TOUCHED BY MUSICAL DISCOVERY DISCIPLINARY and CULTURAL PERSPECTIVES

Proceedings of the ISME
Early Childhood Music
Education Commission Seminar
July 9-14, 2006
Chinese Cultural University
Taipei, Taiwan

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Institute of Early Childhood
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The full texts of the papers and abstracts of workshops and posters of these proceedings were subject to anonymous review.

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ECME – Early Childhood Music Education Commission

The Early Childhood Commission of the International Society for Music Education was founded in 1982.

The intent of this Commission is to further the quality of research and scholarship in the field of early childhood music education and, through that, to stimulate thought and the practice of music in early childhood throughout the world. The Commission offers a cultural framework through which ideas are shared.

The goals of the ISME Early Childhood Commission are to:

1. To promote music in the lives of young children, regardless of talent, to create an enhanced environment that will result in the well-being and development of the whole child;

2. To provide an international forum for the exchange of ideas regarding music and the young child, birth to age eight (and even pre-birth, as more scientific knowledge becomes available in this area);

3. To stimulate the growth of quality music instruction, teacher training and research in musical development and instruction with the young child;

4. To learn ways that various cultures approach musical enculturation in the young child (i.e. natural absorption of the practices and values of a culture); compare and discuss similarities and differences in music instruction and music learning across cultures;

5. To examine issues which are of importance to the future of music in the lives of young children such as the influence of mass media and technology; the rapid change of society; the role of the family in musical development; the role of culture and schooling in musical development; and preservation of cultural traditions in the light of the breakdown of cultural barriers.

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From the Chair…

Being in Touch with the Child

Early Childhood Music Education is a professional field that makes us know almost intuitively: Through music, we are attuned to each other and establish positive bonds. By making music for and with each other, we cannot avoid getting in touch with each other.

Research on Early Childhood Music Education shows that the younger we are, the more sensitively we react to sound and changes in sound, to rhythm and changes in rhythm. When a mother, father or care giver wants to comfort the child, she or he sings or chants. Nearly every one knows intuitively that this is a magic wand for creating a peaceful moment for a child. In this 21st century world we are benefited by the multicultural character of our communities, so nearly every one of us can observe these similar behaviours in families whose cultures are shaped differently.

Being in touch with the child through music also means that

- We are communicating with music,
- The child feels addressed by our singing or playing music,
- We are sensitive to the child's needs requiring our physical closeness -- the younger a child is the nearer we need to be.

If we accept this anthropological fact, we can consequently say, that making music is one of the first needs of a human being, regardless of any cultural background.

Going one step further we will discover that each culture generates its specific music style or styles (during the centuries). As we are involved with ECME, let us all feel a responsibility to carefully watch the way our own cultural music is taught. There are various ways of teaching the highly developed musical styles without being in touch with the children. Moreover, we must say that looking at various methods of "music teaching" – my personal view is the view on various methods European music is taught – who do not pay attention on being in touch with the socio-musical needs of the child. Too quickly we often tend to pull young persons into the art, and we risk interrupting the natural tie between the anthropological need for making music and the beautifully developed music styles of our various cultures and the various historical times of our cultures.

In the future ECME could try to make an impact on developing new ways of leading young persons into music. Our research could help our colleagues worldwide to find out:

- *When* the acquisition of musical literacy occurs most naturally (is it probably later than we think but, if later probably very easily done and very quickly learned, as to say: more fruitful)

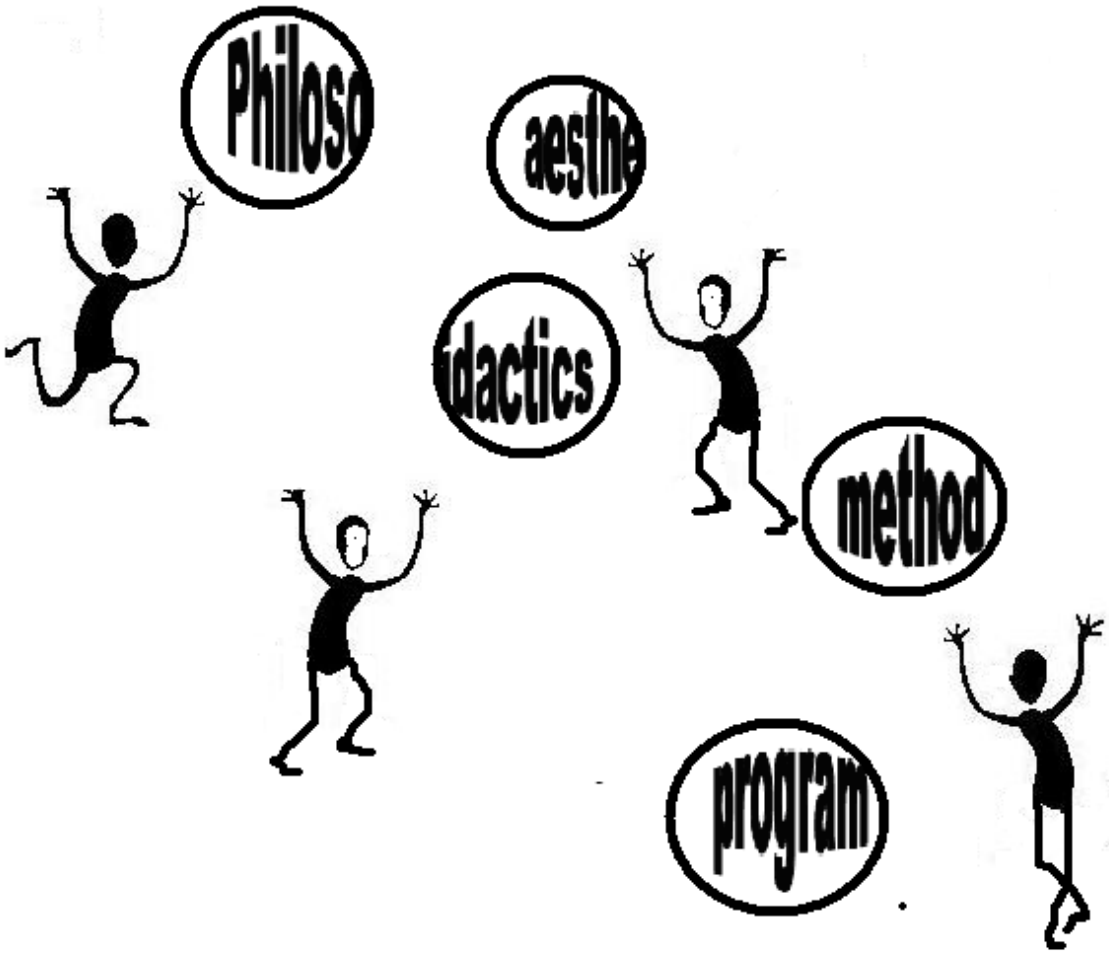
- *How* we can be most **inclusive** (rather than quickest or the most "effective") in assisting children in their acquisition of one or several music styles.

Being internationally in touch with each other

ISME and ECME are English-speaking events. For this reason one minor but very important detail was discovered specially from participants who do not speak English. We realised that within international communities several terms are used in similar contexts and infer similar meanings, however, words exist as representations of culture, and thereby, can take on completely different connotations.
For example, did you know…

- "Philosophy" has a different meaning and different grades of severity in different languages?
- "Programs" may be used in a benign way in some cultures describing a specific context of music education **AND** is often refused by societies for whom it infers a break with the humanistic tradition?
- "Didactics" is a word that cannot be translated into other languages without loosing its sense?
- "Didaktik" is a German-Scandinavian word that cannot be translated into English?
- "Approach" used by both native and non-native English speaking persons is sometimes considered to be different than "Method"?
- "Research" can have extremely different meanings based on different *philosophical* traditions?
- "Aesthetics" has been problematized in certain music educational communities as a tradition that seems to disconnect the human reality from the teaching process, while other communities value this word very highly?

Let us use these words with care and let us pay attention, in order to understand each other. Let us listen to each other, seeking out what is actually meant by words used by our fellow participants. and what is meant as we enter discussion of these issues. Let us also be aware of perhaps finding more terms that may not mean the same in different cultural traditions.



Music is an art that plays with time. SO: Let us give our smallest children their natural time to grow into the music of their cultural tradition. Music pedagogy is a profession that relates very intensively to our existential orientation. Let us continuously ask ourselves whether we are making and teaching music by being in touch with each other. Talking of music on an international platform needs to be cultivated carefully. Let us be aware whether we really are internationally in touch with each other when talking about music education.

Charlotte Fröhlich, Chair
Early Childhood Music Education Commission
2004-2006

And from the Acting Chair …

I echo Charlotte's excitement for the seminar and for some new explorations we are undertaking – the language forum, the pairing of some papers with workshops, and an attempt to entertain questions regarding the policy implications of our work, such as "how might what we do be applied for society's greater good in a more influential way?"

On behalf of the ECME Commissioners I want to thank my long-time friends at CCU for their generous hospitality. Additionally special thanks go to Jennifer Leu, for her tireless work as site coordinator; to Louie Suthers for her careful editing of these *Proceedings*; to Sven-Erik Holgersen and Beatriz Illari for their work on the posters and workshops, and to Charlotte Fröhlich, for her attunement to the profession and efforts and commitment to ECME. Lastly, thank you, participants, for making this seminar a priority in your lives – I know some of you made great sacrifices to be here – your contributions to the discourse of early childhood research and practice are invaluable!

Lori A. Custodero
Acting Chair, ECME, 2006.

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PAPERS

Singing development of Brazilian children: Implications for general theories of musical development and early musicality

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Abstract

Brazil has a rich musical life and history. The history of children's songs is deep and varied with examples dating from as early as the XVIth century. However, the musical development of Brazilian children is less well documented.

This study is of the singing development of 82 children aged from 3 to 12 years from a variety of cities and regions in Brazil. Recordings and interviews were used to build a picture of the diversity of musical styles that impact on the children's singing and musical development.

Keywords: singing, children, Brazil, history, musical development

Background

Infancy in Brazil, as in many other parts of the world, has always been characterized by music. From the words and tunes whispered and hummed by Brazilian mothers and *amas de leite* (slave women whose main duty was to breastfeed wealthy children) during the XVII Century to the musical games that children play in our current times, music has always been omnipresent in the routines of Brazilian people. Yet, as it occurred in other parts of the globe, these everyday musical practices have gone virtually unmentioned in most music history or education books. According to some feminist scholars (Bowers, 1993; Koskoff, 1987) songs of infancy such as lullabies and play songs, which are normally sung by women, have not been documented as they have been considered of a lesser value than men's working songs. The same can probably be said about children's songs that have existed in comparatively fewer academic documents, papers and recordings.

The history of children's music in Brazil, although marked by both a wealth and a religious segregation, is richer and much older than previously thought. Songs of varied origins, periods of time and genres, spanning a wide variety of themes and psychosocial functions, are part of the history of music in Brazilian children's infancy. Examples of musical practices that constitute the history of Brazilian children's music include songs taught by the Jesuits to the *curumins* in the XVI century (Budasz, 2003; Castagna, 1994,) patriotic songs sung by Brazilian children during the *Orpheonic* movement of the 1940s (Goldemberg, 1990), and chants heard during folk celebrations,

normally sung by illiterate adult members of communities. These examples imply the existence of musical development across time.

In contrast, little is known about musical development of Brazilian children. Information on children's early song development, musical thinking and perceptual skills are scarce. Brazilian music educators and scholars are yet to propose models of musical development, as none seem to exist in the educational, psychological or musicological literature in Brazil. This is a paradox, given the high interest that exists for Brazilian music across the world (Ilari, 2006 in press). Knowledge of Brazilian children's musical practices across ages is very important to verify the validity and applicability of European and North American studies and models of musical development, which have a direct impact on the Brazilian music education system (Dowling, 1994; Imberty, 1994; Rutkowski & Miller, 2003; Zenatti, 1981). Because Brazilian curricula have been traditionally based on European and more recently in North American methods of instruction, it is important to investigate whether the latter match the needs of our children. In addition, the comprehension of musical development in Brazil is highlighted nowadays as the national government has reinitiated the discussion regarding the place of music within the national curriculum, with the possibility of a re-inclusion of music as a mandatory subject in all schools. Thus, musical development in Brazil is not only an educational, sociological or psychological issue; it is also a political one.

In addition, the need for musical development studies in Brazil was also reinforced by the following provoking words:

> Brazilian children sing rather out of tune. I wonder if they have some cognitive impairment that prevents them from learning to sing in a proper manner. And I always thought that Brazilians were musical people! (A visiting researcher in Brazil, 2005).

The purpose of this study was to document, describe and categorize Brazilian children's singing development – from age 3 to 12. Singing was chosen because it is one of the primary musical activities of young children (Custodero, Britto & Brooks-Gunn, 2003; Ilari, 2005). Through songs, children practice both linguistic and musical skills, improvise and play with sounds, exercise their listening imagination and, learn important concepts of their culture (Chen-Hafteck & Masulele, 2002; DeNora, 2003; Ilari & Majlis, 2002; Keil, 2003). The purpose of this study was to document, describe and categorize Brazilian children's singing development – from age 3 to 12. Singing was chosen because it is one of the primary musical activities of children – young and old (Custodero, Britto & Brooks-Gunn, 2003; Ilari, 2005). Through songs, children practice both linguistic and musical skills, improvise and play with sounds, exercise

their listening imagination and, learn important concepts of their culture (Chen-Hafteck & Masulele, 2002; DeNora, 2003; Ilari & Majlis, 2002; Keil, 2003). Therefore, singing appeared to be an ideal starting point for a series of musical development studies. The present study, which is still ongoing, intends to be the first of a series to be completed within the next few years. Therefore, singing appeared to be an ideal starting point for a series of musical development studies.

Method

Sample

With parental consent, 82 Brazilian children aged 3-12 were interviewed and recorded in the following cities/areas: Curitiba and Ortigueira (south), São Luis do Maranhão (northeast), the banks of the Amazon River Quianduba and Marajó Island (north), Rio de Janeiro, Campinas and Ribeirão Preto (southeast). Of these children, 26 attended paid music education programs, 28 had music in school and the remainder learned music informally, that is, in their communities.

Procedure

All children were observed and recorded *in loco*, at their own schools, homes or community centers in all the above-mentioned areas. They were asked to sing a song of their preference. All children over 6 were interviewed on everyday musical experiences. Only four children under age 6 were interviewed; in this case, parents or carers were responsible for providing detailed information on their children's musical background. All interviewees also answered questions related to socio-economic status and educational levels, and were asked to indicate 'musical' people within and outside their communities, explaining their choices. Field observation notes, interview data, and musical recordings were then subjected to analysis.

Results

Interview data suggested that most children in this study came from underprivileged backgrounds; many living below poverty levels (see the United Nations Human Development Index). Approximately half of the sample had electronic devices such as CD players and TVs at home, and only a small minority attended private regular schools. Despite their educational levels or socio-economic background, most children and adults argued for the existence of an intrinsic musicality and were able to pinpoint what they called 'musical people' within their communities. Yet, there was no consensus as to the nature of a musical person. For some participants, it was the ability to improvise; for others, the ability to sing 'in tune'. And for some participants, a musical person is someone who is in the media.

Although all children were involved with music, differences regarding their song selections emerged. While children in northern Brazil sang religious songs more often than southern children, the latter sang primarily traditional folk and children's songs. In Ortigueira, songs with political agendas were also recorded.

Formal musical training seems to affect children's song selections and desire to sing on tape. Children who learned music informally took less time to select their free choice song, and many sang songs learned within their communities. By contrast, children in music schools or programs tended to take some time to choose a song and asked for suggestions, as if waiting for the researcher's approval. . Interestingly, children who learned music in conservatories were more reluctant to sing on tape. In the present study, children who had music in their regular schools and were older than age 9 chose to sing more songs learned at home. By contrast, younger children (3 to 8) sang a wide variety of songs, including songs learned at home and in school. This is concurrent with Boal Palheiros (2006), who suggested that children make a clear distinction between the music 'from school' and the music 'from home'.

Pitches and melodic contour of songs are currently being analyzed, so to examine developmental trends, and to see if the latter match with previous studies undertaken abroad. Preliminary data suggests that children enrolled in music programs tended to sing more 'in tune' than their non-enrolled peers, although this was not necessarily a rule. In addition, musical styles and their functions within local communities seemed to be determinant in singing intonation.

Conclusions

Perhaps the most interesting outcome of this study was the fact that, regardless of socio-economic and educational levels, Brazilian children and adults seemed to believe in the existence of 'musical people'. However, there was no consensus as to what musicality really is. Thus, musicality is a construct that appears to be dependent upon a mixture of culture, ethnicity, personal beliefs and stereotypes related to gender and wealth.

Although preliminary, data from the present study appears to suggest that singing in Brazil is concurrent with previous studies on singing development only in areas where local musical styles are based on or similar to European tonal music. In some other regions where styles are not based on the western tonal system, intonation is not as relevant as rhythmic precision or improvisation (e.g. *Tambor de crioula*). Thus, the issue of singing in tune in Brazil appears to be based on the musical aesthetics of each different sub-culture.

Because of its *mestizo* character, the application of traditional models of musical development in Brazil is quite challenging. In order to apply these models, it is

necessary to run more studies and, moreover, to understand the socio-economic, ethnic and cultural contexts in which the models are to be applied. Implications of this study for early child development, music education and educational policy will be presented at the meeting.

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The Effect of the Unaccompanied Singing Voice on Children's Communication Skills and Emotional Development: The Use of the Singing Voice to get in Touch with Pre-school Children

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Abstract

It is well documented that babies respond to infant-directed speech, which possesses many musical features, but less is known about the use of the musical voice in adult-with-child communication. This is an account of a model of practice that focused the unaccompanied singing voice, when used by adults with pre-school children and evaluated its potential for enriching their relationships. A previous survey of 107 parents revealed that not all parents/carers sing to their children in a face-to-face situation, and many do not use songs that contain the particular components to which young children respond emotionally. Subsequently, an intervention programme was designed to offer (m)others[1] and Early Years practitioners a singing repertoire that encouraged young children and their (m)others to engage in reciprocal methods of communication. The programme was introduced in six Early Years settings across Kent, UK, involving 60 children with their (m)others, plus 11 Early Years practitioners who took an active part in delivering the programme. Results based on questionnaires, video recordings and participant observations showed that most of the participants who attended regular singing sessions grew in self-confidence and sang more often to their children.

Key words: communication, singing, pre-school, intervention, repertoire

Background

The model concentrated upon the singing voice as a vehicle for addressing babies, of slow tempo, long vowels and high pitch appear to be universal and language communicating with pre-school children because it is the most natural and most universally available musical instrument, thereby crossing cultural differences. According to Gratier, 1999; Trevarthen, 1999; Woodward et al., 1992, humans have a natural musicality and can discriminate pitch, timing, dynamics and timbre. These properties lie within the human voice to which the human baby is exposed even before birth (Lecanuet, 1996). Most babies are attracted to the adult singing voice even if they have not been exposed to it *in utero*, which would indicate that they have an innate predisposition for its tonal contours and timbre (Fernald, 1992). Mackenzie (2000) suggested that parents may not be conscious of the effect infant-directed

singing has upon the building of communication and understanding between (m)other-child. This study revealed two previously unrecognised trends in singing behaviour. The first was that the occasion for singing to babies appeared to occur more often during travelling than has been previously recognised. The second was that there exists a preference for the use of pre-recorded singing over live, face-to face, singing. These trends reduce the opportunity to engage in infant-directed activities and all the subtleties and complexities of such an interaction that ensue. The study examined how intervention could alter current singing practice and concluded that an intervention programme using songs that babies prefer has the potential for providing (m)others with the time to develop a more acute awareness of the ability of their baby to communicate.

The designer of the current project works in a variety of Early Years (EY) settings, especially in areas of social deprivation and mixed cultural backgrounds. In so doing, the question has arisen as to whether the same trends – and solution – might occur in singing practice with (m)others and pre-school children. Increasingly EY practitioners in these settings observe, without provocation, a downward trend in communication skills and language development over the years. The advent of television, videos, CDs has contributed to the demise of the traditional singing games in primary schools (Webb, 1983) but more importantly, the electronic device cannot offer opportunities for engaging with another psychological being. Thus a model was designed to provide an intervention programme offering the chance for children and EY practitioners to engage in songs and singing activities that developed and extended their skills of communication with their (m)others.

Design of the Model of Practice

The model involved two Music Leaders going into six EY settings in Kent, UK over the period of fifteen months in order to deliver regular weekly Family Music Sessions. Parents were invited to join their children in these sessions and the EY practitioners were encouraged to participate and gradually acquire the skills and confidence to continue the sessions. The repertoire contained simple words from a variety of cultures; call-response songs; simple melodies within pitch ranges that are accessible to young children, and involved activities that enable (m)other and child to interact and share emotions.

The importance of emotional health

Perhaps emotional health is hard to isolate from the whole development of a child, but it is linked with the acquisition of social skills. Although the boundaries of acceptable behaviour are culturally influenced, learning to cope with feelings and to express them in relation to others are essential skills for the developing human and,

therefore, a basic preparation for school readiness. It is now accepted that the first three years of life are vitally important to human development. However, two factors inhibit the practical application of this recognition in terms of emotional maturity. Firstly, the emphasis has been mostly upon the physical and cognitive stages of progress (White, 1990). The result is that parents and teachers are more likely to concentrate upon the educational stages of development.

Secondly, whilst the popular emphasis on "growing up" is upon intellectual and physical development, the tendency is to repress the emotions. Consequently, parents and teachers who have not been encouraged themselves to display their feelings appropriately could find it more challenging to reinforce and support young children in their emotional development (Roberts, 2002).

The main aim of the model was to focus upon the emotional development of very young children during their first three to four years and the impact that this has upon their whole growth (psychological, physical and cognitive). These years are also recognised as being vital for children to form a strong attachment with one or two special "carers" (Montessori, 1967; White, 1990). The early years are not a stage to be endured but a tremendously important time when the quality more than the quantity of experiences is what matters (Oldfield, 2001). Elkind, in Oldfield (2001), suggests that rather than growing up ('vertical acceleration'), children need 'horizontal enrichment'. Present day society would seem to be full of human doings rather than human beings and, instead of using time to learn to relate to each other, parents and young children often experience stress and confusion.

Simultaneously there might be social pressures and emotional difficulties within and around the adult as s/he learns to understand the child. Documentation and advice from early childhood professionals highlight the significance of the quality of relationship between infant/toddler and important adults and, ironically, this can add to the demands upon a parent. The Sure Start[2] Framework emphasises that families are central to the well-being of the child and that learning is a shared process: children learn most effectively when, with the support of a knowledgeable and trusted adult, they are actively involved and interested. These fundamental points are adhered to by the model through use of singing material, selected for its significance to pre-school children.

The importance of singing

It is widely accepted that music, and especially singing, is an effective way to engage the interest of children. It helps build relationships (Young, 2003) and musical exchanges give children foundations for stable relationships (Trevarthen, 1999). At home and in EY settings singing is used for various purposes: educational (counting, language development); psychological (extending memory) and, of course emotional

(altering mood and expressing positive feelings). Research suggests that the practice of singing to very young children is complex to interpret and the present generation of parents seem to prefer to support, or even substitute, infant-directed singing with pre-recorded tapes and television, videos and CDs (Mackenzie, 2000). The suggestion that parents find it easier to sing because there is a framework of words, dynamics and structure (Young, 2003; Mackenzie, 2000) was considered a strong argument for offering singing sessions to families as opposed to general music making.

Main Contributions

It was considered important to conduct such a project in real settings as most previous studies have been conducted in laboratory circumstances; this project was designed to provide opportunities for interactive singing in actual daily routines. In two settings, the model proved too intrusive upon the time and space available and the practitioners were not able to make the necessary changes to routine in order to accommodate the programme. However, in all the other settings rearrangements were made and the following statements, taken from a questionnaire to all participants and interviews with EY practitioners taking part, provide an insight into what this model could offer participants in EY education.

Firstly, ***the (m)others***, as observed by the EY practitioners enjoyed "spending quality time with their child" and "because the children enjoyed it, they made an effort". They also became "more confident and able to build a stronger relationship. It was a fun time for themselves as well as their children". The possible outcomes of (m)others responding to their children's emotional state in the EY setting are twofold: the barrier between home and school becomes more blurred and positive experiences are transferred from one setting to another. One mother observed, "we could spend time together as a family at school" and another, "any time spent with your children is special, so it's good you can do something with them at school".

According to one EY practitioner, the model "has managed to cross barriers and get bilingual parents to attend on a regular basis". In four settings the Family Music sessions continued and even expanded, led by EY practitioners. In all of these the inclusion of families from a variety of cultural backgrounds was possible.

Secondly, ***the children*** were seen to be closer to their parents. One EY practitioner commented, "I could see shy children and parents becoming more confident with themselves and others in the group" and another saw "more involvement and feeling confidence as they are familiar with the songs and can help their parents". The idea of children initiating parental involvement is a very interesting perspective on how young children learn and provides an example of the importance of the two-way process. Another observation offers further insight into

the connection between song and play: "Children sing spontaneously now about what they are doing". Again, the adults learn from accepting how children behave and as the (m)others and EY practitioners become more familiar with singing in real situations, so they develop the ability to improvise and provide singing opportunities as their children interact with their evironment.

And thirdly, ***the EY practitioners*** developed new teaching strategies from their experience with the project. Most felt more confident about working with parents and were building stronger relationships both with the parents and with their children. Having a deeper understanding of the children in the family context had contributed to this. Through learning the new repertoire they had gained ideas for material that would extend the children's concentration, listening skills and could create musical circumstances that "quietened the children down". Additionally, their new knowledge enabled "other members of staff to benefit as we introduce new ideas in the classroom". Probably the most powerful statement was, "A fun time for us as well as children".

Implications

Sure Start brings together early education, childcare, health and family support. In its Framework it recognises that "all children have, from birth, a need to develop learning through interaction with people and exploration of the world around them. For some children this development may be at risk because of difficulties with communication and interaction…". This model, using child-centred singing practices, provides a means to enable pre-school children to develop their communication and interaction skills. It does not prove that the use of electronically produced songs has a harmful effect upon children's development. However, by concentrating upon the elements of singing that appear to enhance the (m)other-child bond and increase self-confidence in all participants (pre-school children, (m)others and EY practitioners), the model emphasises the potential for interactive singing to extend the innate musicality of the child. Thence, as the children express thoughts and feelings, the (m)others gains the confidence to share the same with their children. The model gradually, if only partially, maximises the probability that (m)others will recognise the value of interactive singing. The model was able to increase singing activities at home for many (m)others – one Mother had introduced regular bedtime routine because her daughter had requested the lullaby learned at the session. It certainly contributed towards some increased emotional and social well-being for all those taking part, particularly self-confidence and self-esteem, and it provided opportunities for the development of simple new musical skills and a working knowledge of new songs and repertoire for all participants. Above all it raised the awareness of many

(m)others as to the value of child-directed singing and definitely changed their attitudes towards the experience and outcomes of singing with pre-school children.

Current practice in the majority of EY settings places the emphasis on six areas of learning and music is (or not) included in Creative Development. Perhaps, the use of this model will raise the importance of singing in curriculum planning and, most importantly in the training of EY practitioners.

Notes

1. The term (m)other denotes Mother or other important adult.
2. Sure Start is a UK government programme that aims to deliver the best start in life for every child.

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Building Bridges between Multicultural Songs:

An Analysis of Selected Kenyan Children's Songs

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Abstract

For many years, Kenyan music educators have regarded the multicultural diversity of the peoples of Kenya with mixed reactions, mostly as a drawback to musical development, with no hope of unification. However, music as a universal language has time and again emerged victorious in bridging the gap between cultures in many societies. The commonalities and diversities found among cultures have been exemplified through music and other arts. Music has stood the test of time as a reliable feature of cultural identity.

As the world steadily moves towards globalisation, the younger members of society need to keep in touch with themselves and define themselves. This paper analyses children's songs from different Kenyan communities to find links between them, such as language, meanings and activities surrounding their performance, that will provide the children with a continuous journey of self-definition, a clarification of their cultural heritage, a unifying factor in their diversities and a means of developing musical aptitude through the rhythmic and melodic characteristics of the songs. Through the process they should be able to rediscover, renew and maintain their true identity in a fast-changing world.

Keywords: multicultural, Kenya, African music, preschool, song repertoire

Background

Kenya is a linguistically heterogeneous country, made up of three main language families, the Bantu (66%), the Nilotes (31%) and the Cushites. Additionally, there are those from the Indian subcontinent who speak Gujarat, Urdu and other related languages (Musau, 2002). Within these families are found different ethnic groups. Among the Bantu, the various ethnic groups include Kikuyu, Luhya and Kamba; among the Nilotes, the Luo, the Kalenjin and the Maasai; the Cushites, the Somali and Borana. In total, over forty-two ethnic groups form Kenya's population. These statistics imply that the culture and music of Kenya is as varied as the people groups.

Over the years, many educators have decried the challenges encountered in attempting to expose learners to the multicultural music of Kenya (Katuli, 2005; Mushira, 2002; Akuno, 1997) and at other times, there has been a tone of scepticism about the viability of using such music in the education system. However, one of the aims of education in Kenya at all levels from preschool to university is to foster cultural appreciation in the learner (Kenyan Institute of Education - KIE, 2003). Campbell and Scott-Kassner (1995) have also advocated for the use of music from many traditions for the development of aesthetics and cultural meanings.

Kenya's system of education may be losing out on fostering of cultural appreciation as a result relegating to the periphery the subject that best exemplifies culture. At primary school level, music is no longer examined; therefore technically, it is not taught. At the preschool level, which is the focus of this paper, music is still used, but due to its reduced emphasis at higher levels of education, teachers are concentrating on the ABCs (Reading, Writing and Arithmetic), thereby denying the preschoolers a vital aspect of their holistic development (Koech, 2003). In the preschools where music is appreciated and used, the bias is on Western rather than African (Kenyan) music (Mengech, 1986). Many of the educators confess to having little experience with Kenyan music, thereby using it minimally or avoiding it altogether. The result is children with a leaning towards one culture to the detriment of others. A more tragic outcome is the loss of identity, for one can never truly claim that which is alien to him/her.

Kenya holds an annual music festival, an avenue for performance and promotion of culture. The festival is open to all levels of education and educators. Preschool children perform singing games of two categories (Western style, and African own choice style) at the festival. During the festivals held in August 2005, there were more entries for Western style singing games than for African style. However, due to a limited knowledge of Western songs and games, most of the songs recurred among the various entrants. Problems of pronunciation and singing in the right pitch were inherent in the Western singing games. The African style songs exemplified greater variety and freedom of performance. This was indicative of a need to promote the music of Kenya in the education system, while improving on the Western repertoire.

Aims of the Study

The study aimed to communicate the positive rather than negative aspects of multicultural music as a tool for fostering culture and developing music education in early childhood. A second aim was to build bridges between music from divergent ethnic and cultural groups by:

1. Identifying Kenyan music suitable for preschool children aged 3-5years.
2. Analysing the music for similarities, related characteristics and cultural diversities that can benefit the learners, while not overtaxing their minds.
3. Suggesting ways of exposing the learners to this music.

Research Questions

Research questions for the analysis were:

1. What aspects of language are common to the songs, such as similar words or nonsense syllables? Do the songs depict the cultural diversity of the Kenyan people in terms of daily life activities?
2. Is the overall rhythmic structure of the song suitable for 3-5 year olds?
3. Is the melodic range of the song comfortable for the 3-5 year old?
4. Are the actions age-appropriate (not complicated formations)?

Method

The music to be analysed was obtained from an anthology of Kenyan songs that was compiled by Professor Akuno of the Department of Music and Dance at Kenyatta University as part of her doctoral research. While the music was compiled for primary school children (6-8 years), there are some simple songs suitable for use by preschoolers. The songs are representative of the Kenyan culture as they come from 14 ethnic groups spread across the three language families. In my study, four categories of songs were selected, two of them following Choksy's (1974) classification of singing games, and the other two categories consisted of lullabies and weather songs, which are not games but are well understood by young children.

The music was then analysed for recurrent words or nonsense phrases that could help the children learn songs from a different culture other than their own with minimal language challenges. This was in keeping with Jean Piaget's Stage Dependent theory, which places the 3-5 year olds in the preoperational stage of development, whose characteristics include the onset of language development (Abeles, Hoffer & Klotman, 1994). The songs were also considered in terms of the level of complexity of rhythmic and melodic elements and actions, in keeping with Kodàly's curriculum arrangement for nursery school children (Choksy, 1974).

Results of the Analysis

The results indicate that lullabies from most Bantu languages share the word 'mwana' (child). The rest of the words of the songs are very few, posing little challenge for the young learner. It is interesting to note that some words transcend the larger families of cultural groups, such as Ndolo, shared by the Luo Nilotes and the Luhya Bantu. Most of the rhythmic structures are simple, consisting of crotchets and

two quavers joined together. The songs provide for sequential learning in terms of rhythmic, melodic and textual complexities. The ages suggested are not fixed, as children learn at different paces (Akuno, 1997).

Game Songs

Within this group of songs, a song known as "Marobo" was found to exist in three cultural groups, namely the Giriama (Bantu), the Kikuyu (Bantu) and the Luo (Nilotes). In all three cases, the structure is call and response. The differences are found in meter: Giriama and Luo have it in simple duple while the Kikuyu have it in compound duple. The pitches are slightly different in the three cases, with the Luo version having d r m f s l; the Giriama version, s, l, d r m and the Kikuyu version, l, d r m. Also interesting to note is the rest of the text after marobo. The Kikuyu sing: "When a visitor comes, one slaughters a fat ram"; the Giriama: "When a visitor comes, give him food to eat", and the Luo version is totally unrelated: "Children, come let's play with stones." This one song provides enough diversity, from rhythm, to melody to cultural context, for exposure of the child.

Activity Songs

Ten ethnic groups were represented in this category. The activities around some of the songs depict an aspect of the culture from which they are drawn: The Luo song "Ago Gara" imitates the movement of a train, reminiscent of that of a snake, common creatures in their part of the country due to the hot weather. The Kikuyu song, "Kenera," is a welcome song for visitors. Visitors are special in most African cultures. The Luhya song, "Mama Mbe Tsimbindi" translates as "Mother, give me seeds to plant. Agriculture is one of the economic activities of the Luhya. The Maasai song "Ejo Ilparakuo" is translated: 'The pastoralists say we are not equal… when their cows moo, our buffalos moo on the hills…' the Maasai are one of the existing pastoralist cultures in present Kenya.

Weather Songs

This is the final category, chosen because it appeals to the visual and in a way, tactile senses of the child: the sun and rain are easy to see; raindrops can be touched. The four songs depicted some cultural belief or aspect of the particular group. The Luo song goes thus: "The rain is falling and the sun is shining. The hyena has given birth at the river," suggesting some belief about rain and sunshine occurring simultaneously. The Kamba song "Mbua susu" or "Rain, come" continues, "Let's eat pumpkins, come. Let's eat sweet potato, come." Pumpkins are a common food in that part of the country. The Kalenjin weather song welcomes the rain by saying, "One day the bull's blood is drawn; one day it bellows like a he-goat." That also depicts the cultural practice among pastoral communities of bleeding their animals for food. Finally, the Maasai song in this category

Cultural Group	Common Aspects of Language	Overall Rhythmic Structure	Melodic Range (as given)	Song	Suitable Age
Kalenjin (Nilotes).	Ruru (Suggestive: Don't Cry)	Simple duple; crotchets and quavers	**s, t, d r m f s l**	Ruru Merirei	**From 4 yrs**
Luo (Nilotes)	Nyandolo (Coined name for child); Hombe (Suggestive: calm down)	Simple duple, crotchets and quavers	**d r m** **r m f s**	Nyandolo Hombe	**From 3yrs**
Somali (Cushites)	Howa (Suggestive: (calm down)	Simple duple; crotchets and quavers	**l, d r f s**	Howa	**From 4 yrs**
Kikuyu (Bantu)	Mwana (Child); Ururu (Suggestive: Calm Down)	Simple duple; crotchets and quavers	**d r m**	Ururu Kira Mwana	**From 3 yrs**
Luhya (Bantu)	Mwana (Child); Ndolo (Child)	Simple duple; crotchets and quavers	**d m s**	Mwana	**From 3 yrs**
Meru (Bantu)	Mwana (Child)	Compound duple	**l, d r m s l**	Geguncok ere	**From 5 yrs**
Kisii (Bantu)	Omwana (Child)	Simple duple; syncopated	**s, l, d r m s**	Kira Omwana	**From 5 yrs**
Giriama (Bantu)	Mdondo (close to Mtoto, Swahili word for child	Simple duple; crotchets and quaver**s**	**d r m s l**	Mdondo	**From 4 yrs**
Taita (Bantu)	Mwana (child)	Simple duple; crotchets & quavers	**s, l, d r**	Mwana Nyamasae	**From 4 yrs**

Table 1: Lullabies

depicts a departure from the hitherto strictly pastoral lifestyle: the song is a prayer to God to bring rain, so as to avert famine.

Children should be taught songs in the context of storytelling and drama. According to Piaget (Abeles et al, 1994), the preoperational stage of development marks the beginnings of imagery, when children begin to fantasize. Storytelling sessions can create the aspect of fantasy. To further enhance it, drama can be interspersed with the storytelling. Drama here relates to play, which gives children an opportunity to imitate models encountered in real life (Hargreaves, 1986). In Kenyan preschools especially, there is a real need to go back to play, which has become

structured and confined to small spaces, with little opportunity to learn by discovery (Andang'o, 2005; Koech, 2003). As much as possible, learning should be child-centred rather than teacher-centred.

Conclusion and Way Forward

Kenyan cultures are undoubtedly richly endowed with musical material for all ages, which can help a child understand himself and his environment better. The only answer to the challenge of globalisation is to continue to build bridges between the different cultural entities in our country. In that way, everyone becomes a winner and no culture is marginalized. Most importantly, children emerge as winners, because they discover their true identities as they grow up.

There is need to continue collecting songs from the older members of society, while they are with us, and preserving them by teaching them to children and storing them in many forms. Posterity may judge us harshly if we let so great a part of ourselves be lost.

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The Study of Teaching Methods in the Music Classroom for Early Childhood Education

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Abstract

Various significant and influential music education approaches have emerged during the nineteenth and twentieth centuries. Three of these: Emile Jaques-Dalcroze (1865-1950), Zoltan Kodaly (1882-1967) and Carl Orff (1895-1982), are now practiced widely in Taiwanese schools. The introduction of these approaches into Taiwan was often initiated by local educators who had traveled overseas to study foreign methods. The Dalcroze approach was introduced by Chen Wen-Wan[1] in 1981. Mindy H. M. Shieh[2] was the first Taiwanese teacher to qualify in Dalcroze teaching. Since 1993, she has regularly held conferences and workshops. Since the 1970s the Kodaly method has been adapted by educators in some universities and schools. Cheng's (1990) Kodaly Method was the first book published on this method in Taiwan. Orff teaching was pioneered in Taiwan in 1967 by Kui Liao.

The aim of this study is to briefly discuss the historical development of teaching methods used in early childhood education in Taiwan. This historical background will inform considerations of current early childhood classroom music education practices in Taiwan. The teaching lessons from forty-two early childhood institutions in Yunlin county will be observed and interviewed. These findings will be analyzed to consider the degree to which teachers use pre-identified teaching methods in their music programs, in what ways they have modified these methods, and whether they felt that the results of this study would be relevant to their teaching.

Although the results of this case study may not be generalized to a large population, the results may be used to gain an understanding of which teaching methods are commonly employed by teachers and the outcomes of adopting these methods. It should be a priority to arrange a series of workshops or music education programs that kindergarten and day care center in-service teachers can attend. Furthermore, the Educational Bureau of Yunlin county should consider sending a school inspector to do assessments each year. Although the Orff approach has been used in many early childhood institutes, the Kodaly and Dalcroze methods need support so that all can encourage the love of music.

Keywords: music education, early childhood education, Dalcroze, Kodaly, Orff

Background

The aim of this study is to briefly discuss the historical development of teaching methods used in early childhood education in Taiwan. This historical background will inform considerations of current early childhood classroom music education practices in Taiwan. The teaching lessons from forty-two early childhood institutions in Yunlin county will be observed and interviewed. These findings will be analyzed to consider the degree to which teachers use pre-identified teaching methods in their music programs, in what ways they have modified these methods, and whether they felt that the results of this study would be relevant to their teaching.

Introduction of Dalcroze, Kodály and Orff methodologies to Taiwan

Various significant and influential music education approaches have emerged during the nineteenth and twentieth centuries. Three of these: Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982), are now practiced widely in Taiwanese schools.

The introduction of these approaches into Taiwan was often initiated by local educators who had traveled overseas to study foreign methods. The Dalcroze approach was introduced by Chen Wen-Wan[1] in 1981. Chen introduced the method to several Infant Schools and Kindergartens in Taipei City. From 1983, Chen established "Eurhythmics" as a subject in the early childhood course at the Taipei Teacher Training College. Chen (1990) *Eurhythmics Approach for Children* was based upon Dalcroze's principles using her own exercises and adaptations.

Mindy H. M. Shieh[2] was the first Taiwanese teacher to qualify in Dalcroze teaching. Since 1993, she has regularly held conferences and workshops. Now the approach is widespread. Shieh (1996) published *Dalcroze Eurhythmics Monthly Journal* for teachers, each issue of the Journal included twelve articles, and dealt with various topics[3]. Since the 1970s the Kodály method has been adapted by educators in some universities and schools. Cheng's (1990) *Kodály Method* was the first book published on this method in Taiwan.

Orff teaching was pioneered in Taiwan in 1967 by K'ui Liao[4]. K'ui studied the Orff approach in Salzburg, Austria, and then applied the approach through the classroom curriculum utilized in teacher training institutes and through workshops. Reverend Alphonse Souren Ćicm[5] employed the Orff approach in his own school (Kuangjen Elementary School) where in 1969 he established a center to train other teachers. The Orff approach was not widely taken up until 1988, when Lee Ching-Mei[6] produced a television program based on the method entitled *The World of Winter Watermelon*[7]. Following this, the Orff Association was founded in Taipei in 1992. Numerous Orff training centers were also established in Tainan and Kaohsiung, providing opportunities for in-service for early childhood and primary school teachers.

From 1988 the Orff approach was widely adopted. Chen Hui-Lin[8], a student of Souren, sought to use the approach to encourage children's creative ability to emphases Chinese culture and folk song, a spirit of collaboration, and physical and emotional growth. The basic adaptation of the Orff method is Souren's *Orff Method Vol. I-II*. Souren attempted to apply the Orff pedagogical principles to Chinese culture. He translated *Orff-Schulwerk Music for Children Vol. I-II*[9] into Chinese; adapting the lyrics of Chinese children's music, infant songs, folk songs, games and nursery rhymes to the original music. In addition, Souren published recorder teaching books and some ensemble music for Orff instruments.

These local adaptations have contributed to the accessibility of the methods. These texts are similar in that each was written with an awareness of the academic levels of their respective readers and an understanding of their cultural and educational contexts.

Methodology

This research was conducted in two settings: the music classroom where teaching methods were taught and videotaped, and private rooms for conducting individual interviews with the participants in this study. The study involved forty-five teachers who worked in different early childhood education institutions in Yunlin county. Teachers were identified through informal enquiries to specialized music teachers, qualified in early childhood education teachers and other contacts within the teaching approaches community such as Orff workshop and Dalcroze learning center. Question sheets were filled out by the researcher during interviews and teaching lessons conducted by the teachers were observed when they allowed the researcher to do so. The children who participated in the study ranged from three to six years of age.

Data Collection Tools

Interview conducted lasted approximately 10-15 minutes. The interview questions focused on the reasons for selection of teaching methods, which method was used most and what teaching references and tools from those methods were considered the most useful or helpful, his/her purpose for teaching and what the methods contained. The second data collection tool was the interviews criteria sheet that I, as the researcher, filled out through observation or appointment. This sheet had four questions with four-point scales ranging from 'never' to 'always'. The questions concerned the children's attitude towards involvement with the teaching methods and the outcomes of this involvement. In addition, teachers were asked about their previous experience and whether they felt that the results of this study would be relevant to their teaching.

Results

Overall findings from the interviews were that: 38% of kindergartens and day care centers adapted the Orff approach and 30% used the Dalcroze approach to some degrees. 31% of kindergartens and day care centers were not using any of these methods and 1% liked teaching through the Kodaly method for children. In regards to preferences for teaching references, responses to this question were that: most "teachers used their own collected and edited teaching materials", a few "teachers used their own workshops' publications because they were the member of workshops" and that "teachers used their own teaching materials from different teaching references according to children's levels", and less frequently "teachers used one particular teaching reference most". Concerning preferences for teaching tools, half of the "schools or centers already had some teaching tools and teachers would bring their own instruments for some purposes", and the other half of "schools and centers already had a few instruments and teachers would use them to teach children". In addition, most of teachers preferred performing with untuned and tuned instruments when accompanying songs, chants, stories or poems, and choose movement responses to beats or duration activities already in place with the addition of the use of CDs and tapes.

Detailed results were obtained from analysis of data from the questionnaires completed by the teachers and from the interviews. These are presented in the below figures. The five questions were concerned with:

1. choosing teaching references and tools suitable to the children's ability;
2. learning any teaching methods can help with learning areas such as music literacy, language, literature and dancing;
3. the different between the capital city and city, and the people's reorganization of effects on teaching quality and quantity;
4. use of teaching approaches which are fun and make children happy;
5. using teaching approaches that develop children's imagination and creativity.

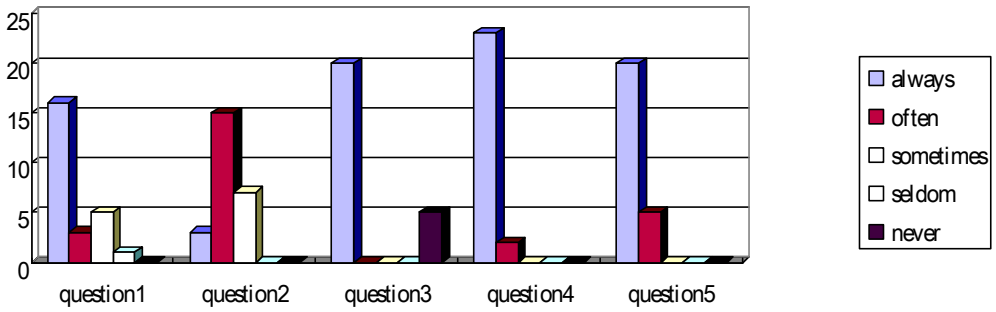

Figure 1: Responses obtained through interviews with teachers

Interestingly, there were both very positive and negative responses to question 3 the difference between the capital city and city, and people's recognition of effects on

the teaching quality and quantity. In question 4 almost all respondents wanted teaching approaches that were fun and made the children happy and likewise the vast majority of responses to question 5 were affirmative.

Conclusions

There are five broad outcomes that have been generated from the findings of this study. Firstly, although most of teachers believed that Orff teaching references and tools suitable for children. Chen emphasized that children should learn the Orff approach from the earliest stage, and that consequently children would successfully participate in the process of and develop an interest in learning. Frazee also believed that Orff approach "more easily make[s] music that delights the ear and enriches the mind" (Frazee, 1987, p. 8). While some teachers were worried about the quality of the content and misinterpretation of approaches in teaching references that were edited by someone else.

Secondly, teachers believed that Orff and Dalcroze approaches provided a vehicle for children to learn musical technique and movement. The findings also indicate that teachers liked to utilize appropriate sources for Chinese literature, simple English sentences and morality. It is responsibility of teachers to foster reading, language and social skills by providing children with appropriate music learning experience. While a few teachers noted that some children who enjoyed learning the Orff approach also display good results in other subjects, it was also discovered that children who have low learning abilities lose interest or concentration not only in music but also in other areas.

Thirdly, the results show that most of teachers believed that any of these approaches are very useful and helpful, but they need more financial support from government, community and parents to get the necessary teaching references and tools. They also expected that the director of kindergartens and centers, and parents should continue assisting with these teaching approaches.

Fourthly, the findings indicate that teachers considered that using Orff/Dalcroze approach can increase the development of the creative and imaginative abilities of children. This idea is supported by Carder "in the Orff method, creativity is vitally important … Children explore the sounds of words, melodies, and instruments. They choose or invent rhythmic and melodic fragments and use them to create accompaniment figures, introductions and codas, perhaps a whole song" (Carder, 1990, p. 110).

Apart from above findings, most of participants discussed concerns in relation to parents' educational background, children raised by grandparents, and misjudgment of learning value: that learning was for rich or high class people and that the learning Chinese and mathematics are more important than arts subjects. These issues made

difficulties for the directors of early childhood schools and for teachers trying to establish a music program and improve children's musicianship.

Although the results of this case study may not be generalized to a large population, the results may be used to gain an understanding of which teaching methods are commonly employed by teachers and the outcomes of adopting these methods. It should be a priority to arrange a series of workshops or music education programs that kindergarten and day care center in-service teachers can attend. Furthermore, the Educational Bureau of Yunlin county should send a school inspector to do assessments each year. It needs to be taken into account that, although the Orff approach has been used in many early childhood institutes, the Kodály and Dalcroze methods need widespread support. Of greatest importance is the development of these three approaches in all early childhood schools in order for children to learn the love of music.

Notes

1. Chen had learned the Dalcroze method from one of Dalcroze's students in Japan.
2. Shieh graduated from the Dalcroze School of Music in New York in USA. She studied under Dr. Hilda Schuster who was a student of Dalcroze.
3. Shieh's Monthly Journal was published from April, 1995 to March, 1996.
4. K'ui Liao is a music educator and teacher in the music department at the National Taiwan Normal University.
5. Reverend Alphonse Souren Ćicm studied music at the Laur'eat Music Education Institution and majored in Orff teaching in Belgium. (Liao, 1995, pp. 70-71)
6. No further information is available about Lee.
7. The name was based on an oval shaped green melon that fruits in winter. It is not clear why this title was selected.
8. Chen Hui-Lin graduated from the Laureat Music Education Institution at Regent in Belgium in 1984.
9. Translation of Volume III is currently in progress. Volumes IV and V have not yet been translated.

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Using Poetry as a Catalyst for Young Children's Group Music Making

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Abstract

Music and poetry are both key components of their society's culture that young children acquire through acculturation, experience, guidance and teaching. In this study, poetry was used to stimulate and encourage musical activity. Two groups of four-year-olds (16 children) worked with the same teacher. The teacher encouraged the children's individual responses to selected poems and incorporated these into the group's music making. The children's responses included vocalising, movement, playing instruments and dramatic enactment. The varied reactions of the children and the strategies the teacher used to elicit these are examined.

Keywords: Early childhood, music, poetry, responses, teaching

Background

In many counties throughout the world there are growing demands to promote reading activities for young children, begin pre-reading skills earlier, increase literacy levels in classrooms and playrooms, and to program more time for reading and literacy activities (Rabin & Ure, 1999; Smith1998; Snow, Tabor & Dickenson, 2001). The importance of improving literacy has become a political as well as an educational and social issue (Nelson, 2004). While aims of improving literacy levels may be commendable and even desirable they can result in negative outcomes for children and their teachers.

Teachers who work with of young children, frequently feel pressured to devote large proportions of their curriculum time to the development of literacy, often at the expense of areas perceived to be less important, like music in particular and the arts in general. Further, the rush to encourage letter recognition, phonic skills, develop a repertoire of sight words and complete stencil sheets is seen by some as preferable to immersing young children in the rich language of literature (Clay,1993; Cambourne, 2002b; Dickinson & Tabors, 2002). Communicating with young children through told stories, picture books and poems is part of a rich language environment. They are is important in forming the foundations of children's understandings of narrative, literary genres, conventions and archetypal characters; developing language and vocabulary; and stimulating imagination. Literature is a key

element in children's literacy development as well as their cultural heritage (Barone & Morrow, 2002; Cambourne, 2002a).

This project was developed partly in response to these literacy pressures and from the belief that sharing poetry and music with young children can be both enriching and inspiring. The project investigated some ways in which poetry could be incorporated meaningfully into music experiences. Further, it sought to find ways in which poems might function as stimuli for music making.

The study investigated the musical responses of groups of four year olds, guided by their teachers, to selected poems. This paper focuses on two quite different groups of children who worked with the same teacher. The investigation sought to answer the questions:

- Does poetry evoke musical responses in four year olds?
- Can poetry be a catalyst for four-year-olds' group music making experiences?
- How can teachers encourage and stimulate children's responses to poetry?

The project

The two classes (Class X and Class Y) were part of a music program held on Saturday mornings in suburban Sydney. In Class X there were seven children and nine in Class Y. Both classes comprised boys and girls who were aged from 4. 3 to 5.1 years. [Pseudonyms for the children and their teacher are used throughout this paper.] All 16 children attended the classes with a parent. The parents supported and encouraged the children's efforts, sometimes participating with them and at other times observing from the periphery.

In the classes, the poetry-based music activities were 10-15 minutes of the entire 50-minute class. The only briefing given to the teachers in the project was to "encourage children's ideas and reactions to the literary stimulus" as much as possible. The researcher visited the classes and videoed the poetry-based activity only. Informal conversations between the researcher and some parents and children occurred after the classes. The use of video allowed for repeated viewings. This was particularly important in hearing some the children's comments which were frequently, quietly spoken, mumbled or blurted out very quickly. Semi-structured interviews with the teachers allowed the researcher to gain insights into their responses to the poetry-based activities and the children's responses. It also facilitated discussion about curriculum planning, programming and priorities.
In this paper, two classes in which the children responded to the same poetic stimulus will be used as the basis of vignettes to illustrate how poetry stimulated the children's music making. These two experiences can be regarded as emblematic of the kinds of

reactions many children displayed to different poems. Similarly the strategies the teacher used were typical of the approaches employed by a number of practitioners.

The poetry/music experiences

The music experiences for Classes X and Y were based on the first stanza of a poem by Oscar Mendelsohn entitled *The Bendigo train* (Scott-Mitchell & Griffith, 2002, p.44). The words were adapted slightly by the teacher. She altered the place names of the original to those from the local area so that were more likely to be familiar to the children. The text used was:

> Clickety clockety clack,
> The Sydney to Hornsby track,
> So far as I know,
> Though the train's rather slow,
> It's exactly the same distance back.

The children responded to images of the train rattling along and the language of the poem, especially the rhyme and the rollicking rhythm of the words. The poetic language initially encouraged some children to move like trains and make steam-train inspired vocal sounds. However the two groups of children were stimulated to respond in quite different ways as they explored the poem.

Class X

The seven children of this group were younger (mean age 4.4 years) than those in ClassY. Many of these children were quiet and still a little shy in the group. However, they obviously felt comfortable and secure gathered together, enclosed in an intimate circle. The teacher (Jane) began the activity by quietly saying the poem to the children and encouraging them to join in. Some quickly joined in the words while others focussed on using their arms as pistons.

After some discussion about train sounds the children chose instruments to simulate these. They selected different shakers and maracas, a cabassa and clappers from the basket. They all said the rhyme several times whilst playing their instruments. They then explored the train going at different speeds “slowly up the mountain” and “quickly down the other side”. Jane gave the children an opportunity to swap instruments. They tried the rhyme again at a variety of speeds with some changes in dynamic added. The activity concluded with the children whispering the rhyme and playing their instruments as quietly as they could.

In discussion about the experience Jane explained that she was working hard to elicit individual responses from the children in Class X. "I feel they still want to get 'the right answer' answer when I ask a question," she said. "They don't understand yet that there a lots and lots of 'right answers'… But they're gaining confidence all the time. You won't recognise them in a few months time. And they love stories, poems, picture books….. I use as much literature with these children as I can. Their parents like it, too." Susie's mum confirmed this with her comments: "She (Susie)'s really interested in books and words and signs now. I hope she'll start reading before she goes to school. I think it's good that Jane uses poems and books in music."

Class Y

By contrast the nine children in Class Y were older (mean age 4.9) and much more confident in the group setting. Many of the children had attended the program for more than year. These children loved the large open space of the room in which their class was held. Their energetic, even boisterous participation was evident throughout all the observed experiences.

Jane introduced the activity with a picture of a steam train. The children contributed anecdotes from their own experiences with trains. They offered many ideas when Jane asked about the sounds trains made. When Ricky suggested that the wheels made a "clickety clack" sound on the rails, this provided a natural link to the poem. After hearing the verse once, the children join in with words and arm movements. However they were keen to be active and were soon moving energetically around the room chanting the rhyme.

Jane asked the group where the train track might go (perhaps with the idea of exploring tempo as Class X had done). Jasmine responded "A bridge; we need a bridge". "How can we have bridge?" asked Jane. "We can make one!" was the children's response. They quickly laid out a bridge across the room using a row of coloured mats. Two parents then made a tunnel (arch) at one end of the bridge. The children walked enthusiastically over the bridge and through the tunnel chanting the poem.

Finally David suggested that they should make a train. All nine children lined up, their hands on the shoulders of the one in front. They went around the track saying the poem while some added vocal train effects like guard's whistles and steam. The train negotiated the track several times before quietly stopping and sitting down.

After this class Jane said that this group "always surprises and excites me. They are so imaginative, so creative. They always respond with that level of enthusiasm… I love the way so many of them are confident about putting forward their ideas and doing their own thing". When asked about using poetry as a catalyst

Jane said "it's ideal because it allows for multiple responses. … I've used a few different poems now from that anthology (Scott-Mitchell & Griffith, 2002). It's interesting to see how the children respond so differently to each poem we've used. There was some lovely instrumental work with the blank verse I used the other week."

A short video will illustrate these two experiences.

Outcomes

Although the two groups started with the same poem, their experiences were different in many ways. The stimulus of the poem proved to be an open-ended one, providing opportunities for individual children to respond in their own way and the two groups to produce quite different responses. In both classes:

- The richness of the rhythm and rhymes of the poem's language stimulated children's imaginations and evoked a variety of reactions.
- The teacher was responsive to the children. She incorporated their ideas into the group experience. She was in touch with their ideas and sufficiently flexible to adapt her plan when the children's responses were unanticipated.
- The children's contributions of their group's endeavours promoted active engagement. They felt that their ideas were valued and incorporated into the group's creative endeavours so most were keen to answer questions, offer suggestions and participate actively.
- The poetry/music experiences provided opportunities for developing and practising skills in areas as diverse as language (poetic language, rhyme), motor skills (moving in the group, playing instruments) and social skills (working together cooperatively).
- The poetry/music experiences provided opportunities for developing musical understandings and knowledge (volume, tempo, tone colour).
- The poetry/music experiences provided opportunities for developing musical skills such as moving and playing with the beat; using their voices and instruments softly.

Implications for practice

While it is not possible to generalise on the basis of the results of this study, the project does highlight some issues associated with using poetry as a catalyst for music experiences with young children.

Poetry can provide a stimulus for group music making and individual self expression. Poems offer the potential for a range of open-ended possibilities and alternatives; the same poetic stimulus may have multiple outcomes. Poems may stimulate a range of creative musical responses from young children: movement,

vocalising, singing, instrumental playing, dramatic enactment and combinations of these. Such experiences enable children to participate in their own way and at their own level.

Children's movement responses to poetry may take the form of dance or movement sequence, body percussion or sound gesture, dramatic enactment or any combination of these. Their vocal responses may include vocal sounds, speech or song. If instruments or sound makers are on hand, children may incorporate those sounds into their response to the poetry stimulus. Some children like to record their poetry/music pieces using audio or video recorders or with graphic or pictorial notation.

Poetry and music are significant elements of children's cultural and literary inheritance. Both have the potential to enrich lives. As teachers in touch with young children we can share music and poetry in ways that will provide every individual with opportunities to discover the richness of this cultural heritage.

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Was Kodaly Wrong? Do Young Children Find Half-steps More Difficult to Sing In-Tune?

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Abstract

The purpose of this study was to determine if children find singing half-steps more difficult to sing in-tune than other intervals. Since advocated by Kodaly, many music educators have avoided teaching half-steps to children. One-hundred-twenty kindergarten children (5.4 years) from two urban elementary schools were tested at the beginning and again at the end of year using the Vocal Accuracy Assessment Instrument. Children responded to a criterion test song by singing each phrase after hearing it played first on the piano and then sung by a talented 11- year-old child on a pre-recorded tape. Recordings of the children's singing were transcribed and scored individually by two judges. Interjudge reliability was excellent (r =.89). Analysis indicated that the phrase containing "middle C#, D, E", was sung the most accurately at both the beginning (37%) and ending (60%) of the school year. The phrases containing a descending minor triad, repeated four times in the criterion test song, was less accurate at both the beginning (9%-11%) and end (18% – 28%) of the school year. The findings that these children sang patterns more accurately that contained half steps than patterns with descending minor triads is of interest. If songs containing patterns with half steps are, indeed, easier for children to sing, perhaps the criteria used to select songs used to teach young children pitch-matching skills should be reconsidered.

Keywords: Singing, kindergarten, vocal accuracy, Kodaly

Background

For the past 40 years, many music educators around the world have been taught that children find it difficult to sing pitches that are close together. Teachers are encouraged to avoid songs with half steps because it has been widely believed that young children find it difficult to sing close intervals in tune.

Zoltan Kodaly was among the first to advocate that young children avoid singing half-steps. He is quoted as saying, "It is no longer necessary to explain why it is better to start teaching music to small children through pentatonic tunes. First, it is easier to sing in tune without having to use semitones (half-steps), second, the musical thinking and the ability to sound the notes can develop better using tunes which employ leaps rather than stepwise tunes based on the diatonic scale often used by teachers" (Bonis,1974). Choksy (1974), in her study of Kodaly and his pedagogy,

confirmed his statement, "Half steps are difficult for the young child to sing in tune… Skips are easier for the young child to sing in tune than steps: G to E is easier than G to F" (p. 17).

In contrast, Sinor (1984) was neither able to confirm these findings nor to substantiate Kodaly's pedagogical theory. In her study with American preschool children as described in her doctoral dissertation study with preschool children, she found that the minor second was not significantly more difficult to sing. Her work, unfortunately, has received little attention.

Kodaly also advocated having children begin vocal study by singing the minor descending third. He believed it was the easiest and most natural interval for children to sing (Choksy, 1974). He theorized that the minor descending third often sung as a playground chant, "My dog's bigger than your dog", is heard as a universal chant. This interval is often found in Hungarian nursery rhymes and folk songs, as well. In concurrence, Jones (1971) found that the descending minor third was sung most easily.

Bennett (2005) questioned, however, if a minor descending third is truly the universal interval that children can so easily produce accurately. She also asked why this interval is stressed by so many music educators when so few English-language folk songs feature a minor descending third as the fundamental motive (Bennett, 2005). Songs in our culture tend to end on the tonic and usually include more whole and half steps. Bennett also raised the question whether the minor descending third is the best starting place for tonal pedagogy.

It also has been suggested that children sing more accurately when songs are pitched higher in their singing range. Feierabend (2000) and McGraw (1999) advocated limiting singing of songs to the higher keys of F or G which would pitch songs up to high C and D, an octave above middle C. "These keys may seem a little high, but by singing lightly, these keys will best prepare the child to eventually use his/her correct singing voice" (Fieierabend, 2000). Not all authors agree. Young children, four to six years in age, usually begin songs in the lower part of their range on middle C to D (Kirkpatrick, 1962; Wilson, 1973). This seems logical since these pitches lie within the comfortable speaking range of young children and, therefore, may be the most natural pitches for them.

Aims

Many music educators continue to follow the advice of Kodaly to avoid introducing songs with half steps to young children. Although Sinor (1984) found that preschool children do not have great difficulty singing half steps, her findings have received little attention and her study has not been replicated. The purpose of my study was to determine whether kindergarten children found it more difficult to

sing half-steps more accurately than larger intervals. Would the accuracy of these intervals increase throughout the school year or would only specific intervals or intervals within a certain range improve? In addition, in what range do children sing most accurately; is lower-range singing is as accurate as upper range singing with young children.?

Method

One-hundred twenty kindergarten children (5.4 years) from two urban elementary schools were tested at the beginning of the year and again at the end of year using the Vocal Accuracy Assessment Instrument. This instrument was used in two other studies, (Persellin, Klein, Smith, & Tagium, 2003; Youngson and Persellin, 2001). Children responded to a criterion test song by singing each phrase after hearing it played first on the

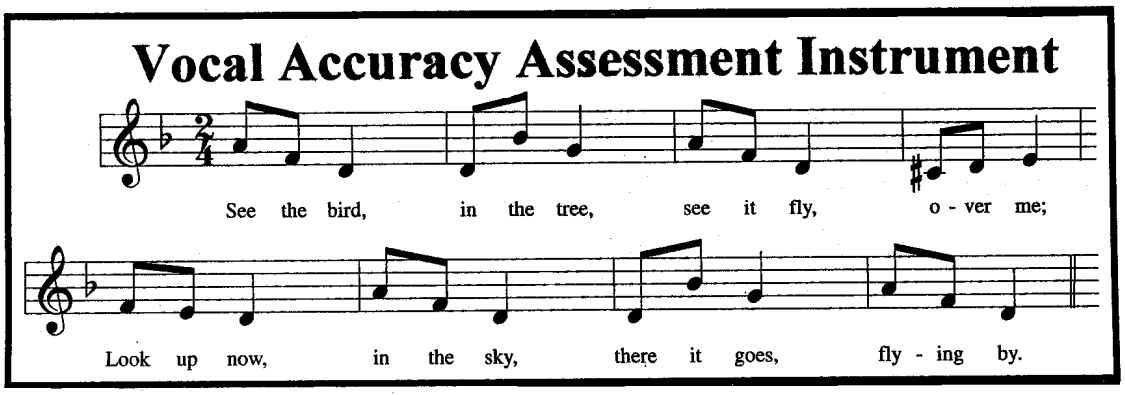

Figure 1. Children sang each phrase or measure of the *Vocal Accuracy Assessment Instrument* after hearing it modeled on the piano and then by a recording of a child's voice.

piano and then sung by a talented 11- year-old child on a pre-recorded tape. This instrument was selected to use because it employs a complete song with simple words. It also has discrete phrases each with the same rhythm pattern. This instrument also uses melodic patterns rather than discrete pitches. Goetze, Cooper, and Brown (1990) stated that "melodic patterns are inherently more musical and, thus, may captivate the children's attention, making the patterns easier to perform accurately" (p. 25). In addition, the child hears each phrase twice before asked to sing it. This supports the child's sense of tonality and allows the child to resume singing the next phrase even if s/he was not successful with the preceding phrase. The instrument was recorded in order to assure that children all heard the exact same model in the same tempo and presented with the same amount of enthusiasm. The instrument was presented to the children in the form of playing an echo game with a child whose picture was shown

prior to the beginning of the game. Only one child refused to play the game and was subsequently removed from the study.

Recordings of children singing the criterion test song were transcribed. Each measure contained a phrase of three pitches. When children sang all three pitches accurately they were given credit for that measure. Two judges independently transcribed and scored the recordings. Interjudge reliability was excellent (r =.89).

Results

Analysis of recordings indicated that phrase four, the phrase containing "middle C#, D, E", was sung the most accurately. As seen in Figures 2 and 3, this phrase was sung most accurately at both the beginning and ending of the school year. Thirty-seven percent of the children sang this pattern accurately at the beginning of year. At the end of the school year, 60% of the children could sing this phase accurately. While children improved in accuracy in all phrases by the end of the year, the fourth phrase was the most accurate in both assessments. This is of interest because phrase four contains the only half step found in an ascending pattern in this test song. It is also one of two phrases, either ascending or descending, containing a half step. The other phrase containing a half step was phrase five, a three-note descending scalar pattern near the tonic. This phrase was the second most accurately

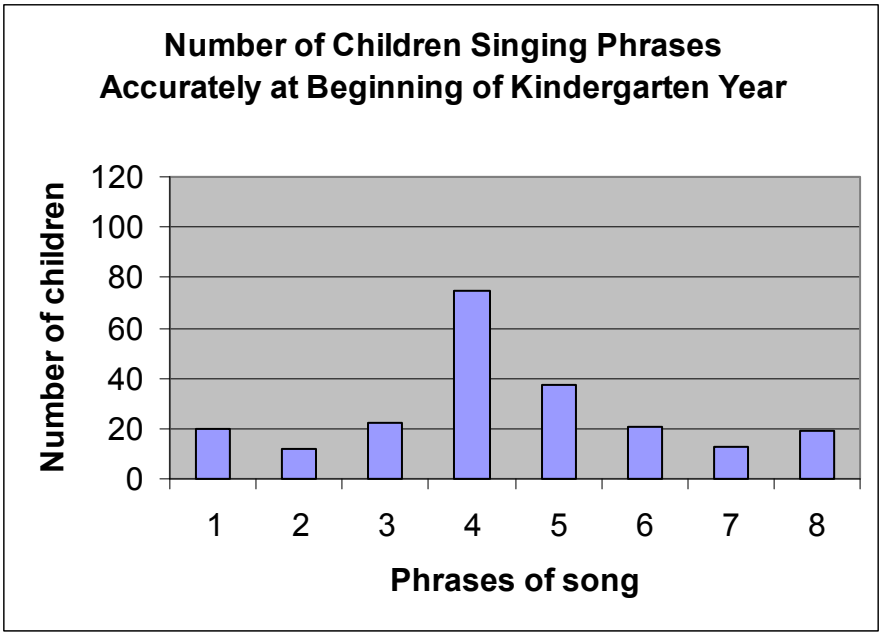

Figure 2: More children were successful singing Phrase Four accurately than the other phrases at the beginning of the school year.

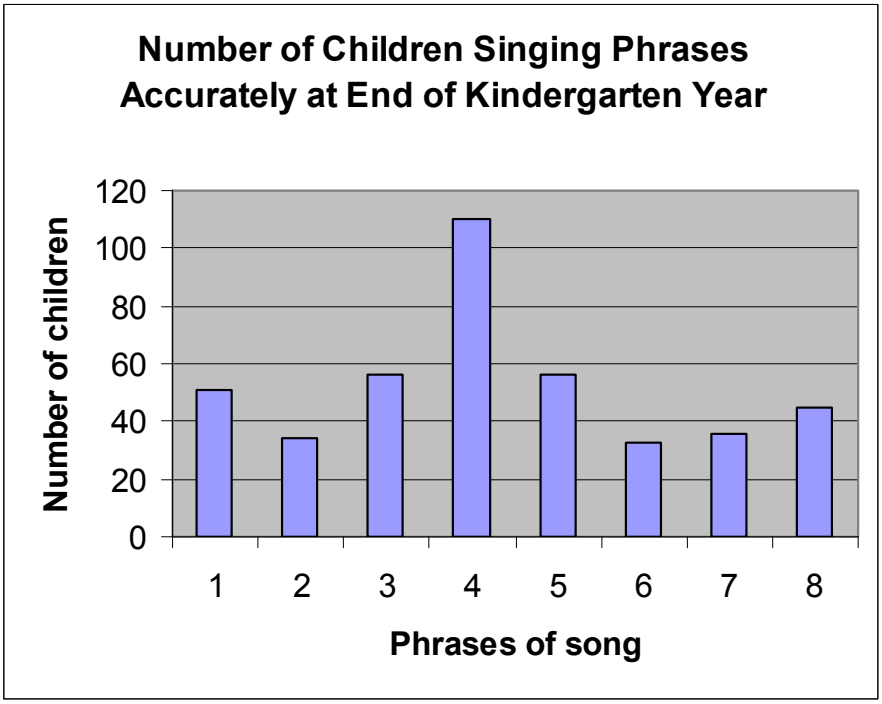

Figure 3: While the accuracy of all phrases improved, more children sang Phrase Four accurately at the end of the school year than the other phrases.

sung phrase in the song at the beginning and the end of the year. Initially, 18% of the children sang this phrase accurately. At the end of the year, 30% performed it accurately.

At the beginning of the year, phrases two and seven were the least accurate with only 6% of the children able to sing either of these phrases accurately. These two phrases were identical and contained an ascending leap of a sixth. While these two patterns were sung more accurately by the end of the school year (18% and 19%), they were still among the three most inaccurate patterns of the eight.

Phrases one, three, six and eight, were identical giving children a chance to hear and sing this phrase more often than any other. These phrases contained a descending minor triad. Neither the repetition of hearing and singing this phrase nor its characteristic of being a minor descending triad made this pattern easier to sing accurately for these young children. At the beginning of the school year, children sang these four phrases with 10%, 11%, 10% and 9% accuracy. At the end of the year, the accuracy increased with these phrases being sung accurately by 28%, 30%, 18%, and 24% of the children.

Those phrases containing the high pitches of A and B flat above middle C were sung least accurately. Those with the lower pitches were sung most accurately.

Conclusion

The findings that these children sang patterns more accurately that contained half steps than patterns with descending thirds is of particular interest. Children did not find it more difficult to sing these close pitches. Children sang the fourth phrase, the phrase with the ascending half step, with an accuracy of 37% at the beginning of the year. No other phrase was sung nearly as accurately. The two most accurate phrases were the fourth and fifth phrases which contained half and whole steps. The phrase that included skips and leaps of thirds and sixths were sung much less accurately. Even though the first measure phrase with the minor descending triad was repeated three more times in measures three, six, and eight, children did not sing these measures more accurately than phrases four and five. In other words, even repeated practice on what is often considered to be an easier pattern to sing for young children did not result in better performance. The finding that half steps were easier to sing for these children reinforces the findings of Sinor (1984), but not statements made by Kodaly (Choksy, 1974; Bonis, 1974).

The tonal center may have had an effect on vocal accuracy for some children. Some children were more accurate when singing near the tonic of this criterion test song. Because the tonal center in this test song was D just above middle C, it lies in the lower singing range which is also the speaking range for many children. Whether the increase in vocal accuracy around middle D was due to singing near or on the tonic center or because children were singing in their speaking range is uncertain.

The results of this study run contradictory to conventional wisdom in music education. If songs containing patterns with half steps are, indeed, easier for children to sing, perhaps songs used to teach young children pitch-matching skills should be reconsidered. At the very least, songs containing half steps should not be avoided. While more studies need to be conducted with other populations and different vocal accuracy instruments, the results of this study are impressive.

These children found success singing in their lower range. Perhaps songs for young children need to include both the lower range and the upper range. While research is not cited to back up this advice in his book, *Teaching Kids to Sing*, Phillips (1992) advises teachers to encourage children to sing in both their lower and higher singing ranges.

How would Kodaly respond to this study today? Of course, we do not know that answer. Kodaly's work was not based on scientific study with children, but rather upon observation of Hungarian children. We suspect that Kodaly would welcome studies that give us a better idea of what young children are able to sing easily and what is challenging for them to sing. We also do not know if Hungarian children would find

singing half steps accurately more difficult than these 120 American children. But to exclude all songs with half-steps from the repertoire of young children may not be appropriate in light of the evidence provided here.

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A Dalcroze influence in Australian Early Childhood Teacher Education - 1939 to 1974

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Abstract

Heather Doris Gell (1896 - 1988), a pioneer in music education in Australia, trained in Adelaide as a kindergarten teacher where she was also introduced to the ideas of Emile Jaques-Dalcroze, a Swiss teacher and composer. After qualifying as a Dalcroze teacher in London in 1923, she returned to Australia promoting Dalcroze's ideas through teaching, demonstrations, and staging pageants and theatrical events. Combining ideas of both Montessori and Dalcroze, Gell evolved her way of presenting music to young children though movement, and devoted much of her life to early childhood teacher education.

Gell moved to Sydney in 1939 when her radio broadcasts for children for the public broadcaster, Australian Broadcasting Commission (ABC) commenced. This paper discusses Gell's work from 1939 to 1974 when she retired from her position as director of music at the Nursery School Teachers' College in Newtown, Sydney. Her training in Dalcroze Eurhythmics and Aural Perception as well as her position at the ABC gave her authority in the field of music education that spawned in-service courses and demonstrations for teachers throughout Australia. Gell taught at the former Sydney Kindergarten Teachers' College, in Waverley, and her association with Nursery School Teachers' College in Newtown lasted for almost 30 years. Her book Music, Movement and the Young Child *(1949) was used as the major text by early childhood teachers in Australia and overseas for more than a generation.*

This paper describes the main features of Gell's work and seeks to assess its impact on early childhood teaching practice during the period under study.

Key words: movement, Gell, Dalcroze, appreciation, history.

Background

Heather Gell (1896 – 1988) was a serious musician and kindergarten teacher who was influenced by ideas of both Montessori and Dalcroze. Maria Montessori's ideas concerning the importance of discovery and sensation in the child's learning experience, the creation of a suitable learning environment and observation of children's responses. The innovative approaches of Emile Jaques-Dalcroze (1865 - 1950) highlighted the role of movement in learning about music where pupils had to think for themselves, listen intelligently to music and respond to what they heard.

Both philosophies encouraged children to invent their own rhythms or melodies, use their imagination and develop independence and self-reliance.

Gell's importance lies in the fact that she provided music learning experiences for children in many contexts: her radio broadcasts, her classes in studios and kindergartens, and her theatrical productions. Her work with early childhood teachers both within and outside training colleges meant that her ideas influenced the lives of children across the country. Aided by her publications and teachers booklets, Gell was driven by her convictions as to the importance of music in the lives of children. She was a forceful personality and used the authority gained through her radio programs and personal connections to promote her activities and ideas. This was so wide-ranging, it seems she set the educational agenda for music in early childhood education for almost thirty years.

Framework : historical perspectives

The model of practice adopted by Gell was derived from Jaques-Dalcroze whom Gell acknowledged as her inspiration. Writing in 1912, Dalcroze said that one of the functions of education should be to develop the musical instinct of children. He set about describing how this might be awakened at an early age by developing the ear, the imagination, intelligence, and temperament, saying that in order to develop sensitivity to the nuances of pitch, energy and rhythm, these must be appreciated not only by the ear but also the muscular sense (Jaques-Dalcroze, 1967, p.71). His system of coordinating music with movement became a means of teaching music through personal experience. At the same time the Music Appreciation Movement had gained ground in educational policy in England. Cox (1993) identified some of the ideas which underpinned this approach: a holistic view of knowledge; interrelationships between the aesthetic and the moral; an idealised picture of childhood; the integration of knowledge; the importance of play methods; and the supreme significance of rhythm (Cox, 1993, p.83). Gell absorbed this thinking at the Royal Academy of Music through her contact with Stewart McPherson and Ernest Read, who had taught her at the London Dalcroze School. The Eurhythmics of Jaques-Dalcroze corresponded well with these ideas and proved to be an effective vehicle for its spread throughout the British Isles. In Australia in the 1940s and 1950s the influence of British culture was paramount, especially in the media which was an area where Gell's influence was most pervasive.

In describing the aims of her work, Gell tended not to quote Jaques-Dalcroze, but to use her own words. She gave this brief yet clear introduction for a demonstration at Admiralty House (Sydney), possibly in 1943, entitled *A Music Lesson in Movement*:

> M. Jaques-Dalcroze of Geneva…found that if we let children and adults experience the elements of music through bodily movements, they are absorbed more readily, and the system leads to a greater understanding, individuality, and self-expression in music. Eurhythmics is not meant to provide a spectacle, it is a development. Therefore, in any demonstration of the method, do not look for dance technique, or perfected movements, look instead for co-ordination and self-expression. (Gell, n.d.).

These ideas permeated Gell's practice that this paper will address across four domains: her contribution to early childhood teacher development; the Dalcroze elementary certificate courses; her publications and lecture-demonstrations; and radio broadcasts for children.

Gell's contribution to early childhood teacher development

Gell taught at the Adelaide Kindergarten Training College from the 1920s and following her move to Sydney in 1939, was engaged as a part-time music teacher at the Sydney Kindergarten Teachers' College. Gell also taught at the Nursery School Teachers' College in the mid 1940s and continued until her retirement thirty years later in 1974. The courses, based on Dalcroze Eurhythmics ran over three years and students studied movement, singing, solfa, aural perception, improvisation, percussion and piano. They compiled project books on the application of the work to young children. Students also participated in Gell's annual productions held in major theatres. Graduates from Gell's classes of the 1960s have said that students were competent to plan and deliver effective and enjoyable music experiences in pre-schools (M. Smart, personal communication, June 2005; J. Hill, personal communication, May 2005).

Dalcroze elementary certificate courses

The Dalcroze Elementary Certificate, drawn up in the 1930s in England, was a comprehensive one-year course for trained teachers working under a public education authority. Gell offered evening classes for those teachers who had a stronger background in music. It required over 100 hours of tuition in rhythmic movement, keyboard improvisation and playing for movement, singing, the creative use of percussion instruments, and the making and collecting of teaching materials for the music class. There was a large written component on musical subjects and repertoire and Gell believed that teachers should continue to develop their own musicianship beyond the level needed to teach children. From 1950 to 1980 Gell delivered these courses in Sydney and Adelaide, while other Dalcroze teachers ran similar courses for teachers in Melbourne and Hobart that Gell subsequently examined. Records are

inaccurate but there were approximately 100 graduates who were to influence the lives of young children by delivering music and movement classes throughout numerous kindergartens and nursery schools for another generation.

Publications and lecture-demonstrations

Gell gave numerous talks and demonstrations and many of her writings on the subject have now been (Pope, 1996). Notable amongst these are those given for the 4th Biennial Conference of the Australian Association of Pre-school Development in Adelaide, (Gell, 1947) and at the UNESCO Seminar held in Melbourne on the role of music in education (Gell, 1956).

Other demonstrations were given in theatres, conservatoria, universities, and schools in major Australian cities, in Geneva (1953 and 1965) and in Japan in 1965. At the Music in Schools conference called by the Minister for Education in Sydney, April 1944, Gell gave a comprehensive set of lessons at infants, primary and secondary levels. It seems that her position as a broadcaster on the ABC gave her authority amongst music educators at all levels. Gell's book, *Music, Movement and the Young Child* first published in 1949, was reprinted seven times with revisions between 1959 and 1973, and also translated into Japanese. It was the main text used by kindergarten teachers around Australia for many years. While she was inspired by Ann Driver's book *Music and Movement* (1936), Gell's originality, musicality and confidence are evident throughout.

Radio broadcasts for children

Gell's national radio broadcasts *Music Though Movement* for young children began in February 1939 and continued till 1959. These were modelled on those given for the BBC by Ann Driver whom Gell had observed in the 1930s. The idea was to 'stimulate the child's interest in music, to cultivate the listening sense (aural perception) and to present lessons so that the child makes an intelligent acquaintance with instruments, composers and the structure of music' (ABC, 1938). A reporting system across the country delivered feedback to Gell. Another program for older children called *Let's All Listen* began in 1941 and for both series Gell wrote booklets as a guide for teachers. She travelled to other states giving demonstrations with children and in-service courses for teachers.

Gell was also a key figure in the early days of *Kindergarten of the* Air, perhaps the most successful of the ABC's broadcasts for children, sitting on the advisory committee and advising on the selection of songs and style of presentation. She helped train the Sydney presenter, scripted sessions and played the piano in the first months. A document headed Advice to Broadcasters reveals her as a serious musician and her conviction that children had a right to the best quality in melody, harmony and prosody (Gell,1943).

The Lady Gowrie Child Centres had been set up by the Australian government in each of the capital cities in 1939 to provide much needed care in health, nutrition and social development. A study carried out at the Lady Gowrie Child Centre (Melbourne) in 1943 was modelled on the weekly radio sessions Music Through Movement presented through the ABC by Heather Gell and the booklet which accompanied these broadcasts was used as a guide in planning. The results showed the pleasure experienced by children in such activities, an increase in concentration, and the development of body control and rhythmic sense (Cumpston & Heinig, 1945, p.131).

Gell as an historical figure - Implications for the present and future

Gell's influence on early childhood teachers in Australia from the 1940s to the 1970s was profound. She was aided by the power of radio in Australian society, and the connections she developed within the ABC, colleges and society. Gell said that teachers must believe in the necessity and value of music for young children and bring it to children in the manner best suited to their age and development: "Always it must be done with thought and care, and the cultivation of true independence…cultivate in children the power to listen, to feel and to respond" (Gell, 1973, p.230).

Today, while tastes and styles have changed, the importance of music and movement activities in education and therapy is gaining more attention. The chemistry of rapport between teacher and class is one of the essential ingredients in a successful lesson and the importance of developing the listening sense and the imagination will always be present. While current research shows an increase in autism and attention disorders, the active methods that Gell pioneered are more relevant than ever. As children in large cities live more within the domestic environment, they need physical experiences to master body control and develop their rhythmic sense. The availability of recorded music in kindergartens today often means that music is played incessantly as background, and is mistakenly thought to be providing a musical experience. This engenders passive listening, and worse still deadens the aural sense and ignores the need for rest, silence and space in which to think and dream.

Gell recognised that she was a specialist; her own radio programs were delivered in a highly structured fashion due to the demands of programming, but she also viewed informal music making in the pre-school as important. The ability of the teacher to recognise, respond to and develop the child's ideas was foremost in her thinking as shown by the chapter entitled "Music and Little Children" which she added to her book in 1959. While Gell's book is out of print, subsequent publications which have reproduced her lesson plans and ideas continue to provide a wealth of

material for early childhood teachers. The most recent of these, Pope (2005), provides helpful annotations so that teachers can deliver and extend ideas without piano improvisation.

During the period described, students training to become early childhood teachers in New South Wales had three years of music classes and a wide range of visiting teachers in music, drama, dance and art. The importance of music and movement for the young child was widely acknowledged, as was the need to have properly trained teachers to deliver such programs. Now, with the merging of early childhood teacher education into university programs, and the subsequent reduction in hours given to music, we seem to have made a backward step. In order to ensure better conditions for staff, and to increase the status of early childhood education, ironically the casualty has been the quality of the programs and the time necessary for practical subjects. Has the baby been tossed out with the bathwater?

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Musical intersubjectivity in music teaching and learning
In search of a theoretical framework for Micro Pedagogy
***– in touch with music*al learning in early childhood**

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Abstract

The aim of this paper is to provide a theoretical framework for the concept of 'Micro Pedagogy'. The paper discusses how teachers and learners (can) relate to music and to each other in order to make learning happen. Music teachers, childminders and children often engage in musical activities in very different ways. To what degree do they experience a shared musical meaning? In which ways and on what terms can teachers address children in order to point out aspects of meaning which would otherwise be neglected?

The idea of Micro Pedagogy is based on the assumption that relations between music teaching and learning depend on pedagogical awareness and adjustments on a micro level. Phenomenological techniques are used to investigate aspects of musical intersubjectivity. Furthermore these techniques may be interpreted as tools for pedagogical reflection. The aim is to point out how awareness of what becomes meaningful in specific 'pedagogical moments' may enhance pedagogical reflection as well as teaching practice. This approach to pedagogical reflection build upon a view of man and especially a view of children which celebrates the right to ownership of experiences.

Keywords: pedagogy, attunement, reflection, responsiveness

Background

The aim of this paper is to discuss how teachers and learners (can) relate to music and to each other in order to make learning happen.
Music teachers, childminders and children often engage in music and musical activities in very different ways. To which degree do they experience a shared musical meaning? In which ways and on what terms can teachers address children in order to point out aspects of meaning which would otherwise be neglected? Such pedagogical issues have practical as well as philosophical implications, and they are related to a general discussion about the grounds for providing music education.

The tendency to argue for music teaching by pointing at non-musical outcomes has had two negative consequences: 1) the value of music as an aesthetic

teaching subject has been increasingly overlooked and 2) despite all efforts, in many countries music teaching in early childhood settings and schools is subject to decreasing priority. Nevertheless, music teaching can provide one of several arenas for general learning and development, and on the other hand music can be taught in many ways. One example, which most musicians and music teachers will recognize, is the relation between music and movement, which have almost unlimited pedagogical connotations.

From a phenomenological point of view (this position will be explained in more detail), music as expression and experience is a multidimensional universe of meaning (Nielsen, 1998), yet aspects such as sound, bodily and emotional meaning can not be separated from each other without loosing the musical meaning. In consequence, music must be taught holistically also in a micro perspective.

The work of Daniel Stern (1985, 2004) strongly supports this view. Stern describes *amodal perception* as prior to any particular sensory mode. Since 'amodal perception' tends to transcend distinct sensory experiences (although the source may be visual, tactile, auditive), 'transmodal' may be a more appropriate term. Music is a good example of this since it may be experienced as "unspecified": musical activities may consist of a wide range of aesthetic qualities related to music, movement, narrative and interaction but participants may not be able to tell, which specific perception or aspect of meaning gave access to a certain experience. Even trained musicians, who are used to focus on specific auditive qualities, may tend to experience music as a mix of sound, body sensations, emotions or even visual qualities. Experiences like these are reminiscent of the general or *transmodal* way of perceiving, which is accessible throughout life.

The implications for music teaching and learning are obvious: Any musical experience should be acknowledged as potentially meaningful to the perceiving subject. Thus, a musical experience is "valid" even if – from another point of view – the musical activity is misinterpreted or only partly comprehended (Holgersen, 2002). Since perception is holistic by nature, meaningful perception does not even depend on sensory training or maturing.

Theoretical Framework

'Micro Pedagogy' is demonstrated at a practical level in a workshop, and this paper aims at providing a theoretical framework for the concept. The idea of Micro Pedagogy is based on the assumption that relations between music teaching and learning depend on pedagogical awareness and adjustments on a micro level. Micro Pedagogy denotes the specific ways in which a teacher may address the learner's relation to the – potentially shared – differentiated meanings in musical activities.

Small units of meaning may turn out to be extremely important for the individual participant, and the pedagogical challenge is to reveal or recognize such units of meaning in order to take pedagogical action on a micro level.

In exploring the potential of **'**Micro Pedagogy', the following theoretical framework is suggested:

A) Phenomenological techniques are used to investigate aspects of musical intersubjectivity. Furthermore these techniques may be interpreted as tools for pedagogical reflection.

B) Musical intersubjectivity may be defined as two or more subjects simultaneously being directed towards and by music and each other (Holgersen, 2006) as pinpointed in the following questions:

- how can we relate to each other? The problem of 'subject' and 'otherness'.
- how can we relate to music? The problem of mediation.
- how can we relate to music *and* each other?

A)Phenomenological techniques

According to the phenomenology of Husserl, three techniques must be carried out in order to understand any phenomenon, in this case musical intersubjectivity as a basis for micro pedagogy. The techniques are (1) epoché, (2) phenomenological reduction, and (3) eidetic variation.

(1) epoché: In order to 'see' how teacher and learner relate to each other and to music in a specific situation, the teacher has to stand back and suppress her common sense knowledge about the relation between teaching and learning. This technique is also called 'bracketing', because it is necessary to retain one's everyday knowledge in order to investigate it – but bracket its validity. By taking "a break" from habits, the teacher may learn something new in any situation. As Merleau-Ponty has put it, the world is always new to the phenomenologist.

(2) phenomenological reduction: This technique re-duces (literally *leads back to*) meaning to the relation between the (body)subject and the world. In this case it is about the meaning of a musical activity as experienced by the participants. In philosophical phenomenology this is called the problem of intentionality, which covers the double meaning of "being directed towards and by something meaningful". Husserl also introduced the important distinction between 'operative intentionality' and 'act intentionality'. The difference may be explained as two different ways of intending an object or meaning(s) of a given situation: Our general way of being present is through operative intentionality, i.e. we can grasp the meaning of every day actions and situations without reflecting. Merleau-Ponty described the lived body as a symbolic readiness that creates meaning for the participants. Act intentionality, on the other hand, "is that of our judgements and of those occasions when we voluntarily

take up a position" (Merleau-Ponty, 1962, p. xx). This distinction is relevant to the description of young children's musical expressions, and in particular to movement intentionality as linked with musical activities. Merleau-Ponty explained the difference between operative and act intentionality, respectively, as grasping or pointing to a certain meaning. Investigating operative intentionality – everyday consciousness – is a major phenomenological challenge. For example, a group of 1-2 year old children were dancing and reproducing prescribed movements. Some of the children participated by imitating other participants' movements which they were able to grasp instantly. The dance was repeated several times. A small girl, who had not yet learnt to walk and thus performed the dance from her sitting position, insisted to start the dance over and over again by doing the initial movement of the dance. Since this movement implied raising her arm, she literally pointed to the beginning of the dance.

(3) eidetic variation or imaginative variation is a particular kind of reflection or advanced concept analysis, which aims a describing the invariant traits of the phenomenon in question.

Bracketing habitual interpretations of a pedagogical situation, and tracing the ways in which the situation appears to be meaningful for the participants, the teacher may further explore the potential meaning of the situation. In a micro perspective, it would be reasonable to consider, whether children may experience small units of meaning in the situation in "their own" ways with possibly unexpected implications for the situation. In the following, 'musical intersubjectivity' will therefore be approached and exemplified from different perspectives.

B) Musical intersubjectivity

Merleau-Ponty (1962) described the primary experience of otherness with the bodysubject as an example. When I touch my left hand with the right one, I instantly recognize that my right hand experiences itself and the other hand in one moment. Through the touch I have access to experience myself as 'self' and 'other', simultaneously. Hence, my body is at the same time subject and object, and I have experienced what another subject may experience by touching my hand.
As an analogy, participants in a musical activity may metaphorically or physically "reach out" for and "touch" the music, as well as they may be touched by the music. Similarly Merleau-Ponty described the gaze as a touch on the object, and in this way we are in touch with the environment also when the contact is restricted to visual or auditive perception.

The implications for 'micro pedagogy' is an obligation to pay attention to meaning as experienced by other participants, since we have access to a shared field of meaning. Stern (2004) has described "affect attunement" in the communication

between infants and their mothers, where movements, cooing, crying, talking and facial expressions are mutually interpreted. The concept of "affect attunement" denotes a kind of empathic intersubjectivity, which Stern (1985) described in terms of form, timing and intensity and as a specific prerequisite of "the present moment" (Stern, 2004).

'Affect attunement' (Stern, 1985) provides a conceptual basis for understanding musical intersubjectivity, and the implications for teaching practice remain to be explored in detail. Micro pedagogy seems to be a an idea which immediately suggests itself.

Alfred Schutz described another kind of attunement: "It appears that all possible communication presupposes a mutual tuning-in relationship between the communicator and the addressee of the communication. This relationship is established by the reciprocal sharing of the other's flux of experiences in inner time, by living through a vivid present together, by experiencing this togetherness as a 'We'." (Schutz, 1970, p. 216)

To sum up, intersubjectivity may exist:

- as categorial experience of 'otherness'
- in terms of empathy
- because we as (body)subjects are involved in the same field of experience

Main Contribution

Merleau-Ponty's (1962) notion of holistic perception together with Stern's (1985) amodal (or transmodal) perception are prerequisites for the awareness and consciousness of micro pedagogy. One example of this is, that everybody knows the situation where "you know that I know that we share a certain experience". Learning and teaching may converge as two movements with the same focus – although, of course, the two processes will never be congruent. The three phenomenological techniques as described by Husserl can form the basis for any phenomenological investigation and likewise for a generative theory about pedagogy. The techniques may be carried out repetedly in any order aiming at pedagogical reflection.

Intersubjectivity is an existential condition, but it may also be explored in deliberate attunement for the purpose of micro pedagogy. Dimensions of intersubjectivity has to be explored in everyday teaching practice in order to develop the perspective of micro pedagogy.

Implications

By paying attention to the potentials of musical intersubjectivity in a micro perspective, teachers may address musical as well as extra musical aspects of meaning in order to learn what learning is about. The described theoretical perspective is a frame for reflection and development of teaching practice with young children. The aim is to point out how awareness of what becomes meaningful in specific 'pedagogical moments' may enhance pedagogical reflection as well as teaching practice. This approach to pedagogical reflection build upon a view of man and especially a view of children which celebrates the right to ownership of experiences.This model of thinking may as well be transformed into other teaching practices, in schools and other educational levels.

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"Let's Dance!"— Inviting Musical Discovery through Relationship

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Abstract

Using a microgenetic approach to analyze four 45-minute preschool music sessions and four 1-hour group piano sessions, I looked deeply at the salient role of others in the learning community, vis-à-vis one peer-to-peer dyad over a 5-year-period: September, 2000 to October, 2005. This longitudinal case study involved Thomas and Tim, almost 9 years old at the end of the data-collection period. Enrolled in a private music school, the dyad selection was based on a developing relationship between the peer-dyad in the music classroom. Offering and receiving contributions, the reciprocity of scaffolding strategies became apparent as each child realized his strengths. Over the course of the 5-year period, the boys' interactions revealed camaraderie that led to inclusive and engaging music-making experiences among the classroom community. A mid-point study (St. John, 2003) of the first three years of data collection was undertaken to explore scaffolding strategies between this dyad. I focus on the last two years of the study in this paper, analyzing data from Spring 2003 to Fall 2005. Results from the mid-point study (2003) serve as a reference point for this analysis in order to construct a complete picture of the children's engagement with the music material and with each other.

Key Words: peer relationships, scaffolding, flow experience, Vygotsky, social context

Introduction

Background

The intricate counterpoint created in classrooms by individual contributions to a community of learners results in a rich texture of complementary processes that shape experience. Bruner (1996) suggests: "Passing on knowledge and skill, like any human exchange, involves a subcommunity in interaction" (p. 20). Building community is at the heart of creative collaboration (John-Steiner, 2000): It is relationship that leads to the development of thoughts, ideas, and projects. A safe place, enabling growth in confidence and trust, is the genesis of creating a classroom community. Finding a place to be, the child is free to discover competence through exploration and negotiation built on mutual trust. Mahn and John-Steiner (2002) speak to this gift of confidence, which engenders competence (p. 46). They discuss the role of affect in transformative educational practice, focusing on aspects of social

interdependence—human connection and caring support—that foster the development of competence.

> ...When a breach in this complementarity occurs because the cognitive demands are too far beyond the learner's ability or because negative affective factors such as fear or anxiety are present, the zone in which effective teaching/learning occurs is diminished (Mahn & John-Steiner, 2002, p. 49).

As relationships develop, the community experiences the exhilaration of enabling each other to belong, to grow, and to learn. Through this complementary process, each child realizes and contributes her/his subset of human possibilities.

> The complexity of this experience is realized in the interaction of individual efforts within the social context, within what Bruner (1996) calls "mutual learning cultures" (p.xiv).These efforts, springing from our innate need both to belong and to feel challenged, are transformative, changing learner *and* community as contributions are honored, integrated and deepened.

Vygotsky (1978) purports that meaning is socially constructed: we negotiate learning from an interpersonal level to an *intra*personal level. *Internalization* enables the learner to articulate understanding through personal expression. Social influences defining the classroom community play a fundamental role in children's music learning experiences. Bruner (1996) claims that collective works help "produce and sustain group solidarity. They help *make* a community…" (p. 23). Music-making engenders community through its inherent socializing force. The dynamic interplay that occurs when singing together, performing in an ensemble, or improvising collectively, suggests that the music classroom may be an optimal learning environment. Investigating children's interactions while making music, particularly as relationships develop, may help to identify teachable and learn-able moments, and how these facilitate flow. Optimal experience, or *flow* (Csikszentmihalyi 1975, 1990, 1997), invites individual best efforts. Children negotiate teacher-presented tasks based on perceived skill and challenge. Previous research (Custodero, 1998; St. John, 2004) has shown that children use social resources differently in the learning environment to facilitate flow. Finding what is most needed in-the-moment, they look to peers for imitative models to get to flow or to intensify their experience; adults serve a confirmatory role, offering feedback.

Examination of emergent kinesthetic and cognitive processes informs the development of meaning-centered strategies (Duckworth, 1996). The rich social context of the music classroom is an ideal environment in which to observe young learners engaged in collaborative music-making occurring in-the-moment. Previous

investigations (St. John, 2003, 2005) revealed how developing relationships and social interactions invite musical discovery. To examine *how* this interpersonal process develops over time, I employed a microgenetic analysis to one peer-dyad over a five-year-period.

Aim of the Study

My aim is two-fold: to document the transformation realized between two boys in a weekly music class and to identify relational characteristics that might inform practice. By examining growth over time, I hope to investigate the reciprocal nature of scaffolded efforts occurring in a music classroom, examine how roles change with the learner's shifting needs, and gain insight into the fundamental role relationship plays in musical experience. Two research questions guided this inquiry:

1) What influence does social context have on musical experience over time?
2) Are there identifying relational characteristics that shaped this dyad's musical interactions?

Method

Participants and Setting

Participants were enrolled in a private music school in Northeastern United States. Attending the same music class for 3- and 4-year-olds (September 2000), the children had no previous relationship prior to this experience. Initially, the peer-dyad, Thomas (3.9) and Tim (3.10), was among 7 boys and 3 girls who met weekly for 45 minutes. Selection was based on an evolving friendship observed by the researcher. This study focuses on Thomas and Tim's ensuing musical experience: participation in a 2-year music class for 5- to 7-year-olds and participation in a piano class with four other 7-year-olds whom they knew from previous music classes. The piano class dissolved after 2 years: 2 participants began private lessons, 2 relocated, and 2 discontinued lessons.

Data Collection and Analysis

Four 75-minute videotaped sessions from May 2003 were reviewed for analysis. Availability of the videographer determined the videotaping schedule. The videographer was instructed to follow the two boys inconspicuously. Videotaped sessions were compared with previously videotaped sessions from the beginning of the study (Fall 2000).

In addition, four 1-hour piano sessions were videotaped in October 2004. The children requested the videotaping to re-play their improvised collaborations for critique. The last 10 minutes of piano classes is reserved for parental participation: to clarify questions, explain lesson content, and address child-specific concerns. Discussions provided supplemental information from the family perspective.

Anecdotal comments, lesson notes, and teacher journal entries further informed analysis. As the music teacher, I functioned as participant and observer. Active participation in both setting and process enabled me to construct an authentic picture of the children's learning strategies. Glesne (1999) writes:

> As participation increases, marginality decreases, and you begin to experience what others see, think, and feel. This can be absolutely worthwhile for yourself and research participants; no amount of advantageous marginality can replace the sense of things that participation offers. The most fruitful strategy is a judicious combination of participation and observation, as dictated by what you hope to understand, your theoretical stance, and your research others (p. 64).

Results

Three thematic groupings from the earlier study (St. John, 2003) provided a framework for analysis: offers of *Invitation***,** observations of *Imitation***,** and occasions of *Initiation.* Videotaped sessions were rigorously reviewed focusing specifically on Thomas and Tim's interactions and evolving friendship. Videotapes were repeatedly scrutinized: stopping the action, rewinding the tape, and viewing the activity in slow motion. The critique process involved: observing where Thomas and Tim situated themselves and with whom; identifying who took the lead in exchanges woven by the children; examining if and how these interactions facilitated engagement; and investigating how dyadic collaborations may have transformed the music material and intensified experience. The research questions serve to organize this section.

Social Context and Musical Experience over Time

The Thomas and Tim story began with Tim reaching out to Thomas, who was unable to enter the music classroom without his mom. Huddled in the corner near the door, he cried. Tim wandered over to console Thomas. Ensuing videotaped sessions revealed Thomas "situating" (Lave and Wenger, 1991) himself next to Tim. Imitating Tim provided a way to engage. The initial invitation led to transformation as Thomas began to self-initiate activities. Once friendship was acknowledged between Thomas and Tim[1], social roles began to be defined. Classmates would announce, "Your friend's here!" when either peer had arrived late. Notable was the change in perceived roles. Once Thomas found confidence through belonging, Tim's role shifted. No longer needed as what might have been perceived as "more capable peer," Tim became collaborative partner. The freedom expressed in their exchange was magical. Reciprocity shaped scaffolded exchanges as each made contributions from an entry point of strength. Empowered by mutual respect, their intensified musical experiences culminated with dynamic piano improvisations (October 2004). Offering and

receiving ideas in dramatic counterpoint, they incorporated rich dynamic contrasts, complex rhythmic motifs, and broad exploration of piano timbres.

The gift of empowerment given by Tim was most touching as Thomas playfully interacted with *others* in the community of learners. New-found confidence was expressed as Thomas jumped up, anxiously waving his arm to play a solo on the glockenspiel, exclaiming, "I'm good at this!"

In Tape 3 (May 2003), Thomas initiated a rhythmic pattern with shakers, anticipating the recorded music. Finding Tim—not to imitate, but to *be with*—Thomas expanded his movement, using his body more deliberately. Throughout this activity, Thomas moved in and out of self-expression and contrapuntal exchange with Tim.

As Thomas excelled at the more specific task of note-reading and the development of fine motor skills, he monitored Tim's progress, providing feedback and encouragement. In one extraordinarily affectionate moment, Thomas patted Tim on the back, "I liked the way you did that!" demonstrating the action on the piano after having improvised together.

Identifying Relational Characteristics of Musical Exchanges

The freedom of expression displayed in their interactions was grounded in acceptance. Thomas knew he could trust Tim; he had shared his tears with him when he was three. Thomas knew he could trust me, too. He could be himself, taking time and space to find his place in the community. There were times in these last sessions (May 2003) when I felt Thomas was disengaging—even from Tim! He sat outside of the circle or lay on the floor seemingly inattentive. He even returned to a corner, but this time it was in the front of the room, closer to where we were seated. On each occasion, Thomas surprised me by answering a question or making a contribution. I was reminded of Thomas' drawing during the third interview (11-8-02)[2]. I began to interpret his "distancing-strategy" as on-task need rather than off-task behavior. Lave and Wenger (1991) call this kind of engagement *legitimate peripheral participation.*

A contextual freedom shapes this music classroom: children have opportunities to make choices and determine *how* they will participate. These identifying characteristics are consistent with flow experience. Coded observations of children's task-transforming behaviors have documented flow in young children's music-making (Custodero, 1998, 2002a, 2002b, 2003; St. John, 2004, 2006). Given the freedom to find what is most needed in-the-moment, children make personal adjustments (*self-correction* or *imitation*) to get into flow or sustain their optimal experience through *anticipation* or *extension*. This was observed in Thomas and Tim's improvisation as they anticipated the next best thing. Taking ownership of the

music content, they personalized their music-making through *self-assignment* and *deliberate gesture*.

As Thomas and Tim grew in relationship *and* competence, mutually shared ideas permeated their interactions. Independent competence grew into interdependent collaboration. Wentzel & Watkins (2002) argue that peer relationships and collaborative learning contexts can greatly influence the development of academic enablers. Through Tim's relationship, Thomas evolved from isolated individual to collaborative partner.

Many physical manifestations underscored the dyadic relationship: sliding their worktables close to each other, shared extended activity between events, side-by-side situatedness in collective experiences, finding each other in partnered-activities. Growing in relationship, the peer-dyad played off of each other's ideas through self-initiated activity. There were many touching moments. Perhaps the most poignant is from Tape 4 (May 2003). After putting materials away, the children were invited to the open space. Tim reached out to Thomas, who was gracefully swirling to his own inner music, and exclaimed, "Let's dance!" This final invitation brought them full circle as they twirled, twisted, and happily turned in graceful partnership.

Conclusions and Implications for Practice

The limited scope of this study precludes generalization. Nonetheless, the unique opportunity to observe one peer-peer dyad over a five-year-period offers important considerations.

1. *Confidence rises as relationship develops.*

Confidence enables children to risk musical exploration and expression. It is intricately connected to acceptance in the environment and relationship within the community. Relationship provides the enabling foundation from which teaching and learning emanate.

2. *Mutual care and respect foster musical competence.*

Collaborative endeavors aid in musical skill development; competence is realized through negotiated efforts. As the community develops, children find partners-in-learning.

3. *Friendship invites musical discovery.*

Peer relationships in early childhood provide an essential communicative tool related to development (Niffenegger & Willer, 1998; Newcomb, Bukowski, & Bagwell, 1999). Growth in friendship offers a relational context from which children can draw; these social influences invite participation. As children engage in reciprocal scaffolding strategies, experience intensifies. This dynamic counterpoint creates an environment rich in optimal experience.

Notes

1. I conducted three interviews with Thomas and Tim (St. John, 2003). During the second interview (11-1-02), the boys improvised using various percussion instruments. I commented on their enjoyment. Tim declared, "we just like each other; we're friends." This acknowledgement seemed to give Thomas a safety net.
2. Thomas' drawing of the music room was cluttered. I wondered if he distanced himself to sort information.

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Without touch, without seeing:

Children playing with the Continuator, a cybernetic musician

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Abstract

What happens when young children play with a cybernetic musician ? The relationships between children and new technologies is a relevant topic in the field of music education (Webster 2002; Folkestad, Hargreaves & Lindstrom, 1998; Bamberger 2003) as well as in the field of psychological sciences (Turkle 1996, De Kerckhove 1991, Kenway & Bullen 2004). However, only a few studies have considered the "nature" of the interaction between children and musical machine. A research project is carrying out dealing with the interaction between children and the Continuator, an innovative musical system elaborated at the SONY-Computer Science Laboratory in Paris, able to learn and produce music in the same style as the human playing the keyboard, like in a sound mirror (Pache,t 2003). The results of the experiments carried out with children to 3-5 year old have shown that the Continuator, or other similar interactive reflective systems (IRMS), is able to develop interesting child/machine interaction and creative musical process in young children, thanks above all to its capacities to replicate the musical style and evolve in organic fashion (Pachet & Addessi 2004; Addessi & Pachet 2005; Carlotti, Ferrari, Andessi & Pachet, 2004).

A new experiment was carried out to observe in what way this system can be used in classroom music education, with little group of children (kindergartners). In this paper the classroom setting, the method and some results will be presented. We will then draw some conclusions regarding the psychological, and pedagogical implications of our study.

Keywords: child/computer interaction, interactive reflective musical system, continuator, classroom music education

Introduction

What happens when young children play with a cybernetic musician ? That is the question on the base of this paper, realized inside the DiaMuse project carried out at Bologna University in collaboration with SONY-Computer Science Laboratory in Paris. The project deals with the interaction between children and an innovative musical system, the Continuator, able to produce music in the same style as a human playing the keyboard. The Continuator is an application of the *interactive reflective*

musical systems (IRMS), in which the user, whatever his skills, competence level, and musical goals, is confronted with some sort of developing mirror of himself. The system was originally designed in the context of developing new tools for improvised music, and was in part inspired by Ray Kurzweil' prophecy : "Human musicians [will] routinely jam with cybernetic musicians" (Pachet, 2003). We decided to experiment this system with the children.

The relationships between children and new technologies is a relevant topic in the field of music education (Webster 2002; Folkestad et al. 1998; Bamberger 2000) as well as in the field of psychological sciences (Turkle 1996, De Kerckhove 1991; Kenway & Bullen, 2004). However, only a few studies have considered the "nature" of the interaction between children and musical machine.

A preliminary experience and an experimental protocol were carried out in Paris (France) and Bologna (Italy) with children to 3-5 year old (Pachet & Addessi 2004, Addessi & Pachet 2005, Carlotti et al. 2004). The results have shown that the Continuator, or other similar interactive reflective systems, is able to develop interesting child/machine interaction and creative musical process in young children, thanks above all to its capacities to replicate the musical style and evolve in organic fashion. It was possible to observe a sort of life cycle of interaction, and some micro-processes similar to one observed in child/adult interaction (Stern, 1985; Imberty, 2005; Young, 2004). During the interaction with the system, the children reached high levels of "well-being", of pleasure, and creativity, very similar to those described in the Theory of Flow by Csikszentmihalyi (1996).

In the light of these results, the project foresees the experimentation of new protocol for interaction and new variants to be applied to interactive reflective musical systems. We believe an approach consisting of the close integration of psychological experiments and system design to be very productive and one that should be pursued.

In this paper we introduce a practice experience realised with children of the same age, with the aim to experiment how the system can be used in basic music education with small groups of young children (kindergartners). The paper will present a description of the classroom setting, the method and some of the results observed so far. We will then draw some conclusions regarding the psychological, and pedagogical implications of our study.

Method

The practice experience was trialled in the Nursery School *A. Battaglia* of Bologna, Italy, with 18 children, 9 of 5 years (6 boys and 3 girls), and 9 of 4 years (4 boys and 5 girls). The project has been inserted inside of the plan already started in the school, concerning listening education, and has been carried out according to the

method of the "background integrator", in this case the story of "Simone Acchiappasuoni", a little boy able to grasp the sounds.

Procedure

The activities have been carried out like a "workshop", modality already used in this school: small groups of children (homogenous for age) that exit from the own sections in order to make particular activity with a teacher. The workshops were carried out with small groups of 4/5 children, homogenous for age. Every group had 4 lessons of approximately 30 minute everyone. The activity has been carried out in a room with a keyboard on a small table in front to a large mirror hung on the wall; a contiguous table the computer was placed; a large carpet and some shelves which limited the space of game and movement. All the activity was audio and video recorded.

Synthesis of the activities

Exploration. The first step: children in small groups explored the keyboard in spontaneous way (they were invited by a fantastic personage –Simone Acchiappasuoni- to follow and search the musical traces produced by the Continuator).

Games with the teacher The teacher proposed some games with the Continuator and other instruments: narration of story -where the children and the Continuator provide a musical description-, to dance, to play other instruments such as drums and woodblocks.

Free Game during these moments the children could spontaneously play the keyboard with the Continuator, alone, in pair or in group.

Equipment

We used the Continuator, a Roland ED PC-180A keyboard as the interface, a Roland expander, a pair of amplified loudspeakers, computer, video camera, digital camera. The basic playing mode of the Continuator was the same particular kind of *turn-taking* as used in the previously experiments (Addessi & Pachet, 2005):

1. The Continuator plays only when the child stops: programmed time limit typically about 400 milliseconds
2. The system's answers are the same length as input.
3. The user has the priority: if the user decides to play a phrase while the Continuator is still playing, then the system will stop and return to the listening mode.

A modified version of the Continuator was prepared purposely for this experience. The modifications have regarded the interface, that was easier, and the design, as we used 2 playing modes:

- The Continuator: the basic question/answer mode with the Continuator, where the answers are *similar* but *different* from the input.
- The Continuator/linear: the Continuator produces linear streams of notes.

Results

1. Some of the phenomenon that we observed in this experience are similar to one observed in the previous experiments (Addessi & Pachet, 2005): during the interaction with the Continuator, the children show surprise, excitement, clear-cut feedback, intrinsic motivation, pleasure and involvement. In particular we observe the following phenomena:

- *The children learned the rules of the system*: It replies by playing alone, it replies when you stop playing (turn-taking), repeats what you play, repeats with variations, is capable of establishing a dialogue made up of repetition/variation, it does not always respect the rules, you can teach the system, and the rules of the system can be taught to others. The children dialogue with the Continuator learning these implicit rules and to respect the turn-taking (see Fig.1).

Figure 1: The turn-taking: The children lift up their hands when they pass the turn to the Continuator.

- *Ways of playing, exploring the instrument:* The children explored the keyboard and means of making sound in a myriad of different ways: with their elbows, head, bottom, or forearm, with their hands in their sleeves, chopping, with just one finger, several fingers, the palm of the hand, facing backwards, rubbing, alternating the hands/fingers.
- *Listening*: The listening was very careful, both to the replies given by the system and to their own work. We observed symbolic, autotelic, analytical, and motor listening (see Fig.2).

2a. **2b.**

Figure 2: 2a. An example of both analytical listening and joint attention; 2b. Children listen to the Continuator and dance during a free play.

- *Focused attention:* Analytical behaviour associates to the high levels of concentration, or like episodes alternated at relaxation moments (see Fig.3).

Figure 3: Focused attention. Two children observe with interest the keyboard, focus the attention on particular aspects (to play a single key, with a single finger or alternating two fingers), then listen.

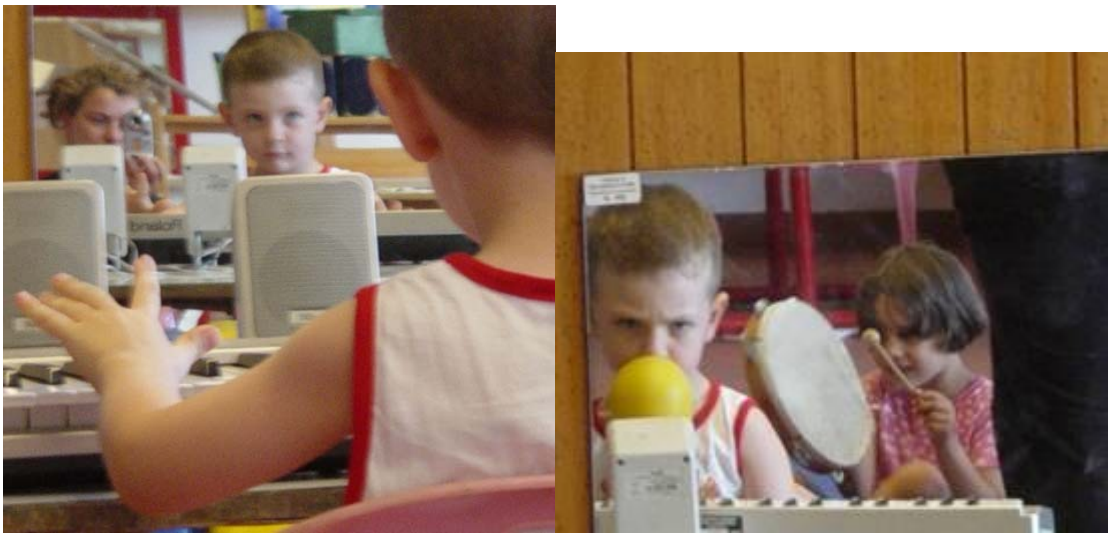
- *Joint attention*. A typical situation encountered was the phenomenon of "joint attention" (see Fig. 2a and 4).

4a **4b**

Figure 4: Joint attention. 4a. Two girls explore the keyboard together ; 4b. One of the children would force the other to stop playing in order to listen to the situation. We called this situation “Aspetta” (the Italian word for wait)

3. Games with the teacher. When the teacher proposed the games, in particular we have observed:

- *Stories in Music*. The children dramatise and use the Continuator to put in music the story narrated by the teacher. They have learned that the answers of the system are similar to what they play, and they "ask" the system to play determined sounds in order to create a soundtrack to the stories (see Fig. 5).



5a **5b**

Figure 5: Stories in the mirrors. A child pretends to be the Wolf : 5a. he plays a cluster strongly and slowly ; 5b. then he stops and listens to the mirroring answer by the Continuator, watching own image in the mirror imitating the ferocious expression of the Wolf.

3. *Free game* The moments of free game were particularly interesting. The children approached the keyboard spontaneously, alone, in pair or in groups, listening in careful and analytical way when they played alone, and arranging a collaborative playing when they played in pair or in group (see Fig. 6).


6a/b


6c/d


6e/f

Figure 6: Free games. 6a/b The children improvise some dances on the notes played by the Continuator; 6c/d. Collaborative playing: A girl organizes a jam session with the Continuator and her friend, and she plays alternatively the keyboard and the drum; 6e/f. Interaction peer to peer: the children are interested not only to the Continuator but also to the interaction between the friends and the Continuator.

In conclusion, in this experience the Continuator has represented for the children a sort of a virtual companion: he plays, answers, stops, and listens too! (see Fig. 7).

7a 7b 7c

Fig. 7: The virtual musician: 7a. A little girl dances while listens to the Continuator; 7b. she stops and watches the monitor of the computer as the Continuator does not replies; 7c. when finally the Continuator starts again, she informs the teacher that "He works!", putting the hand closed to the mouth with a typical gesture in order to prevent to the Continuator from listen to her.

Conclusion

This practice experience show that the Continuator could represent a *versatile device* to enhance the musical invention and exploration in classroom setting. The children reached high levels of *well-being* and pleasure very similar to those described in the Theory of Flow by Csikszentmihalyi (1996), and in the musical field by Custodero (2005). They learned to musically converse with the system, developing *autonomy* and learning to manage some kinds of *collaborative playing* (Burnard, 2002; Miell & Littleton, 2004).

We observed that the *role of the teacher* using these kind of system in classroom music education, would be to predispose the equipments and the context so that the children can explore and use the system in independent way, alone, in pair or group; to organize games with the system and other musical instruments. We refer here to the Vygotskian concepts of *modeling* and *scaffolding* (Vygotsky, 1978).

Finally, the *virtual musician*: one of the most attractive quality of this system is to (inter)act like an human, or a living being at least, able to learn and react. The ability of the system to produce music similar but different from the musical input played by the children, is one of the abilities more similar to the human behaviours as observed in infant/adult communication (Stern, 1985; Trevarthen, 2000; Imberty,

2005). However the children cannot touch and nor see him, and the system cannot judge them. These factors gave rise to some particularly careful and prolonged bouts of *listening*, encouraging the children to *think in sound*, and developing a genuine *desire of music*, curiosity and long *attention span*. These data, together with the other phenomenon observed, could be interpreted as signs of *intrinsic motivation.* From a pedagogic point of view this aspect is of utmost importance since it stimulates learning and creativity, as well as encouraging an interest in musical instruments, which normally offer very little attraction to such young children (Delalande, 1993; O'Neill & McPherson, 2002; McPherson, 2005).

This practice experience want to be an example of using the Continuator with young children in classroom setting. We believe this kind of experiences to be a fundamental contribution to the research project and to the psychological experiments carried out until now (Pachet & Addessi, 2004; Addessi & Pachet, 2005; Carlotti et al., 2004). Furthermore, from a technological point of view, they allow to assess new variants of the interactive reflective systems for music education, and that is one of the aim of our research approach based on a spiral collaboration between psychological experiments and system design. We believe this approach to be very productive and one that should be pursued.

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Technology assisted Musical Experiences in the Everyday Life of Young Children

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Abstract

In this paper we argue that the dominant versions of young children's musical childhoods which underpin educational practice are derived from the tradition of developmental psychology and as such fail to take enough account of wider cultural processes. Given that young children's everyday musical lives are changing rapidly with the expansion in the home of musical practices enabled by advances in technology, it is urgent that we adopt theoretical perspectives which enable us to incorporate our understanding of these changes into versions of musical childhoods.

A study which recorded a single day of home care for five two-year-old girls in diverse locations (UK, Peru, Italy, Thailand and Canada) provided video data of everyday musical experiences from which four examples have been selected to spark a broad discussion of the ways in which new technologies are changing the range and nature of musical experiences for young children. This discussion concludes with the proposition that revised versions of musical childhoods should inform educational practice.

Keywords: Music, early childhood, early years education, technology, everyday

Introduction

The tradition of developmental psychology has been of fundamental importance to early childhood music education and its versions of musical childhoods continue to inform educational practice. However, in its focus on the individual child, developmental psychology tends to be insufficiently interested in wider cultural processes. At the same time, the disciplines of ethnomusicology, the sociology of music, and popular music and media studies, valuable as they are in describing and theorising the nature of socio-cultural practices in music, have almost nothing to contribute to our understanding of musical practices in young children's musical lives. The integration of inter-disciplinary accounts of young children's musical experiences is essential if we are to acquire fuller understandings of how young children develop musically within heterogeneous contexts.

Taking a perspective informed by wider cultural processes gains extra urgency given the rapidly changing nature of contemporary young children's lives (Prout, 2005), particularly for those living in circumstances of relative economic privilege

where the pace of technological innovation, the changing nature of family life and the commodification of childhood have the greatest influence (Cook, 2004; Hughes, 2005). The home is a media rich, increasingly technologised environment (Marsh, 2004) in which digitised musical and other sounds emanate in a sometimes constant, certainly varied and copious aural landscape from TV, video, DVD, music players of all kinds, ring-tones, toys with built-in digitised tunes and sounds, musical mobiles and other sound-making domestic devices (Young, Street & Davies, 2006). As Chaney (2002) emphasises, the home is now the prime site of cultural participation, replacing community sites beyond, in which families select, import, integrate, privatise, personalise and routinise music in ways which mediate between their own family priorities and values and those of the culture at large; purchased, beamed or downloaded into their homes. Established wisdom in educational practice talks of building on what children bring and recognising their cultural background, but behind the expressed ideals, this remains in reality a selective process based on largely traditional and idealised notions of childhood (Carrington, 2005; Lankshear, undated). Young children's encounters with technology tend to be ignored along with the associated musical experiences that flow through them, in which popular music and multi-media feature predominantly.

The Study

The work which will be reported here has been taken from a larger study entitled a 'Day in the Life' (Gillen, Cameron, Tapanya, Pinto,Hancock, Young, Accorti & Gamannossi, in press). In this study, a single day of home-care for five two-and-a-half year old girls living in different countries, (UK, Peru, Canada, Italy and Thailand), was video-recorded by local researchers. The video data was supported by field notes and drawings of the home environment collected by a second researcher. The video data was then reviewed against a number of themes, some identified prior to the data collection and some, including the music strand, identified once the data reviewing was underway. Such had been the quantity and variety of music and dance activity discovered in the days during early reviews of the video-data that this became one main focus[1]. Importantly, therefore, a focus on music had not been indicated either to the parents or researchers prior to the collection of the video-data. We suggest, then, that the inclusion of music within the days could be taken as normal practice but with awareness that the parents probably presented, to some extent, a model version of a day; a version that is, nevertheless, revealing of their priorities and values.

The video data from the five complete days was scanned for activities with a musical element. These were first assembled and broadly categorised to give an

overview of the different ways in which music was incorporated into each of the days. Analysis then moved deeper into instances of musical activity taken as 'situated examples'. These sample activities are specific enough to remain close to the situational detail but general enough to support the emergence of some themes. The aim was to remain with examples which are neither too complex with specific analytical detail nor too abstracted to become detached from situation. In the sections below we present four examples, each taken from a different country.

The project has the added advantage of being inter-cultural. Direct comparisons between cultures according to fixed measures or pre-selected themes was not an aim (Levine, 2003). However, the juxtaposing of one family's day with another in the process characteristic of inductive interpretation serves to highlight variations and similarities. Moreover, it has assisted in the process of making visible the cultural specificity of norms and conventions from our own cultural standpoint, although we acknowledge that ethnocentrism infiltrates every stage of a research process from its initiation to dissemination (Christensen & Prout, 2005).

Peru

In Peru, after breakfast, T remains on her bed. Her father brings a CD player into the bedroom to play a CD of Peruvian popular music and encourages T to dance by performing some elements of the dance movements himself. We are confident that this a known, enjoyed and revisited activity, as mention of T's prowess as a dancer by a family member was recorded in the field notes.

T holds her body in an upright stance and performs a number of movements characteristic of this style of Peruvian dancing. The movements are necessarily adapted to her current physical capabilities and also to the springiness of the bed. As she dances she adopts a distinct facial expression and mouths words to the song. Her father's contribution is to initiate the activity, to manage and control the CD player and to select the track. Her imitative enactment of postural and gestural dance forms articulate her emerging membership of this family and its community.

Thailand

In Thailand the family compound consists of three homes and a large outdoor space and S has free run of indoor and outdoor spaces. The morning is taken up by a variety of self-initiated play activities, some partnered by her cousin, which are accompanied by the sounds of music and talking from the TV which is switched on in the main living space. The TV provides a near-continuous aural environment of Thai-pop music, but she is not participating actively in the music through movement or vocalisation.

In a recent survey of everyday musical experiences among under-two-year-olds (Young, Street & Davies, 2005) we gathered reports of homes where the popular

radio or TV music stations play during the day. We found that music heard in the general family spaces tends to be the music choice of parents or older siblings. From a study of music use in adult everyday life Sloboda (2005:329) suggests that music is used to impart a sense of enhanced mood in the home and to enliven mundane activity.

Italy

During this hot Summer day B remains in the cool of the apartment. At home she has been provided with purchased multi-media items intended for her use: Disney videos, CDs and tapes. These are played on the media centre in the living room, providing child-focused media events at points during the day. Her father puts on a song cassette tape and invites her involvement in operating the equipment. The song tape is familiar to B who engages actively by moving, dancing, gesturing, singing and responding verbally. She fetches her father to join her and he sits in a chair, at first watching, then whistling the melody of one track and joining in with actions to another.

Buckingham and Scanlon (2003) have drawn attention to the influence in some homes, particularly among the middle classes, of activities framed by educational purposes. Early childhood education has evolved a distinct repertoire derived from traditional, popular and composed songs. This repertoire typically structures young children's participation around the reproduction of actions, usually closely associated with the lyrics. B's participation is partly spontaneous, and partly structured by her father in ways which are typical in style to early childhood education.

England

It is early morning and the three children are in their pyjamas with toast and drinks and sit close up to their mother on the play-room sofa to watch a *Thomas the Tank Engine* video. The signature tune introduces and concludes the video. Later the family visit a shopping mall where a *Thomas the Tank Engine* children's ride stands in the entrance. They encounter the same music but now emerging from a large-scale, three-dimensional, replica engine. During the midday mealtime, a toy Thomas sits on the table and R's meal includes luncheon meat picturing the Engine's face. These intertextual connections (Arthur, 2005, p.167) between different media permeated by the same characters, both absorb and bestow significance.

One of the challenges for theorising technologised musical practices in early childhood is to recognise that music is embedded in multi-media arrays (Cook, 1998) in which it blends or blurs with visual forms on screen or page, sounds, speech and material objects. Whereas adults may assume the boundaries to be clear between these changing aural and visual media, this is less likely to be the case for young

children. And children engage multi-modally with the multi-media, in interaction with family members whose participation is also multi-faceted - and permeated and nuanced by family dynamics. So the result is a complex, kaleidoscopic mix. Conventional educative practices are conceived around assumptions of music as separate (Young, 2005) and based on curricula and pedagogies which seek to develop an understanding of music reduced and isolated as sound alone. Yet this is far from the reality of music as lived experience and does not reflect the changing nature of music in its contemporary versions.

Discussion

These selected examples illustrate varying forms of everyday musical activity which these two-year-olds typically experienced. In these family settings technologies had extended and supplemented children's everyday home musical experiences in important directions (Lee, 2001) but, as far as we could judge, had not usurped the place of other live music activities[2]. The sociology of technology is particularly interested in how technology often does not displace existing activities, but becomes integrated into them (Hutchby & Moran-Ellis, 2001). So, CDs and cassettes, for example, were used as a resource to support the pre-technology parenting music activities of singing and movement activities. In another article about this study we have described instances of communicative musicality between adults and children and discovered technologised music playing a part in these interactions between parent and child (Young, Gillen & Cameron, forthcoming).

Many of the activities around technologically produced music offered what might be termed 'scripts' for participation (Nelson & Gruendel, 1986). They encapsulated a history of family participation in which the activities with musical elements had gradually evolved to what we saw during the filmed day and from which they would continue to evolve in the future[3]. In these ways the parents shape the children's participation and this in turn impacts upon the children's emerging identities as musical; (as indeed they do with all musical activities whether directly produced in live versions or indirectly through the technology). But our proposition here is that technologies afford different and greater scope for these processes to occur within the home - whether it be the acquisition of bodily comportment as a dancing member of the community, acculturation into local popular music styles and the use of music as an accompaniment to mundane activity, music as 'edutainment' (Buckingham & Scanlon, 2003) or the pervading but largely unmarked encounters with music as one of many 'intertextual' (Arthur, 2005) references in a day richly resourced with the material items of commodified childhoods.

Conclusion

The aim of this paper, then, has been to draw on data capturing instances of everyday musical experiences and to consider these from a social-relational point of view informed by wider cultural processes. For this purpose we sought information arising from inter-disciplinary fields: about consumer processes; children's popular culture; the changing nature of family life; the privatisation and individualisation of musical practices in the home; and the growing recognition of agency as children actively construct their own experiences. Our intention was to move on beyond straightforward accounts of technological changes and conjectures about their possible impacts on young children's lives into considerations of how technologised music is interwoven into young children's everyday experience and is profoundly changing the nature of musical practices and participation. Only by extending our understanding of children's everyday musical experiences can we revise existing versions of children's musical childhoods and, in turn, reconsider how we provide effective and meaningful educative experiences.

Notes

1. Other foci included literacy practices, eating, swings and hammocks, framed within the project's overarching interest in notions of parenting a 'strong' child - with awareness that 'strong' may be differently conceived according to varying parental values and priorities.
2. The full range of activities are described in Young, Gillen and Cameron (2005).
3. See also Littleton (2002), for an interesting and valuable account of how recorded music provided scripts for participation.

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An Exploration of Young Children's Engagement with Music Experiences

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Abstract

This paper discusses a study which was designed to explore young children's engagement during musical experiences in a specialist early childhood music program. As an early childhood music teacher, I wished to reflect on my own practice in order to understand which musical experiences and teaching strategies are most engaging for 3-year-olds.

Key words: singing, play, engagement, participation, preferences

Background

Music has a central place in the lives and education of young children. It is important because, as Dissanayake (2004) says, if one considers human history, "music is a normal, natural and necessary part of human life" (p.1). Music gives children great enjoyment, and has many developmental benefits. The arts in general, and music in particular, give children an important vehicle for expression and communication, as they make meaning of their experiences (Schiller & Veale, 1996).

The decision to focus this study on the children's engagement arose out of a reflective approach to teaching over many years, as well as consideration of research literature on early childhood pedagogy and children's musical development. The wide body of research literature on the central role of play in the lives and learning of young children was especially influential.

High levels of engagement are commonly recognised as being a fundamental feature of children's play (Garvey, 1990; Isenberg & Jalongo, 1997; Van Hoorn, Nourot, Scales & Alward, 1999). Children's enjoyment of play also leads to the development of positive dispositions towards the activities around which play is centred. Positive dispositions developed during early childhood have been shown to lead to success in many aspects of learning, including music (Custodero, 2003; Glaxton & Carr, 2004; Katz, 1993).

The high levels of engagement which characterise children's play have also been found to have musical benefits for young children. When involved in music play, children explore the sounds and patterns of music, making many discoveries about pitch, rhythm, tempo and timbre (Smithrim, 1997; Suthers, 1995). Children also

concentrate their attention on music play activities for extended periods of time (Morin, 2001), which assists in the development of persistence towards learning (Katz, 1993).

As a specialist music teacher I originally focused on the achievement of musical objectives and outcomes. However over time I realised that many children could not achieve specific musical behavioural outcomes. For example, I observed that most 3-year-olds sang very little, and that their vocalising was more often intermittent chanting rather than singing. As singing is the major music-making medium in early childhood music education, it seemed important to investigate this more closely. The research literature about the process of learning to sing indicated that there is a wide range of normal development (Andress, 1998; Gordon, 1999) and that most 3-year-olds are not developmentally ready to sing with accurate pitch (Rutkowski, 1990).

As an early childhood educator, I have always tried to understand children's perspectives on their learning experiences. This led me to undertake research in a real teaching/learning context, focusing on the children's responses. The importance of engagement has often been used as a focus in early childhood research. It has especially been widely used in evaluative research into quality in early childhood education (Laevers, 1996).

Aims and Method

The main research question in the study was: What types of musical experiences are most engaging for 3-year-old children?

The sub-questions which arose out of this were:

What types of songs and musical activities elicit the highest levels of interest and participation from 3-year-old children?

What types of songs and musical activities elicit the highest levels of vocal participation?

What types of songs and musical activities do children prefer?

What teaching strategies are most effective in encouraging children's engagement with music experiences?

What influence does parent participation have on children's engagement with music experiences?

Data were collected on the responses of two classes of 3-year-old children to 10 songs (the sample song set). These songs were part of the total repertoire of the semester's curriculum, and took only 10 to 15 minutes of each 40 minute lesson. Data were collected over 12 weeks of a 15 week semester. Although this study was primarily qualitative, mixed methods of data collection were employed. I undertook the dual

role of teacher researcher. A research assistant, functioning as a non-participant observer, collected quantitative data using a rating scale of children's involvement behaviour during the sample songs. Rating scale and reflective notes data were supplemented by audio recording of the lessons, and parent interviews. Data analysis was primarily qualitative.

The data collected for the study focused on the children's engagement responses, which were defined as their interest, participation and song preferences in relation to the sample songs and their accompanying musical activities. The observable behaviours I selected for the rating scale on the children's participation and interest levels, adapted from those used in the Leuven Involvement Scale for Young Children (Laevers, 1996), were as follows: focus, effort, vocal participation, creativity. The children's interest in the music activities was shown by their focus; their participation by their effort, vocal participation and creativity; and their preferences by their elicited responses and comments, and the responses of parents in the interviews.

The topics of songs, both for the sample song set and the entire semester's curriculum, were selected to reflect the typical play interests of 3-year-olds, and many of the activities were selected for their potential for incorporation in children's spontaneous play away from class. Most of the songs either involved or implied dramatic play. The children were invited to contribute their ideas to the songs and activities. All songs involved physical movement of some kind. Six of the songs involved the use of props. The musical activities which accompanied the sample songs provided the children with a wide variety of musical experiences, including singing, vocal exploration, movement and responding to the beat or to changes in tempo or dynamics

Results

What types of songs and musical activities elicit the highest levels of vocal participation?

The data showed that most children did not actually sing very often. Levels of vocal participation were much lower than other types of participation. In general most vocal participation involved making sound effects as part of dramatic enactment. Very few children sang a whole song. A few children showed much higher levels of vocal participation than others.

The children's low levels of vocal participation in most songs can be considered in the light of developmental features of 3-year-olds. Young children tend to focus on one aspect of a situation at a time, usually the one which is most important or interesting for them (Piaget, as cited in Ginsburg & Opper, 1988). Therefore in

many of the sample songs the children focused on the actions and not on vocalisation of the songs.

The exception to this was in songs where vocal sound effects featured. Most children enjoyed participating vocally in this way. This can be considered in the light of children's focus on play at this age, as well as on what research has shown about the development of the singing voice of young children (Rutkowski, 1990). Making sound effects allowed the children the opportunity for vocal play.

Using the audio data for this study, I attempted to analyse the children's vocal participation in terms of the *Singing Voice Development Measure* (Rutkowski, 1990). In doing this, I found that most of the children were at the very beginning of the process of singing voice acquisition. Many of the song fragments I heard had a sense of the melodic contour of the song, while others were closer to chanting. On the SVDM, this would classify most of the children as "inconsistent speaking range singers" (Rutkowski, 1990).

What influence does parent participation have on children's engagement with musical experiences?

Parent participation at times assisted children to focus and participate, and on occasion hindered them. Where children were shy or hesitant about participation, parents often encouraged and supported their children's involvement. Where children were restless, distracted or overly energetic, parents generally assisted in containing and focussing the children, and minimising disruption to the class. Thus all the children benefited from the presence of adult carers.

Further, most parents stated that they enjoyed the play time with their children during the classes, and that sharing in their child's enjoyment of music was one of the main benefits of the music classes. This is an important aspect of early childhood music classes as it is likely to help the children develop a positive disposition towards music as an ongoing part of their lives (Bridges, 1994; Custodero, 2003; Gordon, 1990).

There were some examples of negative effects of adult presence in the classes. These indicate the need for educators in this setting to plan strategies for guiding adult/child interactions within the classes, in order to maximise interest and participation in the songs and musical activities (Berger and Cooper, 2003).

What types of songs and musical activities do children prefer?

The data showed that there was not necessarily a correlation between children's song preferences and their focus and effort during class. It seemed that song preferences were influenced by the relationship of a song to children's personal play interests, as well as to the musical interest of the song.

Which teaching strategies are most effective in encouraging children's engagement with musical experiences?

This study indicated that teaching strategies which provided children with opportunities for individual styles of response, and which validated those responses, were the most effective in encouraging engagement (Berger & Cooper, 2003; Hildebrandt, 1998; Morin, 2001). Teaching strategies which wove elements of story into the songs were also effective in encouraging the children's engagement.

Conclusions and implications for practice

Implications for song selection

The findings of the study point to the need for variety in selection of songs and musical activities for 3-year-olds. Song selection should consider the play potential of songs, as well as their musical appeal.

Implications for educators

As this study was very limited in its scope, its findings are not able to be generalised. However it provides a picture of the engagement responses of some 3-year-olds, which may be useful for other early childhood and music practitioners. The study also highlights the role of systematic observation, and sets out a model for possible future classroom research. A key implication from this study is the confirmation of the centrality of play in early childhood music education. The study also demonstrates the importance of the musical experiences shared between parents and children.

Implications for my own practice

The findings from this study support the need for music programs for 3-year-olds to focus more on engaging the children with music experiences than on achieving musical outcomes. The study showed that this sample of 3-year-old children were still at the stage of musical acculturation (Gordon, 1999) and needed opportunities to engage with music experiences to prepare them for the subsequent development of musical skills.

Overall, it seems that musical experiences based around songs which relate to children's play interests, in which the children are given scope to make choices or decisions to respond in their own ways, and where their thinking is stimulated by a sense of story or drama, are most engaging for 3-year-olds. These types of musical experiences seem to be engaging because they allow the children to respond in a playful way. Given that play has such a central role in the lives of young children, it seems fitting that the overarching finding of this study is that play also plays an essential part in musical experiences for 3-year-olds.

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One Day in Taipei:
In Touch with Children's Spontaneous Music Making

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Abstract

Three teams of researchers spent a full day observing the spontaneous music making of young children in family-friendly public spaces (N = 16) such as malls, parks, and museums. Data for the study were collected on Saturday, July 16, 2005, from approximately 10:00 a.m. until 7 p.m. in the city of Taipei, Taiwan, resulting in 42 episodes. An ethnographic lens was used to consider how children use music in every day life and how naturally occurring contextual variation in function, behavior, and social milieu may be mutually influential. Specific aims were to a) document music making that goes on during one 9-hour period in several public locations in one city; b) generate a taxonomy of functions for spontaneous music making; c) consider categories of function, social context, type of musical behavior independently and in relation to each other, and d) analyze in depth the most complex episodes vis-à-vis function, social content and musical behavior. Major findings involved the prevalence of movement, appearing in 75% of the episodes; the emergence of singing as a solitary activity; the complexity revealed in within-episode changes of function, behavior, and social context, and the facilitating role of parents.

Keywords: young children, spontaneous play, music, movement, singing

Cocteau once said
His ears are seashells
Filled with ocean sounds
I say
Seashells are my ears
I have countless ears
Listening to the ocean's secrets
Qin Zihao, 1952 (translated by Jeanne Tai)

Background

As music education researchers we find ourselves needing countless ears, so that we may listen to children's musical expression, often held secretly because it goes unnoticed by adults. In this study we attempt to get in touch with children's musical lives through a commitment to listen, providing an aural snapshot of one summer day in Taipei. We offer our interpretations of observed episodes of children's spontaneous music making that was manifested in forms both familiar and novel,

occurred in a variety of social situations, and functioned in specific and meaningful ways.

Perceiving children's musical culture as different from that of adults, composer and musical play researcher Donald Pond called music educators to rethink their perceptions:

> Beware of the word 'music.' It's a loaded word. It carries a venerable and venerated accretion of habits, of preferences, of prejudices … That's why I prefer to talk not about music, but about …the emergence and shaping of young children's musicality as their Discovery of Sound. … No encounter with sound can be too brief to be significant to us. (Pond, 1979, p. 2)

Although adults and children may have differing conceptions of music, they interact in ways that may be considered "cross-cultural." Young's (2005) descriptions of adults' musical play with young children show how caregivers can enter and shape play by attending to children's conceptions of music. Social milieu is associated with both function and content of music making: When young children are alone, music making tends to be more amorphous and melodic as compared to the repetitive, rhythmic features found in group settings with peers (Moorhead & Pond, 1978 [1941]; Bjorkvold, 1989).

Drawing from a constructivist theoretical framework in which children are viewed as agents of their own learning, (Wartofsky, 1984), we were interested in how music serves children's efforts in transforming and adapting to their environments. Campbell's (2002) application of Merriam's taxonomy (1964) offers some relevance for children, as do Young's (2002) categories of toddler vocalizing: both acknowledge the importance of movement and imagination.

Aims

Following Walsh (2002), we are interested the situating the child in a specific place and time, using an ethnographic lens to consider how children might use music in every day life and how naturally occurring contextual variation may influence music making. Getting in touch with children's spontaneous music making means considering how music serves children in meaningful ways. Specific aims were to

a) document music making that goes on during one 9-hour period in several public locations in one city;

b) generate a taxonomy of functions for spontaneous music making;

c) consider categories of function, social context, type of musical behavior independently and in relation to each other; and

d) analyze in depth the most complex episodes vis-à-vis function, social content and musical behavior.

Method

Settings and Procedures

Data for the study were collected on Saturday, July 16, 2005, from approximately 10:00 a.m. until 7 p.m. in the city of Taipei, Taiwan. A team of seven people, including two of the authors, was divided into three groups. Each group covered a pre-determined itinerary, based on piloting locations in which children's music making had been observed. Sites included public access areas in shopping malls (Taipei 101, SOGO, Mitsukoshi; Living Mall); restaurants (2 MacDonald's locations, Mos Burger); Da-An Forest Park during a rehearsal for a musical review; museums (Transportation, Postal, History, Puppetry); Botanical Gardens; outside the Chang Kai Shek Memorial Hall; on the local rapid transit train (MRT); in the waiting area of a Yamaha music school; and the Eslite Bookstore. Our procedures involved entering the space and first speaking to a facility representative to explain the study and get permission to observe[1]. Next, we found unobtrusive places to take field notes, and recorded descriptions and interpretations of musical behaviors on the Spontaneous Music Observational Protocol (See Figure 1.) Observations were restricted to children observed to be younger than 8 years.

Analysis

A total of 42 episodes involving children whose ages ranged from an estimate of 2–7 years, collected at 16 different locations and were reviewed for this study. The research team was extended to include 2 additional coders familiar with Taiwan culture. All team members reviewed descriptions and interpretations of all episodes to insure consensus regarding the categorizations of musical behavior, its content, its social milieu, and its function for the child.

Criteria were developed and revised regarding the subjective nature of function:

- Accompaniment for imaginative play. Music is used to create sound effects for stories or events, or to make a pretend object sound like it is real. Focus is on the story or object.
- Accompaniment for motor activities. Music used to reinforce rhythms of body movement and gestures. Focus is on the kinesthetic.

One issue that arose during the analysis was children's vocalizing in response to being moved, such as on an escalator, as opposed to accompany one's own movement. We surmised that the kinesthetic feedback was qualitatively different when initiating one's own movement, and that being moved was perhaps a simulated experience

Spontaneous Music Observation Protocol

Location:
Time Begin:
What started it:

Time End:
What made it stop:

Child age:
Child Gender: **girl** **boy**
Adult with Child: **woman** **man** **older (grandparent)**
Children with Child: **girl** **boy** **older** **younger**

External sound sources in the environment:

Behavior: **singing** **chanting** **moving** **instrument playing**

Material: **invented** **learned** **combination** **objects**

Function: **accompany imaginative play or motor activity**

comfort / entertain self

communicate with others

something else: _____

Social context: **solitary** **parallel** **cooperative**

Interpretation:

Figure 1. Observational Protocol

made more "real" through the addition of vocalizing. Occurring only twice in the 42 episodes, we referred to this as "accompanying movement – passive."

- Self-comfort or entertainment. Music is used in an intimate, private way, directed inward. Focus in on the self.
- Communication. Music is used to engage with others and involves child initiation or response to others' invitation to make music. Focus is on interactions.

Adaptations in categories depicted in Figure 1 were needed in order to adequately capture complexity. Musical behaviors were expanded to include Chant with movement and Singing with movement. It was also noted that categories of function were often simultaneously operating, and so multiple entries were often made for single episodes. Categorizations of social setting, musical behavior and function were more fluid within episodes than was expected, resulting in transformations of social context or function or type of musical behavior in a single setting. After categories were expanded and extended, a comparative chart was constructed. Frequencies were calculated and patterns of association were noted.

Findings

General Characteristics of Musical Behaviors

The most common observable behavior was movement, with about 75% of the episodes involving some repetitive, focused physical activity[2]. Occurring mostly in combination with singing and chanting behaviors, and alone in response to external sound sources, only 8 episodes did not involve movement. Chanting was the next most common, 57% (N=24) involved this rhythmic speech, while singing accounted for less than half that many occurrences (N=11). The singing and chanting material tended to be invented rather than learned. There were no reports of the sol-mi chant.

Only 3 instances of instrument play were recorded, each using objects as instruments:

> The boy used the empty bottle of mineral water to beat on the table. He beat the middle and the edge of the table, with the bottom and the middle of the bottle. He improvised many different rhythms, mainly consisting of whole notes and eighth notes in a moderate to fast speed. He was very imaginative … he used simple materials … but played with such variety. After few minutes, his older sister joined the play with her left wrist. She repeated the rhythm of every phrase her brother played, lasting for about one minute. Afterwards, their mom brought them lunch and they stopped playing.

Here, one can also see the significance of social context. Most behaviors documented in this study were solitary -- 55% (N = 23), with group settings accounting for 33% (N = 14); 12% (N = 5) of the episodes had both group and solitary components.

Relationships between Musical Behaviors, Social Context, and Function

All singing behaviors were solitary, except for one, which occurred in a peer group context and functioned as accompaniment to imaginary play. The example below shows children's use of music to negotiate inner and outer worlds, a focus on

the self as described by van Manen & Levering (1996). Note the differences in sister's and mother's interactions with him:

> the boy sang, lying on the balcony and watching the beautiful landscape of Taipei Botanical Garden. He seemed so relaxed. I guess the beautiful scenery made him sing. He was not singing a [learned] song, but he was singing his own music. The music was so soft. Then, his mother told them to watch the lotus pool and he stopped to watch for several seconds, and then he continued singing … for about five minutes. I expected his sister to sing …, but she didn't sing with him. Five minutes later, their mother announced it was time to leave.

There were no discernable differences between the experiences of girls and boys, a finding in line with other literature with the exception of play with instruments, which elicited gender differences in instrument preference that was robust to cultural differences (Littleton, 1994). Place also seemed to have little influence, with one exception: the waiting room at the Yamaha music school was the only location where we heard no invented content.

Transformations within Social, Musical, and Functional Categories of Play

Within–episode changes provided many possibilities for interpretation. Group play involving parents was particularly telling – when these led to transformations it seemed indicative of facilitative support. Such is the final example, which took place at the puppet museum and reflects transformation in the content, function, and social context. Note the juxtaposition and interjections of music and musical behaviors:

> 14:56 "La-la-la-la-la~, here is my secret station…" The boy talks to his sister. He asks his sister, "We play here together, ok?" "Ok! No problem," she answers. They play shadow puppets conscientiously and lively.
> 14:58 Tthey pretend to ride the roller coaster in an amusement park and they are splashed by water. The boy says, "It is so exciting!" his sister says, "Yes, but we have to take off our wet clothes; otherwise, maybe we could get a cold. Let's go!" They move their puppets …
> 15:00 "A monster appears. Wa-wa-a-a-a~." The girl plays with her hands, opening and closing continuously. Then, the monster is played by the boy. He says, "Ha-ha, I'm a horrible monster." His sister says, "Don't eat me, please!"
> 15:03 "I'm a big bad wolf," he says. The same role (played by hands) changes from a monster to a big bad wolf. He hums the tune-"Mary had a little lamb" in La. (I think that he connects a wolf and a lamb together by fairy tales that he had heard.)

15:07 Their mother takes part in their play with her fan. First, she plays a monster with fan. However, children change fan's role from a monster to a cloud. They imagine that they are on the cloud (fan). It is an amazing fantasy! I think that good and evil are not invariable in children's world. It's a marvelous show. They are perfect actors.

15:10 They finish their shadow play and move on ….

Final Thoughts

When we take time to listen, we can uncover secrets ready to be shared. Studying children's spontaneous music making leads to questions about the relationship to pedagogical practice, for example, issues regarding the prevalence of movement responses; the consistent direction of song/chant moving from invented to learned, usually taught in reverse; and singing as a solitary behavior. Listening also generates further inquiry – here, questions about parent roles warranted more study, as did the role of culture. We would like to propose a "One Day in Your Home Town" international study group to investigate the qualities of inherent musicality from a global perspective.

Notes

1. A written explanation in English and Mandarin with contact numbers was also provided for both the administrators and for any adult who was curious about our activity.
2. Unless otherwise noted, totals and percentages reflect multiple categories per episode.

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Conducting as a window of shared musical understanding

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Abstract

The purpose of this qualitative study was to explore how musical and social contexts influence children's construction of musical meaning and knowledge. The study particularly focused on a conducting activity because it represents a unique and special domain of learning for children. Through the conducting experience, children can build and demonstrate extensive musical knowledge.

This study included three elementary schools, three music teachers, six music classrooms (two kindergarten, two first grades, and two second grades), and a professional community orchestra education program, the Arts in Community Education Project (ACE). I looked closely at the schools' six major musical activity settings, asked questions about the students' and teachers' thinking, and examined the music and materials used and produced.

The findings of the study indicate that as students share their experiences of various musical activities they build mutual musical understanding. They share nonverbal understanding and acquire shared meaning, leading to collective knowledge of conducting and music. The students' conducting and responsive performing becomes a window for this shared musical understanding by reflecting internalized musical experiences and developing a musical framework which are congruent with the appreciated aspects of music in this school music culture.

Key words: conducting, social context, construction of musical knowledge, shared musical understanding

Background

The process of constructing musical knowledge is situated in a social context. Recently, educators have been more appreciative of social contexts as integral and inextricable aspects of musical action and cognition. Influenced by Piaget, there is a widely held belief that learning is an individual construction of knowledge. O'Loughlin (1992) argues that Piagetian individual constructivism is problematic because it ignores the subjectivity of the learner and the socially and historically situated nature of knowing. Bruner (1986) refers to this individual process as *unmediated conceptualism*: "In the main, we do not construct a reality solely on the basis of private encounters with exemplars of natural states. Most of our approaches to the world are mediated through a negotiation with others" (Bruner, 1986, p. 93).

Among the theorists who have recognized the importance of the social context, Vygotsky (1978) argues the point most convincingly and asserts that one's cognitive development has its origin in interactions with people. Because our cognitive processes are subsumed within social and cultural processes, our cognition must not, in fact cannot, be reduced to a subjectively psychological process. In other words, thought only has a life within an environment of socially constituted meanings. Acceptance of Vygotsky's views challenges us to consider the question of musical learning and turn our attention toward the world of shared social constructions of meaning and knowledge. Taetle and Cutietta (2002) perceive that the constructivist learning theories acknowledge the interconnections between the learner and the environment as crucial. Hargreaves and North (1997) assert that the various ways for people to create, perform, perceive, and react to musical sounds are vitally dependent upon particular situations: specific places, times, people, and a historical and cultural context. Wiggins (2000) adds that teachers should understand and recognize the importance of shared understanding in the musical thought process because it is the primary basis for musical problem solving and development of musical understanding. North, Hargreaves, and Tarrant (2002) argue that music education interacts with the external musical world on various levels, reflecting the intrapersonal, interpersonal, immediate situational, and cultural and historical contexts in which music is experienced and produced (p.619).

This study argues that musical knowledge is constructed socially in specific musical, cultural-historical settings. Furthermore, that knowledge construction is domain-specific and depends on the "given domain and the various cultural and situational factors constraining development in that domain" (Walsh, 2002, p.105). Therefore, musical knowledge is not so much about the musical world as about the musical world mediated by culture.

Conducting is a unique and special domain of learning in the elementary schools I selected for the study. The children in these schools have many opportunities to watch professional conductors, to learn how to conduct, and how to be either a voluntary or teacher conductor. The children's knowledge of conducting is enhanced by participating in activities in various settings that interconnect with each other. The students demonstrate extensive knowledge of conducting and their value of and affection for it. The purpose of my study is to explore how the children's construction of their musical knowledge of conducting was influenced by the musical and social context, how it becomes a tool to show their musical knowledge, and how their conducting reflects their shared musical understanding.

My research questions were:

(a) How is children's construction of knowledge of conducting mediated by musical and social context? and

(b) How does the children's conducting reflect their shared musical understanding?

Method

I chose a qualitative approach to explore rich musical settings that included three elementary schools, three music teachers, six music classrooms (two kindergartens, two first grades, and two second grades), and a professional community orchestra education program, the Arts in Community Education Project (ACE). I looked closely at the schools' six major musical activity settings: (a) the music class activity, (b) the classroom musical activity, (c) the school arts project, (d) the ACE ensemble visit, (e) the ACE concert, and (f) the ACE festival. Then I asked questions about the students' and teachers' thinking and examined music and materials used and produced.

Music class, held twice a week, lasts 30 minutes. I observed a total of 122 hours over a period of 1 year in three elementary schools in Milwaukee, Wisconsin (United States). In addition, I attended ACE concerts, school projects, an ACE festival, and other events for a total of 19.5 hours, and my total interview time was 24 hours.

Discussion

Western psychologists have limited their investigation of an individual's functioning once he/she has begun to operate as an independent cognitive agent. Vygotsky suggests that we should examine the "social origins" of the cognitive processes and argues, "[The] higher psychological process carried out by individuals are direct reflections of social processes in which the individual participated at an earlier stage of ontogenesis" (Wertsch, 1981, p.146). According to the Vygostky's social origin theory, we should investigate the social process in musical activity settings to understand an individual's process of construction of musical knowledge to ascertain it is a direct reflection of his/her musical participation at an earlier stage.

For these children, conducting became a medium to express their overall musical understanding and a special means of self-expression. Many of the children poured out their passion, knowledge of conducting, and organizational knowledge of the music when conducting the music. Conducting was not an isolated experience but a synthesis of the children's musical experiences appropriated through active participation in continuous musical activities. Students developed a shared musical framework on which their conducting and interpretations were based because they had

copied social interactions and internalized the social relationships. Their musical framework and negotiating the musical meanings were congruent with what was appreciated in this particular music culture: the concept of whole music, the expressive quality of music, and understanding musical elements and structures in relation to the musical whole. The following vignettes well reflect how they establish their musical framework and how they negotiate the musical meanings of their musical culture.

Kevin and Cody

Kevin and Cody were kindergartners who voluntarily improvised music together. Unlike common improvisation developed by young children, these two boys created a special performance setting. Kevin was the conductor and Cody was the performer who responds according to the "conductor's" cues.

> Standing facing each other, Kevin's conducting begins quickly; his baton weaves in the air. He slows the music by broadening his arm movements. Slowly he bends down until the baton almost touches the ground. Cody plays softly until the bells are barely heard. Kevin rises again, lifting his hands until they are high above his head. Cody responds by shaking the bells furiously to make their loudest sound. Joe, who is nearby, honks the horn in time with the music. As if surprised by the response he gets, Kevin repeats his pattern for conducting loud and soft music. With his face tightened in concentration, Kevin lowers his hands, conducts a few more bars, and then crosses them across his chest, then flings them wide open for a grand finale. Cody stops abruptly.

Within this short time span, Kevin created music composed of various musical attributes—balanced musical form, wide-range dynamics, controlled tempo, and others. His musical form was like a miniature of A (fast-slow), B (very fast), A (fast-slow), and a coda distinguished by tempo and dynamics. The dynamics of the music were interesting. He moved from a very loud sound (very fast) and a very soft sound (very slow) with various dynamics in between. Most importantly, he created highly expressive music while controlling of all these musical elements.

Cody's responsive performance was also of interest. He played the bells while following all Kevin's gestures. Interestingly, Joe honked the horn just in time at the music's climax. Cody and Joe might have not been able to perform the way they did without "acquisition of shared meaning" (Forman, Minick & Stone, 1993, p.378) developed in their musical activity system. But their performance was possible because of their collective knowledge gained by their participation in shared musical activities.

Ethan's Conducting

Five first graders in the "Ocean" integrated project prepare to rehearse by positioning their instruments: sand blocks, a hand drum, cymbals, and a gong. Ethan,

excitedly announces, "I am a conductor," and noisily taps the baton on the music stand.

> Eager to begin, Ethan steps to the music stand and looks down at his score. He gets the performers started by spreading his arms wide, jiggling his body up and down, his straight blond hair falling over his forehead. The performers watch him closely, each playing his/her instrument. The first section ends as Ethan brings his outstretched arms together in front of his chest, signaling a decrescendo. Three of the children follow Ethan's cue, soften the sound, and stop. William, the gong player, sitting almost beneath the music stand, misses his cue and continues to play. During the next part of the performance, Ethan moves the baton broadly and deliberately from side to side, apparently calling for expression of the gentler moods of the wide sea. Then he shakes the baton furiously to encourage the performers to play faster and louder for the conclusion. He brings the playing to an end by abruptly dropping his hands to his sides; he then places the baton under his chin as if he were choking off the sound.

Ethan's energy and enthusiasm often caused disruption in the classroom, a concern for both the classroom and music teachers. But his interest and enjoyment in music activities was unmistakable. Proud of his role as conductor, he was committed to his task and entered into it wholeheartedly. In this exercise, Ethan is trying to convey ocean music. To be musically expressive, he incorporates his musical knowledge: an ABA form with an abrupt coda, a cheerful beginning and decrescendo, gentle middle, and a furious conclusion with an abrupt ending while using facial expressions and whole body gestures. Ethan's conducting reflects all his previous school musical experiences. His quality musical experiences have influenced his conducting concept. In other words, the concept was constructed as he built meaning through his musical experiences. Conducting for Ethan was an appropriate tool for him to express his musical understanding. The performers read Ethan's intention well and were able to perform according to his cues.

The above two conducting episodes demonstrate well the socially shared qualities and processes, each of which became ingredients for establishing the framework for the performance.

Conclusion

As the students share their experiences of various musical activities they build mutual musical understanding. They share nonverbal understanding and acquire shared meaning, leading to their collective knowledge of conducting and music. The students' conducting and responsive performing becomes a window for this shared musical understanding by reflecting internalized musical experiences and developing a musical framework which are congruent with the appreciated aspects of music in this school music culture.

Watching the children conduct reminded me that "Only good learning is that which is in advance of development" (Vygotsky, 1978, p.89). Their conducting experiences are advanced enough to lead their development. It implies that as early childhood music educators, we should build meaningful musical and social contexts to enrich young children's musical experiences and to facilitate knowledge construction rather than underestimating their capability to learn. We should remember that good learning does not follow the development but leads that development.

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How Music Touches the Heart, Mind, and Body of Young Children with Special Needs

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Abstract

The purpose of this study was to utilize music in both educational and therapeutic ways to touch the young children with special needs in Taitung, Taiwan; and to reach the parents by involving them in the music classes for their children. The researcher also aimed to reflect on the effects of these music classes have on all participants.

The classes involve children in singing, instrument playing, listening, moving, playing, and in creative activities. Music was used to develop young children's self-awareness, confidence, coping skills, and social behavior. Four young children, aged 3 to 5 were provided with 50-minute weekly group music classes for 10 weeks. Data collection included children's background information, in-session observation records, video-coding observation records, informal parent interviews, and reflection notes of the instructors and the researcher. Responses of the children were analyzed and reflected after each session in order to modify the strategies and to plan the next session.

As a result, children and parents showed positive attitude towards the classes, and individual goals for each child was achieved. New insights gained by the researcher led the classes to develop from structured material toward the direction of more free improvisation. The results of the study demonstrated that music could be used as the catalyst to touch the young children who are unreachable, and to provide these children the opportunity for positive, successful, and pleasurable social experiences.

Keywords: music, music therapy, early intervention

Background

In 2004, Taiwanese government enacted the *The Act of Special Education* "to ensure the right to appropriate education for gifted/disabled R.O.C citizens and enable them to achieve full development of physical and mental potential". A statistical result by the Federal Government of the United States (*New York Times*, 1999) indicated that every dollar spent on early intervention curriculum is equivalent to five dollars of resource saved in the future. Thus, with appropriate early intervention, many young children can overcome learning disability after entering school.

Obstructed by mountains and oceans, the unique geographical features making Taitung one of the most isolated and least resourceful counties in Taiwan. A sizable percentage of the children in Taitung are with special needs, and many of the preschoolers are not sent to school, nor receiving any therapies needed. It is urgent and essential to educate the parents while providing these young children appropriate intervention.

Generally, young children with special needs may be developmentally delayed in cognitive, language, social, or physical areas; however, they are not necessarily delayed in their musical development (Furman & Furman, 1993). Music is often the first thing to which a child relates and serves as the best intervention. Nordoff and Robbins (1971) described the efficacy of music therapy with handicapped children: "Therapy that lies in music can have a far-reaching effect upon the development of children who bear handicaps…. the cultural inheritance of music endowed with countless gifts for every human being is common knowledge, but for these children…. The ´gifts' that music holds are so important that they demand our special consideration (p.15)". When music is used therapeutically, it is a powerful and non-threatening medium.

> With young children, music therapy provides a unique variety of music experiences in an intentional and developmentally appropriate manner to effect changes in a child's behavior and facilitate development of his/her communication, social/emotional, sensori-motor, and/or cognitive skills.
> (American Music Therapy Association, AMTA).

Gaston (1968) stated that the therapeutic use of music is a means of influencing human behavior. Music therapy may address several needs simultaneously in a positive and exciting medium; it may provide pleasurable learning that promotes success. It can enhance the quality of life of the young children and their family. Not only may music activities be opportunities for a child to "shine", but also they may be used to reinforce nonmusical goals (AMTA).

Aims

1. To touch the young children with special needs by using music in both educational and therapeutic ways.
2. To reach the parents who have limited resources by providing easy access to and involving them in the music classes for their young children with special needs.
3. To reflect on the effects of these music classes have on young children, their parents, and the instructors.

Method

Based on Bruscia's (1998) definition of systematic process of intervention, the classes were goal-directed, organized, and knowledge-based. The goals were educational, recreational, rehabilitative and psychotherapeutic. Music was used to develop young children's self-awareness, confidence, coping skills, and social behavior.

Four young children, aged 3 to 5 were provided with 50-minute weekly group music classes for 10 weeks. The parents were asked to participate at their best convenience. Data collection included children's background information, in-session observation records, video-coding observation records, informal parent interviews, and reflection notes of the instructors and the researcher. Class contents and the responses of the children were analyzed and reflected after each session in order to plan the next session and modify the strategies appropriately for the children.

The Children

❖ **Kiki**

* 3-year-old girl
* Unknown cause or disease
* No verbal language
* No voluntary movements; no reflex action from neck down
* Some facial expression
* Occasional utterance

Goals

* Enriching life
* Sense of belonging to a community
* Building musical memory/repertoire
* Reduce attachment from the mother

❖ **Jenny**

* 4.5-year-old girl
* Brachial Plexus Injury (right arm)
* Socio-economic disadvantaged family
* Anti-social

Goals

* Attentive participation/listening
* Experience of being accepted by others
* Realization of respect for others and self
* Motivation to use right arm
* Pride in musical achievement

❖ **Jason**

* 3-year-old boy
* Brachial Plexus Injury (left arm)

Goals

* Active listening
* Spontaneity in interaction
* Awareness of leader's cues
* Motivation to use left arm

❖ **Howard**

* 4-year-old boy,
* Lower body limp.
* Developmental delayed
* Limited language

Goals

* Impulse control
* Turn-taking/Sharing instruments
* Motivation in lower body movement
* Enhancement of verbal language skill

The Instructors

The researcher and six graduate students, with experience in music teaching, physical therapy, and early childhood education, were the instructors for the classes. During the 10-weeks period, the instructors develop a rapport with the children. After developing realistic goals, instructors plan and implement music classes with contents and techniques designed specifically for the children. Instructors observed and recorded responses, and conduct ongoing evaluations of progress, and make recommendations to the parents.

The Music Classes

The classes involve children in singing, instrument playing, listening, moving, playing, and in creative activities that may help them become better learners. The instructors explore different styles of music, techniques, and instruments that are most effective or motivating for the children, and expand upon the child's natural, spontaneous play in order to generate feelings of success and to achieve the goals. The lesson plans were designed by using thematic approach.

Singing:

When the children sing, they use their own body and their voice as the musical instrument; it becomes a direct extension of themselves. Through singing, their voice—the most intimate means of self-expression—carried forth. Their memories rise into consciousness as they sing, and they live in the meaning of what they are

singing (Nordoff & Robbins, 1971). For those who cannot or do not sing spontaneously, the act of singing stimulates inner sensations that awaken bodily, emotional, and mental awareness. (Boxill, 1985).

Composed songs were chosen based on the theme of the class. Melodic, harmonic, and expressive qualities were considered. When words are set to music, the emphasis and inflections of speech were placed in the right place to allow children to sing with natural ease.

Instruments Playing:

Through the use of instruments, children can deepen the mutuality of their participation in musically constructive activity. The instructors play live music on the electronic piano, which can be flexibly adapted to suit the children's tempo. A variety of instruments were provided: hand drums, tambourines, shakers, woodblocks, congas, bongos, Orff instruments…etc. "Instrument playing provides tangible sensory stimulation auditorially, visually, and tactually. This kind of experience…yields instantaneous feedback that activates awareness of self and, in varying degrees, an awareness of doing (Boxill, 1985, p.17)

Movement:

In movement activities, bodily and emotional awareness stimulates children kinesthetically. Once the child has kinesthetic awareness, bodily memory is retrievable and can lead to intentional action. (Boxill, 1985) Creative movement with stories/scenario and imitative movement activities were guided in the classes.

Listening:

Musical pieces with characteristics and good qualities were selected for this activity. For pieces that contain calming and relaxing quality, children were asked to sit or lie down in place and listen quietly. For programmed music, instructors would explain the story to the children while listening for the first time; then play it again for the children to listen by themselves. Some of the music were listened interactively with movement, dance, or instrument accompaniments.

Improvisation:

Nordoff and Robbins (1977) believed in the inborn musicality residing in every human being that can be activated. This self-actualizing potential is most effectively awakened through the use of improvisational music. In the classes, children were given the opportunity to take an active role in creating music together with their peers and instructors on a variety of instruments. When instruments can be chosen freely, it was gratifying.

Drama

With young children, drama always has the magic to engage them in full attention and concentration. To dramatize a story, creative arrangement of speech,

song, action, music, and costume give the meaning of a play, expression, character, and life (Nordoff & Robbins, 1971). Instructors would dramatize and act out stories for the children.

Results

Parents

Though shy at first, the mothers soon were engaged in activities with strong enthusiasm. The involvement of the mothers was a plus to the progression of the classes. They all expressed positive attitude towards the classes. Songs and movements were brought back homes and used frequently. The class also served as a resource center for the parents to share and to exchange ideas, thoughts, and feelings.

The Researcher and the Instructors

At the beginning, the instructors focused more on "teaching": bringing material for the children to be absorbed or mastered. Towards the middle of the 10-week classes, the technique of creative music therapy slowly emerged. It was a challenge for the instructors to let go of expectations for the children to acquire skills. Instructors gradually increased the awareness of discovering the material supplied by the children, whether it's a set of rhythmic patterns or a simple tune that they sang spontaneously. The new insights gained led the classes to develop from structured work toward free improvisation. At the end, it was realized that "the combination of teaching and therapy is necessary—not entirely teaching because then you'd miss the important mobilizing contact we want to create, but some teaching to give the children stability (Aigen, 1996, p.21)."

The Children

Ever since the second class, Kiki looked forward to music classes. Kiki loves to be moved around and massaged. When the instructor takes her hand to hit the hand drum, she would look for the source of the sound. When her favorite songs were being played, she would smile and try to move her body. The music led Kiki into certain experiences; it was a milestone for her to identify with certain activities, particular songs, and certain concepts. Most importantly, she enjoyed them. After the 4th Class, she overcome the anxiety of being separated from her mother.

Motivated by the sounds of the instruments, Jenny gradually "demands" herself to use the right arm with as little help as possible. She experienced freedom and control of herself, and of her body. Jenny became better at expressing her emotions. Her group participation and peer interaction has improved significantly. One could easily observe confidence and enjoyment on Jenny's face when she played an instrument. She possesses great rhythmic sensitivity.

Jason learned to take turn and share instruments with others, and became more spontaneous in interaction. He used his left arm more often. He could identify musical forms and some instrumental sounds when listening to music, and would ask his mother to play music for him at home.

Howard was the leader of the class. He loves to sing and has a song repertoire. His verbal language improved significantly, he went from more imitative to interactive form. During movement activities, he would easily forget the uncomfortable feeling of walking because he was eager to join the group. He has better impulse-control, would wait until others finished speaking or when it is his turn to do things.

Conclusion

When music is used in a therapeutic way, it can touch the young children who are unreachable; facilitate expression in children who are nonverbal or are weak in communication skills; provide the opportunity for experiences that motive learning in all domains; provide the opportunity for positive, successful, and pleasurable social experiences not always available to them; develop awareness of self, others, and the environment, enhance well-being, and fosters independent living. (Boxill, 1985) It is expected that someday the musical skills could be transferred to other aspects of the children's life and bring the children from isolation into active and positive participation in the external world. And that the children "becomes emotionally involved, not only in the particular music itself, but also in his own self-realization and self-integration within all the therapy situation holds for them (Nordoff & Robbins, 1980, p.1)".

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Time to Transition: The Connection between Musical Free Play and School Readiness

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Abstract

This paper discusses the relationship between the pacing and rhythm of daily life and the function of music as demonstrated in children's ability to transition smoothly into their first year of formal schooling. In an increasingly hurried society where government mandates for academic achievement preside, children's musical play, and consequently, children's ability to transition successfully may be negatively impacted. Drawing from literature on the musical nature of play, on the structure of time in West-centric local and school cultures, and previous studies on the central role of music in peoples' lives, implications for education and suggestions for further research will be presented.

Keywords: transition, development, free play, school readiness, time and learning

Background

From our time in the womb, we experience the pulse and rhythm of the culture into which we are born. As we develop and grow into childhood, this musical beginning remains at the core of our being (Dissanayake, 2000) as we react to and learn from the sounds and patterns of the world around us (Bauer, 1979; Custodero, 2002). As children, we develop an understanding of local culture through play, based in the rhythm and pacing of life (Bjørkvøld, 1989), simultaneously developing concepts about time (Bauer, 1979). Our sense of personal time develops in relation to the cyclic activities and relationships that exist within the surrounding community (Bauer, 1979, p.39).

Enculturation, the practices with which a group engages in the course of daily life, occurs through parents (Bornstein, 2002), who may use music as a way to teach children how to behave according to the precepts of society (Blacking, 1995). As infants develop through preschool years, the ways in which families use music change: Moving from intersubjective, emotional regulation and facilitating transitions through daily routines to educational strategies (Custodero, Britto, & Brooks-Gunn, 2001; Custodero & Johnson-Green, under review). As children get ready to transition from preschool into their formal schooling years, expectations move from learning in social interaction to focus on the academic (Bjørkvold, 1989). This paper addresses the relationship between music and the pacing of daily life as demonstrated in children's ability to transition smoothly into their first year of formal schooling.

Theoretical Framework

The emotional health of children, and later of adults, depends upon the ability to cope with change well (Masten, 2001). While cognitive skills are important, healthy social emotional development may be more so as children get ready to enter a world into which parents may not follow (Koplow, 2002; Wesley & Buysse, 2003). Music, as both an intrinsic and extrinsic resource, deeply connected to children's lives, may be vital to their success in negotiating the transition to formal schooling.

For the purposes of the present paper, transition in children's lives may be defined as "extended periods of change and disequilibrium between periods of stability, balance, and relative quiescence" (Cowan, 1991, p. 3). The transition itself happens over a relatively long period of time rather than as a momentary phenomenon (e.g., Cowan & Cowan, 2000) and involves a set of related processes that develop over time (Cowan & Cowan, 2003). The transitional process depends upon a certain measure of fluidity and may be marked along the way by a series of personal measures of change.

Time is of the essence within a major life transition, especially that of before school to formal schooling. For children to remain emotionally healthy during transition, they need abundant time to adapt to change (Walsh, 2003). In Western culture, time is filled to capacity sometimes with negative results, for instance, while the work day has been getting longer, productivity has gone down (Honoré, 2004). The sense of personal space and time natural to children's musical free play may allow them necessary moments during which processing change and healthy adaptation occur.

Main Contribution

Western culture of the 21st century is one in which people are proud of their busy schedules—having no free time is often equated with being a highly-accomplished, important individual (Honoré, 2004, p. 49). Kramer (1988) states that people in Western culture are simply obsessed with time. The feeling that there is never enough time in the day to do everything one wants or needs to do, has not only increased, but has begun to manifest itself in the lives of their children. (Honoré, 2004; Taylor, 2001).

Focus on chronological age, rather than developmental stage became the standard, which allowed administration to supervise teachers, as students were moved up through grades (Rogoff, 2003). The efficiency of organizing schools by this system led to the modern day fear of being "left behind" (p. 161). With the tendency of working toward achievement, a call for higher standards is often met with a call for

extended learning time (Roth, Brooks-Gunn, Linver, & Hofferth, 2003, p. 2). Children's learning, however, is not linear (Swanwick & Tillman, 1986) and may develop more effectively when given time and space to evolve.

The changes that children face upon entering formal school are quite dramatic. There seems to be a large break from children's home life and from preschool, as guidelines become more rigid, and children are expected to behave more "grown up" (Bruns & Fowler, 1999). Starting formal schooling (kindergarten in the US) marks a milestone in a child's life that, if begun successfully, may be considered a positive influence into adulthood (Ramey & Ramey, 1998; Tudge, Odero, Hoganc, & Etz, 2003). It also represents an important shift in family life and in the lives of children, marking a change that may effect how children negotiate transitions throughout their lives (Wesley & Buysse, 2003).

Music's place in the cognitive and social emotional development of young children directly relates to children's readiness for school. As an important personal resource, music is both intuitive and learned, used in self-regulation and in the acquisition of skill (Custodero & Johnson-Green, submitted), which aid successful transition to formal schooling.

As children develop, families rely on music as a core parenting strategy, in self-regulation, and as a coping strategy in times of stress. Results from the *Parents' Use of Music with Infants Survey* project revealed that mothers placed emphasis on higher pitched singing for infants and clearly enunciated language for toddlers (Custodero, under review). This finding may be connected to mothers' orientation toward teaching as their children get older. The didactic aspect of music use as children grow becomes more specific to the perceived need of children's cognitive and social development – learned songs are most often used in creating or maintaining traditions and are also used to establish musical routines. Children eventually choose their own music and adapt it into their play, thereby carving out personal time (Kristovich, 2001). These moments of musical introspection may allow children the space to negotiate healthy transitions.

Within school cultures, the teacher is essentially a timekeeper, controlling the comings and goings, the transitions from one activity to the next, and the manner and length of any relaxation time (Gehrke, 1979, p. 109). The system of raising one's hand creates a situation in which students express a "…desire to control a time period to speak, to answer or ask a question, or to be given the freedom to move or change activity" (p. 113). In crowded classrooms, a child's wish to relay a specific experience, feeling, or idea may be stifled when the teacher feels there is not enough time to call on everyone.

This Western tendency to emphasize achievement, reaching goals, and competition (Rogoff, 2003) typically yields schools that are profoundly *un*musical (Bjørkvold, 1989) and that give increasingly less free time to their students. Conversely, child culture is highly musical, embedded with the *microrhythms* of family, the pulse of local community, and is based in musical play. The music that young children make exists inextricably from daily life, as elements of singing, moving and speech (Moorhead & Pond, 1941, 1942). Bjørkvøld (1989) describes children's culture as a musical community of spontaneous play, driven by curiosity, and guided by the rules of local culture. He asserts that the spontaneous musical behavior that occurs in children, functions as a natural, essential, and central element of play. (Bjørkvøld, 1989). Musical play is transformative and complex, sustaining the highest levels of creativity, social, and cognitive development, which take time to unfold (Stevens, 2003).

Implications

There is a "destructive collision" (Bjørkvold, 1989, p.124) between highly musical child culture and typically unmusical school culture. The question of how children perceive themselves within these two opposing cultures needs to be addressed. Perhaps some answers can be gleaned by looking at how diverse geographical cultures define and negotiate learning and achievement. For example, Ugandan villagers describe what it means to be "intelligent" with words such as *slow*, *careful*, and *active.* In West-centric cultures, parents and pre-school educators take time getting their children ready for formal schooling slowly, carefully, and actively (Shonkoff & Phillips, 2000). However, this effort often becomes lost as West-centric definitions of intelligence are typically met with structured, dictated, and product oriented school environments (Rogoff, 2003).

The government mandated *No child Left Behind Act* in the US highlights the differences between *suggested* before school activities for parents (U.S. Department of Education Center for Communication and Outreach, 2005) and *demanded* kindergarten and beyond curriculum for teachers (Department of Education United States of America, 2005): Allowance for learning through musical free play is replaced by structured non-musical learning in increments of time (Bjorkvold, 1989). In thinking about the role that music plays as children transition into formal school, slowing down and allowing time for musical play may contribute to their healthier social, emotional, and cognitive development.

Looking forward, questions for further inquiry may include:

- What kinds of learning environments facilitate children's ownership of music, and children's transition into formal school?

- Do teachers who offer more free time, reflection time, and play time allow children to make music in a way that eases their transitions?
- Is there a relationship between how time is handled in schools, children's music making, and their ability to transition successfully?

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Early Musical Experience in Touch with General Human Development: An Investigation of Vygotsky's Scaffolding in Music Lessons for Preschoolers

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Abstract

The purpose of this study was to compare principles for planning and delivering informal structured musical guidance for preschoolers with Vygotsky's perspective of scaffolding. Scaffolding has been discussed and utilized in many subjects in early childhood education; however, little research on early childhood music education has focused on scaffolding. Therefore, Vygotsky's scaffolding was chosen as a basis of comparison for this project: Do principles for planning and guiding adult's interaction with children in an informal structured music lesson for preschoolers include important features of scaffolding? An operational definition of informal structured musical guidance was provided through description of principles for planning a lesson and principles for interacting with children. Similarly, features of scaffolding were summarized. Results indicated that these principles seem reflective of Vygotsky's theory and provide guidelines for developmentally appropriate practice for young children in music.

Keywords: preschool, early childhood, scaffolding, informal music guidance, teacher interaction

Background

Adults have always provided music experiences for young children. However, study and institutionalization of those experiences received focus during the 20th century as evidenced by early research (Kirkpatrick, 1962; Pond, 1978). Numerous research studies and textbooks on the subject were published during the ensuing years. The MENC Early Childhood Special Interest Research Group as well as the Early Childhood Commission of ISME provide further testament to the great interest in this field of study.

Our interest in early childhood music was initiated by our professional responsibilities and opportunities presented to us to work with children. As elementary music specialists, it seemed to us that preschool classes should be designed as simplified kindergarten lessons. These lessons were child-centered, very participatory, and gave children opportunities to develop their musical skills. However, typical classroom management issues often surfaced and a 20-minute lesson seemed too long for most of the children. So, we explored other approaches for guiding young children's music development. After much reading and observing a

variety of teachers in these settings, we implemented a more informal approach in our work with the children. Our lesson plans as well as our interaction with the children were different. The change was immediately noticed by care-givers in the day care setting in which we worked, who commented on the more developmentally appropriate practice approach (Bredekamp & Copple, 1997). We also noticed how much more relaxed the classes were, how children's responses were more free and accurate, and how a 30-minute class seemed short. Based on our experiences, we developed principles to guide both our lesson planning and interactions with the children. However, more careful study of these principles seems warranted. The purpose of this study was to compare principles for planning and delivering informal structured musical guidance for preschoolers with Vygotsky's perspective of scaffolding.

The notion of scaffolding, from Vygotsky's sociocultural theory and the concept of the *zone of proximal development* (ZPD), was selected for this comparison because it has been influential in the field of early childhood development (Bodrova & Leong, 1998; Henderson, Many, & Wellborn, 2002). Vygotsky (1978) defined the ZPD as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (p. 86). Vygotsky believed that any child could be taught anything effectively by applying scaffolds at the ZPD (Rogoff & Wertsch, 1984). Children can successfully perform a task under adult structural guidance or with more skillful peers that could not be achieved alone. Therefore, application of Vygotsky's scaffolding facilitates young children's ability to build on prior knowledge and internalize new information (Berk & Winsler, 1995). "The term 'scaffolding' is currently used to describe how an expert can facilitate the learner's transition from assisted to independent performance" (Bodrova & Leong, 1998, p.3).

Scaffolding has been discussed and utilized in many subjects in early childhood education such as reading (Evans, Moretti, Shaw, & Fox, 2003), language (Soderman, 2005), arts (Smith, 2003), and play (Bodrova, Leong, Hensen, & Henninger, 2000; Hewitt, 2001); however, little research on early childhood music education has focused on scaffolding. Therefore, Vygotsky's scaffolding was chosen as a basis of comparison for this project: Do principles for planning and guiding adult's interaction with children in an informal structured music lesson for preschoolers include important features of scaffolding?

Informal Structured Musical Guidance

The following principles have guided our lesson planning and interactions with children and serve as an operational definition of informal structured musical guidance:

Lesson planning principles.

1. Variety of activities. Include many opportunities to explore sound through singing, listening, chanting, playing and moving (Bluestine, 2000; Campbell & Scott-Kassner, 2006; McDonald, 1993; Valerio, Reynold, Bolton, Taggart & Gordon, 1998).

2. Variety of musical components. Include a variety of tonalities, meters, and styles in selection of songs, tonal and rhythm patterns performed with and without text and recordings (Gordon, 2003; Palmer, 1993; Taggart, 2000).

3. Repetition. Include much repetition, both of a song/activity within a lesson but also from lesson to lesson (Gordon, 2003; Palmer, 1993; Suzuki, 1969/1983).

4. Order of the lesson. Alternate sitting and standing activities as well as singing, chanting, and moving; dovetail between activities so only the mode or meter changes from one song/activity to the next.

5. Group and individual interactions. Allow for group and individual activities and interactions (Fox, 1989; Sims, 1995; Suzuki, 1969/1983). "Young children need time to interact with music individually or in small groups" (Sims, 1995, p.3).

6. Anticipation. Select songs and activities so children learn to anticipate musical events and have opportunities to prompt a response (Campbell, 1998; Campbell & Scott-Kassner, 2006).

7. Props. Use objects such as scarves, balls, books and instruments as appropriate to enhance musical play (Andress & Walker, 1992; Gordon, 2003; Valerio et al., 1998; Sims, 1995).

Adult interaction principles:

1. Pause. Leave a pause after a song/activity to give children time to absorb, think and response to music (Valerio et al., 1998).

2. Engage in musical conversations with children. Interact musically with children in a manner similar to early language engagement (Campbell, 1998).

3. Acknowledge children's responses. Do not expect any responses from children. However, if a child does respond in any way, use that response as the beginning of a new pattern or other musical prompt (Flohr, 2005; Gordon, 2001, 2003).

4. Encourage children's participation. Although musical responses are not expected, the adult should encourage musical engagement by providing an exemplary

musical model and through the use of non-verbal interactions such as facial expressions and eye contact. (Levinowitz, 2001).

Scaffolding

Important features of scaffolding. Several important features of scaffolding are summarized below.

1. Natural sequence of thought and action. Vygotsky viewed scaffolding as a teaching and learning process; the natural sequence of thought and action should be considered the fundamental structure (Applebee & Langer, 1983).

2. Intersubjectivity. Newson and Newson (1975) stated that intersubjectivity is the process that enables a teacher and children who begin a task with a different understanding to arrive at a shared understanding (Berk & Winsler, 1995) and work together toward the same goal.

3. Self-regulation. By encouraging children to participate in activities, adults need to relinquish assistance and control as soon as children can work independently (Berk & Winsler, 1995).

4. Collaboration. Rogoff, Matusov, & White stated (1996) that scaffolding "is a process of transformation of participation in which both adults and children contribute support and direction in shared endeavors" (p.389). At the same time, children may follow, accept, reject, or neglect the adult's suggestions (Rogoff, 1990; Yang, 1999).

5. Begin with familiar. Although children need to engage in challenging tasks that they can successfully complete with appropriate help (Vygotsky, 1971), adults must link old information or familiar situations that children know can be done prior to moving towards engaging children in new experiences (Bransford, Brown, & Cocking, 2000).

6. Teacher model. According to Tharp (1993), "modeling offers behavior for imitation, which assists by giving children information and a remembered image that can serve as a performance standard" (p.271). As Mehan (1997) reported, different models show that children learn in different situations and in different ways; non-verbal modalities are functional in scaffolded instruction, which is an essential component of modeling.

7. Internalization. Vygotsky (1978) believed that children's learning comes from interactions between people; children then internalize this information, which then become their own thoughts. Once children internalize information, they can use and guide their own actions and accomplish skills on their own (Van der Veer & Valsiner, 1991).

8. Use of tools and signs. Vygotsky stressed that human beings rely on the use of tools and signs. Although he emphasized language as a tool to mediate relations

Music / Scaffolding	Variety musical components	Variety of activities	Repetition	Order of the lesson	Group & Indiv Interactions	Anticipation	Props	Pause	Musical conversations	Acknowledge response	Encourage response
Natural sequence	X		X	X		X			X	X	
Intersubjectivity	X		X	X	X	X				X	
Self-regulation						X		X		X	X
Collaboration						X		X	X	X	X
Begin with familiar	X	X	X	X		X					
Teacher model		X					X		X		X
Internalization					X	X		X	X	X	X
Use of tools & signs	X	X					X		X		X
Temporary instruction					X	X		X			
Group & individual differences		X	X	X	X					X	
Guiding participation		X				X	X		X	X	X
Providing leadership	X	X		X		X		X	X	X	X
Conceptualizing task and skills	X	X	X			X		X	X		
Demonstrating learning model	X	X	X		X	X	X		X		X
Emotionally supportive interactions					X				X	X	X

Table 1 Comparison of Scaffolding Principles and Informal Structured Musical Guidance Principles

between people, any tools and signs can be considered to make adult-child interactions more capable and competent (Berk & Winsler, 1995; Vygotsky, 1971). Explanations, demonstrations, manipulations, and conversations are among the significant interaction tools and signs that scaffold children's learning and enhance their formative potential (Daniels, 2001).

9. Temporary instruction. As the children become capable of completing tasks, mastering skills, and internalizing experiences, adults gradually reduce the supports provided (Ellis, Larkin, & Worthington, n.d.).

10. Address group and individual differences. Although early studies argue that the application of scaffolding is difficult to implement in the classroom, more

recent findings suggest that scaffolding can be utilized in individual and group settings depending on the appropriateness of the teacher's sequence of structure (Stone, 1998).

Teacher's role in scaffolding. Vygotsky indicated that scaffolding as a form of adult assistance helps children achieve goals or practice skills that would be beyond their unassisted ability. When implementing scaffolding principles in early childhood activities, teachers play the essential roles of observer, facilitator, stimulator, and supporter (Yang, 2000). Several main characteristics of the teacher's role in scaffolding are:

1. Guiding the child's participation in activities. According to Emihovich and Souza Lima (1995), "Because of Vygotsy's influence, we are now hearing more about such concepts as cognitive apprenticeships. . . the teacher (or more capable adult or peer) play a critical role in guiding the child's participation in activities intended to increase his or her understanding of a particular concept (p. 378).

2. Providing leadership. Göncü & Rogoff (1998) noted that, when adults took the lead, children seemed to be involved in the activity. Although children are discouraged from following the adult's thinking and instruction, adults still guided children's learning and thinking.

3. Conceptualizing the task and new skills. Children's understanding of the new task and proficiency in acquiring new skills arise through ongoing interaction with teachers (Stone, 1998).

4. Demonstrating a learning model. Through the teachers' modeling, children observe, absorb and retain information and practice (Shunk, 2004).

5. Providing emotionally supportive interactions. Berk and Winsler (1995) indicated that "Children's engagement with a task and willingness to challenge themselves are maximized when collaboration with the adult is pleasant, warm, and responsive and the adult gives verbal praise and attributes competence to the child, as appropriate" (p. 29).

Results

The lesson planning and teacher interaction principles which we employ were compared to the important features of scaffolding (See Table 1). We first engaged in this analysis independently. We then discussed any instances of disagreement and easily reached consensus. It appears these principles are reflective of Vygotsky's theory and reflect developmentally appropriate practice for young children.

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WORKSHOPS

Abstracts

Essential Principles for Multiculturalism in Early Childhood Music Education: With Demonstrations of South African Children's Vocal and Instrumental Music

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Abstract

This workshop aims to demonstrate essential principles for a multicultural curriculum in early childhood music education. Philosophical theories supporting multiculturalism will point towards approaches that integrate several vital areas of pedagogical practice. These include finding quality resources (including technology); selecting appropriate material; ensuring sufficient representation of the cultures explored; providing cultural and historical background; presenting a good model; using appropriate pedagogies for the specific cultures; understanding effects of globalization on children's music around the world; and going beyond listening and performance in multicultural activities, engaging young children in exploration, critical thinking, creativity and making connections. Each principle will be illustrated through active experience of South African children's music that includes vocal and instrumental musical games, story-telling and literature, with detailed lesson plans, scores and materials provided. The workshop aims to highlight important facets of pedagogical practice while providing participants with skills in the music of this particular culture, with resources for later referral. Implications for early childhood music education are in encouraging the practice of multiculturalism; illuminating its philosophical bases; making cultural connections; emphasizing principles of best practice and promoting relevant research.

In touch with Chinese Music and Culture: Providing a socio-cultural-musical experience for young children

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We are now living in a multicultural society, in which we are constantly in touch with people from various cultures. To live together in peace and harmony, we have to learn to understand and appreciate each others' cultural background. A lot of our ethno-cultural attitudes and believes acquired early in life are usually deeply-rooted. It is therefore very important that we start to develop a positive attitude to people from diverse cultures since early childhood.

Music and culture are closely related. Music is a part of culture and culture influences music. Through music, young children can experience culture in a lively manner. Thus, music can be a powerful means of helping young children to develop awareness, understanding, and consequently, respect for unfamiliar cultures.

The proposed workshop will demonstrate a comprehensive, interdisciplinary and creative approach in learning world music and culture. Chinese music and culture will be used to exemplify the approach, focusing on three interrelated topics:

1. The Daily Life of People in China/ Regional Folk Songs and Music
2. Philosophies of Chinese People/ Music for Self-Cultivation
3. Chinese Festivals/ Music and Dance for Celebration

Participants will experience various hands-on creative activities that are appropriate for young children. They include listening to Chinese music while looking at the photos of the Chinese people and scenery of China; singing and moving to Chinese songs; meditating to music for self-cultivation; drawing with Chinese painting technique while listening to music that depicts Chinese scenery; playing percussion to festive music; and creating a dragon dance.

The presentation will conclude with suggestions on resources, discussion on the formulation of lesson plans that will exemplify this approach of teaching world music, and the significance of motivating young children's interest in learning about cultures through appropriate hands-on creative musical activities and understanding of music in its real-life context.

Micro Pedagogy. Inside a teacher's head

A workshop with Dorte Nyrop
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Music teachers often describe their teaching in terms of methods and teaching goals; they talk about musical activities as generalized descriptions - for example, a singing game. I would like to go closer into the classroom and try to describe what is going on in the head of the teacher. I would like to describe and demonstrate examples of the numerous small decisions the teacher makes in a situation as a response to interest, spirits and level of the children. When I teach classes where the children are all different - and who doesn't? – I need to adjust small details (eg. bodily communication or the music) in order to address, confirm and challenge every single child. This practice is called Micro pedagogy.

Micro pedagodgy is about:

- Paying attention to details in pedagogical moments.

- Small changes in the practice, maybe several times in a minute, to meet individual's needs.
- Adjusting my practice to meet the needs of individuals, e.g.singing in a certain way.
- How to challenge, encourage and confirm every single child in the group
- When to offer support to a child and when to withdraw.
- Ensuring that each child feels part of the group.
- Responding to and developing ideas from the children.
- How to use the musical and pedagogical material in various ways in order to be in touch with the children.
- Being aware of how children understand and react to my instruction.
- Attunement (Stern).

Examples:

In the workshop I will present musical activities for preschool children (aged 1-5 years) and and draw from them examples of micro pedagogy.

- In a song with gestures adults can be very helpful and confirming by indicating the actions little ahead. Next challenge the children by being a little late. And you can change as often as needed.
- Teachers can support different children with different interests in the same activity. One child may be busy with singing - when I catch her eye I will synchronize and intensify my lip movements so that she will feel confirmed. In the same song another child may be busy with the gestures and I will catch her eyes and can make my actions more distinct.
- Children often don't sing until the end of a phrase. If I sing all the time they will tend not to take the responsibility. If I know when they feel sure enough to sing, I should some times withdraw and let them sing by themselves. And then withdraw every time it is possible.
- Being aware which aspects of activities are difficult and which are easy, you can alternate between easy them; sometimes challenging sometimes encouraging or confirming the children.
- If a child doesn't sing at all, performing an action like clapping his knees may help him to change from passive to active participation.

Teachers in Touch with Children: Musical Communication in an Informal Structured Music Lesson

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The aim of this workshop is to demonstrate developmentally appropriate strategies for musically interacting and communicating with preschool children in an informal structured music lesson. A demonstration lesson with preschool children from Taipei will begin the workshop. The presenters will conduct at least two sessions with these children prior to the workshop so the children are comfortable with the teachers and the procedures. These prior sessions will be video-taped for potential later use in the workshop. After the 20-30 minute session with the children, the presenters will discuss the musical interaction strategies they employed. These strategies are based on literature in music education and early childhood education and have been compared to Vygotsky's perspective of scaffolding. The video-tapes of initial interactions with the children from Taipei may be useful in illustrating how the musical communication with the children has progressed. In addition, video-taped examples of interaction strategies employed with children from the United States may also be used to highlight musical communication with children.

***Despertar Musical* - A Spanish language Music Activity Guide for pPeschoolers and Kindergarten Students**

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In this presentation the clinicians will be introducing *Despertar Musical*, a Spanish language musical activity guide designed to support the preschool, kindergarten, and music educator's lesson plans. Facing the actual reality that there is basically no formal music education in Puerto Rico's early childhood educational programs and the lack of high quality instructional materials, the authors worked together from 2001 to 2004 to research, compose, and collect children's music, as well as develop written /audio materials for Puerto Rican children and educators. The authors combined several early childhood music education methods including Gordon, Kodaly, and Dalcroze. The project also included a pilot program in which the authors modeled all musical activities previously developed in various preschool and kindergarten classrooms. Then trained the educators to continue working with the activities by themselves. The final product was *Despertar Musical*.

Intended as an activities supplement, this book presents exploratory musical activities for preschool and kindergarten children, ages 3 to 5 years. These activities contribute to the development of general musicianship, including tonal aptitude, rhythmical awareness, and expressiveness. The introductory chapter of the book describes the purpose, philosophical and historical background, how to use the guide (teaching modeling and strategies) and an overview of the components of music learning objectives for vocal, auditory, kinetic, rhythmic, and expressive development.

The next part of the book is organized in two sections. Section 1 includes 24 activities using original and traditional Latin-American songs, and Section 2 is comprised of 9 original and traditional rhymes. Each activity includes the following components: title, type of activity, tonality, meter, purpose of the activity, activity descriptions (prelude, development, and variations), materials, suggested lesson plan, music score, and space for comments and ideas.

The remainder of the book contains tables that describe the characteristics of musical development in early childhood, a lesson plan model, special instructions for some activities, a glossary of terms, and a bibliography. A musical score booklet and a compact disc containing the songs and rhymes are included with the book.

Presentation Outline

- What is *Despertar Musical*? Objectives and overview
- Music Education for early childhood in Puerto Rico:
  Historical facts, traditional folk songs and current situation
- Integrating music in the early childhood curriculum
  Is the general teacher capable of carrying out musical activities in the classroom?
  Research findings
- *Despertar Music*al activities and training method
  Songs, rhymes, musical stories
- Future projects with *Despertar Musical*
  Elementary School Curriculum, Middle School Curriculum

DAP music listening experiences: Discovering and Developing the Intuitive Musical Understanding of Kindergarten Children

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Listening and responding to music, performing, and creating music are the three essential strands of the music curriculum. In preschool and kindergarten, the generalist teacher can encourage and develop all of them but only up to a certain degree. Among the three it is probably listening and responding to music the one which can be best served by the early childhood music specialist. The specialist's knowledge is of both the subject matter - a broad musical repertoire and a deep understanding of its characteristics; as well as the pedagogical subject matter - choosing the appropriate musical repertoire and teaching strategies to suit both the children's understanding and knowledge and the uniqueness of the music material.

The aim of this session is to present examples of developmentally appropriate practice (DAP) guided music listening experiences for kindergarten children. The objective of all the activities is to enable kindergarten children to experience, know and understand pieces of mainly instrumental music, of various styles, cultures and genres. The strategies stem from the work by Strauss (1987) and Cohen (n.d.) and are based on the salient features of each specific piece, and on the level and type of the children's musical understanding.

The strategies run in an analytical – holistic axis. A piece of music in which changes in timbre, or dynamics, or in which a rhythmic motif is very salient, allows for an analytical strategy. Example of this is presented in *Saltarello*, an anonymous XIIth century Italian dance. The chosen recorded version is performed by recorder, drum and chimes. The children follow verbal instructions and express them through movement, like “when you hear the drum playing walk, and when no drum is heard, stop the walking”.

A piece of music with no salient features of timbre or dynamics, and with a complex structure can be presented to the children as a kinesthetic analogue (“mirror” in Cohen's words), that they are asked to imitate. Through these movements the children experience the piece of music holistically, and get to know it, although they can not talk about it. Such a strategy is appropriate to, for example, Brahms *Waltz* Op. 39 No.6 for Piano, 4 hands. A mixed strategy suits a piece of music like Herold's *Clog dance*, from the ballet *La fille mal gardee*, which is characterised by a clear structure, salient timbric features, and by unique melodic-harmonic motifs hard to describe verbally.

The participants of the workshop will become acquainted with the above mentioned musical pieces, as well as others, experiencing it in a similar situation as

usually presented in kindergarten. A discussion on the criteria for choosing repertoire and developing suitable strategies will follow. Finally video excerpts of choreographies developed and initiated by kindergarten children will be shown, focusing on what can be learnt from their intuitive musical understanding.

Young Children in touch with their Cultural Heritage: The Relationship between Music Practice in Early Childhood Education and Poverty levels in Kenya.

John Mugo Julius Ngari

Background

The disparity between the poor and rich in Kenya is of worrying magnitude. Though around 20% of the Kenyan population is 0-5 years of age, access to early childhood education is largely a preserve of the rich. Among the poor arid and semi arid areas, and the urban slums, only 9% of the children aged between 3-6 years access early childhood education, against 99% of children from rich backgrounds. This research targets children aged between 3-6 years in low-income (Mukuru slums) middle-income (Imara Daima) and high-income (Karen) areas, establishing the differences in genre, role and relevance of music to culture.

Aims of the workshop

To:

1. Share early childhood music practices across social divides;
2. Demonstrate the correlation between the level of income and type and role of music;
3. Gauge the cultural relevance of music practice in early childhood education in Kenya;
4. Develop an advocacy tool for use of music for cultural preservation among the young generation

Summary of findings

The upper class early childhood music education practice involves use of tuned and non-tuned percussions by children, and piano or guitar by the teacher, some children may even get an opportunity to have individual instrument lessons. Music is a tool for acquiring basic music literacy skills. For the middle-income group, they may have piano and/or guitar, but in most cases no other instrument. There appears to be identity confusion, evident through a struggle to acquire ‘modern, civilised’

western music skills, and an equivalent effort to disassociate from African music as it "does not represent a modern society". Among the low-income group, the role of music is functional. African rhythms are common. Without instruments, clapping and dancing accompany the songs. Hence, the role of music as cultural heritage is inversely proportional to the level of income or social class of the parents.

Activities for the workshop

1. Short power point presentation introducing the living conditions of young children in the lower, middle and upper class, and access to early childhood development opportunities in Kenya;
2. Short video presentation of classroom/church school music practice in the low, medium and high income areas;
3. Short practical session learning and performing African children's songs;
4. Guided closing discussion on the cultural relevance of the music accessed by young children in every social class.

Implications for early childhood music practice

In Kenya, music as culture is now a preserve of auditoriums and cultural centres, which charge entry fees, and hence inaccessible by the poor. This research unveils the severity and urgency for considering music as a tool of cultural heritage, and countering westernisation that has caused serious erosion of the African culture. Teachers would be encouraged to use music with cultural meaning to inculcate values to the young generations. It is also crucial to advocate for increased music access for young children in low-income areas.

POSTERS

Abstracts

How Young Children Teach us to Teach – Steps Towards an Integrative Music Education

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The understanding of learning processes has been fundamentally changed by scientific conclusions of the psychology and the neurophysiology of learning. Learning is understood as a process of construction on the part of the learner. It is imperative to create the corresponding learning fields in order to be able to efficiently learn.

The prelinguistic child is capable of learning his/her mother tongue without any previous language skills. Based on today's findings on the nature of learning processes, it can be assumed that learning from and with sound signs is decisive for the neonatal cognition. Those learning experiences are the "previous knowledge" and therefore formative for the future learning. However, they are hardly recognized within the academic environment: musical thinking and acting are almost always restricted to music class and are hardly ever connected to extracurricular musical learning by government education plans.

Learning with and through music has rarely been discussed or explored in terms of educational psychology. It is to be expected that this paradigm shift in the understanding of sound will evoke critical questions from within all fields of education and will have an influence on the formation of teachers as well as on the overall understanding of teaching. The way young children learn and the way they are taught at school should be compatible.

Infant's Vocal Development Toward Auditory Stimuli
A case study drawn from an extensive research study involving infants aged six to twelve months of age

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Music is a characteristically human cognitive ability; it is critical to understand the developmental processes. Like spoken language, musical ability develops from the earliest stage of growth and therefore further understanding in this area will benefit music education immensely. With the intent of expanding the greater knowledge of the initial musical development in infants, the problems of this study

are to classify and document infant vocal behavioral responses elicited by musical stimuli, and to trace musical development from the earliest stages of infancy.

A Journey of Discovery: The "music on the lap" Teacher Training in the Netherlands 1989- 2006

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A road of a thousand miles starts with a first step.

A journey of discovery in early childhood music teacher training did not stop, after the first presentation of the Music on the Lap teacher training, on the seminar of ECME in Tokyo in 1992. It goes on beyond 2006. After this voyage of seventeen years we may say that the basic ideas are still unchanged and very important. Our trip gave us also new insights and deepening.

Our voyage starts with a short review of the beginning years and this will be compared with the current situation in early childhood music teacher training in The Netherlands. Important luggage during our expedition of seventeen years:

- Knowledge of musical development
- In music lessons for young children (0-4 years of age) you have to regard all other development aspects as well
- Approach the child as a whole, as an entire human being and treat him/her like this
- How to support the child when moving
- Respect for children and parents
- Effects are of minor importance, an affective way of dealing is crucial.

Our new suitcase is packed with the following items:

- Communication and feedback
- knowledge of touch
- transitions between activities
- balance in the lesson
- financial aspects

How to create a respectful and open communication climate, where feedback can be accepted and given will be the special topic during the presentation in Taipei, 2006.

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Linking the Thinking: In touch with our Senses

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The thinking of young children is portrayed strikingly through body movement and accompanying sound. Teachers, attuned to the associations children construct through physical experience, need to provide a vocabulary of movement techniques and skills, in order that children can confidently 'show what they hear', not merely copy adult gestures.

Have you thought about the musical ways in which we use our sense of sight? Or how lively our movement gestures can be because of our sense of hearing? Or how our language can develop by feeling the textures of objects? These seem like opposites! But, by exploring the qualities of seeming 'opposites', children discover new material. Such questions stimulate practical music-through-movement experiences. When such challenges are presented, connections are invented by transferring the ideas and actions of one sense into another.

Illustrations and objects can be 'translated' as children 'draw in the air', then transform such spontaneous graphics into physical shapes with their bodies. As they watch the contours of clouds moving across the sky, their observations motivate sounds and phrases. When natural objects, such as seed-pods and leaves are touched, an awareness of surface texture is gained. A search for expressive sounds, and descriptive and rhythmic words occurs, and we can move with such rhythms, as well as 'looking like' the object. Encouraging adults can observe these gestures in terms of use of space, speed, dynamics and energy of movement. Reflective guided discussion encourages thoughtful responses. The children are building their vocabulary of movement and revealing their thoughts.

Music through Movement over the Radio: A Dilemma for Dalcroze

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This narrative historical study concerns the early use of the new medium of radio for schools broadcasting. It is known that Ann Driver's pioneering work in the area of music and movement for the British Broadcasting Commission exerted an influence on Australian initiatives in the late 1930s. Two kindergarten-trained Australian graduates of the London School of Dalcroze Eurhythmics were students of Driver in London during the 1920s, and impressed by her sensitive and skilled musicianship: Heather Gell from Adelaide, South Australia, from 1921-1923 and Jean Wilson (later Vincent) from Perth, Western Australia, from 1924 -1927. Both returned to their respective cities and became involved with private teaching as well as lecturing at
Kindergarten Training Colleges in their States, and both became involved with innovative radio sessions. These broadcasts continued for over twenty years, and their work became well-known to Australian listeners. Several provocative questions emerge for discussion including:

- Did the names of these series, such as *Music and Movement*, *Music through Movement*, *All Join In*, miss an opportunity to be identified with the principles of the Eurhythmics of Jaques-Dalcroze?
- Did the programmes offer teachers and children a richer and more imaginative experience of developmental and participatory musical and physical education than is currently available in many child-care and early education settings?

The Musical Lives of Young Malaysian Children: In School and At Home

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The purpose of this study was to examine the presence of music in the lives of young Malaysian children within an early childhood educational setting, as well as the musical influences in family homes which are brought to bear on their musical experiences. Characteristics of the musical cultures of Malay, Chinese, and Indian children were sought with attention to the spectrum of music they experience within a preschool setting from peers, teachers and prescribed curricular materials, and in the homes and families of four young children.

Ethnographic techniques were employed, including participant-observations, semi-formal and informal interviews and the collection of material culture from the school and the homes. A profile of young children was drawn through examination of the types and extent of their musical behaviours, the means by which they learn their songs, and the thoughts and sentiments they express about music.

The young children's musical expressions included free and spontaneous musical utterances, rhythmic play, and heritage songs taught to them by parents, teachers, and other elders. Musical expressions for specific context-driven purposes and children's emergent musical identities were observed as shaping in the home and at preschool through the mechanisms of enculturation. A model of young children's soundscapes was developed to illustrate the interplay of musical and social influences, contexts, and processes that make up their unique and significant sonic environments.

Quantify type holographic music educational pattern:
The introduction to the educational pattern of Dr. Sang, leader of the Art Kindergarten attached to the Chinese Conservatory

Hai bo Sang
Art Kindergarten, China Conservatory

Wen juan Tang
China Conservatory

Quantify type holographic music educational pattern is a newly developed music education pattern for children created by Dr. Sang Hai Bo, the headmaster of the kindergarten attached to the China Conservatory. Twelve years of teaching practice prove that *Quantify type holographic music educational pattern* is of great help to children's intelligence development. The children educated in this way show great improvements in musical ability as well as in their senses of hearing, sight, touch, taste and smell. Evidence shows the sixth sense, creation and association, is also enhanced. The poster introduces this new pattern objectively to the international early childhood field.

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Research on the Meng Drama

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Many nations and regions are well-known for their unique music in the world, and they may distinguish themselves from others the methods of transmission of their music from an older generation to a younger one. Efforts for protection of music, especially the folk music, is of great value for the preservation and passing-on of human traditional cultures. So it is extremely important to do in-depth research and investigation on folk music. There has an old folk music tradition in Guangchang County Fuzhou City Jiangxi Province of China. In this study, I focus on a Chinese traditional folk drama ——Meng Drama. Meng Drama can illustrate importance of the continuity of folk music between generations and the danger of dislocation.

A Study on the Pedagogy for Piano Initiative of Children

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This study focuses on the didactics of piano initiative with children. Issues including inspiration, children's interest in music, improvement of basic skills, and some complications of piano learning are considered.

A Survey of the Musical Response Based on Violin Solo
Ode to the Virgin Mary

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In this study, the author surveyed 362 students in Nanjing, China, to determine the students' perceptions, expression and understanding of this piece of music. The students' responses were characterized by personal tendencies in:

(1) different directions of attention when listening to the music,

(2) different strong reflecting channels, and

(3) different attitudes towards the actions initiated by others.

Moreover, the author provides insight into how these features are related with children's life experience as well as educational experience. The author points out that different life and music experiences may lead to different personal responding tendencies. Different life and learning experience influence the content and level of

an individual's response, whereas similar social life time-space "field" may lead to similar response among groups. The research is inspired by the "field" theories and "heterogeneity and isomorphism" theories of Gestalt psychology, Piaget's initiative constructivism, Vygotsky's social constructivism, and Pierre Bourdieu's theory of reflective sociology.

A Survey of Taiwanese Parents' attitudes towards Early Childhood Music Education and their Participation in Music Activities at Home

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The purposes of this study were:

1) to investigate Taiwanese parents' attitudes toward early childhood music education and their participation in music activities at home;

2) to determine the extent of relationships between parental attitudes and parental actions using selected factors; and

3) to examine any gender differences in parental involvement with children using selected music activities.

A total of 468 parents participated in a survey with thirty questions. The results indicated that the respondents agreed that music should be included in early education (95%) and that all children have potential for learning music (86%). Parents believed that music helps children later in other subjects (90%); that it will provide children with fundamental music skills (97%); that early exposure to music education will influence children to value music (91%); and that music develops individual creativity in every child (95%).

Significant correlations appeared between Taiwanese parents' attitudes toward music and their participation in music activities at home. There were also significant correlations between parents' musical backgrounds and their agreement on the impact of early childhood music education. Significant gender differences appeared between parents regarding their musical involvement at home and in after-school music classes.

The Value of Absolute Pitch in the Piano Performance of Children

Dr Chiu Kay Lau
Hong Kong Music Home

This poster will introduce a teaching method which enables children as young as two years of age to play the piano. It is called the *Lau Chiu Kay Music Educatherapy for the Special Educational Needs, Mainstreamed and Talented*. Students learn to play the piano fast, possess AP and excellent memory for music. The pedagogy will be introduced. There will be videos showing two-to-three-year-old children playing folk songs, and nine-to-fourteen-year old ABRSM grade eight and diploma students playing Beethoven Piano Concerto No. 5 "Emperor" and the "Yellow River" Piano Concerto in concerts.

Hong Kong Music Home for Handicapped Normal Talented Children Ltd was founded by the writer on 4th April 1992. The Lau Chiu Kay music Educatherapy has been exercised there since then. Student, as young as two years of age, can start to play the piano and possess AP. Grade eight students (N=16, Age=7-12), who practised the piano five to six hours a week, took a mean of four years (totalling 1040-1248 hours) to pass the ABRSM (N=4) or TCL (N=2) grade eight piano examination. Diploma students (N=3, Age=11-12), who practised the piano five to six hours a week, took a mean of six years (totalling 1560-1872 hours) to either pass the DipABRSM (N=2, Age=12) or ATCL (N=1, Age=11). They started to play the piano at a mean of the preparatory grade.

The youngest person in the world who passed DipABRAM was 11 years old. The best violin students in music the conservatory spent a total of 10,000 hours in practising violin. The lower achievers accumulated half of that amount. The diploma students in this study spent 3128 and 8128 hours less than those low and high achievers respectively. They possessed AP with a mean score of 85.47%. They benefited from AP apparently.

Forty-two piano students reported that they could play back music after hearing. AP can help them to memorize and play back music (Brown, 1999). Seventy-one students reported that they could play piano from memory immediately after they had practised the music well with sight. Twenty students practised less than six times to memorize it. Grade five students could perform sonatinas or sonatas from memory in concerts after practising the piece for a month including several days for memorizing the piece. Grade eight or diploma students could perform piano concertos. The higher the students' piano grades, the longer the music they could memorize (X^2=137.55, df=36, p=.000, 2-sided) and the higher would be their AP achievement (r=.70,

df=120, p=.000). AP helps musicians to develop excellent memory for music (Slonimsky, 1988; Krieger, 1997; Brown, 1999).

The memory is named by the writer the “video-camera-type-of-memory”. When students practise the piano, notes are shot into the memory system through vision, and simultaneously, tones are recorded into the memory system through singing and perceiving solfège. They develop this kind of memory during the daily piano practice. In the whole process, AP is an inevitable agent.

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