or dimensions I use as the basis for an identification and expansion of the students'/children's values in music education.

In the present investigation, the educational aspect (what is taught and how) is compared with children's perceived values, understood in the context of the projects setting. Didactically speaking, the relationship between teaching and learning - between teacher and student - is understood as a dialectical interaction.



2.2 Design

The purpose is to examine the results and potentials achieved in the collaboration project with regard to creating the opportunity for children's meeting with the music in inclusive communities in the two models with respectively instrument classes and music profile classes.

Children's meeting with the music is associated with playing an instrument, and the meeting thus focuses on the students' active participation in music. This is seen in the framework and with a view to developing inclusive communities. The central point here being the music's meaning and value aspects in musical communities.

Results and potentials concern the students' learning in a broad sense, the importance for the students personally and socially, the developed teaching and learning forms including insight into the particular values that are developed in the specific contexts in the project, as well as experiences and knowledge regarding framework and structuring.

Three perspectives are created in the design of the study:

1. Structure and framework setting through document analysis.
2. Teaching approaches and formats. Methodically, this is done in a combination of observation and interviews and with a final questionnaire.
3. The student aspect. Emphasis is placed on the students' perceived values in a first-person perspective. This part is based on the model above of the four value dimensions.

The student investigation

Dimensions and questions

The four dimensions in short version:

1. Joy of life, meaning of life, vitality
2. Community and music
3. Narrativity and meaning
4. Productivity and mastery

It turned out in the data material that the first dimension had to be differentiated. Vitality (1) as a joy of life and meaning of life refers to two different aspects, respectively. joy (1a) as a general emotional experience and a deeper form that can be described as strong musical experiences (2) often associated with a strong bodily experience. The latter term originates from the Swedish researcher Alf Gabrielsson, who has characterised the concept with Swedish language usage therefore "SMU". It turns out that the students, who here are primary school pupils, consider the aspect of happiness considerably higher than SMU, which intuitively is to be expected. One can imagine that with future research, further differentiations / breakdowns could also occur in regards to the other three dimensions.

The questions for focus group interviews with the students (below) are answered by the individual students separately. Initially, the interviewer asks the children to talk a little about what they have done in order to tune them in to what is being asked. Then the questions are asked one at a time by the interviewer and each student answers the question by marking a point on a line between a happy and a sad smiley face. Finally, questions are asked about other things the students want to talk about in connection with the teaching.

The questions look as follows in the analytical groups that are not included in the interview.

The questions are asked and answered consistently from No. 1 to No. 18.

I-a: Vitality - Joy

1. Making music is fun
2. Music brings joy
3. I get a good feeling

I-b: Vitality - SMU

4. I get excited when we are about to play
5. I can get goose bumps from music
6. You can lose yourself and be part of the music

II: Sociability - collaborative musicing

7. It is fun to share music
8. You can do more when making music together
9. It is fun when we play together and it just comes together

III: Narrativity & Meaning

10. Music sets my imagination in motion
11. When we play it is like telling a story
12. When we play I have a performance or a picture of something in my head
13. I like the music touching something inside me and my emotions
14. I like to express feelings with music

IV: Productivity & mastering.

15. I think I have become good at certain things to do with music
16. I find it fun to try my hand at learning music
17. It means a lot to myself to be good at something
18. I have learnt a lot about music and playing music

As stated above, the questions are based on previous studies, and the categories had to be revised / differentiated in the process. The principle is to develop the questions from children's statements that improve as we work on it, and not to extract the questions from theoretical concepts and understandings, as this would actually shorten the process of the 'first person perspective'. The questions should preferably be able to resonate with the students' world of life. It also means that the questions do not appear in neatly ordered categories as they would if they were based on theoretical systematic concepts. The overall dimensions are associated with theoretical understandings and categories, and therefore form part of a dynamic understanding between a perceived and a theoretical perspective.

Questionnaire (teachers)

The questionnaire has the following questions, which are answered with open text responses and is hereby a qualitative sub-study. Questions are asked about the teachings and (I) the general approach, (II) the structure, (III) the collaboration with the school, teachers and educators, (IV) the students' benefit, (V) whether the effort could support the four value dimensions.

The answers have for most parts been done rigorously.

The responses are categorised and analysed in a qualitative data processing program (MaxQDA) and are transferred to the case analyses.

3 Analysis

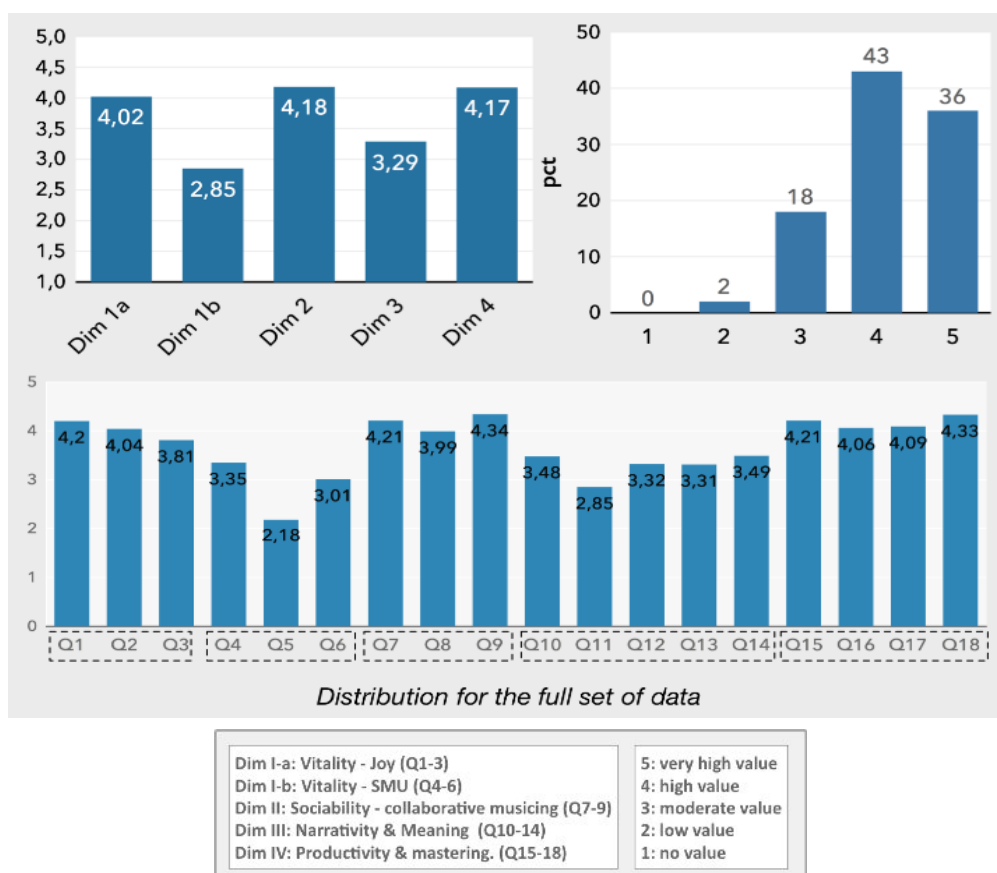
The three levels of investigation are compiled in 10 cases, which include teaching and structure / context compared to the analysis of the students' perceived values. The primary focus is thus the dialectic between teaching and learning - between educator understandings and the students' experience perspective - in the specific context.

Data from interviews and questionnaires with the educators (n = 12) are combined with the processed data from student interviews (n = 389). The number of cases does not correspond to the number of educators, since a teacher was sick during part of the period furthermore it was not possible, for practical reasons, to make student interviews in connection with one of the teachers' teaching. It has overall been possible to conduct student interviews with a large number of students, though there was a time restriction on the study, which set a limit (conditional on maternity leave and a date for an operation). However, it must be maintained that this is the most comprehensive investigation in this area to date. The data from the present investigation is also included in a larger overall analysis which includes studies from the parallel project, including the project 'More Music for the Children of the City' (Copenhagen Municipality).

The dataset has been analysed and presented in histograms distributions with different perspectives and uniform representation for each of the ten cases in the section 'Case analyses' . Following the case analysis section, a summary follows that crystallises a number of key issues (themes) leading to the thematic analysis, which is theory-based, and leads to conclusions and recommendations.

3.1 Case analyses

The case analyses are based on a description of each case from the teachers' perspective and data collected on the student' perceived value/significance seen from the four dimensions. Gathered first is the distributions from student data based on the total dataset:



The overall results for how the students assess their experience of value and significance are extremely positive. There are variations between the different educational programmes, but they all fall within a uniform picture, which is clear from the above. It is not that there are some cases with a high and some with a low rating. There are no areas with a definite negative assessment in the student perspective.

The average figures for how the students have assessed the perceived value and significance of the teaching show that there are only very few assessments below average (2%), not many with average (18%) - and with *most assessments being positive (43%) and respectively very positive (36%)*.

These are very positive results seen from the children's perceived value of participating in music education.

In general, it must be said to be considerably more positive than the experience of the teachers' own assessment. It is a very limited number of students who have shown a direct negative attitude (only about 2%) while the question of *students you do not seem to be able to reach* from the teacher perspective has emerged to a considerably greater degree.

It turned out in the data material that the first dimension had to be differentiated. Vitality (1) as a *joy of life* and *meaning of life* refers to two different aspects, respectively. joy (1a) as a general emotional experience and a deeper form that can be described as strong musical experiences (2) often associated with a strong bodily experience. The latter term originates from the Swedish researcher Alf Gabrielsson, who has characterised the concept with Swedish language usage therefore "SMU". It turns out that the students, who here are primary school students, consider the aspect of happiness considerably higher than SMU, which intuitively is to be expected. One can imagine that with future research, further differentiations/breakdowns could also occur in regards to the other three dimensions.

The three areas (1a) joy, (2) community and music as well as (4) productivity and coping are, as can be seen on the graphs, on average just above 4 on a scale from 1 to 5.

In areas (1b) vitality - SMU (strong music experiences), it is especially the strong experiences, such as getting goose bumps when experiencing music, that is lower than the other topics. The result shows that there are some children of this age (6-8yrs) who have experienced it and a majority that has not. This is in accordance with Alf Gabrielsson's (Starka Musikupplevelser 2008) surveys of SMU.

The third dimension (Narrativity/meaning) is somewhat below the others, but still with an average of the middle rating of 3. For the younger students, this aspect appears to include notions and feelings, however a more overall narrative understanding is less prominent.

This fits well with Swanwick's theory of musical development (Music, Mind and Education, 1988), where this aspect is generally expected to be developed a little later, and secondly with current studies where the narrative appears to have a significant importance for somewhat older students connected to identity development.

The individual teaching cases are dealt with in the following section case by case.

3.1.1 Case 1

Case description:

Lessons: Reception/Year 0 (age 5-6) GM with introduction of instruments, Ganløse and Maglehøj.

Teacher with many years' experience in this form of teaching (GM).

Content: Dance and movement, singing, music mind games, rhythm understanding and some sight reading. Instruments in rotation (instrument circles), so that everyone, as far as possible, gets to try the different instruments. Work in pairs with interaction. Shared music-making

Maglethøj: Whole classes with a teacher with limited collaboration.

Problematises that there are too many children in each group and too little space for this.

Ganløse: Part time - divided between music and other activity, sometimes together.

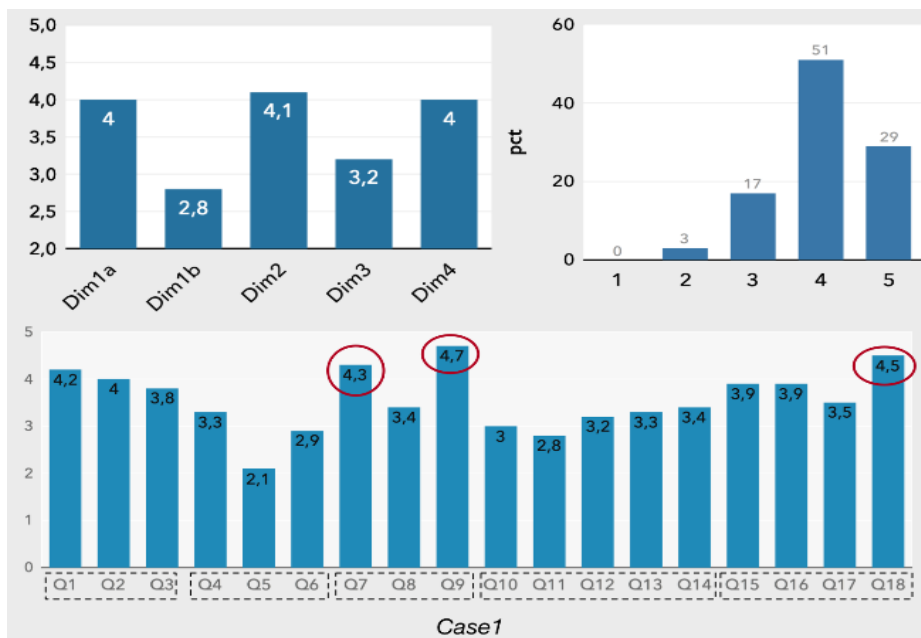
Subject-related goals: Desire for music, following instruction, entering into group performance, reading easy rhythms, understanding G major with card / letters.

Personal goals: Belief in one's own ability, courage to participate, joy in music. Nice shared experiences with music.

Social goals: Increase understanding for others and for one's own role in the community. Music as community subject.

Characteristics: General music education - starting from general music with introduction of instruments.

Value data:



Dim I-a: Vitality - Joy (Q1-3)	5: very high value
Dim I-b: Vitality - SMU (Q4-6)	4: high value
Dim II: Sociability - collaborative musicing (Q7-9)	3: moderate value
Dim III: Narrativity & Meaning (Q10-14)	2: low value
Dim IV: Productivity & mastering. (Q15-18)	1: no value

Dimensions (1a, 1b, 2, 3 and 4 - graphics at the top left) are very close to the average of the total data set. The differences are too small to be attributed any importance.

In the distribution of assessments (how many scores 1, 2, 3, 4, 5 - graphics in the top right), there are slightly more who score 4 and slightly fewer who score 5 than in the average of the total data set.

If we go to the individual questions, there are three pins that stand out as particularly positive:

Question 7: It is fun to share music.

Question 9: It is fun when we play together and it just comes together

Question 18: I learned a lot about music and playing music.

Interpretation: The approach from GM and the involvement of instruments with emphasis on the shared music-making (whole-part approach) seems to create a good motivational basis. The students also have an experience of having learned a lot.

3.1.2 Case 2

Case description:

Lessons: Reception/Year 0 - Year 1 (age 5-7). GM with introduction of instruments.

Teacher: guitarist with experience in general music education (GM).

Collaboration with class teacher with well-functioning division of labor.

Content: rhythm with emphasis on togetherness and movement. Music and movement, shared music-making e.g. with pirate song, introduction of instruments. Single numbers, one at a time, are taught over a course of weeks.

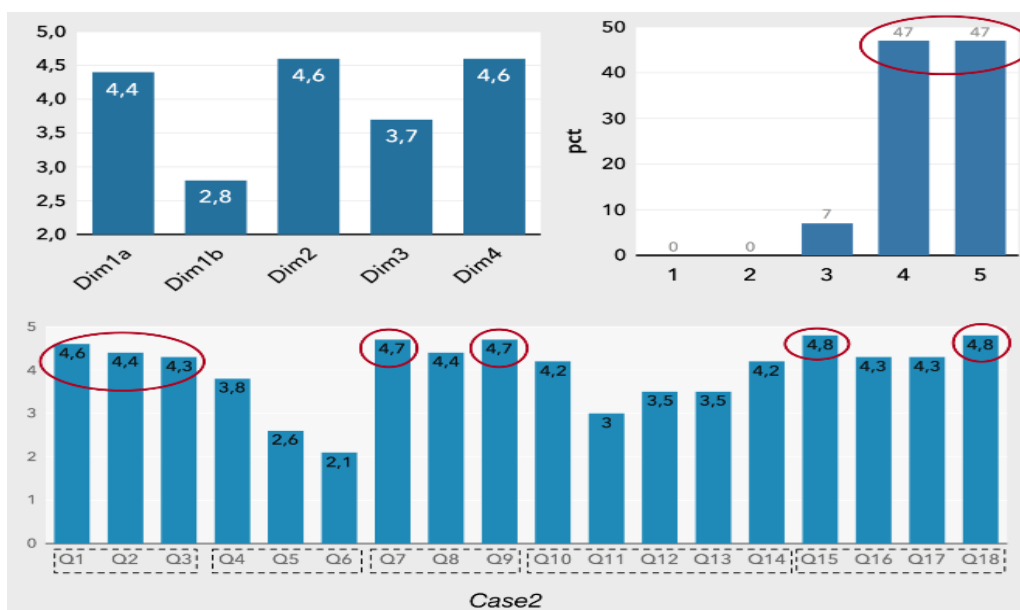
Approach: The learning material should rather be too easy than too hard - the most important thing is to be involved. Don't be afraid to repeat. Balancing something familiar, ritual, something challenging and something playful. Involve the students as much as possible, take their suggestions seriously. What they come up with themselves and find motivating and encourage attention to each other. Process rather than correction. Working on finding ways to introducing instruments in the plenary - the development from GM to ES and IS.

Subject-related goals: The students have had their singing voices and tonality awareness trained. Many are singing with secure intonation and pitch. Strong pulse, rhythm and measure/bar awareness. Secure in imitation and quick study. Many want to learn how to play an instrument. Able to read many rhythms. Many have improved aural training.

Personal goals: Self-confidence - dare to stand in front of the class and sing, dare to propose ideas, relax in the shared performance. The students know I take them seriously as individuals.

Social goals: They learn to make room, listen to each other and follow the suggestions of others. There are never anyone's ideas that are frowned upon.

Value data:



In the distribution of ratings (how many scores 1, 2, 3, 4, 5 - graphics at the top right) there are considerably more that give the highest rating (5). Most people give the assessment 4 or 5. It is a strong indicator that the teaching (to a greater extent than in the other cases) involves everyone in an important way for the students.

The dimensions (graphics at the top left) are overall higher than the average.

If we go to the individual questions, there are several pins that stand out as particularly positive: The joy of the music, the togetherness, expressing feelings with music and being good at and having learned a lot about music.

Interpretation: The approach from GM to the involvement of instruments is prominent here, with emphasis on the shared music-making and that everyone can participate. In addition, a dialogic approach emerges as prominent both between teacher and students and between students, combined with a high level of student activity through the music-making. Musical process and music management rather than class management.

3.1.3 Case 3

Case description:

Lessons: Year 3 (age 8-9). Recorder.

Teacher: Instrumental teacher alongside primary school music teacher. Collaboration between instrumental teacher, who is responsible for the recorder technique and primary school music teacher, who is responsible for piano accompaniment and for creating musical arrangements for traditional recorder pieces (Stille Nu/Silent now etc).

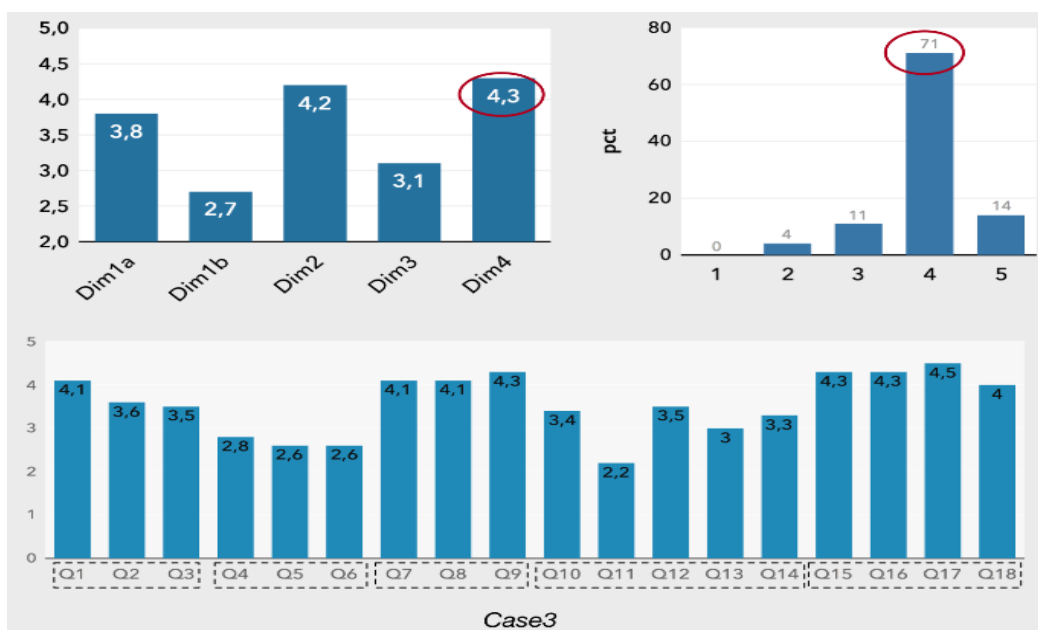
Content: Building progression of pieces for recorder arranged through piano accompaniment with reharmonisation, etc.

Approach: Progress building with the addition of new pieces and replay of well-known exercises practised together as a large group. Instructional learning.

The group is divided into two rows which are taking turns to practice / play according to instruction, following same format as with two students in shared instrument lessons.

Subject-related goals: Tuition for beginners on recorder. Musical knowledge at beginner level.

Value data:



Dim I-a: Vitality - Joy (Q1-3)	5: very high value
Dim I-b: Vitality - SMU (Q4-6)	4: high value
Dim II: Sociability - collaborative musicing (Q7-9)	3: moderate value
Dim III: Narrativity & Meaning (Q10-14)	2: low value
Dim IV: Productivity & mastering. (Q15-18)	1: no value

The distribution of ratings (graphics at the top right) shows that many are included, but not many at the highest rating. The dimensions show that there is a shift in relation to the total data set where the joy is lower, but that despite this, there is an experience of being good at something and having learned something. The togetherness dimension is neither higher nor lower, and the meaning dimension is slightly lower.

Interpretation: A joint teaching partnership with large groups and an exciting collaboration between music school teacher and primary school teacher - which shows that there are other possibilities than to make the primary school teacher manage behaviour (classroom manager). A division of roles has been found here based on the specific situation involving the teacher's areas of competence. The approach is based on a traditional instrumental teaching progression thinking, which is attempted to be developed in group teaching (large groups), where there is joint playing. The joint playing will only to a limited extend be shared music-making, which becomes clear through the fact that pieces are often only played once from start to finish (despite their short length). Instead of learning through the shared music-making, it becomes predominantly a play-through where the music school teacher subsequently decides whether it was correct or incorrect, and according to this act affirmative or corrective. Thus, it becomes only to a limited extend possible to break free from an instruction-based step-by-step thinking. Here, the competences of the primary music teacher were probably not sufficiently involved, which could be due to a basic understanding of an "unbalanced" relationship, where the music school teacher by definition had higher status ("it is the music school teacher who are in charge here") and where the primary school music teacher was then assigned a smaller area for manoeuvring, which seems to clash with the idea of a partnership model.

3.1.4 Case 4

Case description:

Lessons: Small groups in Year 2 (age 7-8). Trombone.

Teacher: music school teacher, trombone.

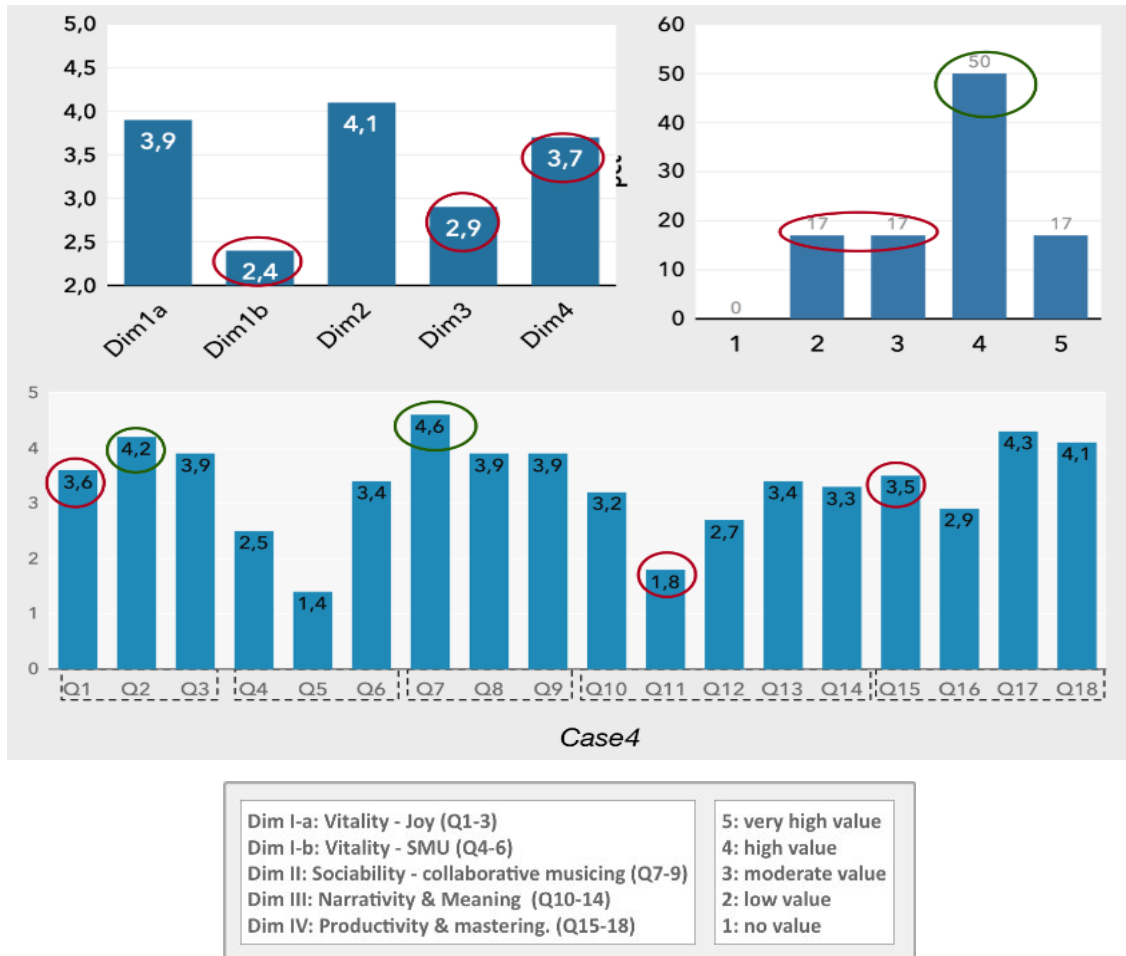
Groups of 6-8 children.

Contents: Harmonic series/natural tones and beginnings of note knowledge.

Approach: Progress building, upscaled individual instrument teaching.

Immediate introduction to full-sounding brass instruments that on the one hand poses great challenges for the students to get sound out of the instruments and on the other hand provides a powerful and authentic sound that appears to be very motivating. The teacher's in-depth knowledge of the instrument is skilfully put into play where through the difficult is made possible and creates positive learning cycles.

Value data:



The distribution of ratings (graphics at the top right) shows that on the one hand half of the students give a good assessment (4). On the other hand, there are quite a few who give a lower rating - 17% give three ("ok") and 17% give two (unsatisfactory). There is no-one who gives the lowest rating - is directly negative. Overall, the teaching seems to work for two-thirds of the students, leaving the question of whether it is the right instrument choice for all students (there is no choice if you happen to attend this class).

Extensive research on the German orchestral class projects (here 'the brain research programme') has shown that different students will have different preferences and approaches to different instruments and that this will affect the results of the teaching. It must be considered likely that this is linked to the positive motivation associated with the specific full-sounding orchestral instrument.

The dimensions (graphics at the top left) combined with the individual questions (bottom graphics) point to a joy of music, but that it is probably more concentration than fun to get control of the brass instrument, but that it is fun to be making music together in the group. The meaning aspects are low, which corresponds to the challenges which are tackled as priority are skill-oriented and perceived as difficult to become good at.

Interpretation: The step-by-step approach to learning to handle a brass instrument can be seen as both necessary and a challenge that is difficult to tackle and requires a thorough knowledge of the instrument of the teacher. The approach is undoubtedly necessary and demanding, but it would be desirable to find ways to combine this approach with motivational music-making. Here, a question appears about combining teaching approaches as well as structuring group teaching. The step-by-step approach requires small groups with relatively homogeneous levels, while the motivational

music-making typically unfolds best in larger groups (e.g. 15-18 students) where different levels are combined, and where also the beginner, that can only produce few tones can experience contributing to a musical whole.

3.1.5 Case 5

Case description:

Lessons: Year 1 (age 6-7). Violin group, Maglehøj school.

Teacher: Violin and Suzuki teacher, who also teaches the class in the normal music lessons at school. Lessons in large groups - half a class once a week.

Contents: Playing instruments, learning notes, technique etc. combined differently in each lesson.

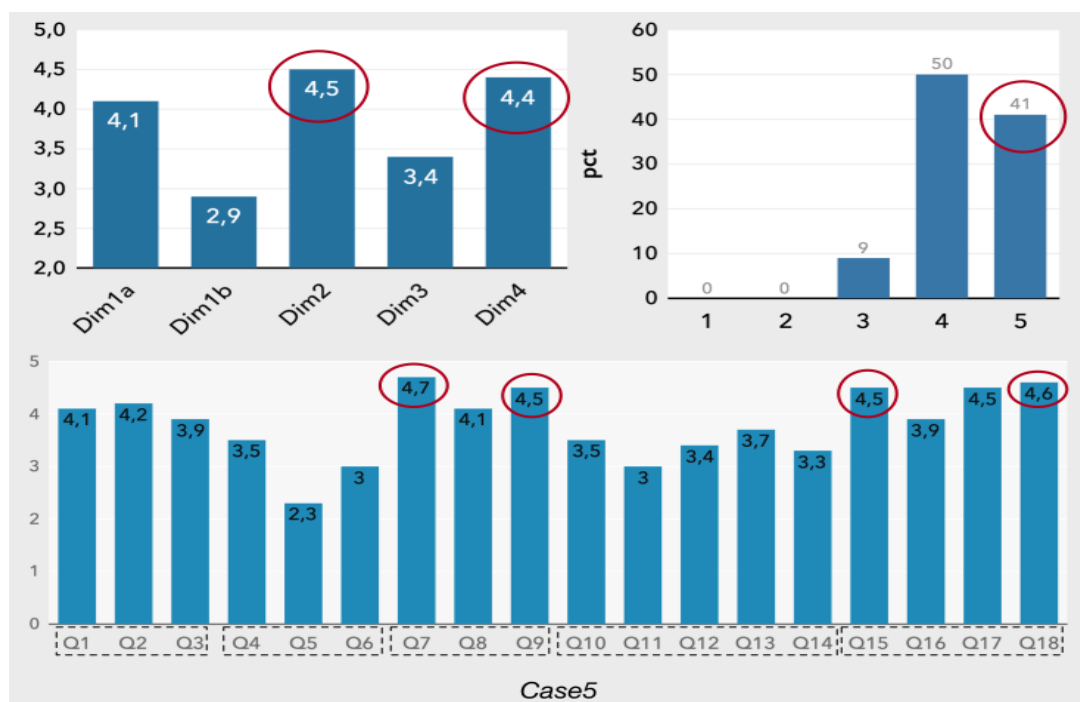
Approach: The method is based on group performance and learning in the process, combined with various varied elements, including both technical and theoretical music aspects.

The teaching is inspired by Suzuki's "group lesson" with training of group ensemble, development of respect for others' playing and learning to function as a group. Particularly suitable compositions / arrangements are used by the Danish composer Fini Henriques, who was inspired by the early music pedagogical reform movement.

Subject-related goals: Musical and instrumental skills and competences - though not as many as the music teacher would have wanted.

Personal and social goals: Many have enjoyed playing an instrument. Some of the weaker students in Year 1 have gotten a lot of self-esteem from playing which seem to rub off on the rest of their school day.

Value data:



The distribution of ratings (graphics at the top right) shows a very high level (in line with case 2).

The dimensions (graphics at the top left) are particularly high for the shared music-making (dim 2) and the students experience being good at music and having learned a lot about music (dim 4).

Interpretation: This case illustrates a prototypical approach for a general music education with ensemble and instrument play that combine a music-making and step-by-step approach based on music-making (and not vice versa). Here is exemplified the Wagenschein 'Form III' (three-mark) and an opportunity to create an "oscillation" between the two approaches, where the musical meaningfulness drives forward the pieces (motivation).

3.1.6 Case 6

Case description:

Lessons: Year 1, Percussion (marimba, xylophone, vibraphone and drums).

Teacher: Professional percussionist with educational background in music school and conservatory.

Form: Two groups with 13 students, 45-minute lessons.

Content: Studying small pieces for key instruments.

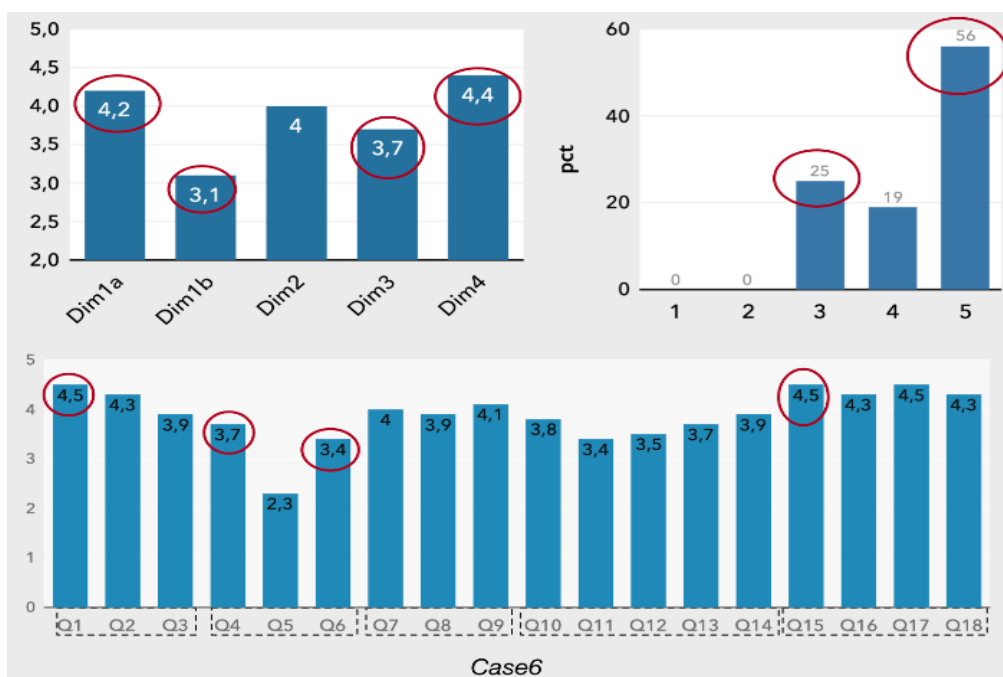
Approach: First review of the notes, then the students find the notes on the instruments, after which the melody introduced. Possibility of each student playing while the others are listening before playing tutti/all together. Methodically, the aim is to get the children playing as quickly as possible - hands-on approach where the students play from day one. Discipline is needed to complete the teaching.

Subject-related goals: Most students know about the musical alphabet and on a good day can find the notes on a marimba keyboard. They have a partial understanding of rhythm and pulse and can learn reasonably complex passages. Many students express to the teacher that they are looking forward to the music lessons.

Personal goals: The children are happy with the music. There are some students who generally do badly, who have won small victories through "aha moments", where they suddenly feel they can do something.

Social goals: To be mutually aware. They are good at helping each other.

Value data:



Dim I-a: Vitality - Joy (Q1-3)	5: very high value
Dim I-b: Vitality - SMU (Q4-6)	4: high value
Dim II: Sociability - collaborative musicing (Q7-9)	3: moderate value
Dim III: Narrativity & Meaning (Q10-14)	2: low value
Dim IV: Productivity & mastering. (Q15-18)	1: no value

The distribution of ratings (graphics at the top right) shows that a much larger group than in the entire dataset attributes the highest assessment to the teaching. The rest falls slightly scattered on ratings 3 and 4, and there are none below 3 (no residual group). There is an uneven distribution with slightly more in category 3 than is on average in the data set.

If we look at the distribution of the value dimensions (top left), four of them are significantly above the average for the total data set. If we move on to the distribution of individual questions (at the bottom across), it is Q1: it is fun to make music; Q4 and Q6 that point to the musical experience, as well as Q15 - that they think they have become good at music.

Interpretation: The approach can be described as 'instruction together', which seems to create challenges with disruptive behavior. The results seen in the student perspective are among the best in the case committee, but there is, however, a tendency for a division into many with a high perceived value of the teaching, and a rather large group, which probably seems to think it is just ok. The group size appears to be very large for the methodical approach, which is probably best suited for smaller group sizes rather than half the class. The group size makes it difficult to work with immersion. It might be considered to develop a dual structure with a combination of group and class teaching, where one could experiment with different content categories and approaches in respectively one and the other format with the professional learning partnership between the teachers as a forum.

3.1.7 Case 7

Case description:

Lessons: Year 2 (age 7-8). Guitar, Toftehøj school.

Teacher: Guitarist and teacher, cand.mag. (MA) in history and social studies. Substitute for teacher on sick leave.

Collaboration: Two groups (half class) for 30 minutes. Collaboration with class teacher, no primary school music teacher to collaborate with.

Contents: Improvised structure, focus on building sub-elements. Teacher points out that the music was too difficult and there was a lack of relevant development. Worked towards a joint concert.

Worked with the students' musical performances, fantasy, dreams, sounds.

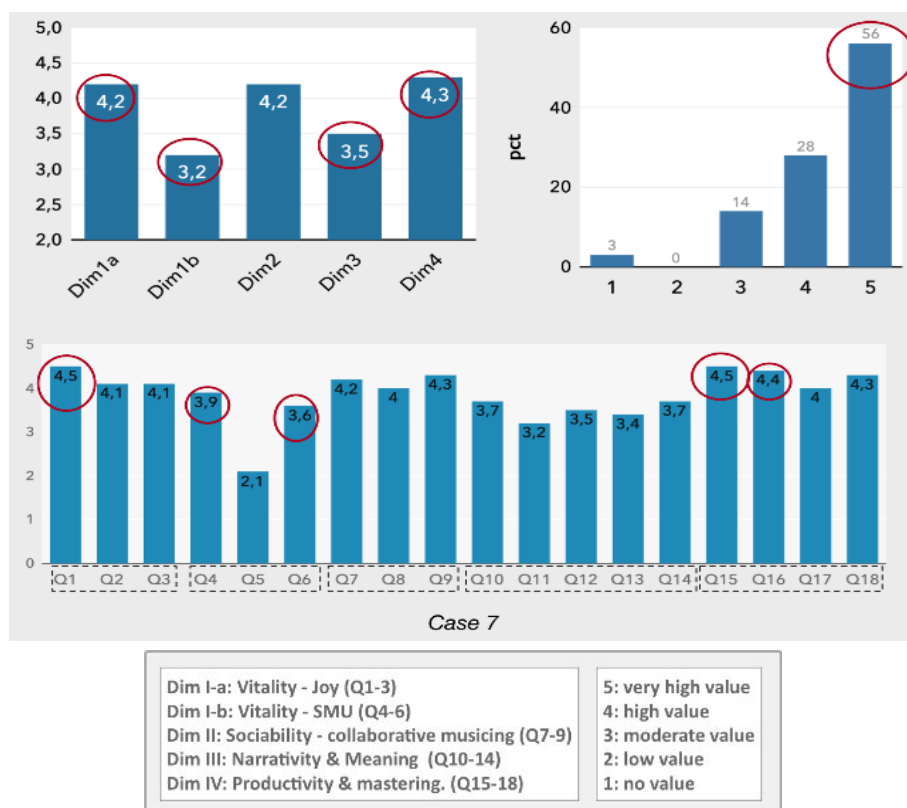
Approach: Improvised with a goal to connect with the children.

Subject-related goals: work towards a joint concert.

Personal goals: Self-confidence, especially for children with special needs.

Social goals: Community has been a red thread in the lessons.

Value data:



The distribution of ratings (graphics at the top right) shows a strong right-hand curve, but the large majority with the highest rating. However, there is also a very small group with a negative experience.

The distribution of value dimensions is high for the first dimension - on the joy aspect (it is fun and a good feeling) and the SMU aspect (butterflies in the stomach and lose oneself - presumably in connection with the concert). In addition, on the third dimension (narrativity and meaning) - here the sub-questions on fantasy, to tell a story and images associated with the music. In comparison with the fourth dimension there is high appreciation on being good at music and the value of experimenting.

Interpretation: The teacher has come in as a substitute on a course of lessons with challenges and a fixed outcome towards a joint concert. The lessons have obviously been directed from a structure of segments that did not create a holistic view, to a purpose building teaching format with the inclusion of the students' musical notions, imagination, dreams, etc. in a more open and experimental form of teaching successfully combined with practice leading up to the concert. This opens up a realistic opportunity to develop the third dimension by simply incorporating this dimension into the teaching. The case supports the importance for the students of such a strategy.

3.1.8. Case 8

Case description:

Lessons: Year 1 (age 6-7), Flute, Hampeland school

Teacher: Conservatory-trained instrumentalist, experienced music school teacher.

Collaboration: Two groups 9 students for 45 minutes. Music school teacher takes lesson alone.

Contents: Flute teaching - learn how to hold the flute. Play approx. five notes, learning small tunes,

preparing for a concert (National Music Day).

Approach: Instrument lesson upscaled to groups (very large group).

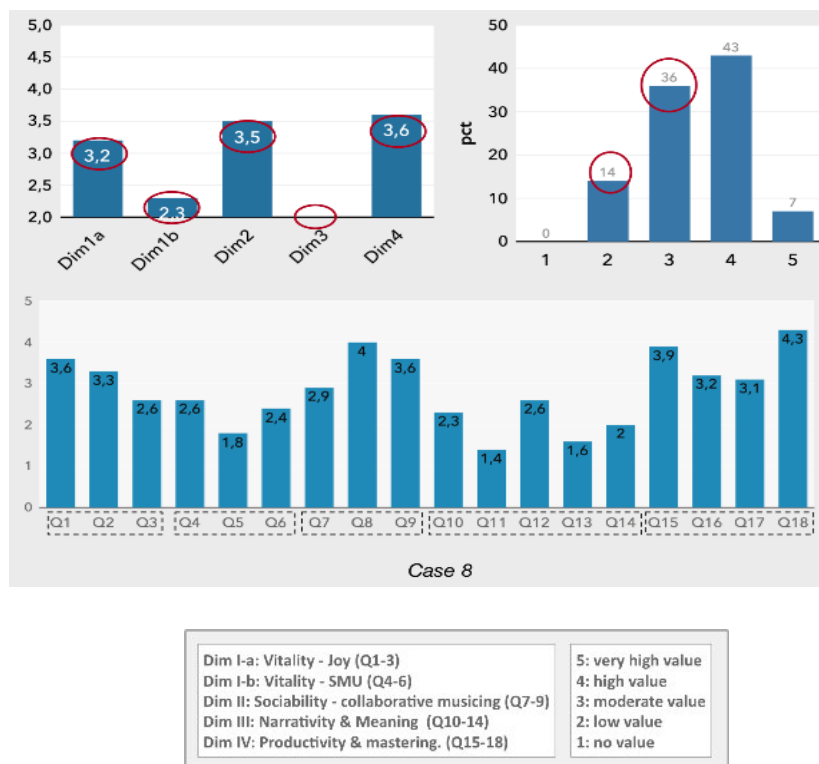
Subject-related goals: Greater knowledge of music and experiencing playing the instrument.

Playing simple melodies on the flute. Playing solo for other students.

Personal goals: Self-confidence and motivation when successful.

Social goals: When successful, it is fun, and brings joy and well-being.

Value data:



The distribution of ratings (graphics at the top right) shows a distribution with more satisfied than unsatisfied students, a few very satisfied, and no directly negative ratings.

The dimensions (graphics at the top left) are significantly lower than the average values for the entire dataset, but otherwise follow the general trends except for an unusually low rating of narrative/ meaning dimension with a total average of 2 that can be interpreted as "it doesn't make any sense" in a musical context. The highest is that the students actually think they have become good at something and have learned something about music and playing. A high value is also found in question 8, that one can achieve more when making music together, which appears contradictory and presumably as a "rational" consideration in relation to a low rating of question 7 - that it is fun to share music.

Interpretation: The framework conditions with a very large group size appear to be inappropriate. As in case 6, one could consider developing a structural model where one switches between group teaching (size 5-6 students) and class teaching (half a class, possibly a whole class with two teachers). It seems inappropriate to start year 1 students directly with an upscaled individual instrumental teaching approach with emphasis on technical structure different from the gradual approach from general music to the introduction of instruments seen in other cases (Case 1, 2 and 5).

However, the possibilities of handling it differently appears to be difficult with the given framework conditions, which leads to seeing the fundamental problem in this case as structurally conditioned. This provides an opportunity to consider the structural framework in relation to pedagogical possibilities for, respectively, smaller and larger group teaching.

3.1.9 Case 9

Case description:

Lessons: Reception/Year 0 (age 5-6). GM with introduction of instruments, Toftehøj school and Hampeland school.

Teacher: Conservatory-trained instrumentalist, experienced music school teacher.

Collaboration: The whole class is taught with a division where the music school teacher teaches, and the class teacher manages the behavior of the students and takes care of students who need extra support. No group division.

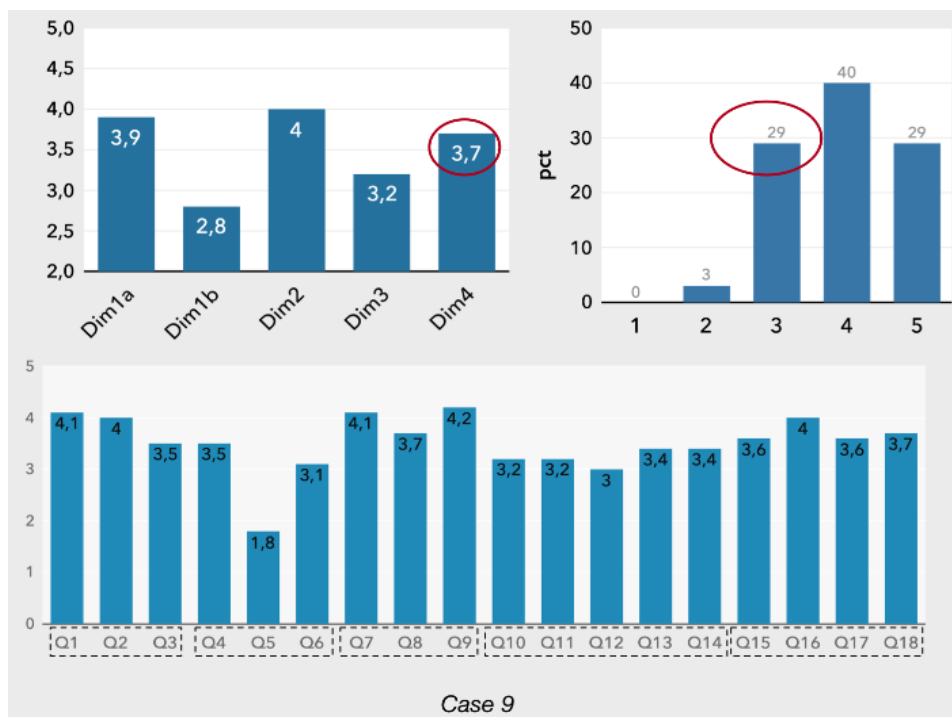
Content: Knowledge of rhythms, sequence of notes, being able to hear which way a melody goes, instrument knowledge, singing and playing, improvisation, work with form and structure.

Approach: Fixed structure for different content in lessons. There should be no gaps in the structure. The class teachers participate but there is a lack of involvement from some of the teachers.

Subject-related goals: Greater knowledge of music

Personal goals: respect for others; self-confidence, motivation and well-being (when something succeeds).

Value data:



Dim I-a: Vitality - Joy (Q1-3)	5: very high value
Dim I-b: Vitality - SMU (Q4-6)	4: high value
Dim II: Sociability - collaborative musicing (Q7-9)	3: moderate value
Dim III: Narrativity & Meaning (Q10-14)	2: low value
Dim IV: Productivity & mastering. (Q15-18)	1: no value

The distribution of ratings (graphics at the top right) shows a distribution around rating 4 - with some 5 and the equivalent of 3. This is a positive result.

The dimensions (top right) are somewhat - but not significantly - below the average for the entire data set, and the questions (at the bottom across) are distributed without any big deviations from the average for the data set, though at a slightly lower level. Dimension 4, however, is the weakest (good at something with music) in relation to the average figures for the data set.

Interpretation: We are looking at general music teaching here. The teacher's good relationship with the students seems to contribute to the students experiencing that it is fun to have the music lessons and make music together. The group size (whole class) together with the collaboration with class teachers, which is more a division of labor rather than a collaboration, seems to be a major challenge, which during the observation appears solved through behavioral classroom management and not through musical leadership and focus on musical participation as in Case 2 for example.

The teaching works quite well assessed from a student perspective, but with opportunities for development, seen from a didactic analytical perspective. Here, it is primarily about developing a genuine collaboration (collaborative music education) and secondarily considerations regarding smaller and larger group structure.

3.1.10 Case 10

Case description:

Lessons: Year 2 (age 7-8). Cello, Maglehøjskolen.

Teacher: Cellist and music school teacher with experience in both instrument teaching and group teaching.

Collaboration: Group sharing. Small groups every 2 weeks. Collaboration with the school's teachers is done as needed with brain-storming or collaboration.

Contents: Teaching starts with a hello-song and another song. Instruments are unpacked and they start playing. Soon follows an experience of playing together and music with focusing on rhythms, harmonies and very little technique. Music genres are included and focus on playing together.

Then the cellos are put away and all sing in canon with training in singing staggered and keeping a tune to the end with the focus on being a team in the music.

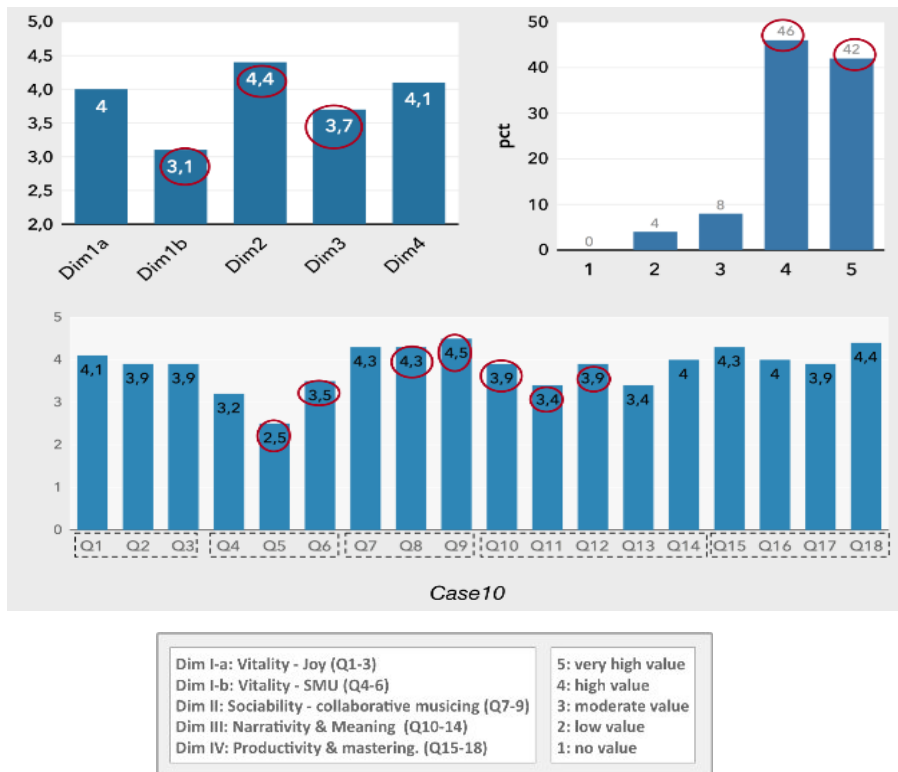
Approach: Combination of general music and instrument teaching. Small groups (max 8 in a group) are a great advantage, which among other things allows for a good relationship with the students. The downside is to only have them every 2 weeks, which means that they easily forget what they have learned since they cannot practice at home (no instrument arrangement).

Subject-related goals: Everyone should have had an experience of being able to/and succeed with the music, as well as a beginning music understanding.

Personal goals: Self-confidence.

Social goals: An experience of group and team feeling through the music.

Value data:



The distribution of ratings (graphics at the top right) shows a very high rating, with very few who consider it 'ok' or 'less satisfactory'. The Teacher has mentioned that there are some students who are difficult to reach, but the lessons have obviously been successful enough to not have any directly negative students. It is a general observation that the teacher (as here) has a less positive perception of the students' perceived meaning and value than what the students actually express themselves. If we look at the value dimensions and the individual questions, this is a somewhat atypical image. Above average for the total data set we find the strong experience perspective (Q5 and 6), the shared music-making (Q8) and the meaning aspect (Q 10, 11, 12 and 14).

Interpretation: This is group-based teaching that combines general music with instrument teaching. The group size allows for strong relationship-borne learning, and the general music is used to develop the community bond. This is made possible by the teacher's broad competence. It is crucial and possibly precisely through this, the lessons have succeeded to strengthen the musical meaning and depth aspect through the music and the instrument (and this to a greater extent here than in the other cases).

3.2 Case analyses - summary

3.2.1 Summary of cases

Case 2: General Music with introduction of instruments. Reception/Year 0 – Year 1 (age 5-7).

The transition from GM to the involvement of instruments is prominent here, with emphasis on the shared music-making and that everyone can participate. Furthermore, a dialogic approach emerges as prominent both between teacher and students and between students, combined with a high level of student activity through the music-making. Musical process and music management rather than class management is seen here.

Case 5: Violin group in Year 1 (age 6-7).

This case illustrates a prototypical approach for a general music education with ensemble and instrument playing, which combines a music-making and step-by-step approach, based on the music-making (and not vice versa), where the musical meaningfulness helps to drive forward the pieces (motivation).

Case 10: Cello lessons in Year 2 (age 7-8).

This is group-based teaching that combines general music with instrument teaching. The group size allows for a strong relationship-borne teaching, and the general music is used to develop the feeling of community. This is made possible by the teacher's broad competence. It is crucial and possibly precisely through this, the lessons have succeeded to strengthen the musical meaning and depth aspect through the music and the instrument to a greater extent than in other cases.

Case 7: Guitar in Year 2 (age 7-8).

The teacher has come in as a substitute on the course. The teaching has been directed from a building of elements, to a meaning-building teaching with the inclusion of the students' musical notions, imagination, dreams, etc. in a more open and experimental form of teaching, which has succeeded in combination with practice towards a shared concert. This opens up a realistic opportunity to develop the third dimension by simply including this dimension in the teaching. The case supports the importance for the students of such a strategy.

Case 1: General Music with introduction of instruments in Reception/Year 0 class (age 5-6).

The approach from GM to the involvement of instruments with emphasis on the collaborative musicing (whole/part approach) seems to create a good motivational basis. The students have also had an experience of having learned a lot.

Case 6: Percussion / Marimba in Year 1 (age 6-7).

The approach can be described as 'instruction together', which seems to present challenges with disruption in the group. The results seen in the students' perspective are very positive, but there is a tendency for a division into many with a high perceived value of the lessons, and a rather large group which probably seems to think 'it just ok'. The group size appears to be very large for the methodical approach, which is probably best suited in smaller and not larger groups, which makes it difficult to work with immersion. It might be considered to develop a dual structure with a combination of smaller groups (up to about 7 students) and larger group teaching (up to about 15 students), where one could experiment with different content categories and approaches in respectively one and the other format, with the professional learning partnership between the teachers as a development forum.

Case 3: Recorder in Year 3 (age 8-9).

A joint teaching partnership in large groups with an exciting collaboration between music school teacher and primary school teacher. A division of roles has been found here based on the specific situation that involves the teacher's areas of competence. The approach is based on a traditional instrumental teaching progression thinking, which is attempted to be developed in group teaching (large groups), with joint playing. The joint playing, however, is only to a limited extent shared music-making, and often with only one playthrough with possibly instructions/correction. Thus, it becomes only to a limited extent possible to break free from an instruction-based step by step thinking. Here, the competences of the primary music teacher were probably not sufficiently involved, which could be due to a basic understanding of an "unbalanced" relationship, where the music school teacher by definition had higher status ("it is the music school teacher who are in charge here"), and where the primary school music teacher was then assigned a smaller area for manoeuvre, which seems to clash with the idea of a partnership model.

Case 9: General Music lessons in Reception/Year 0 class (age 5-6).

This is teaching of general music (GM), where the teacher's good relationship with the students seems to contribute to the students' experiencing that it is fun to have the music lesson and make music together. The group size (whole class) together with a collaboration with the class teachers, who are more division of labor than collaboration, appears to be a major challenge with unfortunate consequences. In the observation this is solved by behavior-oriented classroom management. The teaching is assessed positively from a student perspective. In an analytical perspective, there is a need for the development of a genuine collaboration (collaborative music education) as well as on considerations about group structure and sizes.

Case 8: Flute in Year 1 (age 6-7).

Starting Year 1 students directly on an upscaled individual instrumental teaching appears to be a major challenge. However, the possibilities of approaching it differently appear to be difficult with the given framework conditions with a problematic (large) group size. One could (also here) consider developing a structural model where one switches between group teaching (size 5-6 students) and class teaching (half a class, possibly a whole class with two teachers).

Case 4: Teaching instruments in small groups in Year 2 (age 7-8).

Step-by-step approach taken here to learn how to handle a brass instrument can be seen as both necessary and a challenge that is difficult to tackle and requires a thorough knowledge of the instrument from the teacher, as is the case here. The approach is undoubtedly necessary and demanding, but it would be desirable to find ways to combine this approach with a motivational music-making/performance approach. Here, a question appears, not just about combining teaching approaches but also about structuring the group teaching. The step-by-step approach requires small groups (part-class/small groups) with relatively homogeneous groups, while the motivational musicing typically happens best in larger groups (e.g. 15-18 students) where different levels are combined and where also a beginner who can only produce few notes can experience contributing to a musical whole.

3.2.2 Key issues

From the case analysis, a number of key understandings crystallise:

1. An approach, especially with Reception/Year 0 students, has been group teaching based on general music (GM) (singing, playing and movement) and gradually involving instruments in interplay. The emphasis is on the shared music-making/playing where everyone can participate.
(e.g. case 1 and 2).
2. An approach has been group teaching with Year 1 ensemble and instrument playing, which combines a music-making and step-by-step approach, based on the collaborative music-making.
3. An approach has been small group-based Year 2 teaching that combines general music (GM) with instrument teaching. The small group size allows for strong relationship-based lessons, and the general music is used to develop the feeling of the group/community.
4. A special approach focuses on a meaning-building teaching with the inclusion of the students' musical notions, imagination, dreams, etc. in a more open and experimental form of teaching
5. An approach with larger group-based instruction seems to pose challenges with behavior - but could probably work in smaller group lessons.
6. An approach with teaching in a large group in Year 3 is based on collaborative music education.
7. An approach with step-by-step instruction on instruments appears to be both necessary and a challenge and poses consideration and development of the structural framework setting in relation to pedagogical possibilities for smaller and larger group teaching (flexible teaching methods).

This now leads to further analysis of five themes:

I: Music-making approach and step-by-step approach

II: Structure and teaching methods

III: Classroom management and dialogic teaching

IV: Collaboration and forms of collaboration

V: Professional learning communities and flexible teaching methods

3.3 Thematic analysis

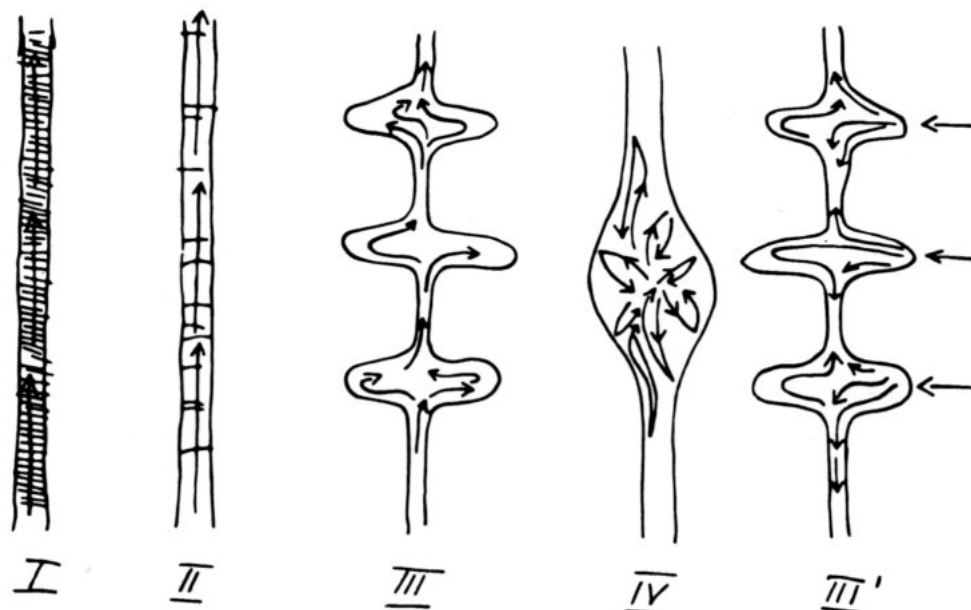
3.3.1 Musicing vs. stepwise approach

A comprehensive study of forms of practice in group teaching in orchestral class projects in Germany (Aigner-Monarth & Ardila-Mantilla 2016) shows that two different ways of teaching are used, which can be referred to as a 'stepwise approach' and a 'musicing' approach.

Progression design (cognitivist)	Holistic design (musicing)
Step for step teaching	Holistic – musicing
Training is external to teaching	Integrated training
Reduction of complexity	Complexity is unfolded
Use of verbal language	Non-verbal form is dominating
Learning of parts / buildingstones	Musicing – flow
Heterogeneity is a problem	Heterogeneity is a resource
Requires motivation	Develops motivation

It is obvious to combine the two approaches e.g. the music-making approach develops motivation, while the step-by-step approach requires motivation. However, it appears in the study that only a few music teachers combine the two approaches, while most use either one or the other. However, the interesting thing is whether and how one is able to combine the methodological approaches.

For this we can look at a didactic theory drawn up by Wagenschein (1956), which sets out a variety of forms of teaching content and progression denoted by Roman numerals I, II, III, IV and III':



I: Step by step progression. The illustration shows the systematic course of training, the linear step-by-step progression as beads on a string - from sub-goals to sub-goals.

II: Systematic reduction. A systematic reduction or purification, where you just have to know the material in a "simple format".

III: Establishment of immersion platforms. Instead of the simple superficial format, the obligation to dig deeper, rooting, nest building is seized.

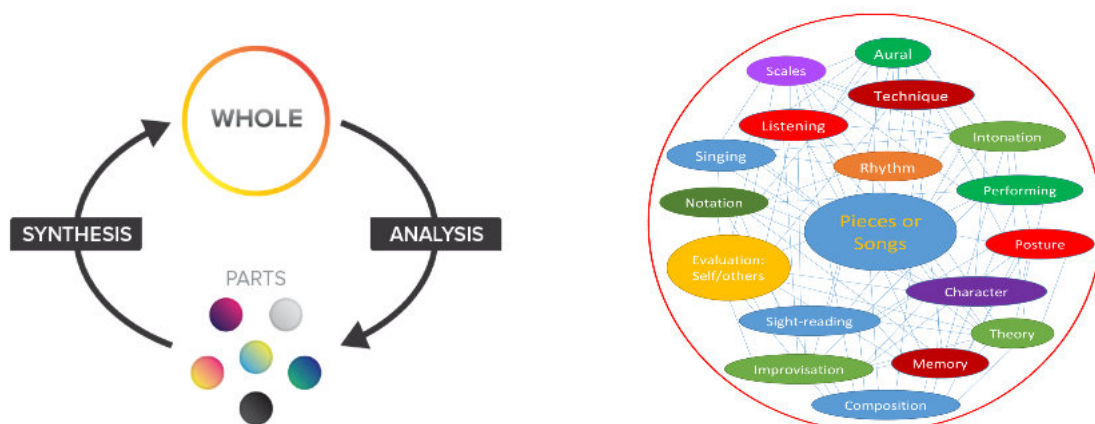
IV: The exemplary approach is directed to a representative entity that has the same character as the immersion of the platform. This is a "true meeting", and the possibility of immersion and fundamental experiences. From here, Wagenschein goes on to a combination of III and IV, called III':

III': The functional principle. The basis for and approach to the material is coming from a platform and not from the step-by-step structure to a platform as in III. You first focus on the phenomenon as a complex whole and dig deeper to the elements and to find what is needed, while at the same time leading it towards the next platform.

The question of "oscillation" between a stepwise and a music-making approach is about a flexible form of teaching, combining a structure between the two, which creates positive learning circles - as we find it at Wagenschein in forms III and III'.

Sub-goals cannot be stacked up and make up for "music as the phenomenon", but they can contribute to this - the whole is more than the sum of the parts. But it is on the assumption that a musical meaningful foundation is established. According to motivational psychologists Deci & Ryan (2017), it is a crucial point that inner motivation, as they put it, is "*the most important driving force one can think of for learning*"!

The question is therefore not whether one has to subscribe to one form or another, but how to combine the two approaches. Wagenschein's two forms of III (three) and III' (three mark) respectively form a *part to whole* understanding and a *whole to part* understanding. The question when they go into oscillation (circular motion) is as to whether you would choose a *part to whole* strategy or a *whole to part* strategy. The latter could be described as a hermeneutic approach, in which part understandings bring nuances to the whole.



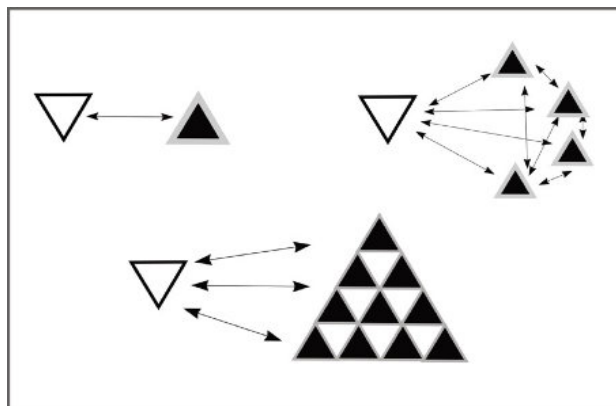
An example of this is Paul Harris' model for Simultaneous Learning (Harris 2015), which precisely addresses the instrumental teaching and could be an inspiration for the further development of flexible forms of teaching here in this project.

Recommendation: To continue the development of flexible forms of teaching in the individual activities and to create a targeted forum with practice and knowledge sharing that can support this development.

3.3.2 Structure and teaching methods

You can talk about different structural forms or social forms of teaching - individual teaching (IT), smaller group-based teaching (SGT) and larger group-based teaching (LGT). The individual teaching is basically so-called solo teaching (a teacher - a student), but if e.g. two students share the teaching time, one can still describe it as individual teaching. Smaller group teaching (with about 3 to 7 students) will have some other forms of interaction in addition to the teacher-to-student interaction, and here the student-to-student relationship plays an important role (peer-learning). Medium groups (with about 8 to 15 students) or large groups (with more than 15 students) will have some other options, typically in ensemble and orchestral teaching, where the overall communal spirit will have great importance.

In individual teaching there is a great opportunity to differentiate in connection with a step-by-step approach to teaching. A step-by-step approach to teaching can also be done in group context but presupposes a certain homogeneity (evenness in the students' level) and at the same time requires a differentiation to be taken into account. A stepwise approach to teaching in groups could easily lead to the students' diversity becoming an obstacle and not a resource in the teaching. If, on the other hand, you establish a music-making (performance orientated) approach, diversity will be a resource in the teaching, as different students will be able to take different roles and difficulty levels. In group teaching, it is also possible (within reasonable limits) that the students' diversity will be a resource and that the students can thus learn from each other mutually. However, these opportunities must always be assessed on the basis of the specific situation and the specific teaching content (the teacher must apply didactic competence in the situation).



There have been clear examples in this project where the form of education and the social structure have not worked together. As one begins to think in flexible forms of teaching, for example with the Paul Harris model, it becomes necessary to consider which tasks can be solved and which cannot in what social form. Thus, as the types of teaching are combined, there will probably be a need to combine different forms of structure. Under circumstances, this can be a prerequisite for combining whole and part aspects meaningfully in the teaching (flexible forms of teaching). Such combinations have not been widespread in the Egedal Project, and appear to be a significant development potential, as is evident from several of the cases.

Recommendation: To support the development of flexible teaching methods through a re-thinking of the structural frameworks and opportunities for combining a smaller and larger group teaching that would support and enable this.

3.3.3 Classroom management vs. dialogic teaching

The increased collaboration between the music school and primary school has led to an attempt to solve the problem (of class behaviour) by music teachers with conservatory education receiving an extra course in classroom management. The assumption seems to be that musical competence

plus classroom management will solve the problem.

An explanation for such a simplified approach may be that classroom management / rule management has been presented in connection with Hattie's evidence research (Hattie 2009), and that one therefore expects it to be "something that works". Unfortunately, this is not what the research shows.

Hattie's meta-study is interesting because it gives an idea of what has great effect and what has less, however only in relation to test results in English-American school tests. Here, classroom management is down to a 42nd place, and according to this study has limited significance.

A more thorough study carried out by Danish Clearinghouse (Nordenbo 2011) suggests that classroom management competence must necessarily be combined with relational work. If a sufficient relationship is not established between teacher and students then it is not going to work anyway.

A research report on the area of class management (Plauborg 2016) comes to the same conclusion. In Plauborg's study of classroom management, connections in research in classroom management are drawn back to *the behaviourist starting point* in the 50's - which, despite all subsequent research showing that it does not work on that basis, is nevertheless an understanding that is repeatedly

referred back to. There is no evidence for strong behavioural regulation, but for relational work combined with clear rules.

Plauborg's research report shows that perhaps the biggest problem is a separation of "management" from "instruction" - that management is something that can be established "in itself".

It is not hard to imagine that a problematic teaching situation would cause problems such as disruptions etc. If this is dealt with, with strong behavioral management, there is however no prospect of learning - perhaps silence.

An important bid for building relationships as part of the teaching is the concept of dialogue teaching, characterised by the Norwegian professor Olga Dysthe (Dysthe 1997). A fundamental principle is that the interaction between teacher and student should promote the student's self-activity and reflection, and that the student should experience being taken seriously through a recognised relationship. It means a break with a traditional form of communication in the teaching called "IRE": The teacher Initiates, the student Responds, the teacher Evaluate. Example: Teacher: what is two plus two - student: four - Teacher: correct. Or: What is two plus two - five - wrong. New IRE: teacher: two plus two are four, what are two plus two etc.

A closed question is asked where the student is expected to "copy" the previously given information, as if the student was a kind of hard disk. But we do actually know that this is not how to learn well. Learning requires that the student, through interaction and activity, "construct" his own knowledge.

This leads instead to asking open questions which instead requires the student's self-activity and reflection to respond. However, the open question could still be directed to an unambiguous (correct/wrong) answer, thus ending in an IRE circle.

Dysthe goes one step further to a form called 'authentic questions'. Authentic questions are defined as open-ended questions with multiple responses and where the teacher has not given an answer in advance and where the teacher's purpose is not to control. This allows the student's answers to be included in a dialogic (and not monologic) relationship, since the students' statements and contributions to the learning can be included in the subsequent interaction. The

student is taken seriously. Now, it is not the case that all communication with students can be based on authentic questions - the point is to make use of these and not build the teaching relationship on IRE processes. It is a point though in music education that communication can be both verbal and musical (non-verbal).

In the case analyses, it appears that there have been situations with unfortunate framework conditions that have invited for strong behavioural management. But in a number of cases it has actually been the strength, that constructive relationships have been established and a teaching based on the teacher taking the students seriously and recognising their input and putting these into play - a dialogic teaching.

Recommendation: To further develop practice with clear framework and relationship work with the use of dialogic teaching and to disseminate such practice in the project through knowledge and practice sharing/professional learning community (PLC).

3.3.4 Collaboration - forms of collaborations

An important inspiration for strengthening active partnerships between school and cultural institutions is found in an international study on Arts Education, The Wow Factor: Global Research Perspectives on the Impact of the Arts in Education (Bamford 2006), often referred to as the Bamford Report. The study was conducted on the initiative of UNESCO in 2004-05. The results of the study indicate for instance the importance of active partnerships between schools and art institutions, collaboration, joint planning and implementation, flexible school structures and an inclusive approach with the possibility for all children to participate.

In collaboration between music school and primary school, there are two strong specialisations that are brought into play through collaboration at different levels of the professional competences. These specifications can be seen as a potential when put into play, but also have a serious drawback when the common base (see Figure 1) becomes too narrow and the specialisation develops into a polarisation. An unfortunate situation arises when the music school teacher stands for the purely musical and the primary school music teacher is expected to handle "behavioural problems", which may just arise because the necessary music educational skills are not put into play. This polarisation in the music field cuts deep in the institutional self-understanding (Holst 2013).

Collaboration can basically be established in two different ways - as division of labor / teaching or as collaborative music education. It is important that a kind of partnership is established in which the various participants' competencies are put into play.

Co-teaching generally originates from special educational practice but is extended to include collaboration in the teaching between other combinations of specialised competencies. Co-teaching is traditionally understood to a great extent from a methodical point of view, where various models are described for organising the teaching as joint teaching, parallel teaching (group division), platform teaching / rotation with two teachers and assistant teaching (teacher / assistant division).

Didactic collaboration in music education has been investigated in connection with two collaborative projects in Horsens municipality. To investigate the various collaborative relationships in the project, a number of concepts were developed for the specific didactic forms of collaboration. A distinction is made between collaboration on different didactic levels in a didactic process model, based on Dales (1989) 3 competencies:

C1 (K1:) to complete teaching,

C2 (K2:) to plan and evaluate teaching and

C3 (K3:) to justify and determine the content of the teaching, and reflection above.

This is now combined with whether symmetrical forms of collaborations are involved. The didactic forms of collaboration are referred to as mode 0, mode 1, mode 2 and mode 3 (Holst 2013, p. 130).

Mode 0 cannot really be described as collaboration, but as a division of labor.

In Mode 1 there is talk of collaboration at K1 level in the concrete implementation of the teaching.

In Mode 2, this is a collaboration at K2 level with a methodical focus on planning - it is about "how" we teach.

In Mode 3, there is collaboration at K3 level. Here one is collective in justifying, selecting and developing the teaching of the musical content - it is about the "why" and the "what" of the teaching.

Recommendation: To explore the possibilities of establishing more collaborative music education as a supplement to the dominant team and work division in the project, and thus the opportunities for developing a higher degree of ownership and partnership in practice for the schools.

3.3.5 Professional learning communities

During the investigation period, two knowledge and experience sharing meetings were conducted, in which *some* teachers held a presentation on their experiences and approach to the project with subsequent discussion. This practice must be seen as central to the project's development. In the case analyses, it has become clear that such a practice would be desirable in several cases.

There is a lot of research about knowledge and practice sharing with a mutual learning focus, which can pass as collegial sharing/brain-storming, video dissemination, through examples and materials etc. in a dialogical form with mutual development opportunities.

A central concept is what is called "professional learning communities" (PLC), which can be used to clarify important elements of such a practice.

Stoll and colleagues from the Institute of Education London have conducted a review of literature on PLC.

They clarify the understanding of the concept as "a group of people sharing and critically interrogating their practice in an ongoing, reflective, collaborative, inclusive, learning-oriented, growth-promoting way" and summarising a number of characteristics of the concept (Stoll et al 2006):

1. Shared values and vision. Focus on students' learning and a common set of values.
2. Collective responsibility, which concerns both the students' learning and the joint commitment.
3. Reflective professional inquiry. This includes a reflective dialogue and development of practice and use of new ideas and new knowledge.
4. Collaboration. Includes participation in development activities in addition to ordinary practice, e.g. through mutual involvement and feedback.
5. Group, as well as individual learning is promoted. All teachers are learners with their colleagues.

They also point to a number of processes that provide a learning practice community:

1. Learning processes with a shift from individual learning to group learning.
2. Management support for the development of a learning-oriented culture.
3. Managing structural resources, including time and premises.
4. External resources. The involvement of external people to build a culture of development and learning.

Recommendation:

- 1. To extend the practice of 'knowledge and practice sharing meetings' including presentation and discussion to help develop a professional learning community for the music school's teachers involved in the project.*
- 2. To consider the possibility of strengthening the collaboration between the music school's teachers and the school teachers and teaching assistants through local (school-based) professional learning communities.*

4 Conclusions and recommendations

4.1 Conclusions

It is the ambition of the project that all children should experience music through an instrument in inclusive groups. The foundation is an inter-institutional collaboration between music school and primary school. The project is aimed at a general music education with instruments that can re-establish an important part of the music pedagogical and cultural policy efforts that have historically fallen on hard times.

At institutional and managerial level, this is a so-called partnership project, anchored in a partnership agreement aimed at building attractive music environments in the municipality and contributing to the development of the musical vocational education for children and young people in the existing framework of the school day.

The project differs from most other collaborative projects, which can be referred to as external projects or Ad Hoc projects. Hereby follows a number of challenges, which usually do not become as persistent in the short-term projects, e.g. whether and how, in the long run, the broad target group is actually reached, as opposed to the premises for voluntary music education. The present study and evaluation has a particular focus on 1) the operational level that includes the music school teachers and the development of teaching methods and 2) the student level with emphasis on the students' perceived values.

At the operational level, these are highly qualified music school teachers who develop a new and untested practice in the inter-institutional field between primary school and music school and the different forms of practice associated hereby. Central to this is the meeting between a musical education based on the voluntary teaching and a pedagogical (school) practice that is "aimed at everyone" as an inclusive practice. Innovative practices are being developed in the project, which in various ways try to combine and co-ordinate this. The collaboration between the music school and the primary school translates into various forms of collaboration, division of labour and group sharing, with development potential.

In the development process, each teacher has to a large extent tried to develop his/her own teaching practice, and it must not be underestimated that this is associated with very great challenges for the individual music school teacher. It has therefore been an undertaking to create a framework for sharing knowledge and experience, which has been met by the management, with the creation of a number of knowledge-sharing seminars, among other things. The first of which have been successfully completed during the evaluation period.

When music school teachers are part of a primary school context like this, the music school teachers' music and artistic competencies are a central resource for developing a teaching with the music at the centre. At the same time, the music school teacher meets challenges that point to classroom management as a prerequisite. In this highly challenging space, opportunities and innovative thinking have emerged.

At the student level, a comprehensive study of the students' perceived value and significance of participation in music lessons has been carried out. The study is based on the development of a number of value dimensions in previous research projects, and with this basis, the most comprehensive survey of this nature has been carried out to date.

The largest group of students (80 percent) expresses having experienced a high and very high value, respectively. Overall, this is an extraordinarily positive result.

The profiles of the value dimensions studied show that the students particularly experience joy in music, the musical community/group experience and the fact that they have learned something

and are becoming good at something. When comparing student data with teaching data, it can be concluded that joy and community create especially good opportunities for learning and development in music education.

In this project we see, with a strong musical and artistic foundation and in an inter-institutional development field with great challenges, a developed practice and knowledge that it can be done and how it can be done.

The project therefore contributes to an innovative teaching practice and understanding, which is both important for the project going forward, and which can also greatly affect other projects in this area.

4.2 Recommendations

The recommendations follow the five analytical themes in section 3.3

I: Flexible teaching methods

Recommendation: To continue the development of flexible forms of teaching in the individual activities, and to create a targeted forum with practice and knowledge sharing that can support this development.

II: Structure and framework

Recommendation: To support the development of flexible teaching methods through a rethinking of the structural framework and opportunities to combine smaller and larger group teaching that would support and enable this.

III: Classroom management and dialogic teaching

Recommendation: To further develop practice with clear framework and relationship work with the use of dialogic teaching, and to disseminate such practice in the project through knowledge and practice sharing/professional learning community (PLC).

IV: Collaboration and forms of collaboration

Recommendation: To explore the possibilities of establishing more collaborative music education as a supplement to the dominant team and work division, and thus the opportunities for developing a higher degree of ownership and partnership in practice for the schools.

V: Professional Learning Communities

Recommendation:

1. To extend the practice of knowledge and practice sharing meetings with presentation and discussion to develop a professional learning community for the music school's teachers involved in the project.
2. To consider the possibility of strengthening the collaboration between the music school's teachers and the school teachers and teaching assistants through local (school-based) professional learning communities.

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