

Music in the early years: Research, Theory and Practice

Proceedings of the 13th International ISME

Early Childhood Music Education

Commission Seminar

July 14-19, 2008

Centro Giovanni XIII,

Frascati, Rome, Italy



ISBN ??????????????

© ISME - International Society for Music Education

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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Institute for Curriculum Research
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Head of Music & Movement Studies at
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Texas, USA

Dr Louie Suthers

Honorary Associate
Institute of Early Childhood
Macquarie University
Sydney, Australia

From the Editor ...

Every two years the ECME [Early Childhood Music Education] Commission of ISME holds a seminar for early childhood music educators. We meet to discuss research, theory and practice of music education for young children from birth (and before) to eight years of age.

This July, 2008 our meeting in Frascati, Rome is the 13th International seminar. Our participants will arrive from five continents. We received over 70 submissions to present at the ECME seminar. Our exciting program features research papers, practical workshops and posters that will highlight a range of topical issues, concerns, interests and perspectives. We are certain that the program will interest, inspire, challenge you as participants. We hope that the program will be much dialogue, discussion and exchange of ideas.

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

The ECME Commissioners would like to thank our hosts the Scuola Popolare di Musica Donna Olimpia for their generous hospitality.

Lastly, thank you, participants, for making this seminar a priority in your lives. We know that many of you made considerable sacrifices to be here – your contributions to the discourse of early childhood research, theory and practice are invaluable!

Louie Suthers, PhD

Editor

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KEYNOTE

Musical childhoods: Diversity, disparity and digital technologies

Susan Young, PhD

University of Exeter

School of Education and Lifelong Learning

Exeter, UK

Susan.Young@exeter.ac.uk

ABSTRACT

Young children today live in worlds that are profoundly different to those of just a generation ago. The changing economic, social, cultural, ecological and technological circumstances in which children now live impact significantly on the ways in which early childhood is both viewed and experienced. The racial and cultural dynamic of many communities is shifting rapidly. Digital technology is changing the nature of music and musical practices, particularly in the home. In times of cultural diversity and changes brought about by digital technologies how can music education prepare children for musical worlds they inhabit now and will do so in the future?

At the same time we should not forget that in global terms the majority of young children are growing up in circumstances of poverty – extreme poverty in some regions, bereft of even the most basic necessities. When faced with increasing disparity between rich and poor, how can ISME, a society concerned with early childhood music education internationally, respond and contribute positively?

Understanding the implications; the potentials, the challenges, that arise as a consequence of this 3D view – the diversity, disparities and digitalisations that

characterise contemporary childhoods is crucial for early childhood educators. This is the backdrop for a call to review and rethink early childhood music education as we look to the future. Conventionally music education research has focussed on the detail of practice and children's musical behaviours drawing largely on traditions from developmental psychology and tending, as a consequence, to be insufficiently interested in wider social and cultural processes. The questions I raise here are largely prompted by the relatively new field of childhood studies, strongly sociological and anthropological in its orientation. Addressing these questions will, I think, require shifts in the kinds of research that we undertake and the relationships between practice and research.

To illustrate this presentation I will include information from some recent research projects, some new and still underway. These include a study of young children's musical activity in the home with a focus on their use of karaoke, and a new practice-based project concerned with creative play between mothers and their children in early childhood centres serving British Muslim communities.

PAPERS

Young children's musical experience during the daily routines

Addressi Anna Rita

Faculty of Education
University of Bologna, Italy
annarita.addressi@unibo.it

ABSTRACT

This paper deals with a research project currently being undertaken about the observation of young children's musical behaviours during the daily routine: changing the diaper, before sleeping, the lunch, free game.

INTRODUCTION

This paper deals with an action research project currently being undertaken at the Faculty of Education of the University of Bologna about the observation of musical conducts during the daily routines with children under four years. In psycho-sociological studies strong value is attributed to the moments of daily routine: they represent fundamental steps in the life of the child and allow the children to establish stable relationships with adults and peers: they learn to building episodes and rhythms, to perceive, recognize, elaborate and fix the sequences of the actions (Emiliani, 2004). In the musical field, recent studies dealing with the ethological observation in naturalistic contexts, have studied the musical development of the child in the familiar contexts or in communities (Young 2006, Tafuri, 2007). Trevarthen (2000), Stern (2004) and Imberty (2005) have provided evidence of the fundamental role of the repetition in the child's development: the experience of the repetition represents not only the first experience of organization of the time but rather the first experience of structured sound, shape, rhythm and intensity of the movement. Anzieu (1997) called this kind of experience the "musical wrapping" of the Self.

The aims of this study is to study the musical behavior of the children in the daily routine: changing the diaper, before sleeping, the lunch, free play.

METHOD

Four protocols have been realised so far, based on the observation methodology, as follows:

- *Changing the diaper*: Video recorded of the moments of changing the diaper in family, with mother and father. Age of the child, 8 months. Duration 2 weeks. Aims: to analyze the vocal interaction infant/mother, infant/father (Gastaldelli, 2008).
- *Before sleeping*: Video recorded of the moment before the sleeping in the nursery. Duration 1 week. Aims: to analyze the use of the voice by every child: vocal game,

communication, expressiveness. To analyze the musical characteristics of vocal games (Panzetti, 2008).

Lunch in the nursery and in family : Video recorded of the collective lunch in the nursery, and at home over five consecutive days. Age of the children: 12-24 months. Aims: to observe the conducts of sound exploration and the vocal communication between pairs and between child/mother (Quartieri 2007, Cammisa 2008).

Free play at home: Video recorded of a young girl during her moments of free game in the drawing-room, 3 times for week. Duration 1 month. Age of the child: 22 months. Aims: to analyze the elements of proto-narrativity of the musical language of the child. (Finotti 2008).

RESULTS AND DISCUSSION

The data collected were analyzed on the base of the following criteria:

- repetition/variation
- turn-turning
- passage from the "material object" to the "sonorous object" (Delalande 1993)
- Exploration of the voice (game, communication, expressiveness)
- Prosodic elements
- Sense-motors (rhythm and tuning)
- Elements of proto-narrativity (proto-speech, proto-"laugh")
- Interaction and musical bubbling
- Intensity, duration, articulation, shape
- Interactions with the adult
- Interactions between peers
- Role of the observer

The data collected so far document a variety of observable musical behaviors of children, also when they are engaged in other activities. The data show as musical dimension is part of the daily life of the children, marking the time, giving a rhythm to their experiences and the

temporal organization. The musical experience also marks the



Figure 1. Changing the diaper, microanalysis n. 8: interaction face-to-face, vocal improvisation father/infant.



Figure 2. Lunch: vocal games.



Figure 3. Lunch: girl singing.

interactions between the children, the context and the other persons, adult or children. The data allow to document the development of the first form of narration and some vocal "schema" of dialog, ("telephone call", or the laugh one.

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Pedagogy in music education in Kenyan preschools: Music education from the perspective of generalist teachers

Elizabeth J.A. Andang'o

Kenyatta University, Nairobi,

Kenya

betsango@yahoo.com

ABSTRACT

Research on pedagogy in music education has in recent years increasingly made reference to the terms 'generalist' and 'specialist', both in reference to the practice of teaching as well as the subject matter taught (Hennessy, 2007; Stakeelum & Shiobara, 2007; de Vries, 2006). While these terms are generally applied to define two distinct 'types' of music educators, a few scholars have questioned their usage and whether they accurately represent those to whom they are applied. Conversely, one undeniable fact is that there are educators with specific training in music education, and those, on the other hand, who have had little or no instruction in music education.

Kenyan preschool teachers predominantly fall in the latter category. With the exception of a very negligible number of music specialists in a few private preschools, preschool teachers receive little or no training in music. The requirements of the music and movement curriculum suggest that teachers should have at least basic knowledge of music theory. The teacher training syllabus also requires teachers to be trained in basic music such as the sol-fa ladder. With little evidence that teachers are adequately equipped to handle music education, how do they enact the music curriculum in preschools? This paper attempts to answer these questions, by addressing the following questions:

- *What does music education entail in Kenyan preschools?*
- *How do preschool teachers in Kenya enact the curriculum?*
- *Do their practices in music education as generalist teachers have any impact on the musical development of the children they teach?*

Key words: generalist teacher; multicultural; curriculum; practices; cultural perspectives

INTRODUCTION

From the onset of formal early childhood education in Kenya in the 1940s, music has played an integral role in the preschool curriculum (Mwaura, 1980). Teachers, trainers, curriculum developers and administrators in preschools have all rationalized the presence of, and advocated for music in the preschool curriculum. The most recent curricular guidelines for preschool music and movement activities (KIE, 2001) have laid out a detailed and well organized sequence of activities to facilitate teachers to impart musical knowledge to the young. The detailed content found in the guidelines suggests that the activities have been planned by music specialists, judging by the way they specify different elements of music and how to lead children to experience them. These elements include rhythm, melody and dynamics. The requirements of the curriculum call for a focused rather than a general approach to teaching music and movement.

Music education at all levels of education in Kenya faces the challenge of addressing the inherent cultural dynamics as they impact Kenyan society. Kenya is a multicultural country, with at least forty-two indigenous cultures within her borders (Musau, 2002). Each of these communities has unique musical traditions that contribute to Kenya's rich musical heritage (Senoga-Zake, 1986). Unlike other African countries where vernacular languages have little impact on policy due to the higher status accorded the national language, in Kenya, despite having English as the official language and Kiswahili as the national language, vernacular languages play a major role in defining the identity of ethnic groups in the country.

Policy makers, in an attempt to create some consistency in language of instruction in preschools countrywide, have recommended that children be taught in the language spoken in their surrounding. In rural areas, the strategy has been workable, but if followed in urban areas, this policy, suggests this author, denies children the experience of vernacular languages, hence access to indigenous Kenyan music. This scenario results in a contradiction, as the curriculum states that children should be taught indigenous music for the preservation of culture

(KIE, 2003). A second dimension of culture that cannot be overlooked is that in all Kenyan cultures, historically, music was an important socializing agent in the community (Akuno, 2005). The role of music in society was, until fairly recently, more utilitarian than educational in nature (Akuno, 2005). This perception of music has persisted to this day when music has become quite institutionalized at all levels of formal education, in spite of the exposure gained through global musical practice.

In light of the foregoing, it is clear that the preschool teacher in Kenya is caught up in the mix of cultural perspectives, multicultural dynamics and limited expertise, yet is expected to communicate experiences that nurture the musical development of the preschool child.

The purpose of this study was to observe the preschool teacher to determine how they enacted the music and movement curriculum in the light of the existing circumstances in which they function as teachers. It also sought to analyse the practice of music education in preschools in a bid to identify ways in which musical development is nurtured in the children. Thirdly, it attempted to seek further avenues of enhancing children's musical development in the preschool.

METHOD

Sample

Out of a total of 21 public preschools within Nairobi, the capital city of Kenya, three preschools located in different socio-economical surroundings were selected. From each school, one class was selected, representing the different age groups found in Kenyan preschools (baby class, nursery and pre-unit classes). The teachers in each of these three schools and the children they teach formed the subjects of the study.

Procedure

Each class was visited on a different day of the week, during music and movement activity time, for a period of ten weeks. At the onset of every lesson, the teacher was asked to sing any song of their choice with the children, to create a relaxed ambience. The sessions involved observation, interviewing teachers and teaching an indigenous Kenyan song through a collaborative effort between the teacher and the researcher. The mode of teaching songs was varied, but it was mainly through rote. Following the teaching of the song,

children engaged in activities enhancing the different elements of music found in the songs.

RESULTS

Information from interviews with the teachers and observations revealed that the main objectives of music and movement in general were enjoyment and socialization. Trehub (2006) and Temmerman (1998) regard enjoyment as the most important objective of preschool musical activities. Songs were a means of bringing the children together. This objective is also a strong reflection of the cultural orientation of Kenyans towards music education. The setup of the music and movement sessions further confirmed some cultural influences: the entire school converged in the playing field in a large circle and took part in the musical activities; apparently, music was the only activity in which the whole school came together to learn as one. It was not a common phenomenon for each class to hold a separate music session. This raised certain concerns as to whether the children were receiving age-appropriate musical experiences. Music education was thus defined in a more utilitarian manner, as the means to socialization and enjoyment. However, this set-up also tends to negate the all-important issue of planning for musical activities (Young, 2003).

The teaching of indigenous songs was found to be a dying practice in each of the three schools, despite it featuring heavily in the music and movement curricular guidelines; in all three cases, the teachers expressed reservations towards teaching this music, claiming that the multicultural mix of children in the school rendered indigenous music unsuitable in school; they preferred English and Kiswahili songs. One fact that came out clearly was that the teachers did not have access to much indigenous music, as they had not experienced it at school as students. This was probably the main contributor to the apathetic attitudes they appeared to have towards the music. However, in the course of the ten weeks, the three teachers showed a marked change of attitude towards indigenous music, with some even voluntarily singing songs from their own ethnic groups. One teacher got his class to sing lullabies from their ethnic backgrounds, a task the children engaged in enthusiastically. This experience seemed to contradict the popular notion in Kenya that urban children could not enjoy indigenous music as they were thought to be conversant only in English or Kiswahili, or both languages.

An observation of other activities besides music and movement sessions revealed that the teachers were quite creative in composing songs to guide the children through the various tasks they did in the course of the school day

such as gathering learning materials after a lesson, going to the washrooms and going out to play. An analysis of the songs revealed that they were all simple and short. Their rhythmic motifs were culturally oriented, with simple syncopations contained in most of them. The most common meter found in the songs was simple duple and the melodic contours were mainly within the lower pentachord of the major scale. Paradoxically, teachers were not always able to select simple songs to teach children during the music and movement sessions. The implications of these findings are far reaching and greatly encouraging. If teachers with little or no musical training are able to compose appropriate music for use in the preschool, music education is certainly enhanced in the preschool.

Another important observation was the predominant use of poetry. The children recited lots of short lines poetically. This is an important precursor to music, especially the mastery of rhythm, according to Carl Orff (Cambell and Scott-Kassner, 1995). Though the teachers could not relate poetry to musical development, this finding is an indicator that training in music education can be approached from the linking of rhythm in music with rhythm in poetry (Suthers, 2006). When the lyrics of a song were recited poetically before teaching the song, the teachers' reaction of pleasant surprise indicated that they understood the relationship between music and poetry, but none had used this knowledge in the ten weeks as they sang their own songs with the children. Much of their response to the activities introduced during the ten weeks was noted through their non-verbal communication.

CONCLUSIONS

The most profound experience of this study so far, (it is ongoing) is the positive attitude the teachers have increasingly shown in the journey towards making indigenous music an integral part of the curriculum. Beyond the music, they are also willing to see music from a deeper perspective, through exploring rhythm, dynamics and pitch, as well as simple structure. They, however, needed to be educated on the basics of music theory and practice to enable them break down music into its various elements.

While it is not yet possible to make all the conclusions, it is apparent that 'generalist' music teachers are inherently musical people, who need

encouragement, challenge and the requisite support to make music education a living reality in the preschool. Swanwick (2008) describes attributes of the 'good-enough' music teacher; this article explores certain approaches that can be adopted to bring out the musicality in those who, in one way or another, are vested with responsibility over the musical lives of others. Since the capacity of the country to train teachers in music is currently limited, it may also be helpful to provide all teachers the opportunities to interact with specialist music educators to help them to clarify some of the ideas they already have within them on the one hand; on the other hand, they need to have the freedom to express their own musical ideas. Implications of this study for early childhood music education, curriculum developers and policy makers will be presented at the conference.

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Music for three year olds: What a problem

Paola Anselmi

Italy

paolaanselmi@donnaolimpia.it

ABSTRACT

The planning and realization of didactic proposals for children around 3 years of age based on a music learning theory, created by combining narrative event, imaginative contextualization, and musical proposals, is aimed both at establishing a worthwhile interaction between the music educator and the child receiving the proposal and also at encouraging spontaneous musical production not just imitation.

INTRODUCTION

One of the biggest problems encountered when using musical language with children between the ages of 28 and 38/40 months is the reticence of the children themselves towards the "effective, real, actual" musical production, namely that production that doesn't imitate the proposal of the adult but is full expression in and of itself: in fact a child of this age either reacts to the musical stimulus immediately, putting it into action, therefore, a mechanism of imitation (with very little awareness in terms of language learning), or, more often, with a shyness or refusal in responding to the stimulus. The latter is all the more common when the response is not imitative in nature but creative (the child is asked to produce his own original response).

It can be noted, when observing the responses given by children up to 18/24 months to the musical proposal, that

a correct and coherent stimulus for the age in question provokes a reaction that is immediately returned, without inhibition, through a physical movement, a vocal expression, or the manipulation of a neutral object. This reaction is sometimes so rapid that one could suppose that children are not yet able to control it or chose it, that it is, substantially, a casual response. In a child of the age considered here the increasingly conscious acquisition of a sense of self and therefore the confirmation of his or her own personality, together with the ability to understand the accuracy or inaccuracy of his or her own musical responses in a dialogue with the music educator, often provokes a lack of responses/musical productions or worse yet a refusal.

In a path of learning the language of musical expression, like that codified by Gordon (1997) and then subsequently developed by Bolton (2000) and explained in her guidelines below, the lack of responses makes the "targeted" interaction particularly difficult with those children because it is difficult to assess at what point they are in their learning path and therefore difficult to decide which are the best strategies and proposals to enable the child to grow and progress harmoniously on his or her path of musical learning and in his or her development in general.

It is necessary therefore to individualize and create strategies that bring the child to produce music without putting into action inhibitive mechanisms.

OBJECTIVES

The objective of my work has been, therefore, to try to create strategies for this age group that stimulate the children to produce, express and react and respond to musical stimulus, initially in a spontaneous way and therefore unaware that they are expressing a part of themselves or that they are “producing” something of their own, and only in a second instance, conscious and sure enough in their acquired competence, taking note of their production, when they are already able to handle it and improve it using the instruments that they have acquired: in fact the moment in which a child produces and therefore expresses him or herself, he or she begins several fundamental actions within the learning process: he listens to himself, he gives the adult the opportunity to verify his level of competency and awareness and therefore to interact with him and make proposals aimed only at “his” growth and musical development, in harmony with the growth of the group in which he is inserted.

Placement in a group turns out to be a very important component. Some children indeed produce and respond in situations of “group responses” within a group and from there they build the strength to subsequently express themselves individually.

In the planning of these schemes taken into consideration here, I focused on a second objective in the demonstration that there are no stereotypical materials to connect activities that are always the same (same song, same game, same object) but that within courses of different imaginative contextualization, the same musical materials (songs and rhythmic sequences without words) can be used. So too can different materials be used to accompany the same proposals and the same imaginary situations. This is done to get the child used to playing with the musical content, with its essence, with its syntax, with its grammar and not only with the connection. Children with these habits tend to accept the proposal of the same musical stimulus like an experience of familiarity or reassurance even if that proposal includes different images or activities.

The last but certainly not the least important objective is that of finding a “simple” and flexible way of strengthening the relationship between the participation in the school (music school, nursery school) and the family situation, trying to provide material and useful models for the familiar translation of the musical event: music inserted into an imaginary context is more enjoyable and more easily shared even for the adult that gives musically complex and complete stimulus using the repertory of images, either fantastic or based in reality, which usually accompany the various daily actions of the child. This

helps the child to grow in the continuity and coherence of the stimulus that he or she is offered by numerous affective references: parents, teachers and music teachers.

NOTES ON THE THEORETICAL FOUNDATIONS

The theory of learning the language of musical expression, from which I’ve extracted some guidelines for the observations and the subsequent planning of my courses, is rooted in a didactic methodology devised by an American researcher, Gordon (1997), and subsequently developed by Bolton (2000) with whom I have collaborated for many years within the framework of the Project named “Musica in Culla” founded by the “Scuola Popolare di Musica Donna Olimpia”, pioneer of early childhood activities in Italy. Over the years I have revised and perfected my personal “applicative” elaboration which in many contexts distinguishes itself substantially from the original theory. The central point of Gordon’s theory is the acquisition of a musical thought which he named “audiation” (Bolton, 2000), literally the ability of the child to “hear inside”, or rather, think about the sound, not present in the environment, before expressing it.

The process that enables this acquisition makes use of the same characteristics and learning methods of that which has to do with verbal language, it is treated with the same naturalness and spontaneity: the child is stimulated right from the start with musical material which is syntactically rich, complex and correct. In this way, as is done referring verbally to a child, even very young, the exposure to the musical phenomenon is articulated in three different stages: a first and very substantial phase of absorption of information, an elaborative phase of the stimuli to be heard, until the beginning of the interaction with the adult, “expert” of language, and the conversation which, day after day, strengthens, amplifies, corrects the vocabulary of the child and accompanies him or her to the acquisition of the thought: the capacity to express oneself autonomously, drawing upon one’s own vocabulary joined with one’s own syntactic and grammatical capacities.

In this context, the absence of verbal language is preferred in the musical encounters with the child. Similarly the absence of text in the songs and rhythmic sequences gives the child the possibility of communicating only through musical language, recognizing it as expressive language, complete and autonomous.

In this last thought with regard to the use of the words, I add my first remark which deviates from the original theory: for 3 year old children it is very difficult to be able to listen to the musical “information” if it is not inserted,

presented or positioned using a verbal context; I believe, therefore, that the presence of verbal language is essential to place the musical material within containers which allow the child, concentrated on the images, the evolution of the narration, the musical games, to listen, elaborate and produce. What I believe to be important, instead, is not to confuse the two languages: I use, therefore, words to confine the musical activity, but I never use them within the musical stimulus, keeping the two expressive procedures separate according to an exact definition that even the most talkative children respect fully.

Returning to the initial process which aims at developing in the child a musical thought, the child is exposed to stimulus characterized by various modes, meters, styles, tones and progressions; syntactic complexity (for example melodies with harmonic accompaniment ostinatos), the presence of ample spaces of silence that facilitate both the elaboration of the stimulus that has been received as well as an eventual musical production; strong contrast in the content aimed at the achievement of a capacity for discrimination; particular attention to the expressive strength and affective intonation in the presentation of the stimulus serves to keep the expectations of the child high and convey more easily the musical message connected to the proposed activities; strong presence of movement used to underline the musical content and as an element of response to the musical stimulus by the child and the consequent conversation with the adult. The figure of the music educator is always strongly participatory, working from the model.

THE STARTING POINT

In light of these theoretical assumptions, over the years, I've defined several monographic didactic courses, devised specifically for the children around the age of 3, individualizing before all else a series of characteristics to respect throughout the elaboration of the courses themselves.

The second step is to analyze the responses and behavior of the children and derive several typologies that can be repeated:

Refusal can be TOTAL (the child does not respond when stimulated individually or when proposals are made to the entire group and not even through voice, movement, objects or instruments) or PARTIAL (the child does not respond if approached individually but participates in group responses or vice versa, he or she does not respond with the voice but with the body...).

Regarding this last observation, I add some thoughts on the reasons that can cause a child to not respond to a musical stimulus or interact with the teacher.

I've devised these ideas into two general areas:

A "Technical area" (dealing with strictly musical facts):

- The child has not yet developed the level of competence that allows him or her to correctly express the response.
- The melody range is not appropriate for the vocal capacity of the child and he or she is not able to reproduce or produce sounds in that range.
- The child hears the inaccuracy of his or her response and falls silent while waiting to re-elaborate the stimuli in a more mature way and until he or she feels "adequate" and able to give a response which at that point will be the correct response.

A "Relational area" (dealing with the general development of the child and the consequent behavior):

- The child who is not able to express him or herself may have developed the appropriate competency, but lacks confidence. This prevents him from expressing what he knows.
- Unable to find or acquire the space in the group necessary to produce and express his or her own response, the child resorts to imitating the teacher or the other more dominant children.
- It might be an "egocentric" attitude. In a class in which everyone responds, not responding is a way to get yourself noticed, be at the center of the attention.

THE METHODS USED

To conclude I would like to illustrate one of these didactic courses, highlighting several key points and their purpose. A favorite of children and adults alike, it is that based on the fable of the "three little pigs", well known to many throughout the world. To begin with I have defined several meaningful points of the fable:

- The parting of the little pigs from their mother and the arrival in the forest
- the construction of the three houses: straw, wood, bricks
- the arrival of the wolf
- the pot of boiling water and the wolf who burns his tail
- saying goodbye to the wolf

I have chosen for each point a different musical activity, being sure that the material has the characteristics discussed above.

The tonal activities chosen are in dorian mode (the wooden house), harmonic minor (arrival of the wolf), mixolidian (the brick house), major (the straw house); the rhythmic activities are in binary meter (the cutting of the trees for the wood) and ternary (the wolf who burns his tail). Every activity is composed of contrasting elements (slow and fast sections, melodies and rhythms, circular and centralized choreographies, static or dynamic activities): initially movements, expressed with the body, are propaedeutic and aimed at the use of percussion instruments. Above all the activities are devised to create a moment of interaction of the group and of the individual. For example, the construction of the wooden house: the musical proposal is a brief melody in 2/4 in dorian mode which alternates 4 tonal sections each containing 2 beats and 4 rhythmic sections with 2 beats each.

The children, seated, have to cut the old trees in order to build the little pig's wooden house. In the first exposition, the rhythmic sections are empty (as if they were only pauses)

Objective: The child is silent and listens to the "empty" box before filling it with rhythm

Pretext: (In order that the children remain silent and listen): we listen carefully before cutting just in case there is an animal's nest among the trees (squirrel, bird etc.)

In the second exposition, the children "saw" a big tree, miming the movement back and forth of the saw (following the model of the teacher) and the rhythmic proposal is a long regular sound repeated in the 4 empty sections.

RHYTHMIC EXAMPLE N. 1



Finally the cut tree falls (fifth interval, the tree falls on the fifth and resolves on the tonic when it hits the ground). Connected to the image of the tree is a spacious movement and a loud sound.

The third exposition has the children cutting a small tree with the same movement as the big tree, but this time the sound is shorter, proportionately half of the preceding sound. The sound is always repeated in the 4 empty sections.

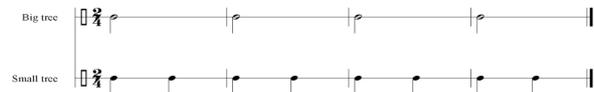
RHYTHMIC EXAMPLE N. 2



The tree falls at the fifth interval, but, because it is smaller, the movement and the intensity of the sound are considerably reduced.

In the fourth exposition the children are divided in to two groups, one group will saw another tall tree and one group will saw another small tree: the result is a simple rhythmic stratification (two croma over semiminima) and dynamic (forte and piano).

RHYTHMIC EXAMPLE N. 3



Each child, in the fifth exposition, can saw a small piece of wood to make a door, window, fireplace, fence etc. Each child is asked to give a rhythmic pattern or melody correlated in mode and meter to the way in which he or she is working that will accompany the action of cutting the wood. The response allows the teacher to interact with each child according to his or her own level and to proceed in the delicate learning process with new stimuli, diversified according to the needs of the child.

Reflections: The child passes gradually from the stage in which he imitates (the movement of the saw) to the expressive, productive and conscious phase in which the movement of the saw becomes precise and coherent with the meter of the proposal; it is coordinated with the vocal production of the sound of the saw that cuts, the execution of the syllable is exact and is inserted correctly in the execution of the group which produces a different figure. The fifth interval is well tuned and coordinated with the movement of the arms and the body. The intensity of the sound is clearly loud or soft even in the vocal expression and not only in the mimicking of the gesture and the face. The child is gradually acquiring musical awareness.

CONCLUSIONS

Finally I would like to discuss a meaningful experience shared with a group of 25 children from the Grandi section of a Roman public nursery school; this group combined children from different countries as in many of our nursery schools.

During the musical course of their last year, the children were stimulated with different metric stimuli: in double and triple meters, in regular and irregular meters (5/8 and 7/8), in regular meters with varying accents.

In one of the last meetings, I wanted to verify the competency level and the musical awareness that had been acquired by the group and by the individual children. I used a game in which two butterflies (drawn on two A4 sheets), one pink and the other yellow: the two butterflies spoke different languages (the pink butterfly corresponded to a rhythmic improvisation in 2/4, the yellow one in 6/8), but both were very forgetful; indeed, they forgot constantly which language they spoke and had to ask the children to help them. Many of the 25 children attributed with great accuracy the right tempo to the right

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butterfly.....so, many children in Italy speak different languages but our language, the music, is able to knock down communication barriers and I think this the most important "goal" doing music with the children.

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Retrieval of being in early childhood music education, the implication of music and presence of the self for professional and curriculum development

Sophie Bell

Freelance Practitioner & Workshop Leader in Early Childhood Music Education
Toronto, Ontario, Canada

info@sophiebell.ca

ABSTRACT

The intention of this paper is to illustrate and illuminate how our teaching and learning experiences within our own pedagogical practice holds valuable and rich data for professional development. This reflective and human sensitive approach recurrently rouses my thinking to look beyond traditional learning models and teaching methods. It implicates me in a pedagogic

understanding that demonstrates the way my practice serves those who work within it and pass through it. As research, my experimental activity places emphasis on the non-static and evolutionary nature of participatory observation.

*Live as if you life were a curriculum for others,
and balance that principle by realizing that every
life you meet could be a curriculum for you if*

you perceive with sufficient perspective.

(Jackson, 1992)

The notion that "children ensure a society goes on and the quality of that society" (Ilich, 1970) lures me into examining the who of pedagogical practice; my devise, design, performance, and presentation of self. It is a desire to move beyond pedagogy that is solely an expression of reproduction and transmission. It is an attempt to make transparent sources that act upon me in my seeking to understand and be known; the cultivation of one's being (Van Manen, 1984). This synaptic experience of self-query, invites me to look beyond the prescribed and symbolic nature of the roles we play in our professional practice of teaching and learning in early childhood music education to understand my thinking. The potential impact of lived experiences and the unique investment of one's audience to the cultivation of one's being are reflected upon.

THE SHAREABLE HUMAN EXPERIENCE

A human sense, a style marked by an emotional consciousness, as a contextual framework for musical experiences recognizes the children as part of a lived connection in the self-making process. How practice is informed hinges on conceptions of the child that either provides or prevents both teacher and learner from influencing the shaping of the *who* in the music learning experience. A blurring of boundaries between adult and child, suspending labels of division in order to see the participants, allows for a learning that is mutually transformative,

Egan (1992) points out that human beings'

manner of making sense of experience is profoundly mediated by emotions (p.70).

How we feel about and feel during, the

sequences of our lives is of central importance

(Lyle, 2000)

A notion of the shareable is sustained in a setting that is conducive to feelings cared for and valued. Human qualities brought forward in our orientation to the children hold significance in that they will increase the likelihood of the children's engagement. After all, it is a class of human beings. Viewing this not only from an educator's but also a parent's perspective I am, in van Manen's (1997) terms, in *loco parentis*: responsible for the safekeeping, and caring, of the child. A mutually respectful dialogue recognizes that within the adult/child and the teacher/learner relationship, mediation between home and the larger world is desirable.

A caring connection

The way I present myself, my *mindful concern* (van Manen, 1982), is a form of pedagogical connectedness from which I carefully guide and encourage children. Using my time in my space to examine and consider the connections' design, shape and colour, allows me to reflect and pay attention to the dynamism of human relationships in teaching and learning.

People who are constantly asking "why" are

like tourists who stand in front of a building reading Baadeker [a guide book] and are so busy reading the history of its construction that they are prevented from seeing the building.

The tendency to explain instead of merely describing [is what yields] bad philosophy. (Gardner, 1987)

Young (2000) in her paper presented at the International Society of Music Education, World Conference, maintains that researchers enter their inquiries with a particular orientation to the notion of childhood. She suggests that interpretations of data with respect to "young children's musical activity"(2000) are adult projections. Neglecting personal experience as a viable research method proscribes the experience of teaching from the child's perspective. Young asserts that both processes, that of education and research, continue to be imbalanced. How can we then expect to influence musical behaviours if we continue to listen with a particular agenda?

In teaching and learning an emphasis on the affective realm, as part of an interactive dialogue, supports the formation of a learning partnership; the shared experience. Within the context of my teaching, emotions evoked say something to my audience about where I am. The power of conveying emotion, such as delight, is an important communicative tool. Understanding where I am in relation to a child's musical understanding directs my actions. A by-product is the clarity of awareness and sensitivity with which each child is addressed. Children possess an openness, a curiosity, and a willingness to learning. Their vulnerability to learning experiences perhaps holds the meaning to my question regarding being in education and being educated. An interest in the children's response to my classroom practice reveals their interpretation of who I am. Accession permits me to evaluate my ability to participate as a member of their culture. As I nudge my students to *figure out*, I also facilitate the understanding, development and building of a richer learning environment.

It is not exclusively a question of musical education; this can follow, but it does not have to. It is, rather, a question of developing the whole personality. (Orff, 1963)

The power of the shared experience presents a mutual inductive mode in the self-making process as children wait to connect to the know-how I possess and its' rationale. My understanding of the aesthetic knowledge in music and movement is an embodiment of both the formal and the informal educational experiences visible in the way I choose, design, and infuse experiences into the music curriculum.

Love the art in yourself, not yourself in the art. (Gray & Mager, 1973)

Music education is recognized for its intellectual, social, and emotional benefits; learning that attributes to the healthy total growth of every child. The ancient Greek philosophy of education maintains the need for a holistic education; a sound body yields a sound mind.

How then should thinking, creating, physical development, listening and being listened to, be nurtured and fostered in early childhood music education? In my opinion, attention to elicited emotional and physical responses released by the interrelationship of the aural, the kinaesthetic and the cognitive are integral in my recovery of a soundness; a balancing of the how with the who. My orientation to music and movement education celebrates the notion of being-in-learning and experiencing music together. My position is congruent with the maxim that van Manen asserts; *you are what you teach* (1982).

One invests each movement, each moment with the utter attention of the mind. The content of the work is in the content of the present (Steinman, 1986).

Music education experiences that influence the child's emotions and aesthetic development directs my attention to the relational element of the experiences; the others things that help it occur. The manner of their happening is an attentive weaving of the educational environment, the nurturing environment and the relationship between teacher and student Diminishing boundaries, in the adult-child dichotomy, allows for the potential of a more co-operative music education experience to emerge. This mode of experiencing is integral to the pedagogues' self-discovery.

Investing in one's being; a curriculum

In caring for the child, I come fact to face with my own wonder, play, and innocence that allow me to appreciate the wisdom of childhood. Just as choice, self-direction and repeated practice in my lesson plans allows the child to become skillful and competent, is it possible that by participating with, and through, the children I learn to master myself?

An improvisational encounter

In a class of seven year olds, a movement has come into my peripheral vision. Initially somewhat formless, not part of the expected, I feel myself becoming irritated. The gesture, mallets being smashed on the floor, though rhythmically, test me challenges me. The playing of the xylophones has ended. I sense a determination, a power, his or mine? The intensive energy of this mallet manipulation is irritating. It is not part of the boundaries. I find my thoughts disrupted by this mallet composition. Something is competing. The piece of music we were playing no longer has the same sound. The noise becomes part of the new composition. A question? A possibility? A navigation between the solo and the ensemble; "H could we use mallets on the floor in the piece of music we were just playing?" The song is about rain. Out of the question a soundscape begins to unfold and take shape. One child explores a possible quality of rain on the floor, another chooses the frame of the xylophone to explore...an introduction and ending to the song is formed, one that simultaneously embraces, extends and relaxes that energy. The final performance during this particular class yielded to the children's vision. The alternating rhythms explored, between drip drops and pitter patters, resembles the gentle, the storm-like and calmer expression of the rain, of the music, of the learning, of who we are in this expression of learning...in the music-making experience... of what? I am not quite sure.

According to Cooper and Olson (1996) "Our relations with children affects us as we affect it" (p.84). The above experience allowed the children to express their knowledge and understanding. They cultivated the spontaneity of what may have otherwise been perceived as dissonance. It's synthesis with the form of the composition had a natural flow. We all played, put at risk, and created a space for discovery; an educating. At any given moment a child in my class communicates, at times non-verbally, her/his experience of the music within her/his self. It is within these shared experiences the nature of the pedagogue is revealed, indicative of their receptivity for the gifts and aptitude that a child has in the offerings.

Unless one is really paying attention to all that is going on in the space, essential communication is lost. (Steinman, 1986)

The definition of music, as one of the fine arts, which is concerned with combination of sounds with a view to beauty of forms and the expression of thought and feeling, resonates in me. In this art of discovery I share in a struggle to understand, recognize, and accept who and how we are in our learning experience. Perhaps it is a search for a place, an opening, where a demonstration of the tangible bond might be expressed. Students become both the composer and performer of the learning event.

Evaluating the success of quality shared learning experiences, from a learner's perspective, is critical to my professional and curricular development. What might I discover through non-verbal verbal communication, the sensorial exercise of watching, as an experience of self?

At the end of the experience the interpreter become a self by understanding another self. The child can grow to adult selfhood only when the adult can enter the child's world and be present there and the adult can understand mature selfhood only by being hospitable to the child's world.
(Dunbar, 1992)

In a continued interpretation and re-interpretation of approaches to early childhood music education, the challenge, I believe, is to understand how our practice can be guided by acknowledging and appreciating the interactive nature of a learning partnership. As a measure to moderate the discrepancy experienced between method and musicality, skill and creativity, the challenge of theory versus practice, I emphasize the interpersonal dimension of the teacher/learner relationship. Most importantly:

might ask ourselves what we should learn from them. (Smithrim & Uptis, 2002)

Relationality

A heightened awareness of myself in teaching attempts to bring me closer to understanding my actions; my way of being. An emphasis on the human *being* not just the human *doing* drives a desire to bring heart into the teaching and learning dialogue. How an active encounter is experienced in my class directs my thoughts to the teacher-student relation.

For within the interchange between teacher and student, learning occurs or fails to occur.

(Gallagher, 1992)

Attention to three key elements: the nutritive; the sensitive; and the intellectual, reflects a curriculum that embraces the sensation and feeling of learning events. Curriculum for me, then, is not merely placed in the learner's possession but rather explored in the presence of a faculty of feeling and connectedness to *who* one is as a person, i.e. the teacher educating the musical abilities and behaviours of the child. Weaving past, present and future education experiences, partners teaching and learning in encounters of human expression. A desire to cultivate musical behaviours that holds the best interest of the children guides my passion for learning. The how and who of my pedagogical practice, therefore, is the interaction of knowledge that embraces child

development theories, music education philosophies, and memories of lived teaching and learning experiences. It opens possibilities for understanding children's responses in our learning together.

Questions of how one is to act with children are more often dependent upon context and on the pedagogical thoughtfulness of the personality of the teacher (van Manen, 1994).

Really not Henry

A seven year old stood in the threshold of the doorway, not really in the waiting area but not quite entering the music room. He stood there with a sheepish grin on his face. He announced in a teasing fashion, "Sophie, I'm not Henry you know. I'm a cow in a tutu disguised as Henry." Then off he skipped crossing that threshold, this charming vessel of knowledge that left suspended. We began our class but something seemed to be lurking, calling my attention back to what Henry had said, I couldn't directly grasp the meaning of this disclosure, though his voice continued to echo the words in my head for most of the class. Seated at the piano, the children gathered around for a listening activity. I found myself asking him to share with the children what he had said to me on entering music class. I listened intently to his voice repeating those words. Suddenly I began to ask questions about the tutu, its colour, its shape, its texture then at the end asked if he and the rest of the children would write a poem about the cow for the following week. What these poems would hold for me, for them, I wasn't certain, but I felt a level of anticipation excitement, something that would catapult all of us into a creative adventure.

A PHILOSOPHY UNVEILED

Rather than perceiving a gap between teacher and learner honouring both participants is fundamental. I consider Orff's *reciprocal interpenetration* as an undivided dialogue receiving and embracing the music and movement but also the heart and mind, the teacher and student, the adult and child held within each one of us. It is a delicate intersecting of the child, the subject matter, and the teacher for an effective leading out to occur.

What comes forward is the notion of music education in the early years that focuses, captures, and develops a child's expression and sensitivity. It is an effort to shift attention from the findings of linear studies seeking to pursue and cultivate such as children's aural acuity, to assimilating into our work those that present more of the human being in the curriculum. This is not to say that I advocate a total disregard of these research findings, but delineating and fragmenting potentially edifying experiences from these studies may be an indication that there is some reservation with respect to the value of membership access. Within the situated context of the early childhood music experience, all participants are then disabled. Honouring the notion of a community of

learners emphasizes a discovery of self and peers; the children as an essential ingredient to discovering the subject matter. This educative maxim opens the potential of pushing discoveries of our discipline into a new realm of learning and understanding. It is a desire to situate the children's voice as central to our continued professional development. Children's unpredictability calls attention to our acuity; an invitation to access not only the children but also ourselves.

A teacher must bring knowledge to bear on these observations, because the purpose is to be able to join (the child) in his efforts to learn and to do this in a way that is effective. (Hart, 1995)

Within this community of learners, mediation between home and the larger world is experienced. Sensitivity to the child's deciphering process involves a reading with the body, an engagement of the sensorial capacity. Each situation allows me, the adult, to revisit or intentionally draw upon the past not only to illuminate myself but to also allow for the emergence of a re-invented self. Pedagogues, I feel, need to investigate the *who* of their own *musical* identity, with particular attention to the affective factors influencing their practice.

Among the few relationships granted to us during our lives such as friendship, love... perhaps the relationship to a real teacher is the most basic one, one which fulfills and shapes our being most strongly (van Manen, 1994).

An essence of self

Significance lies in my own recollection of aesthetic educational experiences in the domains of music and dance. Images held in stored memories of specific experiences and specific teachers, in music and movement, endows me with a valued point of reference. It is an amalgamation of their pedagogical presence: a legacy of their particular culture merging with their personal experiences in teaching and learning.

...identity means nothing without a set of relations, and the real work of our time may be defined by an ability to mediate meaning across boundaries and differences (Smith, 1991).

These inherited impressions play a vital role in informing my perception of the excellence of teaching. In my view, these pedagogues embodied the angst, excitement, failures, and successes of those who worked and played within, and passed through, a context of being-together-creatively in the human world. These learning experiences in music and movement were shaped by mutually sharing and intimately occupying an educational space that allowed us, the learner, to be seen; an expression of heart, body and mind. A residue of pleasure lingers as a

reminder of the collaborative educational spirit that embraced a young child in a communal exploration.

The pedagogues' ability to navigate their personal intelligences, moving between the interpersonal and intrapersonal dimensions of their being, not only impacts their membership but also the child's in the learning experience. It is an accompanying of the child on an educational journey that recognizes and heralds the child's contribution to musical expression, emphasizing a bearing on the human being as an inevitable structural part of early childhood music education. If meaningful musical experiences are to prevail, the child must be valued as a member and co-creator of the musical soundscape. What is paramount is an educator's placement of the child/student at the heart of music education but also of any educational domain.

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Parents' conferences in early childhood music learning process: A case study

Ricardo Dourado Freire

Dept. of Music, Universidade de Brasília
Brasília, DF, Brazil
freireri@unb.br

Sandra Ferraz Freire

Institute of Psychology, Universidade de Brasília
Brasília, DF, Brazil
sandra.ferraz@gmail.com

ABSTRACT

Parents' conferences are an important time when teachers and parents meet together to talk and understand better the musical development of children. At early childhood music classes, Evaluation Feedback is a key aspect for both teachers and parents. Parents ought to know how did their sons/daughters improve during the class period and teachers need to know what children are doing musically at home. This paper presents the rationale behind the music evaluation process and which aspects are focused during the individual analyses. One case study illustrates the use of the evaluation written report as a document that could benefit a child and his family during the process of starting kindergarten.

Keywords: Evaluation, Early Childhood Music, Down Syndrome, Music Learning

INTRODUCTION

Early Childhood classes are a wonderful opportunity for children and parents to share unique experiences and nourish the one-to-one relationship. They sing, dance, play and learn from the repertoire of chants and songs together. But, how do parents perceive their children development and music learning through this experience? How could parents and teachers communicate better in order to share perceptions about children changes, hence to provide better classes? How can music classes be beneficial for children and their families in every-day life?

In order to solve such questions, our program of early childhood music education has a special moment to meet children's families. We decided to institute a day for parents' conferences, which is done at the end of every semester. Parents' conferences are an opportunity for teachers to meet parents and talk specifically about their child's music learning process, and to provide them with a written evaluation report. Teachers talk to every parent in order to get information about the child that could not be observed in classes, and offer parents a feedback of the ongoing process. Families take the report home and we meet back on the following semester.

In this paper, we specifically focus on the role parents' conference and the music learning process evaluation report takes within families' dynamics. In doing so, we present a case studies in which a mother presented the evaluation report at the child's regular school in order to get a Down Syndrome child moved into another class with children his age.

Objectives

The purpose of this paper is to investigate what happens before, during and after the early childhood music classes parents' conferences. We intended to relate teacher's evaluation feedback within parents' conferences on music learning to parent's view of children's full development – social, emotional, cognitive. Another important aspect is, as it was stated before, to identify the roles parents' conferences and the music learning process evaluation report take within families' dynamics outside the music classes.

Major Assumptions

Early childhood classes of children from birth to 5 years old are not the traditional venue for traditional written achievement assessment. Babies and children this young don't behave in a predictable way and most of their learning – or developmental changes – might not be observable immediately. Their learning processes involve interacting with music in a playful manner, and coordinating movement with sounds, chants and a variety of toys. That's why it is so important to get parents to participate during the classes and to keep a direct, clear and systematized dialogue in order to have a broader sense of the changes children are going through.

That is pretty much what learning evaluation does: to access, to monitor and to provide feedback of learning achievements. However, when comes to access young children's learning, and specifically in music (an experience with high emotional content), we meet a major challenge. Our educational goal extends beyond individual intellect growing. It is not a matter of cognitive measuring or mapping, it is, indeed, a matter of gaining some insights into the global changes that are taking place within that individual human being. Our major assumption is that social and emotional aspects of

development are at the bottom of the cognitive side of experience. Thus, our music learning evaluation approach is designed to meet social, emotional and cognitive processes of child's development in a systematic way.

Gordon (1997) developed the Theory of Learning for Newborn and Young Children and established a theoretical framework for the music development of children. Gordon assumes that children learn music in the same way they acquire language and babies go through a stage of music babble before engaging in mastering music procedures. Gordon indicates three types and seven stages in the process of developing music aptitude: **Aculturation**, (1) Absorption, (2) Random Response, (3) Purposeful Response; **Imitation**- (4) Shedding Egocentricity, (5) Breaking the Code; **Assimilation**- (6) Introspection and (7) Coordination. (Gordon, 1997, p.33)

Gordon's framework is an excellent reference for teachers to accompany children's music development and to establish better procedures to ensure music learning. Music Learning Theory is a background structure that enables teachers to organize classes and follow children in stages of learning by offering maybe the most detailed information of children's music cognitive process. However, the theory is not very accessible to parents that don't have a musical background, and if we want parents be more active in their child's learning process,

On the other hand, we also realized parents' interest in social and emotional aspects of the musical experience they had been through with their child (Freire *et al.*, 2007). Thus, information on plain cognitive aspects of learning, although important and necessary, did not give the personal feedback parents were eager to receive during the conferences. In order to tackle our culture demands, we needed to adapt Gordon ideas not only within class dynamics, but also the way we organize activities, as well as the way we evaluate them and present them for parents to understand and to accompany their child's development.

In doing so, we noticed that the curricular and methodological changes started to present better results once parents better understood the music learning process. And that mediation was done at teacher-parents conferences, which indeed, became a space for mutual feedback.

TEACHER PARENT CONFERENCE

Teacher-parent conferences started within the second year of the program. At the beginning, the main challenge was to establish a ritual for parents. It was not easy to make them get used to sing up a time for the appointment (usually done in the child's regular classes hour), to show up on their assigned time or to show up at all, and to maintain focus on the subject during the

conferences. Besides, parents were also asked to answer an institutional evaluation form about the general aspects of the program, which was another new task for them. The coordination of parents' conferences, child's evaluation written report and the institutional feedback form, helped to promote parental commitment in a significant extent, in a way that it crossed the boarder between class and family experience.

On its fourth year, teacher-parent conferences is now part of the Program's calendar and play the utmost important role on helping parents understanding music learning process and children's development in general (Freire *et al.*, 2007). Actually, for educators and teaching/learning scholars (Luckesi, 2005; Romão, 1996; Sant'Anna, 1995), children's development process evaluation has three main functions: a) to monitor children's social, emotional and cognitive changes; b) to re-direct teaching strategies according children's needs; and c) to offer feedback on the learning process to children themselves (when they are older) and to their families about their overall learning (Freire *et al.*, 2007). In order to systematize the evaluation process, the teacher-parent conference format suited perfectly for the evaluation feedback function.

Teacher-parent conferences take place on the last day of classes, at the end of each semester. Parents meet individually with teacher who tells about child's changes during that period of time based on a detailed written report. The evaluation report draws on the four dimensions of music teaching-learning process (Freire *et al.*, 2007):

- a. Concentration – describes child's attention within the classes, either during one-to-one interaction music activities and other kinds of participation;
- b. Affective and social – child's behavior within the group and with parent; and ways of interaction with music teacher;
- c. Melodic – child's tonal awareness in general, including sense of pitch, singing voice and tonal production elaboration;
- d. Rhythmic – child's rhythm abilities, like keeping beat and rhythmic production elaboration.

The main focus during teacher-parent conferences rely on the evaluation feedback in both, oral and written forms. That was the most efficient way of assuring parents comprehension of teacher's findings and perception of the child's learning. At the same time, it is the space of hearing parent's feedback about the classes dynamics, on the child's changes and how does the child enjoy music at home. However, due to the fact of having the report criteria to mediate conversation, made the feedback exchange more productive, as well as helped direct parent's perception, participation within music classes and decision on activities and ways of playing together at home.

Now, we will take a study case and analyze it in details to have a broader comprehension of the possibilities of teacher-parent's conferences.

METHODOLOGY

The option for case study as a methodology for this paper is due to its rich resourceful nature. Unique particular cases provide wonderful contexts for understanding reality once it is able to demonstrate the practical meaning behind a concrete situation, which help us to interpret phenomena in a more deep and situated way. It is based on communication and presumes the dialogical encounter of researcher and case subject (Chen & Pearce, 1995).

The case study selected for this paper involves a family of a Down Syndrome child that participate have been in the Early childhood music education Program for almost four years. At age of four now, Samuel (pseudonym), who started in the program with 9 months old, has a crowded routine with many activities with doctor clinics, music classes, therapies, and school. Parents were interviewed personally and talked about the research items.

Method

Document analysis: Children's music learning evaluation reports presented at parents' conferences

Parents interviews (semi-structured questionnaire), audio taped [See Appendix.]

Guided observation of evaluation conference

Results

- | | |
|--------|---|
| Item 1 | <i>When I got your feedback about his growing, and how he was growing, I was so happy, I always loved to know about it! (...) What draw my attention it was when – because there were several conferences – it was when you said about his rhythm achievements.</i> |
| Item 2 | <i>[The conferences] helped to understand more his musical development, sure! About the program, about what it expected from him, the teaching learning goals for him...</i> |
| Item 3 | <i>It goes like this, sometimes there is an issue that I didn't see it yet, and when you tell me about it, that I hadn't realized it yet, and then I feel like trying to stimulate more that aspect...</i> |
| Item 4 | <i>When you [the music teacher] did the evaluation and showed me his development, immediately I perceived it in our daily life, in his growing (...) [because] when the teacher has a concern, conducts an evaluation, sometimes you see an aspect that we hadn't seen it before and then, I started to notice more that aspect of development.</i> |
| Item 5 | <i>Your orientations, when you explained things</i> |

About the report

like the importance and the way we could use books and literature, or even how to use a toy in our daily routine, all of that I incorporate at home and made Samuel grow. The same with vocabulary (...) I learned so much from it. He developed language, comprehension.

I took the report which stated that he was participative, you had said that his presence was very important for the group and that you miss him so much when his was absent. Then the principal and teacher had a different perception on who he was. The report was determinant!!! It helped to promote all this change into the Kindergarten 2 and everything happen because of the report! (...) It is very different when you have a written report in your hands!

DISCUSSION

The problem

As any other Down Syndrome (DS) child, Samuel went to physical therapy and early stimulation special classes. Music was the one special, because, how states his mother, much of his language development benefited a lot from the music classes. His schooling has follow pretty much the same path as other DS children: he had been in a special education center and, after a while, he was sent to a regular school because the actual policy in Brazil demands to include special needs children in regular classes for schooling.

At the time he was three ½ years old, but he was placed in Kindergarten-1 among two year olds, instead of children his own age. At first the mother agreed that he should be among younger children as he was still wearing diapers and he was smaller than children his age. When classes started, however, he was very quiet in class and did not socialize with other children, and it was difficult for the teacher to give special attention to him. After two months his mother, who is also a school teacher, observed that he need a more challenging stimulating environment, that he was not socializing with the younger kids and that he could learn more from classes.

The music learning evaluation report role

The mother observed that it was possible to move him to the next advance class, to Kindergarten 2, and decide to propose the change to the school's principal. Before the meeting, she prepared her arguments and brought the child's music learning process evaluation report as her strongest proof that he was moved for the older group.

After the meeting with the principal and the teacher, they were concerned that he was a small child and there were many active boys on Kindergarten 2, and he

needed safety measures in class. After presenting the Music evaluation as her main argument, the mother was successful on her request and he was moved up a year. Nowadays the teacher observed that he is very important for the group and that he is developing his social and cognitive skills with children his age.

The teacher-parents' conferences role

Samuel's mother considered teacher-parents' conferences a rewarding experience because after 4 months of classes it is important to get some feedback, specially for a special child, whose small achievements are important victories that needed to be celebrated. The evaluation is a written proof of what happened during the semester.

She took special notice of his rhythmic evaluation; she could follow his social interaction and his concentration during classes, but could not notice his rhythmical stage of development.

Parents' conferences and evaluation report helps to understand the music learning process and the main teaching goals. After the parents' conferences it is possible to notice at home many aspects of child's musical development. The conferences help to change the parent's perception of his child and it shows some things parents' sometimes could not see by themselves alone, like songs, activities, books and other related activities.

CONCLUSION

Music classes could be an important aspect of a child's life. Sometimes they are the first formal experience socializing with other children. The developmental process during those experiences could not go unrecorded for parents or teachers. Parent conferences showed to be beneficial to interact with the families, a special time to talk about how the music take part in every child's life. The evaluation report can be a valuable document for the families once it could indicate how the child changed during the class period. The written personal evaluation is an opportunity to analyze what happened with each children during the semester and give parents feedback. The particular use of the evaluation report by Samuel and his family showed its value as a document that empowers the family and enables parents to show how music classes are a example of child development.

ACKNOWLEDGMENTS

We thank the Universidade de Brasilia and INTERFOCO for supporting in the outreach program

Música para Crianças. We also acknowledge the grant from FINATEC to present this paper at the ECM conference.

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APPENDIX

Research items for parent interview:

- Item 1 – What are the major aspects of children's music learning process evaluation for parents?
- Item 2 – How did the conference help parents understand children's music learning? Item 3 – Was there any significant change into (?) parent-children relationship because of the evaluation feedback given at the conference?
- Item 4 – Did parents relate any children's developmental change (social, emotional, cognitive) to the music learning aspects reported on the evaluation feedback at parents' conferences?
- Item 5 – Which other uses had the child's music learning evaluation report outside the music education program?

Mothers too: The effects of a music project on participants in an inner city area of social and financial deprivation

Elizabeth Scott Hall

PhD. Student,
Faculty of Arts, Winchester University
UK

ABSTRACT

The purpose of this study was to ascertain how Sure Start Music Projects have contributed to the attitudes and experiences of mothers who participated. A phenomenological approach was used. Issues of mother and baby bonding, confidence and self esteem, loneliness and friendship and isolation and community and were uncovered. These interrelated issues were found to have been positively affected by participation in musical activities.

Singing together with their children in a group has had a positive effect on mothers' well-being and self esteem; songs and skills learned are shown to be sustainable and repeatable; interactions between mothers and their children are seen to have increased in daily life.

BACKGROUND

In 2001, working in partnership with Sure Start, the UK Government's drive to tackle child poverty and social exclusion, I initiated a music project for mothers and babies. The rationale for introducing the music project was that musical activity has the capacity to increase early interactions between infants and their caretakers; what Dissayanake (2000:7) describes as the 'prototypes for what will later become our later experience of love, allegiance, art and other forms of transcendence'.

It is widely understood that 'musicality of preverbal communication' is a major contributor to parent-child communication (Papousek, M. 1982; 1996; Trevarthen, C. 1999; Malloch, S. 1999, 13-18). Custodero and Johnson-Green (2006) suggest 'the interactions of infants and parents are guided not only by the developing skills of the infants, but also by the development of parenting skill and parent responsiveness as well'.

In the music groups, on-the-lap action and game songs and chants are supported by resources such as percussion instruments, puppets and scarves. It was anticipated that the musical interactions experienced during music sessions might promote an increase of such interactions at home and that music activities would function as a tool to promote learning and provide positive experiences in many areas of children's development. (see Trehub and Trainor, 1998; Hargreaves, 1986; Freeman, 2000; Sloboda and Deliege, 1996).

The projects were also to promote closer mother and baby bonding, particularly where depression or feelings of

inability to cope were impacting negatively on the mother-child relationship. Robb (1999) and Malloch (2002) established that behaviours of children are demonstrably affected by their mother's depressed state and communication may be adversely affected.

A fourth project was set up in 2006 specifically for Asylum Seekers, whose housing had been outside the previous geographical boundaries of Sure Start services. These participants are from a wide range of cultures, with few shared languages but a common desire to learn English and to learn about life in the UK. There is a prevalence of traumatic life histories compounding their isolation from the wider community, some of which views asylum seekers with suspicion or resentment.

Sometimes, in the three earlier projects, carers or children shared their own songs which we would sing together. The Asylum Seeker group differs from the first three in mothers' reluctance to share their own childhood songs. This is due to the combination of a desire to forget past painful associations and the desire of all participants to specifically learn English songs to help acquire greater understanding of the language and culture.

AIMS OF THE STUDY

The aim of this study is to gather and interpret data in order to refine my practice and to examine the impact of music group activities on adult and child participants. Sylva and Lunt (1982: pp49-51) propose that the quality and intensity of interaction between adult and child (whether carer or parent) is of greatest importance.

This two-way process is all too often undermined by the challenges and norms of modern life in the inner city. I was keen to discover what was actually going on in the daily lives of the mothers and their children and to discover whether the projects had played a significant role in the changes I was seeing.

METHODOLOGY

This Action Research project was conceived within the qualitative tradition of grounded theory (Glaser and Strauss, 1967). My approach is underpinned by some feminist and anti-racist methodological principles in order that theory should be derived from the actual experiences

of research participants.’ (Mirza, 1995: 165; Edwards and Ribbens, 1998; Ramazanoglu and Holland, 2002). In 2005, I began observations, case studies and field notes and recorded, transcribed and analysed unstructured interviews with the mothers in the original three projects. In 2006 I extended this research to the fourth (Asylum Seeker) project.

OUTCOMES

Recurring, intertwining themes have emerged from analysis of the data. These are
Closer maternal bonding and increased mother/child interactions in daily life
Increased self-confidence, as confidence in oneself as a mother is affirmed. This leads to
A heightened sense of well-being
Relating more readily to other participants
Isolation and inclusion in the wider community

Maternal bonding and interactions in daily life

The increased knowledge of songs and musical strategies for positive engagements with children, coupled with the heightened feeling-states when singing might indicate that, as Thurman (2002: 210) suggests, ‘When people are provided with an *opportunity* to engage in the activity again, they are highly likely to *want* to do so or *choose* to do so’.

Music, and especially singing, now plays an important role in their daily lives. Batou (Asylum Seeker) said ‘We sing songs at home. English songs. He learns, I learn’. (2007).

All the mothers I interviewed talked of bonding, either directly or indirectly. They reported an increase in their musical interactions with their children in their daily lives and of using singing to create a positive mood which has enhanced their relationship with their children. They described singing together in the music group and at home as a special time in which they interact one-to-one with their children. The frequency with which these intimate musical exchanges are reported to occur has been an unexpected and welcome finding.

Gaining confidence in oneself

It would appear that the identity of the mothers is intimately bound up with their perceived success in mothering. In all four groups, the mothers appeared to have grown in confidence. They began to sing with greater confidence and participate with greater attention. Mothers formed new friendships within the groups and began to share experiences and concerns about their children. Sloboda, (1985: 266) cites Blacking’s report of the singing of the Venda people and suggests that ‘Songs and dance rituals serve to unite and define social groupings’.

A key factor in dealing with mothers’ increased shyness and nervousness in new situations with unknown others was the atmosphere of fun and laughter in the sessions.

The use of action songs means that mothers can participate physically without pressure to join in with singing. They are free to join in at their own pace, while the children join in un-self-consciously. Mothers’ self confidence and sense of enjoyment were also helped to a large extent through the role of the children. This was facilitated by engaging with both children and adults; the mothers’ personal enjoyment is inextricably bound up with that of their children. The musical engagements are mutually rewarding: Narinder, (post-natally depressed mother) told me ‘I used to be nervous about singing. It’s plucked your courage up so much that you want to sing, because your child enjoys it as well.’

Batou (Asylum Seeker group) said ‘The songs make Abu laugh. This make(s) me very happy. It give me confidence’ (confidence).

Another confidence-linked outcome was

A heightened sense of well-being

Singing together in a group with their children has had a therapeutic effect on many of the mothers. Carla (2005) told me ‘Everyone is sort of happy and on a ‘high’ after the music.’ This is consistent with Thurman’s (2002: 216-217) account of how physiochemical changes take place. The increased feelings of well-being were intertwined with increasing confidence and self esteem.

One Algerian mother was suffering from depression and did not interact fully with her baby during her early months in the UK. Her transformation in the group, however, was dramatic. Initially, with almost no grasp of English, she realised that she had just learned to name the main body parts from a song we had been repeating. She began laughing, jumping around and whooping with pleasure, saying ‘English, English, speak English’. (2006).

Relating

A heightened sense of well-being led to a lowering of defences for all the participants I interviewed. Increasing familiarity with others and the friendliness of the group as a whole was facilitated by the merging of the music and socialising activities. The commonalities of motherhood draw adults together and the music activities and children’s responses provide a natural topic for the conversations that spontaneously break out when singing has come to an end.

‘When you walk in, it’s just like a room full of friends. It’s like going to see your friends every week’. (Michelle 2005)

‘I make friends with whole group. We go shopping, visit, drink tea.’ (Afghan mother, 2006)

A usually quiet Muslim mother, when bouncing her baby to a lively song, suddenly jumped up, threw aside her hijab and started dancing round the room with her baby, pulling the others to their feet to join her. She said that she had come to feel safe enough with friends in the

group to follow her natural inclination when the music was 'so good to dance'.

The structure of activities within a nurturing environment is a key factor that facilitates feeling safe.

'When I walk in, it's just everyone's so jolly and the music really brings the group together. No-one's sort of left out..... And I think it's really good for your confidence and making friends that way, rather than just going to, like, a Mother and Baby group. (Rebecca's view 2005)

'All the women together ...is good...make me happy. I have new friends.' (Maisa, Asylum Seeker, 2006)

Isolation and inclusion in the wider community

The extent to which the mothers discussed isolation was considerable. Dramatic changes brought about by either motherhood or immigration had thrust them into a lonely world in which previous measures of success no longer apply. In combating these outcomes, two key issues emerge.

The breaking down of the individualism of the dominant culture plays a key part in re-establishing community.

A rebalancing of individual and community is a major factor in building self esteem.

Narwah (Afghan mother, 2007) explained:

'I have friends now. I go (to) other groups now and meet many mothers.

Boyce-Tillman (2000:34-35) suggests 'The legacy in the UK of the Thatcher years is one of fragmentation and an excessive emphasis on the individual.' She contrasts the image of the male hero with the role of the female, torn between the values of a society that prizes individualism and her 'own deep sense of a need for community and stability' and for whom this was 'never a possibility'. The relationship between the mothers and their children plays a pivotal role in the groups. The edifice of a secure, friendly environment fosters confidence, leads to friendship and a subsequent sense of community that is built upon the foundations of the unifying, spirit-lifting experience of singing together. Leonard (1978) states that 'harmonious activity, having a shared pulse, such as singing and marching' ... 'makes those participating more like one another'.

When you walk in, it's just like a room full of friends. It's like going to see your friends every week, and everyone's there for the same thing.....all the children are friends; all the adults are friends. (Michelle, 2005)

Maziah thoroughly enjoys the songs and suggested that the atmosphere of fun made 'everyone smiling, happy'. Shy Carla did not feel pressured to talk to the other mothers 'because everyone is sort of happy and on a 'high' after the music'. (Carla 2005). When I questioned her further about this, she was clear that music 'makes you feel happier'. She also attributed her increased happiness to now being better able to talk to others because the happy atmosphere allowed her to forget what was 'going on' in her life. This view was reflected by all participants.

Singing together with their children in the safe and happy environment of the music group facilitates reconstruction of this pleasant 'feeling state'. Each aspect of Carla's emotional response appears to spring from her impression that *everyone* is 'high' after the music. It would seem that she sees the environment, the activities, her children's positive responses, her own confidence and her relationships with other mothers as interwoven, interdependent outcomes of this 'high'.

The notion of repeated re-enactment is described by Thurman as the 'Intrinsic Reward effect'. He states:

Usually, human beings want or choose to engage in an activity when

- 1) the activity was experienced before (or one like it)
- 2) there was something about the activity that attracted and sustained their engagement with it
- 3) doing the activity resulted in aroused pleasant feeling-states in their bodymind (Thurman, 2002, p.210)

Rebalancing previous musical experiences

Some mothers had felt disempowered by past challenging experiences but, aware of being on a 'high' after singing, had felt empowered. Almost half the mothers had told me that they were not good singers and had experienced some difficulty in bringing a hitherto intimate activity into a more public arena. For some participants in the three original projects, I discovered, this was due to negative experiences of singing in school.

These issues appear to indicate that the leader's role must have an element of nurture.

The dominant culture and educational landscape has both marginalised music and put in place a challenging culture. Mothers' *repeated* re-enactment of nurturing experiences of singing serves to rebalance previous challenging experiences - and the expression of this is more private than public.

Singing together has come more readily to those from cultures where singing is processual, in contrast with the more performative nature of music in the UK.

CONCLUSION

The accounts of daily lives and the way in which mothers had introduced music to their children at home makes it clear that the effect of the projects extends beyond the limits of the group sessions. Self confidence in their identity as mothers depends on their ability to relate to their child.

These mothers have been given a sustainable and transferable tool that they are able to use in their wider daily lives. Musical ideas have been taken away and used at play

as a means of handling stressful situations

as ways of managing behaviour

as a means of supporting speech and

language development

to enhance the quality of daily life

Some mothers made the musical tools their own, by adapting them as they have witnessed my own improvisations with words or melodies. They have

learned ways to use minor third and known song-based melodies in place of speaking. Most mothers sang to their children and reported an increase in, or new variations of, their song-making. Others said, quite specifically, that they felt a deepened bond between themselves and their children through their increased musical interactions at home.

The group experience of enjoyable musical interactions between mothers and their children has encouraged a high frequency of such interactions at home. Mothers have grown in confidence and have a greater repertoire of songs. The benefit experienced by the mothers extends to the children, whose early musical experiences support and enhance their cognitive and emotional development.

ACKNOWLEDGEMENTS

I am deeply grateful to Professor June Boyce-Tillman for her unstinting support and encouragement throughout this research. My thanks also to the mothers whose enthusiastic participation has made this work possible.

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Observing the Musical Experiences of Young Children with Hearing Loss

Lily Chen-Hafteck

Kean University, Dept. of Music
Union, NJ, USA.

lhafteck@kean.edu

Lyn Schraer-Joiner

Kean University, Dept. of Music
Union, NJ, USA.

lschraer@kean.edu

BACKGROUND

Research on infants has revealed that babies are born with musical potential. Very young babies can recognize a melody they recently heard (Chang & Trehub, 1977a; 1977b; Trehub, Thorpe & Morrongiello, 1987; Trehub & Thorpe, 1989); can detect subtle changes in pitch or rhythm (Trainor & Trehub, 1992; Trehub, Bull & Thorpe, 1984; Trehub & Thorpe, 1989); and can remember melodies with consonant intervals or regular timing better than melodies with dissonant intervals or irregular timing (Schellenberg & Trehub, 1996; Trehub, 2000). Thus, it is evident that we possess innate musicality. This is further supported by cross-cultural observations of children. It was found that regardless of location and circumstance, their love of music was abundantly evident (Author 1, 2007). Once children began making music, they started to smile and became immersed in their music. Music has the power to engage them in their musical worlds.

Custodero (1998, 2002, 2005) found that musical activities in young children are often engaging and result in “flow experience” that enhances learning. Flow experience occurs when the perceived challenge and skill level for an activity are both high. This is a state of optimal enjoyment which creates an ideal learning situation where skills must improve to meet challenges in order to sustain flow. Flow indicators were developed to observe flow in children’s musical activities. It was shown that flow experience can be observed across different age groups, from infancy (7 months) to school age (8 years), in varying degrees of intensity and frequency among different music lesson settings (Custodero, 2005).

Having established that musical ability is inborn and that musical activities are naturally engaging to children, it is logical to deduce that children with hearing loss would also benefit from musical experiences. Because, the aforementioned literature involves children with typical hearing, music educators should therefore take care so as not to make generalizations concerning the musical ability of hard of hearing /deaf children. Factors such as the type (i.e. conductive versus sensorineural) and severity of the loss (i.e. mild, moderate, severe, and profound) will have a great impact upon what a child perceives.

For over 160 years, music has served as both a rehabilitative and teaching tool for hard of hearing and

deaf children (Darrow, 1985; 1989; Prause, 2001). Ford (1985) indicated that children with hearing losses do perceive the complex tones of music. According to Ford “the capacity to perceive and assimilate vibrations in ‘music’ resides in the brain, and although hearing loss may impose certain limitations upon the extent to which musical potential is realized, a hearing disability does not negate the presence of innate musicality” (p. 2). Additionally, Darrow (1987) found that the rhythm skills of 28 hard of hearing/ deaf children in grades 1-3, were more advanced than their tonal skills. According to Darrow, an increase in students’ musical aptitude scores with grade level may indicate that the musical aptitude of students with hearing losses is likely delayed rather than impaired. All these findings confirm the speculation that these children are musically responsive like children with typical hearing, yet the quality and timing of their musical development may vary.

Furthermore, Gfeller et al. (1998) investigated the quality of musical experiences, types of musical activity involvement, and general attitude of children implanted with the cochlear prosthesis. The researchers found that children who utilize the cochlear implant are involved in formal music activity. Data from Author 2’s (2007) longitudinal study of children implanted with the cochlear prosthesis has revealed observable music behaviors such as steady beat and vocalizations of vowels introduced in songs. According to Author 2 (2007), children seemed more interested and confident in their responses to the activities and exhibited an increased interest in classroom instruments.

While the studies of Darrow (1985, 1987, 1989), Prause (2001), Ford (1985), and Gfeller (1998) support music for hard of hearing/ deaf children, limited studies involving younger children are available. Therefore, the present paper describes the responsiveness of young hard of hearing/ deaf children to music activities. Such observations will provide music educators with the information necessary for meeting the needs of these children in their music classrooms.

OBJECTIVES

The purpose of this study was to examine the musical experiences of hard of hearing/ deaf children, ages three to four. Through analyzing the flow experience of the children during musical activities, the level of engagement that these children demonstrated was explored.

This research study aims at addressing the following questions:

1. Are prelingually deafened children musically responsive and able to be engaged in musical activities?
2. Do these children possess basic musical knowledge such as the organization of pitch, rhythm and musical forms?
3. Do these children use music to communicate to other people?
4. Are there differences in their musical responses to different kinds of musical activities, including singing, moving, and playing instruments?

METHOD

Five prelingually deafened children, ages three to four, served as the participants for this multiple case study. Their hearing loss ranged from that of moderate to profound. Three of the children were implanted with the cochlear prosthesis while another used hearing aids. One child was unaided.

Weekly music classes, approximately 30 minutes in length, were provided by one of the researchers over a four month period. Each lesson consisted of a variety of musical activities. Concepts taught via the nursery school curriculum were also integrated into music activities. Two nursery school classroom teachers were present to assist the researcher. Each lesson was videotaped.

For the purposes of this study, the video data of the last four lessons were selected for analysis. Six specific activities were examined:

- Activity 1: Singing
 - Children sang “The Train” song with the teachers, and then played a train whistle.
- Activity 2: Moving
 - Children moved to the drumbeat played by the teacher or other children reinforcing the concepts of fast, slow, walk, and stop.
- Activity 3: Moving
 - Children were given scarves to move to the recording of a children’s song, *The Wheels on the Bus*.
- Activity 4: Moving
 - Children were given baby dolls to dance with while listening to two compositions of recorded music of contrasting styles (classical and pop).
- Activity 5: Playing
 - Children played percussion instruments in response to a specified word, ‘*Butterfly*’, while the teachers were telling the story and singing the song about butterflies.

- Activity 6: Playing
 - Each child improvised individually on the drum while the other children moved in response to the improvisation.

Through the use of Custodero’s flow indicators (2005), children’s flow experience was described and rated. The data were coded according to the seven flow indicators:

Challenging Seeking Indicators:

- Self-assignment
- Self-correction
- Deliberate gesture

Challenge Monitoring Indicators

- Anticipation
- Expansion
- Extension

Social Context Indicators:

- Awareness of adults and peers

Data analyses included descriptions and ratings from 0 to 3 (not at all; somewhat; quite; very) of each child’s responses that demonstrate the flow indicators. Responses to each of the six activities were examined individually. The two researchers, who have backgrounds in early childhood music education and special education respectively, coded the data independently. The analyses were then discussed and combined.

FINDINGS

Engagement in musical activities

Flow experience was observed among all the five hard of hearing/ deaf children during each of the six musical activities. This implies that they were all engaged in the musical activities. They participated actively in singing, moving and playing instruments. Furthermore, *deliberate gesture* was the second highest rated flow indicator (see Table 1). Descriptions such as ‘exaggerated the actions of the songs’, ‘very enthusiastic in signing the words of the song’, ‘sang out loud’ were commonly found in the analyses. This illustrates that the children’s musical responses were focused and deliberate most of the time.

In only two instances, specifically Child B and D, was *deliberate gesture* rated as low as ‘1: somewhat. Both children received this rating during Activity 1, the singing activity. This finding was probably due to the limited speech and language skills of the two children, which was evident from the observations.

Demonstration of Musical Knowledge

All children demonstrated musical knowledge in terms of the structure of music, musical styles, beat and rhythm. This was evidenced via the flow indicator,

anticipation, which was rated very high (see Table 1). For example, it was observed that the children moved naturally and appropriately to the beat of music that they heard for the very first time; and they improvised on the drum by manipulating musical elements of rhythm, tempo and dynamics. Such findings lend support to the argument that hard of hearing/ deaf children are innately musical.

Communication with Others

The strongest flow indicator for all of the children was that of *awareness of adults and peers* (see Table 1). This rating was found in all activities. Such a finding confirms that all children need reinforcement and support from adults and peers. These children often expressed both a need and interest in communicating with those around them despite their limited speech and

language skills. This can be illustrated by the following observation of Child E:

‘He observed closely how the teachers and other children moved in response to his playing and improvised accordingly. He was smiling throughout the activity, showing that he enjoyed his “control” over the movement of the others.’

Observations from this study indicated that music served as a mode of communication for these hard of hearing/ deaf children. The musical expressiveness of these children can be found abundantly in the data. Examples include singing the name of a friend; singing the Spiderman theme while flying the toy plane; signing the words of a song with the teacher; and so on. Expressing themselves through music seemed to be enjoyable for all of the children involved.

Table 1: Summary of Ratings of Each Flow Indicator for Each Child

Child	Self-assignment	Self-correction	Deliberate gesture	Anticipation	Expansion	Extension	Awareness of adults & peers	Total
A	11.5	0	16	18	4.5	3.5	16.5	70
B	11.25	0	14	15	5	2	17	64.25
C	16	0	17.5	15.5	11.5	6	18	84.5
D	11.75	0	11.25	11.5	8.5	2.5	13.25	58.75
E	16.5	0	18	15.5	16	11.5	17.5	95
Total	67	0	76.75	75.5	45.5	25.5	82.25	

Individual Characteristics of Children

Individual differences were prominent in this study, and have clearly influenced the quality of flow experience. A brief description of each child will illustrate this.

Child A followed instructions closely and watched the teacher at all times for both instruction and feedback. Child A did not exhibit the flow indicator of *expansion* in the musical activities which were teacher-directed. This child, instead, often wanted to follow the teacher. However, in the more student-centered activities, that is, Activity 4 – free movement to music and Activity 6 – improvisation on the drum, Child A showed

expansion through creating some variations to his movement and drumming. In fact, this child exhibited the most flow experience in these two activities. This indicates that although Child A likes to follow teachers’ instruction and seeks their approval; he learns well in student-centered activities and can be creative if given the opportunity.

Child B was also very attentive to instructions and the classroom teacher. Like Child A, Child B exhibited *expansion* and experienced the most flow experience in the two student-centered activities, Activity 4 and 6. However, the exhibition of the *extension* flow indicator was limited only in two movement activities, Activity 2

and 3. This is most likely due to her personal reserved nature. Child B did not display the range of expressions the other children did and often exhibited the same serious expression in class. To demonstrate *extension*, children need to continue the activity by themselves even when the teacher has completed it and moved on to another activity. Thus, lack of *extension* in Child B showed that this child has a strong sense of self-control and rationality – even if the activity is enjoyable, one has to stop when it is over.

Child C often sought the attention of the researcher, teachers, and peers. This child was very expressive and involved in all musical activities. Thus, various flow indicators were observed abundantly. Below is a good observation to illustrate this:

‘She created new ways of using the scarf as a prop for her movement to the music. At one point, she imagined that the scarf was her dress. However, the teacher took the scarf away from her. This did not disrupt her participation as she continued to move to the music by jumping and dancing.’

Child D was a new student, trying to learn about the pre-school environment and to develop speech and language skills at the same time. Although more reserved than the other children due to the newness of this educational environment for him, Child D always followed class activities and exhibited much creativity. This child exhibited the flow indicator of *expansion* in most activities.

Child E was both expressive and creative. Although this child did not always follow the teachers’ instructions, the great interest of this child in musical activities was obvious. Child E constantly experienced flow during all the musical activities, as seen in this example:

‘He loves Spiderman. When the researcher asked him who was on his band aid, he sang the Spiderman theme. Later on, when he was not interested in returning his toy plane at the end of the activity, the researcher asked him how Spiderman would fly the plane into the baggy. He responded by singing Spiderman theme and flying the plane into the baggy.’

Nature of Musical Activities

Interesting observations on the effects of musical activities on flow experience were noted in this study. For example, the flow indicator of *self-correction* was not observed. The realization of a need to correct and the process of correction require adequate time and

space. The music activities presented during this study were short in length, approximately 2-5 minutes each. This may have hampered children’s opportunities for self correction.

Teacher-directed activities tended to discourage the exhibition of some flow indicators, particularly *expansion*, *extension*, and *self-assignment*. Responses to Activity 2 demonstrated this clearly, as children had to follow the drumbeat played by the teacher or other children in this activity. However, it is important to acknowledge the importance of the teachers as providers of both speech and language models as well as social role models for these special needs children. Furthermore, it should be noted that in this study, although Activity 2 and 6 were analyzed separately, they were combined during the lessons. The children had to move to teacher’s drumbeat first, and then they took turn to improvise on the drum for the other children to move to. In this way, the activities became balanced between teacher- and student-initiated in nature.

CONCLUSION

Musical activities can be pleasurable for hard of hearing/ deaf children even if their perception of music is different from that of individuals with typical hearing. Findings from this study suggest that children with hearing loss can experience music, and more specifically, experience flow during musical activities.

Flow indicators help teachers and researchers to focus upon children’s engagement and learning rather than upon skill level. Observations of flow experience seem to be most appropriate in early childhood and special needs classrooms where skills should not be the sole criteria by which children are evaluated. Observations of flow allow for the evaluation of children as they are, without the imposition of adult norms in categorizing their responses. Examples of these categories often include obedient versus disobedient; ‘at standard’, ‘below standard’ and ‘above standard’ ratings. The multi-criteria of flow experience, as demonstrated by the seven flow indicators, provide a well-balanced perspective on what children need for an optimal learning experience.

Clearly, there is a need for a variety of activities which can encourage development of various skills and aspects of flow experience. Teacher-directed activities are necessary as the hard of hearing/ deaf children need speech, language, as well as socialization models. On the other hand, children also need to develop self-initiated and creative responses. Thus, student-centered activities must also be included. Teachers need to acknowledge that sometimes, children may not respond to teachers’ expectations while being creative. Being responsive to children’s needs and providing a good balance of various activities in the music classroom are the key to success.

Finally, children with various backgrounds and experiences will express themselves differently. This study reveals that while individual responses were obvious, all children experienced flow while engaged in musical activities. Therefore, teachers need to respect these differences and believe in children's learning abilities. The activities introduced to children need to be based upon their unique needs.

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Music cognition: When does it start?

Michal Hefer

Jerusalem Academy
of Music and Dance
Israel

mmusic20@netvision.net.il

Zalman Weitraub

Western Galilee Hospital
Nahariya
Israel

Veronika Cohen

Jerusalem Academy
of Music and Dance
Israel

ABSTRACT

This paper will describe research on newborn's responses to music. Video observation and EEG were collected to see whether newborns' response to random sounds differed from their response to music.

The data collected was subjected to both qualitative and quantitative analysis. This paper will focus on the qualitative study- in depth analysis of video recordings. Our findings from this analysis were supported by results from the quantitative analysis, especially analysis of the EEG recordings.

Our analysis points to clear differences in response to random sounds vs. music, thereby supporting the hypothesis that musical cognitive activity is already present at birth.

Our video analysis showed movements, especially hand movements, which were cyclical in nature; these cyclical movements fit in with the phrase division of the musical piece (excerpt from a piano concerto by Mozart). Correspondence between certain musical events (crescendo, rise to the highest register) and movement responses – surpassed our expectation in terms of apparent responsiveness to cycles of tension release generated by the music.

Keywords:

Newborns, Music, Cognition, Movement, EEG.

INTRODUCTION

As a music educator working with infants I had ample opportunity to observe behaviors which strongly implied the presence of musical cognitive processes present even in earliest infancy. The need to substantiate these informal observations was the driving force behind my subsequent research.

In recent decades, research on musical perception and cognition has become an important component in music education research. Psychologists, neurologists, musicologists, physicians, music therapists and music educators have become aware of the need for research into the earliest stages of life, and believe that “perceptual competencies in early life play a substantial role in music perception and cognition later in life” (Trehub, 1995).

The present study goes back to the earliest stages of a child's life in order to approach “a full understanding of the cognitive bases of their musical behavior” (Deliege & Sloboda, 1996).

The early life of the infant is generally divided into three phases: fetal (after the seventh or eighth week of pregnancy), neonatal (the first four weeks after birth) and infancy (the first twenty-four months after birth).

Studies have shown that “by the twenty-four weeks gestation, the cochlea and peripheral sensory end organs of the fetus have reached their normal development, and by twenty-six weeks most fetuses will respond with increase heart rate to sound stimulation, indicating that they are able to perceive sounds” (Pratt, 2001). Wilkin's (1995/96) study found that neonates who were exposed to classical music during pregnancy appeared to listen more attentively to music after birth.

The present study focused on the question: is there evidence of musical cognitive activity at birth? We were therefore searching for evidence that would point to the existence of musical cognition- the organizing activity of the mind that turns sounds into music. The claim that we are born into a “booming buzzing confusion” (James, 1890) has long been replaced with the assumption that some level of cognitive activity which organizes sense input into some coherent units exists from birth (Steiner, 1979).

We therefore posited the following hypothesis: if neonates' response to music were appreciably different from their response to random sounds then we could assume that some level of cognitive activity was taking place. A study by Krumhansl and Jusczyk (1990) showed infants reacting to abruptly interrupted music differently from music that was stopped at the end of phrases- implying that musical cognitive activity involving the grouping of the sounds into units that conformed to certain expectations was taking place. Could such a response be observed already at birth?

In order to gain some understanding of musical cognitive process shortly after birth, the four following musical responses were investigated:

- Music compared with silence.
- Tonal, symmetrical structured music compared with random (a- tonal, a- symmetrical, un-organized music).
- Abrupt and unexpected ending.

METHOD

A soundtrack was prepared consisting of:

A segment from Mozart's piano concerto No. 8 in C major K. 246, 2nd movement (measures 1-22) (“Mozart – full”). [An orchestral piece was chosen because in the pilot study, the strongest

overt responses of infants were to orchestral timbre.]

- **60 seconds of random sounds** (computer generated sequence using sounds from Mozart's piano concerto No. 8 in C major K. 246, 2nd movement (measures 1- 22) ("Random") presented in a random sequence, with random duration.
- **The same "Mozart" segment ended abruptly** (measures 1- 21) ("Mozart- cut")

Two versions of the soundtrack, to be used at random, were developed for the study. Each soundtrack contained a different order of presentation. Both versions began with approximately 120 seconds of silence. In between each segment there was a 60 second period of silence. The reason for the long recovery time between segments was so that delayed response to one segment would not run into response to the next segment. The choice 60 second rest period was based on studies performed with neonates regarding their emotional states during the first twelve months of life (Schmidt et al., 2003). The total length of each version was approximately eight minutes. The two versions were set as follows:

- 1 = Silence – "Random"- Silence-"Mozart-cut" - Silence - "Mozart-full" - Silence
- 2 = Silence –"Mozart-cut" - Silence -"Random" - Silence- "Mozart-full" - Silence

Prior to the test, once agreement to participate had been obtained, the participating parent was briefed about the procedure. In the laboratory, the parent was seated in a comfortable chair holding the infant on his lap and facing the video camera. Subjects were individually observed in a separate, isolated, dim laboratory room in order to exclude any environmental disruption. Caregivers were instructed to remain silent, sit comfortably during the test and try to refrain from "participating in the test" and thereby transmit cues to the subjects.

The music was presented using a Sony CD player placed at a distance of 30 cm from the subject's head. The decibel level of the music presentation ranged between 70-80 db and was measured with a coupler. Video recordings and physiological measurements were collected by a *Nicolet Viasys Health Care* Polysomnogram. EEG (electroencephalogram), which measured the brain's electrical activity, was recorded continually during the test. Recordings of body and facial expressions were digitally taped with a Sony EVI-D100P mini digital video camera. All the above parameters were recorded simultaneously. Following the test a CD recording of the test was given to the parents who had participated as a token of appreciation.

Data analysis consisted of quantitative cataloguing of responses and analysis of EEG responses carried out by experts in that field as well as observational study of the

videos. For the observational analysis neonates were chosen who stayed awake for all or most of the test and had observable motor responses to the various musical stimuli.

Analysis of videotaped responses provided insights into neonates' motor responses. It enables the researcher to observe the unique movements of neonates in an attempt to find behavioral links to musical elements. Results from the quantitative analysis of brain waves (EEG) as well as the quantitative analysis of a detailed inventory of motor responses supplemented and supported the findings of the observational, qualitative analysis.

The following analysis will focus on examining the responses of three infants: Gavriel, Esther and Eden. All three subjects demonstrated significant differences in their behavior during the "silence" vs. "music" excerpts and the musical excerpt vs. random sounds

RESULTS

"Music" vs. "silence" and "random sounds"

Esther was more active, using "elegant" gestures during both "Mozart" segments compared to the "silence" segment. Most interestingly, her behavior during "random" resembled her behavior during "silence"; there was little activity in both. Gavriel also reacted to the "silence" and the random excerpt in a similar way- with eyes closed and hand motions that were irregular. During the "silence" segment these movements were of relatively long duration. During the random excerpt there were short movements: the lengths of the movements' cycles were irregular. During the "Mozart" excerpts his eyes were opened and his hands traced a circular, cyclical path which coincided with the musical phrases.

The third subject observed, Eden, reacted in a very similar fashion. During the random excerpt her eyes were also closed and she also reacted with short hand movements. During the "Mozart- full" excerpt she reacted with long, elegant hand movements and opened eyes. Her reaction to the "Mozart- cut" segment was even more rich and varied.

Detailed analysis of movement reaction to "Mozart" excerpts

Our observations of the three infants pointed to a short reaction time of 2 -15 seconds between musical events and apparent reaction to them.

Gavriel demonstrated an immediate relaxation while listening to the "Mozart" excerpt. His behavior changed after four seconds with an attentive and relaxed look followed by new slow movements of the hands and fingers.

Esther synchronized her movements with three musical climaxes demonstrating opening and closing of the fist,

when the musical event, e.g. change in harmony or change in dynamics, denoted tension and release. These movement cycles lasted approximately five seconds and were repeated three times. A major change took place in Eden's facial expression 15 seconds after the beginning of the Mozart excerpt ("music 2"). Some "elegant" hand gestures also occurred between one to five seconds after the appearance of the stimuli.

Eden, Gavriel and Esther presented hand activities that were at times synchronized to an astonishing degree with the musical events, i.e. musical climaxes, abrupt endings, musical phrasing, etc. These activities were presented in various motions: opening and lifting the hands reflected synchronized with musical events that denoted tension, e.g. changes of dynamics or the beginning of a new motive, while relaxing or lowering of the hand reflected musical events denoting release, e.g. change of dynamics or ending a motive. Many of the motions were cyclical and had a consistent length: Esther and Eden demonstrated motions of five seconds, especially circular hand motions matching phrases of five seconds, which are characteristic of the Mozart excerpt. Gavriel demonstrated four to five seconds of cyclical motions, as well as longer versions of 10-12 cyclical motions. In addition, all three infants presented various movement types performed with other organs: head (moving up and down and from side to side), mouth (opening and closing, movements with closed mouth or smiles) and movements synchronized with the head and the eyes.

While there were considerable differences in response amongst the three infants, there were also quite a lot of similarities; cyclical motions matching musical phrases, motions of tension and release, and an increase of movements during the "Mozart" excerpt versus a decrease during "silence" and "random".

CONCLUSIONS

Different responses to random sounds vs. organized sounds (e.g. music) suggest the presence of musical cognitive activity taking place in response to a musical stimulus- while the response to random sounds shows that it elicits no such cognitive activity.

These differences in behavior were supported by EEG results (see figure.1). It may be assumed that from a phylogenetic point of view (pertaining to the evolutionary development of a species) the brain systems involved in music perception are structured in such a way that they congenitally "prefer" structured music; this is manifested in their different (more organized) response to structured music stimuli vs. randomized music or silence. The differences in response points to an ability to distinguish between organized musical entities vs. random sounds.

The qualitative analysis provided evidence of behavior during silence which resembled the behavior during the

random excerpt. This was supported by the EEG analysis (see figure.1) indicated that the musical excerpts induced a harmony amongst the infants' brain waves, which were unlike those registered during the silence and the random example. It is thus evident that the role of musical syntax had a significant impact on these infants' physiological

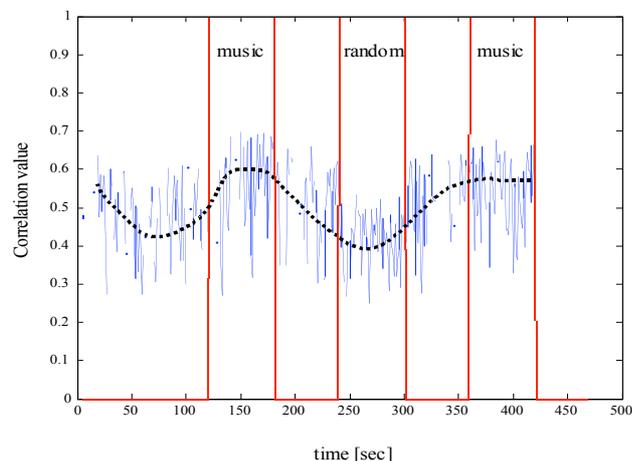


Figure 1: All infants' vector correlation value

behavior. Organized stimuli effect brain waves differently and evoke different responses. The sinusoidal pattern of the correlated brain waves during the silent period resembled the "random" segment more than they did the "Mozart". Therefore, it is assumed that the random material is not recognized as an event that evokes cognitive activity associated with music.

An interesting phenomenon was Gavriel's yawning, which occurred only during and after the random sample. In addition, the duration of Gavriel's cyclical movement was longer during the baseline period than during the "random". In the "random" example all his movements were short, the duration of movement cycles was irregular and there were no complete cyclical movements. This, too, appeared to be an attempt to organize the sounds. This finding supports the EEG results, manifesting a low correlation of brainwaves during the "random" segment.

One of the earliest works to study children's spontaneous musical behavior was the Pillsbury study conducted by Moorhead and Pond. They noted that "as his (the child's) vocabulary of movement grows, his music increases in rhythmic interest. He uses instruments after he has been moving. He grows able to abstract his movement rhythms into pure sounds" (1942, p.12). Another substantial observation pointing to kinesthetic behavior as the root of mental schemas (a mental codification of experience that includes a particular organization of perceiving cognitively and responding to a complex situation or set of stimuli) is Piaget's early study (Piaget, 1951; 1952). His theory suggests that coordinated actions serve as a source to

logical thought, a term which one may also apply to musical thought. He explains that schemas "have their parallels in logical structures.....it is such coordination at the level of action that seems to me to be the basis of logical structures as they develop later in thought" (Piaget, 1970, p.18).

Most studies emphasizing kinesthetic experience as a source for musical organization were conducted with older children (Cohen, 1980, Goralı-Turel, 1997). In this qualitative analysis, the strongest outward manifestations of musical organization, i.e. cognition, with two to seven days old infants were found in the hand movements. These musical gestures were observed to take place in time as sounds organized into a cycle of motions moving to rest.

The in-depth qualitative analysis further revealed some additional clues as to why music or a certain type of music has a calming effect. Gavriel, Eden and Esther all demonstrated an ability to engage in cyclical movements. These appeared in the silence period before the musical examples and were reflected in hand movement activities with regular cycles, generally of four to five seconds or their multiplication into 10-12 seconds. Many of the infants' movements constituted cycles of approximately five seconds. This matches the temporal length of the "Mozart" phrases, which consist mostly of approximately five seconds each. The observed confluence of natural cycles with the musical cycles appears to reinforce the infants' kinesthetic sensation, which may be interpreted as a pleasurable experience. This gives rise to the hypothesis that Eden's and Esther's active response to "Mozart" stems from the synchronization that exists between the musical phrase and their natural physical cycle.

The fact that in the present study cyclical movements were observed during the baseline period provided a unique opportunity to observe the way in which the infants adapted the same cyclical movements while the various musical examples were being played.

As mentioned above, in all three observations of Eden, Gavriel and Esther, it was found that hand activity was at times synchronized with the musical events. It appeared in various motions, for instance opening or lifting the hands reflected musical events that denoted tension and closing, while relaxing or lowering of the hand reflected musical events denoting "release".

One of the ways we hoped to elicit a response that would indicate the presence of musical cognitive activity in newborns was to test whether there would be a difference in their response to an abrupt as opposed to a prepared, logical, full ending. As mentioned earlier Krumhansl and Jusczyk (1990) found that infants aged four to six months showed a significant preference for a natural phrase ending (pauses between phrases) over an unnatural one (pauses within phrases). We found evidence only in Gavriel's behavior that suggests that the infant was reacting to phenomenon. In the first

example, when the Mozart excerpt ended abruptly, with musical events denoting tension, Gavriel interrupted his movement, leaving the cycle incomplete. In comparison, following the complete Mozart excerpt the baby was relaxed, and began to move again after approximately 20 seconds. Reacting to an incomplete phrase is one of the strongest evidences for mental organization and musical cognition.

In conclusion, the observational study showed evidence surpassing our expectation regarding the presence of musical cognitive activity; not only was there a distinct difference in reaction to "random sounds" vs. music, but movements that were observed showed correlation with musical organization, the duration and shape of phrases.

Evidence of musical cognitive process at birth should encourage early childhood teachers at work to develop this inborn capacity to its fullest.

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Music teacher training in Denmark

Sven-Erik Holgersen, PhD

Danish School of Education,

Dept Curriculum Research / Music education

University of Aarhus

Denmark

svho@dpu.dk

ABSTRACT

Music teacher training in Denmark is requested but also it meets new challenges. After a short introduction to the current situation, a research design is described the aim of which is to throw new light on relations between music teacher training and teaching practice. 60+ music teachers graduated from a Danish conservatoire since 2002 has been invited to participate in a questionnaire followed by interviews during the winter of 2007-8.

The main research questions are

1) what should be the core content of music teacher training specializing in young children?

2) how and to which degree does music teacher training at conservatoires contribute to the professionalization of early childhood music teachers?

Preliminary results indicate on the one hand divergent views on the purpose of music teacher education and many teachers express great animosity towards theoretical subjects. On the other hand experienced early childhood teachers express great enthusiasm about this particular teaching context and surprisingly also a request for more theoretically based music teacher training.

Keywords: Music teacher training, aim and content of education, professionalization.

BACKGROUND

Research in early childhood music education has shown a great interest in curriculum, developmentally appropriate practice and teaching methods or “grand theories” about teaching music such as Kodaly, Orff, Dalcroze or (particularly in the USA) Gordon. Professional music teacher training aimed at young children, on the other hand, is a minor area of research, since such highly specialized study programmes have only to a very limited extent been established. Most early childhood staff is trained with only little or no emphasis on music either due to the assumption that music teaching for young children is mere luxury, or it may be assumed that teaching music to young children requires no formal qualifications in

music. Yet, early childhood carers having no musical training are very often reluctant to sing or make music with children.

This is the situation in many countries including Denmark, yet over the last two decades elementary music teaching for young children 0-8 years of age provided by a trained music teacher has become increasingly widespread. This may seem contradictory, and one explanation may be that in Denmark child care and music teaching for young children is provided by two different systems both funded by the government. In Denmark provisions for young children in 2006 were attended by 16% of children up to 12 months of age, more than 90% of all 1-2 year olds and 96% of 3-6 year olds (www.statistikbank.dk). Furthermore, Denmark holds a world record regarding preschool children, who are those in the world spending most time in such institutions. One third of the staff for these institutions has no formal training, whereas two thirds have a BA degree in pedagogy (3,5 study year), but music courses are only occasionally part of the study programme (Holgersen, 2008). However, even though early childhood pedagogues may be musically left behind, they are not necessarily left alone.

Unlike in many other countries where music for and with young children may be provided by musicians with little or no pedagogical training, music teaching for young children in Denmark is provided mainly by music schools, i.e. by trained music teachers. Every municipality in Denmark has a music school providing music teaching as a leisure time activity on a weekly basis for 0-25 year olds. Elementary music teaching is attended by 9% of 0-8 year old children (2006), and this corresponds to 1/3 of all music school activity.[The 8-9% is the result of a calculation comparing demographic statistics retrieved from www.statistikbanken.dk and music schools stats from www.kunst.dk/musik/musikskole/publikationer/] As music lessons are very often taught in day care institutions, they may serve a double purpose: As music teaching for young children and as in service training for the staff.

Across different institutional contexts (conservatoires, music schools, day care institutions and not least colleges for early childhood staff), divergent views exist about

what should be considered basic knowledge and skills in music teaching with young children. Actually, the term “teaching” is reminiscent of school culture, which is very often seen in opposition to the traditional play culture of Danish early childhood institutions. Elementary music teaching may apply to both play culture and school culture. In addition, music educators express a concern for musical talent as a ground for provisions of music teaching in kindergarten (3-6 years). Despite the lack of evidence for transfer of musical learning into other domains (Hetland & Winner, 2002; Young, 2005), persistent expectations are connected with non musical outcomes, and especially the development of linguistic skills may be part of the music curriculum for young children. The agenda for music teaching may also be connected with the inclusion of ethnic minorities, if institutions are situated in a multiethnic environment. These are some of the major challenges meeting music teachers of young children (Holgersen, 2008).

Music teacher training programmes at Danish conservatoires

In an ongoing investigation focusing on music educators at conservatoires the majority of these think that music teacher training should put limited emphasis on 0-8 year old children as a target group, whereas teaching at higher levels is considered educationally more relevant and prestigious and thus more attractive. This view is reminiscent of the educational culture at conservatoires, where educators as well as students perceive themselves as musicians rather than teachers. However, current regulations about music education at Danish conservatoires emphasize music teacher training as an attempt to meet the request for music teachers not least in early childhood education.

Three (out of six) Danish conservatoires provide a so called “general music teacher” education (BA as well as MA degrees) with a specialization in early childhood and the other three conservatoires to some degree include elementary music education for young children in their study programmes. Although it is possible to specialize in young children, only few students choose to do so. Results reported in this paper indicate that less than 10 percent of music teachers trained at Danish conservatoires perceive themselves as early childhood teachers.

Professionalization of music teachers

The title of the current research project is: “The training of music teachers specializing in young children: A comparative perspective on educational content and professionalization”, which refers to a main project description (Nielsen, 2005).

The primary purpose of the research reported here is to investigate music teachers’ professional views on the training of music teachers specializing in young children.

During the winter 2007-8 music teachers were invited to answer a highly detailed electronic questionnaire, and in the autumn term of 2008 a number of respondents will be interviewed about and optionally observed in their teaching practice. The aim of this multi method account is to adapt a life world perspective (van Manen, 1990) on music teachers’ professional knowledge and on the process of developing professionalism.

Main questions are

1. To what extent should music teacher training relate to practical, theoretical or pedagogical aspects of music as a teaching subject?
2. What should be the core content of music teacher education specializing in young children?
3. Which criteria should form the basis for evaluation of professionalism in music teachers trained at a music conservatoire?
4. How and to which degree do current music teacher training programmes provide an adequate basis for teaching music to young children? (To be further explored through interviews)

PRESENTATION AND DISCUSSION OF (A JUDICIOUS SELECTION) OF DATA

Data presented here refer to the questionnaire, only, yet many data still have to be analysed. The total population of music teachers graduated from the six Danish Music Conservatoires 2002-7 was 330 individuals of which 70 proved relevant for the present study. The main criterion of relevance was that respondents should have received training aimed at teaching children 0-8 years of age, and that they had (mostly limited) experience with teaching this age group. 37 valid responses were received whereas quite a few were abandoned due to either technical reasons or time limits, since appropriate response was very time consuming (up to 2,5 hours).

Technical obstacles or resistance to answer this comprehensive questionnaire are very important issues to be considered, since they may also have affected valid responses. This question should be further investigated in interviews.

In the following a few answers to the main questions will be reported.

Related to question 1:

Answers to the question “Which percentage of the entire teaching time of the study programme should be allocated to musical practice or theory of music or music pedagogy Didaktik - a German concept concerning the goal and

content of education. This is very different from the English term “didactic”: “meant to teach”, or in teacher training “directing how to teach”. [An extended discussion about the concept of “Didaktik” is provided in Nielsen, 2007.]

Didaktik are reported as average values:

Musical practice = 46% of the teaching time

Theory of music = 24% of the teaching time

Music pedagogy = 30% of the teaching time

1/3 of respondents rated Music Pedagogy more than the average value.

Although this is only very general information, a clear profile of music teachers is outlined emphasising practical aspects over theoretical. This is not surprising, but compared with the following answers a profound interest in pedagogical aspects is revealed, and this is at variance with the most prevalent trait of the conservatoire culture, namely the strive towards professional musicianship.

Related to question 2:

Which emphasis (ratings 1 to 5) do you think should be put on the following subject areas of music teacher education at conservatoires?

Clear priorities are indicated in the following answers:

1. music pedagogy and Didaktik as practical knowledge = 4,4
2. music as craftsmanship = 4,2
3. music as artistic subject = 3,9
4. music pedagogy and Didaktik as theoretical knowledge = 3,0
5. music as a scientific subject = 2,7

Thus music teachers think that more emphasis should be put on music pedagogy as practical knowledge than on music as craftsmanship or music as artistic subject. The distance between ratings of pedagogy as practical and as theoretical knowledge also seems to be a distinctive feature of music teachers.

It is certainly worth discussing why music pedagogy as theoretical knowledge should have minor emphasis as compared with pedagogy as practical knowledge. The rationale may be that from a life world perspective, personal experience is always considered worthwhile knowledge, whereas theoretical knowledge from the perspective of lived experience is considered “not evident”, even if evidence has been scientifically established (Kvernbekk, 2003, p. 165).

Related to question 3:

Which criteria should form the basis for evaluation of professionalism in music teachers trained at a music conservatoire?

As for the following propositions average values (ratings 1 to 5) indicate respondents’ personal beliefs:

1. the teacher is able to make students express themselves musically = 4,8
2. the teacher is able to express herself in musically adequate ways = 4,5
3. the teacher is able to make students express themselves (generally) = 4,3
4. the teacher master the disciplines of music as a subject matter = 4,1
5. the teacher can motivate, justify and reflect her own and other teaching practice on the basis of music pedagogical (Didaktik) theories and concepts = 4,0
6. the teacher can conduct and participate in pedagogical development = 3,9
7. the teacher can motivate, justify and reflect her own and other teaching practice on the basis of theories and concepts about music as a subject matter = 3,4
8. the teacher can develop new theory about teaching music = 3,1
9. the teacher can motivate, justify and reflect her own and other teaching practice on the basis of her knowledge about current teaching plans and curriculum regulations related to her teaching institution = 2,6

Interesting discrepancies occur when e.g. the answer to item 5 is compared with question 2 item 4 above. Such inconsistencies may be explained as contextually biased, but a general tendency seems to be that as respondents engage in pedagogical reflection they give this area higher ratings.

Related to question 4:

Text answers indicate that teaching practice is considered an invaluable source of pedagogical knowledge.

More data will be discussed in the presentation at the ECME seminar 2008.

PRELIMINARY RESULTS

Preliminary results indicate on the one hand that music teachers have very divergent views on the purpose of music teacher training and that some teachers express great animosity towards pedagogical theory as an educational subject. On the other hand dedicated early childhood teachers not only express great enthusiasm about this particular teaching context and surprisingly also a request for more theoretically based music teacher training.

Further analysis may reveal distinctive features leading to divergent profiles of early childhood music teachers and

their professional beliefs, though seemingly contradictory answers blur the picture.

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Initial music education of nursery teachers: What do they ask for and what do they receive?

Theano Koutsoupidou
University of the Aegean
Rhodes, Greece

tkoutsoupidou@rhodes.aegean.gr

ABSTRACT

This paper investigates nursery teachers' academic preparation, based on data collected from students undertaking a Degree in Pre-School Education at the University of the Aegean, Greece. The study was carried out through a questionnaire survey and addressed questions related to what students want to learn when entering the university and what they feel that they have learnt by the end of their studies. This paper seeks to find relationships between students' academic experiences and their level of confidence and enthusiasm to teach music in the nursery school. The findings of the study suggest that not all students needs correspond to what they receive from the current educational programme at the university. Initial training meets students' needs in terms of learning outcomes that are related to practice (participation in music activities). However, students lack basic adequate

practical experiences in terms of observing and engaging in lessons in real educational settings. This can significantly affect their confidence level; a consequence of the lack of confidence then becomes the lack of enthusiasm to teach music in the nursery school.

Keywords: Nursery teachers, initial education, music

INTRODUCTION

Music and Education

Music teachers today are generally encouraged to allow pupils more freedom and to base music education on experience. Musical experience can take many forms, such as performing, listening, improvising, and composing; it can be gained through experimentation and testing of new ideas. Current teaching programmes and music education methods encourage the creative approach in teaching music at all school levels. Universities also

encourage students' learning through exploration, active experimentation and active involvement into the music processes. The creative approach in higher education has a double aim: (i) to facilitate students' music learning through practical experiences, and (ii) to facilitate students' adoption of similar approaches in their own future teaching practices.

However, not all teachers adopt the creative approach to teach music. The relevant literature has demonstrated that students' prior experiences can influence their teaching practices. Students whose training was mainly didactic by involving only theoretical approaches to learning and teaching in music tend to adopt similar approaches in their own teaching, especially in the first years of their careers. On the contrary, students whose university education included practical experiences of music tend to adopt similar approaches in their teaching practice and feel more confident to teach music (Schmidt and Sinor, 1986; Hennessy, 2000; Drummond, 2001; Downing et al., 2003; Koutsoupidou, 2005/2006a).

Paynter (2002) suggests that 'many teachers lack confidence, not only in their own ability but also in students' potential to respond' (p.224), while Drummond (2001) argues that 'it should be a matter of real concern that so many teachers...doubt the relevance of their teacher training when confronted with the realities of the classroom' (p.24). Hennessy (2000) identified three basic factors that can affect teachers' confidence: 'prior personal experience', 'university course', and 'school based experience' (p. 187). Lack of any of the above can cause a decrease in their confidence to teach music. A survey conducted by Downing et al. (2003) reported similar results: shortage of music teaching skills, the lowest levels of confidence in music teachers amongst the arts subjects, and lack of music training in teachers' initial education. The content of teacher's university education in terms of experiences and educational background influences their own practices (Koutsoupidou, 2005/2006b).

The Greek Educational System

The educational system in Greece is organised on the basis of four phases: nursery school (ages 4-6), primary school (ages 6-12), gymnasium (ages 12-15) and high school (ages 15-18). Compulsory education covers the phases of primary school and gymnasium (ages 6-15). The National Curriculum in Greece applies to pupils of primary and secondary education, whilst education in the nursery school is based on the 'Guide for the Nursery teacher' (2006), developed by the Ministry of Education and Religious Affairs.

Most students enter the university at the age of 18, after completion of high school and successful examination on subjects relevant to the course they want to enrol in. The

route to become a nursery school teacher is to successfully complete a four-year course in Pre-School Education, which is divided into eight semesters. These courses are very similar amongst the Greek universities. At the University of the Aegean in particular, students have to complete a series of modules related to six main areas: (i) pedagogical studies and general didactics, (ii) psychological studies and special education, (iii) literature and linguistics, (iv) social sciences and cultural studies, (v) didactics of science, maths and technology, and (vi) aesthetic education (which includes music). Students have to attend four subjects related to music during their studies.

Aims of the Study

This study was generated based on the findings of previous research about teachers' initial education and practices. The present paper attempts to continue the argument of how teachers' initial education can raise teachers' confidence to teach music by offering student teachers what they need in order to overcome the 'red-feeling' (Hennessy, 2000). It focuses on the training of nursery teachers because at this age phase music plays a very important role in the school programme and consists part of most school activities. The study was carried out through a questionnaire survey and, although it was based on previous research, it was also explorative in character.

This study aims to inform the literature with some conclusions about the Greek reality in terms of nursery teachers' training and addresses three questions:

- a) What do students ask for when entering the university? What do they want to learn and what are their needs?
- b) What do students really learn at the university? Is there a close relationship between what they ask for and what they receive?
- c) How do the learning outcomes affect students' confidence and enthusiasm to teach music?

METHODOLOGY AND DESIGN

Participants and instrument

Two self-completion questionnaires were developed to cover aspects of teachers' needs and experiences of music education at the university. The questionnaires had similar content, but they were developed according to the two different groups of students that participated in the study. The first group (Group A) consisted of 1st-year students, who were just beginning their studies at the university. These students completed Questionnaire A, which investigated what students would like to learn during their studies in relation to music and music teaching, and what the level of their confidence and enthusiasm was in order to teach music. The second group (Group B) consisted of 4th-year (final-year) students, who had already completed

all music education modules of their course. These students completed Questionnaire B, which investigated what students really learned during their studies and what their confidence and enthusiasm levels were. It would have been valuable for the study if it had been based on data collected from the same group of students, in the beginning and in the end of their studies at the university. However, this was not feasible due to the time limitations. The questionnaires were addressed to 80 students from each group. Returned questionnaires reached the number of 65 for Group A and 53 for Group B. Both questionnaires can be found in the Appendices.

Analysis Procedures

A descriptive analysis of the questionnaire was carried out first using the frequency data for each variable. A series of two-tailed chi-square tests were calculated in order to test for significant associations between students' confidence levels and levels of enthusiasm to teach music and several factors. For Group A the factors that were tested were the following: playing a musical instrument and having knowledge of music theory. For Group B confidence and enthusiasm were investigated in relation to what students felt that they learnt.

RESULTS

Confidence Levels

Forty-five percent of the first-year students (Group A) reported that their confidence to teach music at the nursery school was of 'average' level; 9% reported that they had 'no confidence', 3% that they had 'little confidence', 20% felt 'confident enough' and 23% 'very confident'. Within the group of the fourth-year students (Group B) 49% reported having confidence at 'average' level; 19% reported 'no confidence at all', 13% 'little confidence', 11% 'enough confidence' and 7% a 'lot of confidence'.

Level of Enthusiasm

Students' level of enthusiasm was reported for Group A as 63% of the students being 'excited' about teaching music and 32% being 'quite happy'; only a few students fell into the other three categories. Among the students of Group B most students (55%) feel 'quite happy' to teach music and 36% 'excited'; 8% feel 'very disappointed' and 4% 'disappointed'.

What do the Students Want to Learn?

According to the responses of the first-year students, Table 1 shows what students want to learn at university.

The means refer to the mean of the participants' responses based on a scale from 1 to 8.

Table 1. Means of what students want to learn

Descriptive Statistics		
	N	Mean
to learn how to play a musical instrument	65	4,65
to learn about music education methods	65	4,98
to get familiar with different music stules	65	4,18
to gain knowlwdge of how to teach a song	65	4,71
to love music more	65	3,88
to get confidence to teach music	65	3,98
to learn how to design a lesson	65	4,92
to gain practical experiences of music	65	4,74
Valid N (listwise)	65	

What have the Students Learnt?

It is important to clarify here that Questionnaire B did not test students' knowledge by objective means and criteria; the results are based on personal opinions of the students at the time of completion. Table 2 shows what students felt that they have learned during their academic studies.

Table 2. What students feel that they have learnt

Learning outcomes	Students
I know about music education methods	28%
I know how to teach a children song	40%
I know how to do simple arrangements	26%
I have participated in creative activities	96%
I have participated in music stories/drama	81%
I have observed music lessons at nursery school	36%

Non-significant Influences in Confidence and Enthusiasm

The factors that were investigated in relation to students' confidence were: 'playing a musical instrument' and 'having knowledge of music theory'. There were no significant associations between the above factors and the confidence level for any of the two groups. Similarly, none of the above two factors had significant association with students' level of enthusiasm.

Significant influences on students' confidence

Confidence and Observation of Music Lessons

There was significant association between fourth-year students' confidence and the observation of music lessons in a nursery school ($X^2: 10.23$, $df = 4$, $p < .037$). Students who had observed music lessons were more likely to have higher confidence to teach music.

Enthusiasm and Confidence

There was significant association between both groups' confidence and enthusiasm towards teaching music: $X^2: 47.87$, $df = 16$, $p < .000$ (Group A), $X^2: 68.65$, $df = 12$, $p < .004$ (Group B). Students' with higher confidence levels were more likely to be more enthusiastic towards teaching music (see Figures 1 and 2).

Figure 1. Association between confidence and enthusiasm (Group A)

Figure 2. Association between confidence and enthusiasm (Group B)

DISCUSSION

Students' responses to the questionnaires show that what they feel they need to learn when entering the university does not always correspond to what they feel they have learnt when they leave university. Most first-year students report that they want to learn about music education methods, how to design a lesson and they also need to get practical experiences of music. Fewer students report that they want to get knowledge of how to teach a children song, how to play musical instruments, and to familiarise themselves with different music styles. Some of them feel that they need to gain confidence to teach music and that they hope that their studies will help them to love music more. Fourth-year students, on the other hand, feel that what they have mostly gained from their higher education is participation in creative activities and dramatised music stories. Some students feel that they have learnt how to teach a children song and how to do simple music arrangements. Only one fourth reports that they got familiar with music education methods (e.g. Dalcroze, Kodaly, Orff).

It becomes apparent from the above results that not all students needs correspond to what they receive from the current educational programme at the university. However, the results demonstrate an encouraging picture of what higher education offers in terms of learning outcomes that are related to practice. Final-year students believe that they have participated in adequate creative activities, which is very important for the implementation of teaching approaches based on practice and the construction of knowledge through experience. On the other hand, what appear as first-year students' most

frequently reported choice of what they want to learn (music education methods) becomes the less frequently reported choice of fourth-year students about what they have learnt. This controversy could become problematic if we consider that higher education should be based on students' needs (Ausubel, Novak and Hanesian, 1978; Ramsden, 2003).

Meeting students expectations in terms of what they need to learn can maximise the positive outcomes of higher education. Students sustain their interest in the topic and feel satisfied that their needs are taken into consideration and are covered by the university. This can subsequently raise their intrinsic motivation for their studies; 'without intrinsic motivation, an individual either will not perform the activity at all or will do it in a way that simply satisfies the extrinsic goals' (Amabile, 1990: 78-79). Students who are deeply engaged in learning, who are in other words intrinsically motivated and not influenced by extrinsic factors, can live the 'flow experience' of the learning process and enjoy their learning (Csikszentmihályi, 1997).

The analysis of the questionnaires demonstrated that only one fourth of the first-year students know how to play a musical instrument and one third has some knowledge of music theory. For the fourth-year students similar numbers are reported. This comparison, however, is not considered to be important for the present study, since the above learning outcomes are not amongst student's most popular responses. What is important for this study is the conclusion that most students (75%) begin their higher education without having any musical background. This should be taken into account for the design of music education modules applied to departments of pre-school education.

A significant finding of this study concerns the factors that influence students' confidence to teach music. It is important for all higher education programmes to prepare student teachers in a way that will enable them to enter the classroom with confidence and self-efficacy. The findings of this study echo Ramsden's (2003) view that 'highly structured initial experiences provide students with confidence and a sense of purpose' (p. 123). Confidence is a quality that differentiates students of education departments from students of other fields, in terms of the aims of their education and their profession's demands. This study demonstrated that students' confidence increases significantly when they are offered opportunities to observe music lessons at nursery schools. Only one third of the fourth-year students, however, report that they have observed enough teaching during their studies. Observation of teaching can give valuable ideas to new teachers, who have not yet developed their own teaching approached and strategies. Therefore, it is

important for higher education to provide students such experiences.

It is important for people of every profession to feel satisfied and happy in their working environments; this can also have positively effects on their productivity and performance. According to the findings of this study, students who do not have enough confidence to teach music are significantly less likely to be enthusiastic about teaching music. If the aim of higher education is to create individuals who will enjoy implementing the knowledge they have gained, it is important to help them build positive attitudes towards their job in order to work with enthusiasm.

Teachers may feel more 'secure' about their musical knowledge and skills when computers replace the traditional forms of music teaching (mainly musical instruments), which require special technical skills. The new reality that technological progress has brought into everyone's life should have a place in education and in music education in particular. Information technology can 'revolutionise forms of teaching and learning through providing easier and fuller access to information, ideas and people' (NACCCE, 1999). The Internet and different software packages can become valuable sources of ideas and materials to work with when teaching music.

Students do not always receive what they need from higher education; therefore they need further support, especially in the beginning of their careers. They need practical support from their schools, in terms of teaching environments, conditions, recourses, and equipment. Educational support from government bodies is essential too, by means of providing teachers with a variety of opportunities for continuing professional development, as well as educational recourses and teaching materials for their lessons. According to Downing, Johnson and Kaur (2003), 'there had been fewer opportunities for continuing professional development in the arts in the last three years' (p. 23). Five years later there is still shortage of opportunities for nursery teachers to advance their skills and knowledge. If the goal is to create a more creative and more effective music education, this has to change.

ACKNOWLEDGEMENTS

The author would like to thank all students at the University of the Aegean who contributed for the realisation of this study.

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Singing maternity: Making visible the musical worlds of mothers and their children

Elizabeth Mackinlay

ATSIS Unit, University of Queensland
Brisbane, Queensland, Australia
e.mackinlay@uq.edu.au

Keywords: Mothers, children, music, home

INTRODUCTION

Narrative 1

We are all sitting in the lounge room after a roast dinner on a cold winter's day. Our bodies and minds rest contently in the afterglow of golden syrup dumplings. We nurse steaming cups of tea and feel warmth as we watch the drizzling rain pool and fall like tear drops on our windows. I nestle in closer and I breathe in the soft smell of her. Just like her arms, her sweet voice gently wraps around me: "Two little girls in blue dear, two little girls in blue ..." As she sings, I imagine my sister and me are the two little girls. We wear pretty blue ribbons in our hair, dance together in the sun and in my mind this bonds us together always. In her song, I feel safe, comfort and complete love. When I want to remember my grandmother, I often sing her song to myself and return to that musical moment in my memories. When I sing to my own children, it is this set of images, sensations, feelings and responses that I am trying to embody – to become a mother like my grandmother through song.



(Journal entry, 29 October, 2007 and accompanying sketch "Musical maternity 1")

Feminist scholar Adrienne Rich's words resonant with my memory of my grandmother. She writes, "Most women have been mothers in the sense of tenders and carers for the young, whether as sisters, aunts, nurses, teachers, foster-mothers, stepmothers. ... For most of us a woman provided the continuity and stability – but also the rejections and refusals – of our early lives and it is with a woman's hands, eyes, body, voice, that we associate our primal sensations, our earliest social experience" (Rich, 1976, p. 12). With my grandmother's song and Rich's words lingering in my thoughts, in this paper I will explore how music becomes mothering. The way that women sing maternity and use music to mother; what music brings to their thoughts, feelings and identities as

mothers; and, what kinds of interactions and interrelationships they create with their children through music as play and performance of mothering, are questions that guide this paper. The musical experiences of mothers are noticeably absent from discourse in musicology and music education and locating those biases which work to sustain their silence is central to this discussion. Through auto-ethnographic processes of reflection and research about my own experiences as the mother of two sons, I take a performative and narrative approach. My main concern is to make visible the musical worlds of mothers and children and make known the power of maternal song in creating places of excitement, empowerment, love and peace in the home for mothers and children.

Making visible the musical worlds of mothers: An approach

Narrative 2

Music in my life as a mother – what does this mean to me? At it's most basic, I would like to try to document what kinds of music experiences I engage in each day that are specific to myself as a mother music that may not happen through in and around me if I were not a mother ... Music has been that one special thing that I have always felt I could “do”, “be” and “know” as a mother – something that connected us, my two boys and I, and also made me feel as though I was an OK mother. In writing this journal I'd like to get closer and closer to my mothering and musical experiences. What “gems” will I discover in this musically shaped, textured, and coloured called motherhood?



(Journal entry, 11 May, 2007 and accompanying sketch “Writing is life”)

My own personal experiences as a mother who sings to her children form the basis for the auto-ethnographic and narrative approach taken in this paper. It is my way of making visible the musical world of me as mother. Carolyn Ellis describes autoethnography as “research, writing, story, and method that connects the autobiographical and personal to the cultural, social, and political” (2004, p. xix) and with Bochner asserts that it is built “on a desire to move ethnography away from the gaze of the distanced and detached observer toward the embrace of intimate involvement, engagement, and embodied participation” (Ellis & Bochner, 2006, p. 234). Autoethnography then weaves theory with personal story and in this way, privileges lived experience as a way of knowing. By using excerpts from my own reflective journal writing and sketches, I want to share and reveal my own kind of “maternal thinking” about music so that we can begin to understand the social life and social practice of motherhood in a different way (Jackson & Scott, 2001, p. 9).

Where is she? Locating a mother’s absence

I began my search for other research on women, mothering and music while overseas on study leave in late 2004. My research then was associated with a project called “Sing, soothe and sleep: The benefits of singing for first-time mothers” which I was working on with Dr Felicity Baker at the University of Queensland. The project evaluated the effects of a six-week singing program on first time mothers and assessed whether singing lullabies to infants assisted them to cope with the demands of motherhood, and whether it positively

affected their mood and mental health. For one month I spent my days from early in the morning until late in the evening deeply entrenched in the University of Indiana library—ironically, physically and mentally dislocated from my role as a mother—as I devoured anything and everything I could in the precious time I had. Most of the papers I found spoke of lullabies and this perhaps is the genre of music most associated with mothering. The lullaby, I read, is a “cradle song” sung the world over to calm a crying child and gently lull babies into the arms of sleep. Existing research on lullaby singing most often locates this musical genre within the domestic sphere of women (e.g., A. L. & F. Macfie, 1990; Mackinlay, 1999; Manasseh, 1991), favours a thematic reading of the song text (e.g., Ebeogu, 1991; Guidice Del, 1988; Metzger, 1984), a cultural positioning of its use and function (Farber, 1990; Kartomi, 1984; Lomax Hawes, 1974), and/or presents findings on the health benefits of singing for the development of the baby (e.g., Coleman, Pratt, Stoddard, Gerstmann & Abel, 1997; Standley & Moore, 1995; Trehub & Trainor, 1998). In all of these texts about babies and singing, I searched for the words and voices of mothers, hoping to find something that would mirror and hence validate both the experiences of the mothers we worked with and my own. To my dismay, yet perhaps of no surprise, almost without exception (c.f., Mackinlay & Baker, 2005) the way a mother experiences, relates to and renders meaningful the social and musical moment of singing to her children remains silent and hidden.

Feeling increasingly disheartened, I turn once again to the words of Adrienne Rich and can sense the she shares my feelings of despair as she writes, “We carry

the imprint of this experience [motherhood] for life, even into our dying. Yet there has been a strange lack of material to help us understand it and use it. We know more about the air we breathe, the seas we travel, than about the nature and meaning of motherhood” (Rich, 1976, p. 11). There are two biases which work to sustain her absence. The first exists within the historical legacy of patriarchy which has and continues to define, devalue and confine women within the reproductive and domestic sphere, a private realm of sociality positioned as lower and of a lesser order than the cultural domain occupied by men (e.g., De Beauvoir, 1977; Ortner, 1974). Brown, Lumley, Small and Astbury tell us, “taking place within the privacy of the home, the unpaid physical and emotional work of mothering is idealised, on the one hand, as the most important and fulfilling work a woman can do, but on the other hand goes unremarked, uncounted and unpaid” (1994, p. 161). Crittenden agrees and writes, “All of the lip service to motherhood still floats in the air, as insubstantial as clouds of angel dust. On the ground, where mothers live, the lack of respect and tangible recognition is still part of every mother’s experience ... The job of making a home for a child and developing his or her capabilities is often equated with ‘doing nothing’ ” (2002, p. 2). Singing to children is “naturally” embedded in the social role of women as mothers and therefore has been afforded little importance within the higher order of “culture”.

The second is linked to the first and here we find a double bias inherent within the canon of Western music

Narrative 3

*“Spin around Mama!” His little body turns, twists and whirls around and around. We both become giddy with laughter as I grab his hands in mine and lean us both backwards to twirl around again and again. The music of ABBA plays loudly, encircling me in imitation of our movements and takes me back to another time, before children, when I was a child myself. With my youngest son watching me I become the “Dancing queen”, young, sweet and forever sixteen. He smiles and copies my swaying hips and stamping feet with complete abandonment and in my eyes becomes a dancing prince. Slowly his lips move and he begins to sing “Dancing queen, nah nah nah yeah”. I smile and sing with him until the song comes to an end
(Journal entry, 23 May, 2007)*

Narrative 4

Here’s one of those precious gems I wondered if I might find earlier on. Mid-morning came and it was nappy changing time for Hamish. Now that he is 20 months old, this daily necessity is becoming increasingly challenging! He kicks his legs in protest. I grit my teeth and try to turn my grimace into a grin. Amidst flailing arms and legs, I lay him down and he asks me if he can hold his toy bus. I reach down and

performance and research. Not only has the presence and participation of women in Western music making been historically downplayed or ignored (e.g., Citron, 1993, Cook & Tsou, 1994; McClary, 2002), so too have those musical genres positioned outside the great high art traditions of Bach, Brahms and Beethoven, that is, the popular music of everyday social life. “Little” traditions, those musical actions connected to and grounded in the social—as DeNora (2000) describes, “musac” for shopping in supermarkets and standing in elevators, dance tracks for aerobicising, and easy listening music for ambience in coffee shops and restaurants—are excluded from this canon because of their profanity (Willis, 1978). According to this paradigm, singing to children qualifies for exclusion on both counts—it is performed within the domestic worlds and everyday lives of women.

Glimpses into my musical world as a mother

Adrienne Rich asks, what are women’s everyday lives as mothers like? What is the musical world of a mother like? As I have argued above, giving voice to women’s lives and experiences is one of the most powerful steps we can take as researchers to remove the cloaks of invisibility from maternal worlds. The following narratives of my own experiences using music as mothering show some of the ways in which music in my home is created, performed and shared by myself and my children.



pick it up off the floor, handing it to him with a smile – and also a song. Without even thinking about it, I had begun to sing “The wheels on the bus” – perhaps a bit too predictable? The rhythm, melody and sentiment all seem completely right. Hamish adores it! The song has a story about mama’s and babies, a moving vehicle, and some great opportunities to make crazy sounds together. Our nappy change ordeal is over in no time! It makes me think yet again, what do Mum’s do to get

through something as difficult, tiresome and fraught with struggle like changing a lively toddler bottom if they don't sing?

(Journal entry, 11 July 2007)

Narrative 5

"Please drive faster Gordon!!!" My voice rises hysterically at my husband as the blood gushes from Max's tiny mouth. In his excitement to run to the toilet, Max raced around the corner of the passageway too fast and slipped, smashing his teeth, gums and lips against the jamb of the door frame. I have never seen so much blood. I am frightened and try to keep myself calm so as not to scare Max. We are both in shock. We finally arrive at emergency and quickly take Max inside. People stare at us – his red blood stains our clothes and Max is screaming. The nurse tells us that they have paged the paediatric dentist and we need to wait. I cannot bear the pain I see, hear and feel emanating from my beautifully baby boy. I pick him up and cuddle him close and begin to sing. "You are my sunshine, my only sunshine; you make me happy, when skies are grey". We have a foam penguin in the bath which plays this tune when you squeeze its tummy. The song, my body, and my voice are all familiar to Max and the combination soothes him in this unfamiliar place. He lays his head on my shoulder and sleeps (Journal entry, 8 June 2007).

Narrative 6

For me I sometimes find myself reading/singing the same song/story over and over. While the enjoyment comes from watching the boys own pleasure, I also find that in these moments of repetition, I need to create new versions for myself. "Over in the meadow" is one which can be varied a lot – singing the chorus in between verses is a favourite variation of mine – the hand actions that go with it are quite something and

Hamish often just sits, mesmerized as my hands move – first slapping knees (boop boop), clapping together (didda dada), rolling (waddum), lifting in the air (shoo!). Sometimes I don't sing this part and I look to Hamish to see what he would like to do. If he wants me to sing the chorus he'll slap his hands on his legs and say "boop boop". It's very cute! I write about the sparkle in Max's eyes – Hamish has it too and sometimes it seems to shine brightest when we are singing together. It's as though something magical is created between us, my voice has an essence and a spirit when it is singing that creates something truly wonderful. Is it because I love to sing so much? Is it because my boys love to hear me sing, or that they too love to sing? I'm not really sure but what I am certain about is that as a mother, I absolutely love being able to sing so much? Is it because my boys love to hear me sing, or that they too love to sing? I'm not really sure but what I am certain about is that as a mother, I absolutely love being able to bring sparkle to my children's eyes through singing – who would've have ever thought that something so simple could create something so special? (Journal entry, 6 May 2007)

Conclusion: Piecing together a performative mother

Reading back over the words of these final narratives, I can see the many diverse ways in which music becomes mothering for me and here I have tried to build and piece together a picture of musical mothering. Songs are sung in our home for behaviour management and stress relief, to soothe pain, to teach body awareness and coordination, to introduce ideas and imagination, and to express the types of emotion that can only be known through song. The sung space in my maternal world is always already a shared one – myself with my children, two sons with their mother. We laugh, spin, clap, hum, shout, sway, watch, imitate, swing, and begin to laugh again. I think to myself how I have come to know so much about Max and Hamish by singing to them. My eyebrows rise slightly as awareness dawns that I have also come to know a lot about myself as a mother – things I like and others I would want to change. Music is one of my welcome regulars at this gig called motherhood. Even though this paper is ending, I feel that this discussion has only just begun. I wonder if my experience of music as mothering is something that other women share. Whenever I speak to family, friends and colleagues about lullabies, music and mothers, without exception everyone has a unique story to tell about a setting, a song and a singer. Like mothering itself then, I have written this paper as a lone voice but have already begun to talk to other mothers about music in their lives.

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The bigger picture

Stuart Manins

former Head of Music
Auckland College of Education
New Zealand

Charlotte Fröhlich

University of Applied Sciences
Northwestern Switzerland
Switzerland

ABSTRACT

Much research necessarily narrows attention on a smaller picture. This paper looks at aspects of the bigger picture in which particular phenomena are grounded. The aim of the study is to appreciate the need to consider any parts of knowledge in their relationship to their widest possible context. It examines some philosophical, sociological, epistemological, aesthetic, educational, historical, and personal considerations in relation to some recent suggestions for curriculum change in New Zealand.

a. Philosophy

There is a tendency to polarize differences rather than consider them as belonging to a dichotomy on a continuum between opposing viewpoints. The essential nature of difference refers to whether knowledge is considered to be absolute or relative.

b. Sociology

Important social change includes increasingly urbanization, growing freedom, scientific challenge, greater inclusiveness, technical development.

c. Aesthetics

The range of different aesthetic views such as referentialist, absolutist, expressionist, aesthetic sensitivity and praxis can be traced to different philosophic positions.

d. Education and History

The story of music education for all children in the USA provides a useful example of the place for similar provision in New Zealand.

Understanding the past leads to questioning the content and methodology of the present. In New Zealand S.M observes improving provision of resources, some outstanding school performances and increasing cultural inclusiveness. But also in schools, he finds teachers bogged down with administration, with inadequately developed musicianship, and substituting learning about music instead of doing it. Both authors find the time given to musical development in teacher education dramatically reduced over the past ten to thirty years and the option to avoid music education in the classroom possible under the umbrella of related arts experience. Does this give more importance to the Early Childhood Education before school starts?

Keywords: Lived History of Music Education; Comparison of two countries; range of aesthetic views; sociological and philosophical perspectives

Over the years, Early Childhood Music Education conferences have benefited from narrowing the field of focus to examine particular clearly defined aspects of pedagogy. This illustrates one of the many ways ECME informs and stimulates individual and collective research. In order to complement an examination of these small topics, this paper examines the notion of interconnection in a global and historic way. It looks at the bigger rather than the smaller picture. Within ECME, this overview has been the interest of a number of contributors e.g. Carol Scott-Kassner, (1996). Her influence has been considerable.

Looking at the bigger picture must affect the way particular research is designed. Shifting attention from the particularity of the component of a whole field to the generality of the sum of components that makes up a bigger picture requires the examination of a number of contributing separated areas. The following illustrates this.

Philosophy

We often get excited by observing some cyclic swings between conflicting views in the history of ideas. The thrill of new ideas challenging the status quo comes from an effort to produce a more balanced or reliable view of knowledge. Sometimes the resulting change of position becomes as extreme and as unbalanced as the situation it replaced. Challenge and conservation of ideas have always provided a tension between choices that affect our future. However, there is a tendency to polarize differences rather than consider them as belonging to a continuum between opposing viewpoints. A dichotomy allows for mid points rather than only for mutually exclusive opposites.

In philosophy, various attempts to accommodate dichotomous or even polarized positions have led to different conclusions. For example, Renee Descartes (1596 – 1650) accepted an overall dualism of mind and body where the mental and physical coexisted without apparently interacting. Others claim there is only one

world of knowledge; some think that the world is composed of physical or material matter only. Yet others see the physical world as one of illusion subsumed by a numinous, metaphysical world comprising a bigger picture.

In this paper, the term "polarity" is used to describe opposing and opposite ideas. It takes its name from magnetic polarity which is either positive or negative. Polarity may change, but while its opposites are related in essence, one pole cannot be both positive and negative at the same time. On the other hand, a "dichotomy", as in botany, shares a radical stem but grows in opposing directions. The idea in philosophy implies that there is no break in continuity, but rather a continuum from one extreme point to the other. Let us examine different aspects of the bigger picture with these thoughts in mind.

It seems to be inevitable to spend some more reflections on the impact of polar thinking. We need to be aware of the striking fact that polar thinking has an enormous, and not only a helpful impact on the musical discourse.

Manins is glad to know a person who integrated deep expertise in music education, practical and philosophical courses and teaching experience. Anthony Palmer considers that the essential nature of difference refers to whether knowledge is considered to be absolute or relative. He also argues that the source of knowledge, i.e. Logos or Mythos is equally a contributing factor.

The knowledge produced by reasoned discourse seeking coherence and unity (Logos) is different from the kind of knowledge available from the myths of legend, art and religion (Mythos). These underlying polarities can be seen in the many dichotomies they produce. The former comes mainly from logical thinking through induction and deduction while the latter polarity relies more on feeling, imagination, speculation, and revelation.

In her doctoral thesis, Fröhlich referred to the works of Jean Gebser, a cultural philosopher who has lived in the mid- 20st century. He claims the so called mutations of awareness (Mutationen des Bewusstseins), as he says, that the human consciousness has develops by leaping. He describes this by interpreting the cultural relicts (wall paintings) we could find as well as by the documents that help us understanding the use of music. Music, referring to a mythically tuned consciousness is narrative, often melodic and contains often cyclic structures. Polytonality does not exist or is marginal.

In opposite to this, Music referring to a mentally tuned consciousness is architectonical and often polytonal and has a clearly directed time structure. Even though the art of Music is able to mix these two sound styles, it will not be possible to a listener, to enjoy music from both angles at the same time ...

Is it possible that there are other mutually exclusive polarities? The opposites, exclusive / inclusive, come to mind. Although an overall preference for one or the other is common, all specific application of these two views requires choice that includes or excludes content. Looking at the bigger picture inevitably involves the possibility of change. This should be based on choice arising from reason or feeling or both. It is further informed if we understand the content and processes involved in making our choices.

Read states that there are two irreconcilable possibilities for the goals of instruction: "One, that man should be educated to become what he is: the other, that he should be educated to become what he is not." And while most differences are on a continuum rather than being located at extreme ends of a separated spectrum, there is an everyday tendency to imply that some quite complicated, interlocking issues belong to an 'either/or' polarity.

For example, consider these statements that we have often heard quoted at ECME conferences and whose implications have been the focus of discussion:

"I'm not musical."

"They don't sing in tune."

"He's stupid."

"She is always disturbing the class – never attentive."

"We don't learn anything."

They imply the assumptions that people are either musical or not musical; that some people always sing in tune and others can't; that people are either stupid or not stupid; that some unfortunate person misbehaves all the time; that it is possible to come away from an experience without learning anything. This black and white approach shows a disregard for an intelligent understanding of musical abilities, theories of multiple intelligences, and the ability to make a valid generalization. It is generally accepted that nobody is without ability in some areas of musical activity, that we all can have different levels of different kinds of intelligence, and that unless a generalization includes an examination of all available contributing specifics, it is unjustified. Even professional musicians sing and play out of tune to some degree in rehearsal and performance: the most accomplished adults make mistakes as part of musical or linguistic involvement.

Research proposals based on these thoughts will be discussed in the presentation

Sociology

Where within the field of music pedagogy can we find the effect of social change?

In order to discern how social change has resulted in music education, we need to consider the wider societal context in which broad directional changes have occurred. In order to not becoming too broad, we decided to look at only some centuries of social changes, mainly in the cultures based on western traditions, like Europe, USA, Australia and New Zealand.

These are:

- Freedom from the oppression of dictatorship (Europe) or even slavery (USA) has resulted in the individual gaining increasing independence. Thus more and more children are exposed to schooling and the benefits of education.
- Challenge within the scientific community ensures that the limits of understanding are constantly tested.
- Fundamentalism and liberalism are vigorously competing tendencies which expose the narrowness of ego- and ethno-centricism in education generally, but particularly in science education, religious education, and education in the arts.
- Privilege and hierarchical elitism are no longer based largely on an accident of noble birth, as education and greater variety of occupation are more universally available.
- On a more recent scale, over the past century, the inclusion of previously disadvantaged groups such as women in a patriarchal society, or gays, dyslexic, epileptic, or even left-handed people has come from an increasing acceptance of fairness in social justice.
- Similarly, technology has developed exponentially as has the world population which has reached, or is now past, its saturation point. Pollution increases as resources diminish.
- Improvement in communication has formed a global village network so that many people are just as concerned that they function well as world citizens as they do as individual persons.

All these social changes allow for a wider picture to be considered in music education and all can suffer from polarizing differences which would more helpfully be seen as points on a continuum.

Research proposals based on these thoughts will be discussed in the presentation

Aesthetics

The concepts we have been looking at do generate different views. In Western Europe and North America these general philosophic issues gave rise to distinct aesthetic theories that have strongly influenced more recent education generally, and music education in

particular. In the formalist and absolutist views of the German, Edward Hanslick, the nineteenth century produced a reaction against the then current view of finding meaning in the emotional associations with music. He argued that meaning and value were in the music itself – its rhythms, melodies, form etc. - not in its emotional associations outside the purely musical.

In contrast, the Russian, Leo Tolstoy's referentialist view saw meaning and value in the social good of music with all its extra-musical associations. Another view came from the American, Suzanne Langer where by concentrating on the art work one could find analogies to life's emotional experiences. This view greatly influenced her fellow countrymen, Leonard Meyer and Bennett Reimer with their writings about absolute expressionism and aesthetic sensitivity. More recently, Canadian David Elliott, finding Reimer's position not inclusive enough to embrace differing world musics, proposed a praxial view where active musicianship, rather than contemplation of the art object, was his baseline.

Throughout most of the rest of the world, aesthetic views have been associated with a complex mix of components. For example, value and meaning, in Polynesian and Maori culture, lie in the combination of organized 'musical' sounds within a holistic synthesis of language, ceremony, movement, costume, custom and other elements of a heteronomous culture. The *waiata* of Aotearoa has a parallel in the *ngoma* of Africa.

This is oversimplified but it illustrates once again the fundamental connection between philosophical and aesthetic thought and how influential these ideas are in determining everyday teaching and learning practice. Our broad view can now focus more directly on inherited educational and musical changes.

Research proposals based on these thoughts will be discussed in the presentation

Education and History

It was the Swiss social and educational reformer Pestalozzi (Mark & Charles) who led the educational reform in making schooling pragmatic; the purpose of education was to prepare students to live the best life possible in their particular situation. Lowell Mason, 'the father of singing among the children' in the United States, in collaboration with William Woodbridge who had travelled to Europe to observe Pestalozzian methods, employed the following seven principles of music instruction:

1. *To teach sounds before signs ...*
2. *To observe through hearing and imitating sounds, their resemblances and differences...to be [an] active rather than passive learner.*

3. *To teach one thing at a time - rhythm, melody, expression...*
4. *To...practice [sic] each step, until they master it, before passing to the next.*
5. *To give principles and theory after practice...*
6. *To analyze and practice[sic] the elements of articulate sound in order to apply them to music.*
7. *To have the names of the notes correspond to those used in instrumental music.*

Some of this advice sounds remarkably old but other parts sound quite new. At that time, they represented massive steps forward. They would have largely encompassed my first attempts at school music teaching fifty years ago in New Zealand. And yet they were articulated ten years before the Treaty of Waitangi (1840) and roughly one hundred and twenty years before I started teaching.

Attention is drawn to the American situation for two reasons: North America had no tradition of universal schooling at this time, and there existed none of the elitist music educational excellence that could be found in the European Cathedral and private school scene. The influence of the Methodists in England provided a new model of enthusiastic congregational singing. General literacy in Scotland showed that reading and writing were within the grasp of all educated people. A high level of musicianship and musical taste was introduced by early Moravian immigrants. Not surprisingly, some musical individuals in Boston wanted to help all their people sing well in church services. Out of these beginnings came the expectation that all children could be taught to sing, and that music should be more than an optional part of the school curriculum. New Zealand lies in a fortunate position between the overseas influences of Europe (particularly Britain) and North America. We can choose the best of others' ideas, adding them to our own, to find satisfactory solutions. If former Europeans had not been so ethnocentric they could have learned much more from non-Caucasian societies as well.

We do not want to forget to discern the changes on music and music education in the past sixty years.

For those who lived through it, World War II provided a defining experience. The world population doubled compared with pre-war demographics. From just a few privileged students attending secondary school, it became compulsory for all. In New Zealand, the Thomas Report (1946) required all secondary schools to include music in the curriculum. Before the war, few students attended university. There was dramatic change.

America and Russia emerged as the two competing world superpowers and the prizes were seen in the space race. 1957 saw Sputnik launched and 1969 amazed us all with men walking on the moon. US President John F.

Kennedy, with more financial resources than ever before in the world's history, looked to education to produce a new generation of graduates to ensure American dominance. As part of a total curriculum revision in 1963, he set up the Yale Seminar, *Music in Our Schools: A Search for Improvement*, to recommend the way ahead.

Some of the Yale Seminar members felt that an exclusive emphasis on science in the school curriculum was not the best way to produce better scientists. They concluded that a serious study of the arts and humanities would enhance excellence in science. It was recommended that the music curriculum be examined to see why it was not producing a musically literate and active public. They were also highly critical of the quality of music in school programmes and the absence of many kinds of music normally considered excellent. There is no great wonder that many music educators resented their findings.

While the Yale Seminar was largely ineffective in bringing change, it did provide the climate that allowed these ideas to develop. The Symposium of 1967, including more active music educators, issued a Declaration that championed the integrity of art and the inclusion of all types of music.

The technology that produced the tape recorder came out of WW II and with the greater use of radio broadcasting in education these tools became useful in recording music and spreading different National approaches to music education including the approaches of Dalcroze, Orff and Kodaly. The place of technology in music education has increased significantly in the past fifty years. Easy electronic access to music has developed worldwide and together with greater ease of travel promoting migration on a previously unimaginable scale, these changes have broken down previous barriers of isolation and cost. But the gains have been accompanied by disturbing musical deprivation. Muzak can never replace music!

Since 1953, for the first time ever, there has been an organization to bring together all music educators to share their views and experiences and work together for greater understanding and appreciation of different cultures and methodologies. The International Society for Music Education was set up under the aegis of UNESCO for this purpose.

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Teaching songs to young children: Does the phrase-by-phrase method produce more accurate singing than the whole-song method?

Diane Cummings Persellin

Trinity University
USA

Laura Kerr Bateman

Trinity University
USA

ABSTRACT

The purpose of our study was to compare the effectiveness of two song-teaching methods, holistic and phrase-by-phrase. Thirty-two first-grade children (N = 32) from two randomly selected intact music classes in an urban elementary school participated in this study. The second author taught the subjects two folksongs using the script published by Klinger et al (1998). The first class (n = 16) was taught "Great Big House" through the phrase-by-phrase method and "Little Liza Jane" was presented through the holistic method. The second class (n = 16) was taught the same songs using the reverse teaching procedure.

Each child was individually recorded performing both songs. Tapes were transcribed and analyzed for vocal

accuracy. Errors in the recorded songs were scored in four categories: melodic contour, rhythmic accuracy, text, and pitch. Comparisons were made using an analysis of variance for differences between classes, songs, and types of errors. Results indicated that the methods used to teach children the songs had no significant effect on the vocal accuracy. Accuracy of text, melodic contour, rhythm, and pitch were not affected by either of these teaching methods. In addition, neither song was sung more accurately than the other song regardless of method used.

While children sang the songs using the holistic method with fewer errors than with the phrase-by-phrase method, this difference was not significant. The first phrase of each song was more accurate than subsequent phrases, but, again, these differences were not significant.

Of the four categories quantified, rhythmic accuracy, regardless of treatment, was the most accurate. The percentage of total rhythmic errors was 15% for the holistic method and 22% for the phrase-by phrase method. This was followed by text (21% and 28%) and melodic contour (55% and 57%). The most errors reported were in pitch (67% for each).

A regression analysis was calculated to determine the strongest predictor of accuracy. Rhythmic accuracy, which explained 87% of the variance in errors, was found to be the strongest predictor of overall accuracy followed by text, melodic contour, rhythm, and pitch. The second strongest predictor of accuracy was total pitch accuracy. More research and replication of studies are needed to determine which pedagogical approaches are the most successful with children.

Keywords: singing methods, vocal accuracy, first-grade

Singing has long been recognized as an important aspect of the music curriculum in elementary schools. Research on children's singing is extensive and includes studies such as vocal range and accuracy, pitch patterns, tonal memory, and male versus female vocal models (Flowers & Dunne-Sousa, 1989; Hendley & Persellin, Goetze, Cooper, & Brown, 1990; Hornbach & Taggart, 2005; Persellin, 2006, 2007; Mizener, in press). Given the universal nature of singing, a surprising lack of research has been conducted to investigate the effect of specific teaching procedure on song acquisition and vocal accuracy.

One method of teaching songs is to ask children to echo short "chunks" or phrases of the song. Research in cognition suggests that learners organize new information such as language or music into groups or chunks rather than as a complete whole (Mandler, 1967; Miller, 1956). Elementary music teachers have traditionally tended to break a song into fragments or "sound bites" before connecting the pieces into a whole song. The "phrase-by-phrase" or "repeated phrase" method is described by college methods textbooks (Harrison, 1983; Herrold, 1991; Campbell & Scott-Kassner, 2002) although no research is cited to support their discussions.

A second method of teaching songs is a "holistic" or "whole-song method" (Rozmajzl & Boyer-White, 1992). The teacher sings the song to the children in its entirety several times rather than breaking up the song into fragments (Feierabend, 1995). This type of song transmission is also sometimes referred to as "immersion" in more informal music-making situations that are often found in song teaching and learning on the playground (Harwood, 1987).

Many teachers utilize a combination of both the phrase-by-phrase and the holistic approach. Bergethon, Boardman, and Montgomery (1997) encourage teachers to teach a song in its entirety, but isolating successive phrases may be necessary "if the song is long or complex." The holistic approach seems to be preferred for giving children a "musical experience" and allowing them to "develop a total feeling for the music instead of a fragmented one" (Harrison, 1983). This same author, however, recommends the phrase-by-phrase method of teaching for a song to be "taught in a short period of time." Hackett and Lindeman (2004) also support using both holistic and phrase-by-phrase approaches. Although both methods are historically well established, no research is cited in these textbooks to support teaching songs using either pedagogy.

Several recent studies have examined methods used to teach songs. Persellin, Smith, Klein, and Taguiam (2002) conducted a study in which 197 kindergartners were placed in one of three groups and were taught either by: 1) always singing along with the teacher; 2) always echoing the teacher; or 3) doing both as the teacher deemed appropriate. After three months of treatment, post-test results indicated that teaching method had no significant effect on vocal accuracy.

Klinger, Campbell, and Goolsby (1998) compared the holistic approach to a phrase-by-phrase technique. Second graders were taught two, similar folksongs written in a *Do* tetratonic scale (*Do, Re, Mi, Sol*). Songs were taught to the first class by singing one song in its entirety (holistic) and the second song by using the phrase-by-phrase technique. In the second class, songs were taught using the reverse procedure. Students' individual performances were recorded one week later. Children made significantly fewer errors in songs taught to them through the holistic method. The authors suggested that repeated exposure to a song in its entirety offered a greater sense of continuity and integrity of a song's melody and story line. Thus, children's recall in performance was enhanced.

Barnes (1999) conducted a modified replication of the Klinger *et al* (1998) study using the same songs, but a slightly different phrase-by-phrase technique. She also found that the holistic method produced more accurate results with second graders.

Gault (2002) conducted a similar study using these same songs. He extended the study by comparing not only a holistic teaching approach to a phrase-by-phrase approach, but also the presence or absence of text and musical aptitude. His results, however, differed from Klinger *et al* (1998) and Barnes (1999). After four weeks of instruction, he found that kindergartners and first graders sang one of the songs more accurately using the phrase-by-phrase procedure, but not the other song. Gault

suggested that teaching method is dependent upon the song to be taught. His findings, however, appeared to be related to teaching with or without song text rather than the teaching procedure.

The purpose of our present study was to compare the effectiveness of two song-teaching methods, holistic and phrase-by-phrase. We modified the original study of Klinger *et al* (1998) by using new songs, working with first graders rather than second graders, and extending the treatment to three days rather than one.

METHOD

Thirty-two first-grade children ($N = 32$) from two randomly selected intact music classes in an urban elementary school participated in this study. The subjects were first graders in the present study in order to extend the learning to acquisition of songs with children younger than second grade. The second author taught the subjects two folksongs using the script published by Klinger *et al* (1998). Using a script was important to assure that children heard and sang the songs an equal number of times during the treatment phase.

The first class ($n = 16$) was taught “Great Big House” through the phrase-by-phrase method and “Little Liza Jane” was presented through the holistic method. The second class ($n = 16$) was taught the same songs using the reverse teaching procedure. These songs were selected in order to avoid the interval of the descending fifth and to include the scale degree *La*. Both songs have simple rhythm patterns, are in the form of ABAC, and are written in a range of a sixth in *Do* pentatonic (*Do, Re, Mi, Sol, La*) starting on the third scale degree *Mi*. In the Klinger *et al* (1998) study, the songs were written within a range of a fifth, did not include *La*, and the initial pitch of each song was not the same. Due to the younger age of the children, more time was given to learn these songs in the present study than those in the Klinger *et al* (1998) study. The second author of this study taught both songs *a cappella* during three class periods while following the script. The songs were reviewed the following week before testing. Subsequently, each child was individually recorded performing both songs in a quiet room.

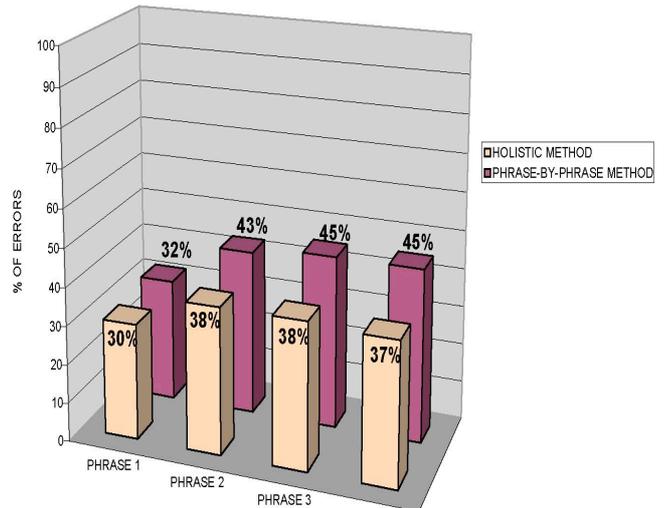
Tapes were transcribed and analyzed for vocal accuracy. Errors in the recorded songs were scored in each four-measure phrase by the authors in four categories: melodic contour, rhythmic accuracy, text, and pitch. One point was deducted for each error. Agreement between the two judges for the total number of errors was $r = .97$, an excellent level of reliability.

Comparisons were made using an analysis of variance for differences between classes, songs, and types of errors. Results indicated that the methods used to teach children the songs had no significant effect on the vocal accuracy. Accuracy of text, melodic contour, rhythm, and pitch

were not affected by either of these teaching methods. In addition, neither song was sung more accurately than the other song regardless of method used.

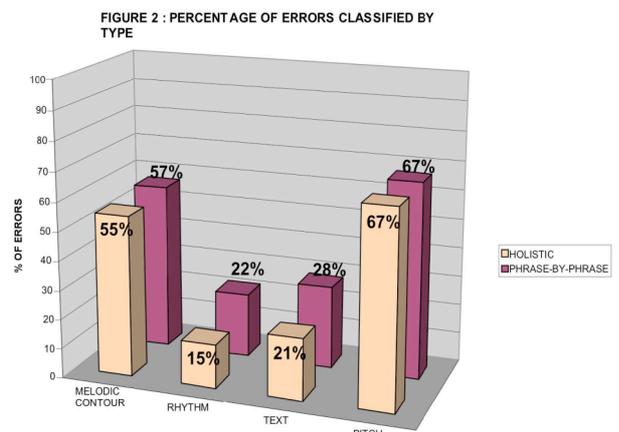
Figure 1 shows that while children sang the songs using the holistic method with fewer errors than with the phrase-by-phrase method, this difference was not significant. The first phrase of each song was more accurate than subsequent phrases, but, again, these differences were not significant.

Figure 1: Percentage of total possible errors



Of the four categories quantified, rhythmic accuracy, regardless of treatment, was the most accurate (Figure 2). The percentage of total rhythmic errors was 15% for the holistic method and 22% for the phrase-by phrase method. This was followed by text (21% and 28%) and melodic contour (55% and 57%). The most errors reported were in pitch (67% for each).

Figure 2: Percentage of errors classified by type



A regression analysis was calculated to determine the strongest predictor of accuracy. Rhythmic accuracy, which explained 87% of the variance in errors, was found to be the strongest predictor of overall accuracy followed by text, melodic contour, rhythm, and pitch. The second strongest predictor of accuracy was total pitch accuracy.

DISCUSSION

Subjects in this study were first graders rather than second graders as in the Klinger *et al* (1998) study. While the folksongs were not difficult, three treatment periods over the span of one week may not have been enough time to adequately learn two new songs for these developing singers. Some of the children were chanting the songs in the range of their speaking voice (Trollinger, 2003). As anticipated in some developing singers, in order to sing higher pitches (A and B in the middle of the staff) they modulated to a lower key, some several times, throughout the duration of the songs in order to fit the song to their lower speaking ranges. Even songs pitched within a sixth (D – B) may have been too difficult for these children.

Klinger *et al* (1998) did not report children modulating to a new key whenever a song required a pitch higher or lower than their range limitations. Campbell confirmed that the practice of modulating was not found in their study with the older second-graders (personal communication, November 1, 2003). On the other hand, other studies have found 3-to 5-year-olds to frequently be modulating singers (Flowers & Dunne-Sousa, 1990; Ramsay, 1983). Wassum (1980) found that first graders showed some modest success in maintaining the tonality of a song.

At the beginning of the school year, maintaining a sense of tonality throughout a song was a developing skill with these first graders in the present study. Rhythmic accuracy proved to be more accurate than text, melodic contour, or pitch. In fact, the strongest predictor of accuracy of text, pitch, and rhythms was rhythmic accuracy. This confirms some of the findings of Davidson, McKernon, and Gardner (1991) who suggested that young children acquire songs by first learning the rhythms and words, then pitch contour and interval accuracy, and finally key stability.

The first phrases of each of the two songs were found to be more accurate than the other phrases. Klinger *et al* (1998) also found the first phrases of their songs to be the less challenging to learn and retain. This may be a function of children's memory of the initial phrase. It could also be due to the tester singing the first two beats of the song to establish the pitch and tonality before inviting the child to sing it in its entirety.

Singing plays an integral role in many elementary general music programs. Few studies, however, have been conducted on what many elementary music educators consider to be common practice when teaching songs. More research and replication of studies are needed to determine which pedagogical approaches are the most successful with children.

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From swinging on a star to childhood chants: Infants and seniors create intergenerational counterpoint

Patricia A. St. John

Music and Music Education, Teachers College,
New York, NY USA
pas163@columbia.edu

ABSTRACT

Socio-cultural theory emphasizes the importance of social setting, people, and interactions to find and make meaning in the world. Music's inherent socializing force seems to be an ideal vehicle to promote intergenerational endeavors and accompanying associative benefits particularly with musical engagement. Using a socio-cultural lens, this study explores two unique populations participating in an intergenerational music experience: 7 infants/caregivers (ages 3 months to 16 months) and 8 retired women religious (ages 70-94). I was curious to examine how music-making across ages might facilitate new-found meaning for old persons while simultaneously providing an opportunity for elders to contribute to the meaningfulness of musical experience for infants/caregivers. The researcher-music teacher functioned as

participant/observer. Six 1-hour music sessions were offered at a private Music Center in the Northeastern United States in summer 2007. The videotaped sessions were reviewed and coded using peer/adult awareness as guideposts. In particular, gesture and non-verbal communication was noted, proving to be helpful in following the trail of interactions and the quality of engagement. Participant journals and notes of informal conversations with caregivers and Sisters before/after the sessions were compiled as important complementary data to the videotaped sessions. Additionally, caregivers and Sisters completed a brief questionnaire at the end of the session inquiring about their experience.

Being with and sharing in formed the cornerstone of "inter." Relationship was at the heart of this intergenerational experience. Feeling secure in and

comfortable with the environment, participants moved toward one another. Joey's mom expressed surprise at his willingness to interact with the Sisters; Sophia's mom was shocked that she so willingly engaged with people she didn't know. Sisters were surprised at their own comfort level with the babies. This was the gift each gave to the other: through collective music-making as simple as swaying to "Swinging on a Star" or playing peek-a-boo, each found a source of nourishment in the other and discovered shared joy across ages. Some important commonalities between the infants and elders which crystallized into basic principles are offered as implications for practice.

Keywords: Intergenerational music, infants, elders, socio-cultural perspective

INTRODUCTION

The class just flies by and I leave all pumped up with renewed energy for whatever comes in the rest of the day...The aging process is really difficult; it's hard to grow old. But our music class with the babies has given me a new lease on life and a sense of hope; there's still more of life to take in! It has influenced my mental attitude: everything is so pleasant, so enjoyable...just beautiful; it's marvelous! I would love to be able to follow these babies to see how they grow. I hope we can continue...

These words were written in Sister Eileen's journal, a final reflection on the six-week intergenerational music class in which she was a participant. A Sister of St. Joseph for 70 years, the former secondary music educator excitedly described the intense alertness of each infant as they looked in wonderment at their new surroundings. Dancing with delight to Tony Bennett's rendition of *Swingin' on a Star*, infant and caregiver playfully circled the 87-year-old's chair as the retired nun swung her arms gently to-and-fro. She wrote: "I saw them growing before my eyes, ever so gracefully, supported so lovingly by their mothers."

"Initially I was nervous, but that left me once the class started; I'm surprised that I am so relaxed with [the babies]. I loved being with them... Lily let me hold her; she sat on my lap as we played the bells together," wrote Sister Katherine, age 70 and the youngest nun among the 8 Sister-participants. The former elementary reading specialist and administrator observed, "I couldn't wait until the next class!"

In her 73rd year of religious life and a secondary education science/math teacher for 60 years, Sister Helen, now 92, is confined to a wheelchair. The initial anxiety she expressed

in her first journal entry soon dissipated: "I did not know what to expect and I was fearful that I would not be good at dealing with a baby...What surprised me was that the little one was so very friendly...I was thrilled when she took my hand during the dance and we rocked back-and-forth; she was all smiles! I hope she remembers me next week..."

These brief self-reports offer a glimpse into a unique intergenerational music experience and provide a beautiful backdrop to the significance of social environment and the power of musical engagement. The social dimension of collective music-making has been explored in a variety of contexts ranging from playgrounds (Campbell, 1998) to early childhood settings (e.g., Custodero, 2005); from culture-specific rituals (Blacking, 1995/1967) to child-specific friendships (St. John, 2003, 2005). Previous research (e.g., St. John, 2004, 2006) has examined the importance of social context and peer-peer interactions in music-making environments, revealing how children facilitate growth and aid learning reciprocally. Novel to this study is the intergenerational dimension of shared musical experience, specifically between infants and seniors.

Background

Extensive research examines intergenerational experiences and their potential associative benefits: to promote well-being, foster understandings, acknowledge and appreciate difference and diversity, and bridge generational gaps, to name a few. For example, an intergenerational study of historical consciousness (Wineburg, Mosborg, Porat, & Duncan, 2007) seeks to understand how the "lived history" of one generation becomes the "available history" of the next. Which stories are shared from generation to generation and how do these shape adolescents' historical understanding? Bales, Eklund, and Siffin (2000) investigated second- through fifth-grade students' perceptions of elders before and after a school-based intergenerational program designed to foster relationships and understanding between generations. Perceptions were more positive as a result of interaction with the older participants.

Intergenerational programs have proven beneficial to preschoolers' personal/social skills. Dellman-Jenkins, Lambert, & Fruit (1991) found preschoolers' contact with senior citizens in multi-faceted roles enhanced the children's pro-social behaviors toward the elderly. [Prosocial Behavior in Young Children (PBYC) Scale was used as the pre-posttest assessment instrument. Experimental and control groups were involved in a university-based nursery/daycare.] Rosebrook's (2001) research revealed that children involved with intergenerational programs outscored those without such interaction by almost 6 months in personal/social skills assessment.) [The Personal/Social component of the Learning Accomplishment Profile (LAP) served as the

evaluative tool. Research was conducted at the Macklin Intergenerational Institute in Findlay, Ohio.]

Other studies look to specific facilities and underlying goals/philosophies: Chamberlain, Fetterman, and Maher (1994) examine innovations in elderly residential and child day-care needs provided in the same facility, offering the potential to enhance quality of life of both elders and children; Kaplan and Larkin (2004) compare two intergenerational programs in early childhood settings, how they are established, and what the accompanying philosophical perspectives are which inform the elders' inclusion and participation.

Music's inherent socializing force seems to be an ideal vehicle to promote such intergenerational endeavors and accompanying benefits associated through musical engagement in particular (see Hayes, Bright, & Minichiello, 2002). Additionally, music has come to be recognized as an important therapeutic tool (see Kneafsey, 1997), particularly with respect to older adults. Their use of music in everyday life offers important clues concerning possible relationships between musical activities and well-being (Laukka, 2007). Bowers (1998) explores the increase of positive attitudes between college students and senior citizens as complementary singers in an intergenerational choir. Similarly, scores improved positively in Darrow, Johnson, and Ollenberger's (1994) study of high school students' and older persons' cross-age attitudes after joint participation in an intergenerational choir.

New Horizons Bands initiative (Ernst & Emmons, 1992) began with the hope of encouraging people over 50 who always wanted to play an instrument as well as former musicians to "band together." Coffman (2002) explains how involvement in this venture not only fulfills musical aspirations, but provides meaningful interpersonal relationships for the adult learners (ranging in age from 57 to 90), their families, the college-instructors, and the director. His collaborative work (Coffman & Adamek, 1999, 2001) further addresses contributions related to quality of life and social support that participants gain through their collective music-making.

The studies discussed above involve diverse persons and places involved in intergenerational experiences. Socio-cultural theory (Vygotsky, 1978) emphasizes the importance of social setting, people, and interactions to find and make meaning in the world. How does music-making facilitate this? How might infants, through shared musical experience, bring new-found meaning to persons in old age? How do the elderly make musical experience more meaningful for infants and their caregivers?

Aim of the Study

I aim to explore two unique populations participating in an intergenerational music experience: infants/caregivers and retired women religious. I was particularly interested in

bringing these two groups together since the Music Center, specializing in early childhood music, rents space in the Sisters' residence. As a sponsored work of the religious community of which the Sister-participants are members, the Center reflects a common mission and philosophy consistent with the Sisters' ministry. Two broad research questions shaped this inquiry:

1) *Where is the "inter" in this intergenerational study?*

- a) What is the infants' influence on the sisters?
- b) How does the Sisters' presence influence the shared musical experience?
- c) What is the caregiver's role?

2) *How does the experience change over time?*

- a) How does the infant's response change from week-to-week?
- b) How do the caregiver's interactions evolve?
- c) How do the Sisters' responses change over six weeks?

METHODOLOGICAL PROCEDURES

Participants and Setting

Ranging in age from 3 months to 16 months, 7 infants (median age 9.4 months) and their caregivers were enrolled in a Summer Music Camp at a private Music Center. Andrew, 13 months old, and Christopher, the oldest infant, had been enrolled in classes at the Center since they were 6 weeks and 4 months old, respectively. All other babies were new to the program. Three caregivers knew each other through work-related connections. One caregiver is employed at the facility and has a great aunt who is a member of the religious community. At least once in the six-week-period, each infant shared the musical experience with her/his grandmother participating as a guest with their mother.

Eight retired Sisters of St. Joseph, ages 70 to 94, brought a wealth of varied experiences to the learning community: a combined total of 300 years' teaching, including pre-K to high school and adult education; diverse areas of expertise in elementary education, literacy, secondary education (math/science and social studies/history), Latin, music education (K-12), religious education, and administration; and a celebrated heritage of 430 years in religious life. Initially, 11 Sisters who expressed interest in the music center in casual conversations, engaged with the children and their families arriving for music classes and lessons, or were recommended by a Community Life Team intimately knowledgeable about individual Sisters' needs, concerns and interests, were invited to an information/orientation meeting. Subsequently, 8 self-selected Sisters made a

commitment to attend the six sessions and participate in the research project.

The Music Center, founded in 1992, is housed in the Sisters' Motherhouse, where administrative offices are located and approximately 200 retired nuns reside. As Executive Director and founder, the researcher-music teacher served in the dual capacity of participant/observer.

Data Collection and Analysis

Six hourly sessions were videotaped from June 26, 2007 through July 31, 2007. Time and day were determined by the private Music Center's Summer Camp schedule. Having previous experience with the researcher, the videographer understood the nature of the work and was given simple instructions to follow interactions as they emerged. In light of the experimental nature of the process, it was unclear if the videographer would be able to focus on small groups of participants for the duration of any given formal activity.

Each videotaped session was then reviewed and coded using peer/adult awareness as guideposts. For each activity, three questions guided the coding process: *What is the baby doing? What is the elder doing? What is the musical content?* In particular, gesture and non-verbal communication was noted, proving to be helpful in following the trail of interactions and the quality of engagement. Notes were made for further consideration of Sisters' participation.

Prior to the first session, each Sister completed an information form that requested favorite songs from her past and any descriptions she might provide relevant to her own childhood and family music-making experiences. Caregivers were invited to share their baby's favorite songs or frequently played CDs. Favorite songs across generations were integrated into each session. Each family received a CD as part of home materials associated with the curriculum.

Caregivers were asked to keep weekly journals documenting their baby's musical behaviors throughout each day. Sisters were asked to journal reflections on their experience: what they initially expected, what they observed, and how they felt after the class. Additionally, at the end of the six weeks, caregivers and Sisters completed a brief questionnaire about their participation: what was most helpful/least helpful, would they re-enroll, would they recommend the class, and finally, anything else they would like to share regarding their experience.

Notes of informal conversations with caregivers and Sisters before and after the sessions were compiled as important complementary data to the participants' journals. Additionally, each Sister was interviewed individually after

her experience in the summer session. The limited scope of this paper precludes the inclusion of that data in this report.

RESULTS

The initial hesitation of infants/caregivers and, to use the sentiment expressed in one Sister's self-report, anxiety, gently gave way to comfort and ease as young and old discovered mutual needs and nourishment. Sharing bell rattles and rainbow drums, playing *peek-a-boo* and dancing to *Swinging on a star*, relationships began to evolve.

From week 1 to week 2, the Sisters' journals reflected sentiments of astonishment at the infants' growth in just one week's time: moving away from caregiver, finding another baby, and reaching out to a Sister to be held or to sit on her lap. One of the most precious moments of Week 2 occurred when Christopher, seemingly content rocking in his mother's lap, got up and ran clear across the room to Sister Jane D. Arriving with a broad smile, he reached out his arms; she picked him up and held him for several seconds as they gently rocked together!

Field notes reveal the Sisters' growth, too, in only one week as they reached out to caregivers by initiating conversation: "How did Joey sleep last night; last week you said he hasn't been sleeping well?" "Any teeth for Carter yet?" At the end of the second class, I overheard one mom say to another: "I like having the Sisters here!"

The retired women religious revealed their growing knowledge of each child in journal entries. One Sister wrote: "Sophia is the first girl on her dad's side of the family in 35 years! Her mom says she is definitely 'daddy's little girl.'" "Carter made it through [the second week] without crying. His mom told me she began to give him solid food and that has helped."

The infants, too, quickly seemed secure in this environment. In week 2, for example, Joey found his own beat while delighting in drum play during instrument exploration. Christopher observed this. When he saw that I had another drum, he walked straight across the circle to retrieve it while simultaneously taking note of Sister Jane's interaction with Liam. When Christopher returned to his mom's lap, Joey made a complete 180 degree turn and the two boys began a drum duet. Later in the same session, the boys' awareness of each other continued as one imitated the other. While each gently bounced on their respective mom's lap during *Ride a Cock Horse*, Christopher reached out to Joey. Joey reciprocated. This charming exchange continued for almost 6 minutes.

Inter: "Carried on between..."

By week 3, infants initiated engagement with moms other than their own and the constructed counterpoint of what "inter" in intergeneration is began to take shape: infants,

moms, and Sisters dynamically wove series of exchanges. Infants approached the elders with shakers and bells. They crawled up to them and deliberately pulled off the brightly colored scarves used in *peek-a boo* play. Sister Helen's wheelchair facilitated a pull against gravity as they found a willing dance partner; discovering the "horn" on Sister Jane's motorized cart, another demonstrated his alternative musical contribution. Moms, infants and Sisters spontaneously formed group dances to *All You Need is Love*, one of Sister Katherine's favorites from her Beatle collection.

Inter: "Between, among, and in the midst of..."

Of particular note from week 1 to 6 was the difference in situated-ness: the Sisters came closer to the circle; the moms positioned themselves next to the same Sister each week. Infant-to-infant interactions were observed as babies moved toward each other. Christopher walked over to Liam, the youngest participant, and exclaimed, "Baby." Pointing to Liam's eyes, nose, and mouth, Christopher identified each facial feature and then found the corresponding characteristic to his own face. Sister Katherine noted in her journal for week 3: "The children discovered each other and began to play side-by-side." Finding themselves in each other, a community of music-makers was emerging. "I wondered if Lily would recognize me. I think she did; she smiled and seemed happy to see me," wrote Sister Helen. In her response to question 3 on the questionnaire, "What surprised you about the intergenerational aspect of this class?"— Sister Jane D. responded: "With three different generations participating together, I felt we were all one. There were no divisions because of age, canes, wheelchairs, etc. We were one happy family." A similar sentiment was shared by Sister Helen, "It appeared that age was not a factor; it made no difference to the babies." To the same question, Carter's mom wrote: "It surprised me that he interacted so much with the Sisters. Towards the end of the class he really was smiling and even giggling with the Sisters."

Inter: "Shared by or derived from..."

One aspect of the Sisters' engagement was particularly noteworthy from the videotapes. I adapted the curriculum to provide opportunities for the elders to actively participate in the music-making throughout the session. Consistently throughout the coding process, I noted the Sisters' desire and ability to find a way to *be with* and engage in the experience: joining in childhood songs such as *Lavender's Blue* as moms caressed infants in tender massage; swaying from side-to-side from their chairs while child/caregiver gently rocked to Judy Garland's version of *Somewhere over the Rainbow*; tapping their laps as participants formally danced to *Kerry's Ten Penny Jig*; creating dance-like movements from seated positions as moms danced with baby to *The Bear Dance*. Now Sisters

were finding ways to respond to the infants' musical invitations. The counterpoint took on another layer.

CONCLUSIONS AND IMPLICATIONS

Being with and sharing in formed the cornerstone of "inter." Relationship was at the heart of this intergenerational experience. Feeling secure in and comfortable with the environment, participants moved toward one another. Joey's mom expressed surprise at his willingness to interact with the Sisters; Sophia's mom was shocked that she so willingly engaged with people she didn't know. Sisters were surprised at their own comfort level. This was the gift each gave to the other: through collective music-making as simple as swaying to *Swinging on a Star* or playing *peek-a-boo*, each found a source of nourishment in the other and discovered shared joy across ages. Is this related to mutual needs? I realized some important commonalities between the infants and elders which crystallized into basic principles. These shape my practice and informed this intergenerational experience:

- Invitations rather than commands are most effective. Older persons experience a loss of independence, particularly in decision-making. An invitation opens the door to inclusion.
- Choices provide a sense of control. Both subcultures experience lack of control. Offering choices empowers.
- Manifestation of cognitive capabilities requires time and patience. Infants and elders both found ways to participate based on capabilities not deficiencies.
- Each member of the learning community offers capabilities. Sisters' journal entries reported "no expectations" of the infants. Yet, when they noted what they observed, Sisters expressed surprise and awe at the infants' competence. I delighted in the many and varied contributions from elders and infants alike.
- Sincerity and authenticity communicate respect. Children know when you are not sincere; they don't like false praise. Nor do adults! I acknowledged the many years of education, ministry, and commitment that the Sisters brought to this learning community. Seeking and offering feedback, I welcomed suggestions from each participant.

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Small musical worlds: In touch with young Greek Cypriot children's musical lives

Dr Avra Pieridou-Skoutella

Arte Music Academy

Nicosia, Cyprus

avraps@spidernet.com.cy

ABSTRACT

This paper discusses the construction of musical meanings by young Greek Cypriot children during their daily lives on the basis of the findings of a large ethnographic study of Greek Cypriot children's musical cultures and practices in the Republic of Cyprus. The study explores the diversity and complexity of their construction of musical meaning in relation to local and global forces, children's ethnic identities and the effects of the society's Eurocentric ideology on children's musical practices in relation to rural versus urban contexts of the country.

The fieldwork focuses on children's musical practices in a range of contexts in which children determine and control their participation in musical processes, such as in school playgrounds, on the school bus trip and at the excursion site, afternoon club, home, local parks and neighbourhoods. The cases discussed in this paper are drawn primarily from children aged 5-8 years old.

The discussion foregrounds the young child as an active participant in the construction of musical knowledge and the management of musical experience in daily life.

Not being passive recipients of adult musical meanings, young children construct multiple musical meanings, negotiate and articulate their musical selves in complex ways, and thus competently participate within and across different social and cultural musical contexts.

Keywords

musical meaning, global, local, children, actors, contexts

THEORETICAL BACKGROUND

This paper discusses issues relating to young Greek Cypriot children's construction of musical meanings in their daily lives in relation to local and global forces. In recent years the study of childhood as a culturally situated phenomenon in which children actively participate in the construction of their cultural worlds has gained increasing attention from scholars in ethnomusicology (Blacking 1967; Kartomi 1980, 1981;

Merril-Mirsky 1988) and music education (Addo 1997; Campbell 1998; Harwood 1993, 1994; Marsh 1995, 1999, 2001, 2004, Pieridou 2006). This paper adopts the social constructionist approach (Jenks, 2000/2001), in the sense that it focuses on the child as an agent and participant in constructing knowledge and daily experience (Mayall, 2002). This view understands children as being *in* culture, and their actions as outcomes of various particular contextual human practices. It therefore requires a radical rethinking of enculturation from a passive one-way process to an active two-way one between children and the agents of enculturation. "The enculturation process is then a dialectical one in which children act and react towards their agents of enculturation" (Pieridou 2006, p.64). This conception refers to processes of differentiating - adding and mixing musical cultures, rather than replacing one with another. Children are purposeful and active individuals who are able to 'manage their social surroundings and to engage in meaningful social action within given interactional contexts' (Hutchby & Moran-Ellis 1998, p.16), thereby creating, reproducing, negotiating and articulating musical meanings. Consequently, the study of how children make musical meaning involves linking children's practices with adult contexts and the wider social world. This is imperative, particularly in the context of globalisation, not only in order to avoid 'othering' children's musical practices, but also to understand the connections between 'global' and 'local' social and cultural phenomena in child-specific contexts. A discussion of these concepts as they are used in this study appears in the work of Finnegan (1989), Bennett (2000), Featherstone (1995), Giddens (1990) and Hannerz (1996).

THE CYPRIOT CONTEXT

The Republic of Cyprus, which is situated at the periphery of Europe at the South Eastern fault line of the Mediterranean Sea, is a country where binary oppositions between West/Orient and Traditional/Modern (Cassia 2000, p.282) define its society's cultural and musical practices. The phenomena of Westernisation (Morley and Robins,

1995) and globalisation (Giddens 1990, Tomlinson 1996) have deeply influenced people's ethnic and cultural practices and their efforts to modernise (King 1995, Nettl 1985). The West and Europe in particular, have been the source of legitimacy for Cypriot modernity (Argyrou, 1996), and have caused a sense of local cultural inferiority while at the same time intensifying localised reactions. For instance, Western classical music, which is fundamental to the public music education system, is considered to be the foremost high-cultural element (Gellner 1994), and as such is used for the articulation of European musical identity (Pieridou 2006). Local popular and traditional cultures have been marginalised in the public music education system, and usually function to reassert origins, whilst on the other hand they are used to construct the appearance of a tradition for tourists. Children experience such musical practices in rural settings in collaboration with close friends and relatives. Cypriot music lacks a music industrial base, and is therefore dependent on Greek musical production and distribution. Such circumstances lead to complex processes in children's musical enculturation (Pieridou 2006) and in the construction of musical meanings in local contexts.

This paper investigates Greek Cypriot children's musical enculturation during their early years. I use the term 'musical enculturation' to refer to 'processes of learning to musically be in the world' (Pieridou 2006). Although this term refers to life-long processes of acquiring musical knowledge and awareness (Merriam, 1964), this study focuses on the early years in order to offer useful insight into musical meaning construction in early childhood in relation to global processes, local empowerment, ethnic identity, Eurocentric ideology and rural versus urban contexts.

In the relevant literature there is still a substantial gap between our knowledge of young children's understandings of their various musical practices in relation to the wider cultural context of their lives and across different interactive contexts. We still know little about the processes and practices employed by them in negotiating and creating musical meaning in their daily lives. This research provides a rare examination of young Greek Cypriot children's musical cultures and practices. In addition, it invites the Cypriot music education system to seriously consider the musical cultures and processes of musical meaning construction that children bring to the formal space of the classroom, in order to design and implement more celebratory and appropriate music education practices. Finally, the findings of this research might be relevant to comparative cross-cultural studies.

AIMS AND METHOD

The present research departs from the findings of my PhD thesis (Pieridou 2006) which concerned Greek Cypriot school children's construction of their musical identities in urban and rural sites of the Republic of Cyprus and extends its fieldwork to present times. The present research focuses on twelve 5-8 year old children's musical lives and their construction of musical meaning in their daily lives during the first half of 2007, with special reference to contextual influences (familial, societal, school and media), the effects of local and global musical cultures, music's uses and functions, characteristics of music, movement and language, the teaching and learning processes used by the children during their play, and their related attitudes and explanations.

The research is ethnographic (Barz and Cooley 1997), and its fieldwork has taken place in a variety of contexts in which children's informal music making (Green 2002) flourishes, such as school playgrounds, on the school bus trip and excursion site, afternoon club, home, local parks and neighbourhoods. It implements a variety of data collection tools, such as unobtrusive non-participant and participant observation, the collection of sounds that were part of the children's musical cultures, tape recorded interviews and informal discussions with the children. My attempt is to provide 'thick descriptions' (Geertz, 1973) of the musical lives of the children. I describe what I observed the children doing, what I heard them saying during their interactions with one another and what they told me about their musical understanding. In this sense the research touches on phenomenology, understood as the 'description of meaning in the expressions of lived experience' (Van Maanen, 1990, p.25). Teachers and parents were also interviewed about related matters.

One qualification is necessary. Findings of such research are vast and diverse, and require extensive and in depth discussion that cannot be provided within the limitation of this paper. I therefore discuss primarily children's construction of musical meaning in relation to the effects of global and local cultures, contextual influences and music's uses and functions, which provide a broad understanding of Greek Cypriot children's musical lives.

MULTIPLE WORLDS, MULTIPLE MUSICAL MEANINGS

The musical culture of Greek Cypriot childhood

This sub-section refers to those aspects of Greek Cypriot children's 'structured play' (Schwartzman, 1983) that are autonomous from adult supervision

(James 1993, p.99). Although the Cypriot playground appears highly vulnerable, with intense and constant penetration of Greek and other foreign and popular music, its musical culture seems to be resistant to such influences (see Pieridou (2006). A vital characteristic of Cypriot playground culture is that many of the singing games are very old, having been transmitted from generation to generation of children. Teachers and parents have reported that they used to play many of these games during their childhoods. They are learnt from friends, relatives and older children, and are subjected to procedures of playground innovation. As a result, these games present a rich variety of rhythmic, melodic, textual variants and bodily movements that reflect the highly localised musical practices of Greek Cypriot children and their efforts to negotiate the multiple musical meanings of their environment in ways that are meaningful for them. In addition, unlike Blacking's (1967) study of Venda children's songs, though in alignment with Harwood's findings (1992) and those of Riddell (1990, p.354), Pieridou (2006) found that differences in performance practices were not tolerated, and would lead to the exclusion of children from a particular performance. So other groups formed which used variations of these games.

Whilst boys often learnt these games, they acknowledged them to be 'girls' games', and most of the time chose not to play them in social contexts. However, at kindergarten and pre-primary ages, boys often perform group singing games that reflect gendered female meaning. For example, the ring game '*I Mikri Eleni*' ('Little Helen') refers to a girl who cries because her female friends don't play with her. The song invites her to choose among her friends the one she loves. Data shows that boys in first and second grade of elementary school reject such games as 'girls' songs that are inappropriate for their masculine identity.

Handclapping games and ring games were mostly used during school breaks for children's entertainment or while they waited for other school activities to begin, such as back stage during a school performance, or on the bus returning to school after a school visit. Regarding counting games, children reported that:

We don't use these games often. Only when we don't agree with each other and we need to find the child who will chase us or if we want to find the two children who will be the leaders in dividing us when we want to play (Stavroulla, 7 years old).

The themes of the texts are usually taken from familial and school contexts, as well as from the media. Interestingly, many of the themes are taken from audiovisual media date back to the 60s and 70s. For

example, the theme of the handclapping game "Maria Maria", which appears to be very popular in the urban setting of Nicosia, derives from the Greek film *A Lady at the Bouzoukia*, which was released in 1968. [Bouzoukia is the plural of bouzouki. In this context it refers to Greek restaurants where orchestras with bouzouki perform Greek laiko and rembetika songs. These were flourishing during that time.] The game refers to a dialogue between a housemaid and her mistress. The research data documented the original form of the singing game as adults reproduced it. Children presented many different variants of this game with extended parts that incorporate other musical themes and themes from their contemporary lives. However, unlike other studies elsewhere (Harwood 1994, Marsh 1995), data points to an interruption of the dialectical relation between young Greek Cypriot children's singing games and contemporary media transmission, in terms of both musical themes and text topics. Themes from Cypriot daily life are also included, such as family relationships and those between Greek Cypriots and foreign immigrants.

The language used in the Greek Cypriot playground games is Standard Modern Greek, sometimes with English or nonsense words. Only one case of a relatively standardised circle game uses the Cypriot dialect. Greek Cypriots view the Greek Cypriot dialect as an element that distinguishes them from the rest of Greeks. Greek Cypriot children are required to use Standard Greek language in the classroom and not the Greek Cypriot dialect. Although Cypriot dialect differs from Standard Greek in terms of grammar, vocabulary and phonology, mainland Greeks largely comprehend it. Standard Modern Greek as national language is privileged, being the medium for instruction in schools, for all forms of writing and for the media. The dialect is appropriate and very often the primary and exclusive code of communication outside the formal space of the school. It is a more intimate medium of communication suitable among friends and family.

Several imported melodies and themes from Greek culture of the past were transformed into singing games by children many decades ago. This study found that Greek Cypriot playground musical culture has been significantly influenced by children's Greek national culture, and not by specifically Cypriot musical culture.

The influences of global processes

Pieridou (2006) argues that as a result of globalisation, global (foreign and Greek imported) popular musical cultures have deeply penetrated children's musical worlds, particularly in urban sites where it constantly bombards their enculturation contexts. Consequently as

they grow up, Greek Cypriot children's priorities focus on the reproduction of popular musical images.

I dance and sing a lot modern music especially the song 'I know what I want' by Hi-5 [Greek female pop group]. I also like Elli Kokkinou [Greek female singer] and ONE [Greek boy pop group]. I listen to their songs when I am in my room. With my friends we listen and dance during breaks, in the classroom, in the yard. We like these songs because they are modern. I want to begin modern dance lessons because I want to dance like these singers. I want to be modern (Kristi, 6, urban afternoon club).

Kristi provides a fine example of a child whose musical practices are significantly influenced by global processes and supported by the ideology of modernisation (Argyrou 1996, Nettle, 1985, Pieridou 2006). Observing her and her friends at the afternoon children's club, I noticed that their most common musical behaviour was listening to modern popular music while dancing, and sometimes singing along. Children often brought a CD (or a copy thereof) to share their favourite songs with friends. This study found that kinaesthetic modelling of the dance performances of favourite pop singers, and choreographed movements learnt at dance school, are both integral to, mainly girls' social musical behaviour. [Harwood (1998), Marsh (1999), Riddell (1990) and Pieridou (2006) discuss similar behaviours among older children.]

As Kostas (8 years old) claimed, "Men don't dance when they sing. Usually girls dance". However only a few young children were able to perform such dances, while the rest observe, sometimes trying to learn them on the periphery. Such performances are either unaccompanied or with recorded music.

Cypriot traditional culture and Greek local cultures influences

Most urban young children reproduce Greek Cypriot society's attitudes towards the Cypriot musical tradition, which is thought to be appropriate for peasants and old people in the villages but not for modern urban Cypriots. Although they are often unaware of the exact meaning of such attitudes, they seemed to be very much aware of its negative implications. Pieridou (2006) reported that performances of Greek-Cypriot traditional music in Cyprus take place primarily in rural areas, where it is institutionalised in agricultural shows as 'performances of folklore' and 'documentations of "tradition"' (Cassia, 2000 p. 288), and as such used to attract foreign and

local tourists. Usually urban children experience Cypriot traditional and Greek local popular styles (such as Greek *laiko*; see Dawe 2003) when they cross the line to the 'other' site in order to attend social events, particularly weddings.

Panayiotis (5½ years old): Are you talking about Cypriot songs? I listen to them on the radio on Sunday morning. There's a program about rural life in Cyprus. You know these are *chorkátika* [peasant] songs (laughter). You find them only in villages. You don't find them in Nicosia. Here we sing modern songs.

A: I saw you singing them at the school celebration.

Panayiotis: Yes but that's different. You see, we were at school and the teacher wanted us to sing for our parents. But they are *chorkátika* (laughter while his hand was covering his mouth). Sometimes I sing them when I'm in my room. I like their rhythm and words.... Do you want me to sing to you "Ipa sou" ['I told you']?

A: Yes, I do.

He began singing a Cypriot adult traditional song. He sang it with amazing precision in melody and rhythm.

A: Well done. How do you know the song?

Panayiotis: I listen to it on the radio in my room. I switch to the different stations and I find it. But I don't listen to it with my friends. We listen to modern music and we talk and dance... Then they will think that I am a *chórkatos* [villager] (laughter).

In the private space of his bedroom he exhibited a competent Cypriot musical self which he seemed to enjoy enormously.

The multicultural musical self

Panayiotis was also eager to show me his collection of CDs of Anglo-American children's songs and Greek popular songs. He then wanted to perform for me his favourite ones either by singing and clapping his hands, or in combination with dancing. Finally he told me that he also takes lessons in Western classical piano, and that he likes his teacher very much. I asked him to play for me one of the pieces he had learnt but he refused.

P: I like piano very much. The pieces are O.K. but I prefer to play my thing. Do you want me to play you something?

A: Yes I do.

P: I will not play you the pieces from the book.

He seemed embarrassed to do so, and chose instead to improvise one of his own pieces, which he said was dedicated to his mother.

In the private space of his room this child revealed a rich, multicultural and competent musical self that could be modified according to the demands of each social context in which he found himself, and the function of the music within it in close relation to its ideological frame. The main prerequisite for choosing any musical behaviour was enjoyment (personal or social) and the need for personal creativity and input.

The rural context

On the rural east coast of the island children also presented multicultural musical behaviours that included deeper social musical experiences of Cypriot and Greek local and traditional musical cultures in local societal and familial events. For instance, I met 5 year old Nicholas whose familial musical environment was rich with Cypriot musical tradition because his father was a *tsiattisma* maker - a tradition that the family cherished. *Tsiattisma*, which is Cypriot local vocal improvisation based on local melodic modes sung according to the rules of the tradition, strongly sets the boundaries of Cypriot musical identity, thereby enriching the local singing tradition. Data reported several instances when Nicholas and his 11-year old brother rode their bicycles in the street to the local park, whilst trying to reproduce their father's *tsiattista* (plural of *tsiattisma*) or inventing their own. Nicholas's brother Chrysanthos appeared more inventive and Nicholas tried to imitate him. As Chrysanthos reported:

My father *tsiattizei* all the time. He likes the nature, the sea, the night, especially the sea so he often improvises about the sea. Other times during Sunday lunch he improvises to tease my grandfather and he answers back. He is amazing. It is so beautiful I want to do the same but it isn't easy. You need to think a lot because, you know, the words at the end have to match and you have to remember and follow the melody.

Most of the singing that was documented was mostly solitary. Similarly to Custodero, Chen, Lin and Lee's (2006) findings, place seemed to have little influence. For example, Ilias was singing a Greek popular song whilst holding the hand of his Filipino maid as he walked to school; while Maria sang whilst joyfully sitting on the swing in the park. A rich variety of melodic intervals were reported and rarely the sol-mi chant.

Furthermore, Greek Cypriot children expressed local traditional cultural knowledge in social contexts in which their musical play was facilitated by culturally knowledgeable adults. In rural traditional weddings the reception usually takes place in big reception halls with hundreds of guests, and with an orchestra and singers performing Greek popular and *laiko* songs and Cypriot traditional songs. The guests go to the *pista* [dance floor] to dance popular dances individually, with a partner or in a circle, such as *zeibékiko*, *hasápiko*, *tsifetéli* (Hunt 1996). Children often put their chairs near the *pista* in order to watch and participate. They sing and clap to their favourite songs with the rest of the guests, and practice their dancing skills alone or with their friends and relatives. There were several times when children engaged in a kind of musical play with the orchestra or some way off in the yards of these halls. During their dancing, which they enormously enjoyed, they reproduced musical behaviours and constructed the social musical meaning of these musical styles. Such activities provided fine examples of how children appropriated and re-embedded the local musical discourses from which their musical identities as competent local dancers arose.

CONCLUSIONS

This paper has provided glimpses of Greek Cypriot children's musical lives in relation to issues of context, ethnicity, global and local musical cultures, uses and functions of music and musical participation. The study demonstrates that although there are similarities in children's musical cultures and practices that transcend cultural boundaries, there are important cultural differences regarding children's musical play. The discussion shows the children as competent social actors and active participants in managing musical experience in their daily life, and in joyfully constructing musical meaning by appropriating and innovating complex material according to their needs and interests. Through these practices they learn to live in complex musical ways that are difficult to articulate in words.

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Music with children under two: Working towards appropriate practice with parents and carers

Dr Alison Street

Peers Early Education Partnership: PEEP,
C.I.R.C.L.E., Roehampton University,
London, UK
streetalison@aol.com

Dr Susan Young

University of Exeter School of Education and
Lifelong Learning
Exeter, UK
Susan.Young@exeter.ac.uk

ABSTRACT

This paper reports on part of the development of the Music One-to-One Project (Young, Street & Davies, 2006) which aimed to arrive at infant-appropriate versions of practice with under two-year-olds and their carers in the UK. Since the 1970's there has been a gathering stream of evidence from detailed observations of adult-infant interactions that indicate the musicality of these relationships. The dynamic range of expressive qualities, including pitch contours, synchronous timing, playful variations in intensity and improvisatory behaviours have been thought to be important precursors to language acquisition and communicative skills. However, music provision for the very young often fails to take account of these elements of communicative musicality, relying instead on group renditions of a repertoire of favourite songs, and on the cohesive potential of collective music making.

The Music One-to-One project aimed to apply recent theories of infant musicality to practice. There were three phases. The first stage gathered information from parents about their everyday musical experiences and attitudes to music at home, and from music practitioners about their approaches to this age group. This paper will report on the interviews with parents, home visiting practitioners and music specialist practitioners. It explores their perceptions of how music is used in everyday situations with children under two and the issues that influence these perceptions. It will show how these views were fed into the second stage of the project, a series of plan - do - review cycles, as practical approaches were developed.

INTRODUCTION

There is a gathering body of evidence that suggests musical activities are helpful in early childhood for social and emotional and cognitive development (see Trehub, 2003a and 2003b for overviews). Musical parenting in the form of playful singing games and rhythmic rhymes with their accompanying movement and imitative play with sound effects have been part of folklore in Western traditions (Opie & Opie, 1955) and have formed ritualistic customs across different cultures

(Dissanayake, 2000). Moreover, these are considered as being rooted in biological behaviours expressing reassurance and contact between carers and their preverbal offspring (Falk, 2003, Mithen 2005). Evidence is thus accumulating from studies in different disciplines that suggest musical parenting may be widespread, albeit subject to cultural variations. They also imply that forms of musical activities between parents, carers and very young children are valuable to the development of understanding and communicating with one another.

The recent Music One-to-One Project aimed to arrive at appropriate practice to create a frame for encouraging responsive carer-infant interaction with children under two (Young, Street & Davies, 2006). The literature that informed our rationale may be separated into two strands. One strand has focussed on the musical abilities of infants and the characteristics of infant-directed musical activity. This group of studies has shown that even the youngest babies are perceptive to the fine detail of musical elements such as melody, rhythm and phrasing (Trehub and Schellenberg, 1995). In what Trehub has termed 'infant-directed singing' (see Trehub, 2003a) adults typically use their voices, sing and engage in rhythmic movement games which have certain characteristics of timing, phrasing and dynamic they would not typically employ when singing to another adult. This specialised field of music psychology provides valuable information about the musical competencies of infants and young children.

The second strand of research has demonstrated how carer-infant interaction is characterised by music-like features of rhythmic phrasing, timbre, pitch contours and synchronous timing. Malloch and Trevarthen coined the term 'communicative musicality' (Malloch, 2000) to encapsulate these features, thereby using music as a metaphor. 'Communicative musicality' is understood to support sensitive, responsive interaction, which in turn is believed to have a major impact on social, emotional and cognitive development (Shonkoff & Meisels, 2000). Researchers are now exploring variations in cultural and social situations. For example, the spontaneity in the rhythms of these exchanges

between carer and infant have been seen to be disturbed by maternal depression (Robb, 1999) and by isolation due to migration (Gratier, 1999).

Then there is a group of studies that have focussed on the way musical activity has had a regulating effect on emotional arousal. Trehub and Nakata (2002) have shown how the hormone cortisol levels in infants' saliva samples fluctuated when they were sung to, resulting in drowsy infants becoming roused, and more excited infants, soothed. Here the two strands of literature seem to converge. The simple act of singing to an infant can disperse feelings of anger and frustration in some mothers (Street, 2004) and numerous elements of communicative musicality can be found in the croons, sound effects, rhythmically repeated words and sung speech which pervade maternal singing (Street, 2006). While some argue that changes in society have led to a loss of parental singing traditions in homes (Baker & Mackinlay, 2006), it would seem that musical behaviours with babies and very young children have evolved to incorporate the many media and environmental sounds from the everyday contexts surrounding families in their homes (Street, 2006; Young & Gillen, 2006).

In England, gathering together to sing songs is already an established activity in early childhood settings. Private music sessions for babies and toddlers with their parents are also popular and widely available. However, our observations of music for under-two-year olds raised certain concerns, and these became a major impetus in the setting up and design of the Music One-to-One project. For the most part, music with very young children takes the form of entertaining group singing where the repertoire is designed for older children and then scaled down for a younger age group (see Young, 2003). Moreover, prior observations also suggested that group song singing tends to attract those parents who are already confident participating within groups. This last point is corroborated by evidence in the wake of the Government Sure Start initiative in England (2001) that aimed to foster joined up thinking in early childhood services, in which support for communicative development was a high priority. One main concern has been that use of services by families with young children under three is in an inverse relationship to need. Barlow *et al.* (2003) argue that 'despite evidence of effectiveness of early intervention programmes, there is also evidence to show that there is often a low uptake on the part of those individuals who develop practical approaches which would not require specialised music-performance skills, but would be adaptable to practice by the range of early childhood professionals. The project was practice-oriented, but sought to inform practice with research and to continue that process through data collection and reflection built

stand to benefit most from the intervention' (p.181). Informed by these strands of research and especially the body of theory around infant musicality, we set out to into the practical elements. Importantly, we attempted to move beyond 'what works' but to consider 'what matters'? The development of approaches had therefore to take into account parents' perceptions of relevance and accessibility if musical elements were to be acceptable and incorporated into their own parenting.

The Three Stages of Music One-to-One Stage

One was gathering information from parents, carers, early childhood practitioners and music practitioners about their current practices in music, their knowledge of repertoire and their perceptions of the significance, value and purposes of music with young children. Taking into account their perceptions was considered a necessary preliminary to designing appropriate practical work (Moran, Ghate & van der Merwe, 2004; also Street, 2004). Stage Two constituted the practical work, or trials of the approaches with two music practitioners in central and south-west England. This stage progressed through three phases of action research punctuated by review and reflections and subsequent refinements. The final stage of the project involved disseminating approaches through a programme of bespoke training for non-music specialist practitioners.

Stage One: interviews with parents

Short interviews based on a fixed interview schedule were carried out with 88 parents and carers by a small team of trained interviewers. In the event all the interviewees were the mothers of the children, with the exception of one foster carer. The children were aged from birth to 24 months, the majority (70% of the children) falling in the age bracket 9 to 24 months. We visited groups known in England as *stay and plays* held in community nurseries where parents can visit for a couple of hours of social contact with other adults in spaces providing play opportunities for their children. We purposefully steered the sample to include Black and Asian Minority Ethnic and white working class women by visiting settings in urban, and rural small town locations where we knew these demographic groups would represent the majority. The sample was mixed to emphasise variety and diversity of experience.

The responses were categorised into three broad areas: *resources for music, recorded music from audio and mixed-media sources* and *singing and song repertoire*. The overall findings from this Stage One questionnaire study were informative. We found that babies and very young children are experiencing a wide variety of music at home from many sources: toys; television; music playing equipment and live music. Although the rh The sample was mixed to emphasise variety and diversity of experience. suggested that this is only one

minor part of the children's experiences – as we had anticipated from Street's earlier work (Street, Young, Tafuri & Ilari, 2003) - we found a range of musical experiences involving sociable activity with family members around toys, recorded music and multi-media items, particularly among toddlers, (see also Young & Gillen, 2006; Young, in press). For the purposes of the project these findings gave us useful information about everyday musical experiences bedtime and traveling around with babies and toddlers.

Views from home visiting practitioners

Fifteen home visitors were interviewed who were active in the districts where the parents lived. These practitioners held roles that involved a variety of supportive strategies for families with children under two. They included play workers, family centre workers, health visitors, speech and language therapists, nursery practitioners and day care co-ordinators. They were asked to comment on issues that might influence parents' playful interactions among the families on their caseloads. The following themes emerged in order of frequency.

Isolation (6). This was characterised by feelings of alienation from living in temporary accommodation, suspicion of accessing local services, fear of the baby making a mess in rented accommodation, maternal depression and loneliness.

Cultural attitudes (4). This was perceived to depend on how mothers had been brought up themselves, whether there was an extended family to help play with the baby, and the view that play was not seen to be an important adult-child activity, compared with other domestic responsibilities.

Noise (2). Several families live in cramped conditions, where the household noise level is very loud.

Other factors thought to influence levels of interaction were whether there was a role model for chatting and playing with a baby in the family, the ubiquitous presence of the television, and parents with learning difficulties. The concerns these perceptions raised were to be taken into account when we planned our approaches. We could not assume widespread open armed enthusiasm if parents were sceptical about local services. We realised that any provision based on group attendance would need to be convenient for parents in terms of access, locality, timing and comfort. These practicalities were informed by evidence from other projects working with parents (see Whalley, 1997; also PEEP, www.peep.org.uk).

Views from Music practitioners

Fifteen early childhood music professionals who were considered to have substantial experience of working in music with under two-year-olds were contacted for interviews. Five of the practitioners were also observed

working. Semi-structured interviews were based on key questions identified in advance. This format allowed issues which we had not anticipated to emerge in the process of the interview. The majority of practitioners worked freelance, mixing their community-based provision with more lucrative private practice for fee-paying parents. With recent expansion in the UK of services for families with children under three there has been a widening of opportunities for musicians to develop the contexts of their work. But the responses to our interviews indicated a mismatch between the potential opportunities afforded by these developments and the availability of training with this age group. None of the interviewees attended courses that specifically equipped them for work with under twos - with the notable exception of one who had written a masters thesis on infant musicality. The lack of qualification structure or employment security results in a precarious, piece-meal profession which is unregulated and lightweight on theoretically grounded expertise. Practitioners reported mostly having learnt 'by doing it'. In this way a consensual approach to practice is emerging consisting of a repertoire of simple, playful children's songs, usually involving actions and the use of props and materials. This approach, as we commented earlier, tends to be a simplified version of practice with older children. Many of the practitioners described the purpose of their work to support the relationship between mother and child, using terms such as 'bonding' and 'interaction'. However this expressed ideology was not born out in our observations of practice, nor substantiated in the descriptions of practice we gathered from the interviews. Thus we considered the gap between rhetoric and the form of consensual practice which has evolved.

Stage Two: The trials

A first trial of a series of 6 sessions was set up under 'optimum conditions' with a small number of volunteer parents and carers, again all mothers and their babies, at a Family Centre in central England. We then reviewed, evaluated and refined the approaches and repeated the trial at another Sure Start setting in South West England. Two practitioners with experience of working with this age group were employed by the project and each led one trial. These first two trials worked quite differently and varying findings and issues emerged from each. However, two practical issues arose, common to both trials. The first was that 6 sessions were insufficient; the group had barely become established in that time. Regular attendance was an unrealistic expectation for many mothers with small children, and so group cohesion evolved slowly. So the next two series were 8 weeks long. The second was that work with toddlers, up on their feet and away, required a different tempo, different rhythms, and different forms

of interaction to music activities with children under one year.

The following sub-sections summarise the elements of our design of practice and elaborate on principles which evolved in the light of practice.

Understanding group dynamics

A key factor, as is often the case in any work of this kind, was establishing positive, interested relationships between practitioner and parents, practitioner and setting staff. In one setting the practitioner felt there was less active interest in her work from the setting staff and we were surprised at the extent to which this lack of support subtly created an undertow to the work. In contrast, in another two children's centres, the setting practitioners were actively involved and the groups flourished. These staff were involved to the extent that they took up elements and incorporated them into their ongoing work. It was essential to leave much time for conversation, which developed around things the parents had noticed, giving information about 'communicative musicality'. Time had to be allowed for babies to be fed, changed and settled. We had learned from our interviews with home visitors that time to 'hang out' was important for mothers with babies, and that it takes some time for them to feel settled and comfortable. The time for talking was as important to them as the time taken for musical activities.

Providing musical environments

The project practitioners focussed on music as a dynamic medium for two-way playful expressiveness. There was strong emphasis on planning based on review, but fluidity and flexibility was of the essence. It meant planning for a constant state of flux. Mothers would take part how and when they wished. There were opportunities for play with soundmakers and musical treasure baskets. Movement to music, babies and parents lying on the floor, floating voile fabrics and swinging babies in hammocks or suspending soundmakers on washing lines for babies to grab or kick with their toes all played their part. Short activities around slowly sung songs with pauses to gauge the babies' responses, repetitive simple melodic lines, voice play and dynamics transforming into climaxes with tickles and hugs formed a more structured part of most sessions. Having been alerted to the high level of noise prevalent in some homes, and having observed practice that repeated a medley of entertaining boisterous action songs, we concentrated rather on gentle and 'winding down' soothing ones.

Recognising diversity

The focus of the sessions was on the babies and on simple activities to encourage interaction. Some parents who came regularly were reluctant to join in as playmates. Even though they said they appreciated learning new songs and ideas, they did not overtly join

in, preferring to sit and watch. Some mothers joined in singing after a few weeks, some never did. The same songs were sung each week so that they might become familiar to the parents, but it was important to accept that taking part had to be on the mothers' terms. This kind of participation is unpredictable for practitioners and requires a variety of strategies for offering opportunities within inclusive practice. In Stage One we had observed that music practitioners would often speak to a group in an 'infant-directed' style, as if to the babies in the group. We found that it was more effective to differentiate with tone of voice between those activities that involved discussion *about* the babies from those that interacted directly *with* them.

Articulating purpose and value

All parents were given folders with the songs and information about ways of interacting playfully with babies, about activities to do at home and ways to extend what they experienced in the sessions. Photographs were useful and valued and made up part of their record, along with details of where to access other forms of support and play with their babies. Songbooks and picture books were provided for parents to borrow from week to week, and small bells and shakers. There were sometimes misgivings about mess or cleanliness, or fear of losing or marking borrowed items, as we had learned from previous interviews with home visitors, but these were addressed if they were thought to be problematic. These views reflected issues of trust and expectation, which could have been explored further had time allowed. Towards the end of the series of sessions some mothers were commenting on their babies' responses. We regarded this as a successful outcome. One of the explicit aims of each session was to repeatedly draw mothers' attention to the babies' responses and expressions of interest, using them as a basis for musical interactions, and talking about the value of watching and noticing different expressions.

CONCLUSION

This project used cycles of planning, reflection and review in the light of research findings, to develop and refine ways of working with parents and their children under two to enhance communicative musicality. Two main implications emerge for practice. Firstly, this kind of work takes time for relationships to build, for trust to develop between parents and practitioners where partnership can be recognised as being reciprocal. Finally, it questions the appropriateness of a consensual model of practice, and throws up challenges in terms of understanding the demands and professional requirements needed for this kind of flexible work with families.

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Playing with Diversity: young children and music in an Australian child care centre

Aleksandra Vuckovic

RMIT University
Melbourne, Victoria, Australia
Aleksandra.vuckovic@rmit.edu.au

Berenice Nyland

RMIT University
Melbourne, Victoria, Australia

Jill Ferris

RMIT University
Melbourne, Victoria, Australia

ABSTRACT

This paper reports on research titled "Young children, diversity and music" which is examining musical experiences of three and four-year-old children. Children's developing cultural awareness and the role music plays in this process is a focus. The aim of the research is to explore the potential benefits of providing children in early childhood programs with high quality experiences of music that reflect cultural diversity. The project examines children's music experiences during spontaneous play. Using a socio/cultural approach to observation, learning stories (Carr, 2001) are used to record and analyse the children's music play. Included in the research is an exploration of educators' perceptions of themselves as facilitators of a music program. The educators in the research are collaborative partners in this project and participate in the design of 'music learning centres'. What the child brings to the learning situation, in regards to musical experiences, will be identified through a parent survey, naturalistic observations within the context and also observations across time and space so the children's music activities, interests and dispositions from one nursery and educator to another can be recorded.

The project builds on previous research by the authors. Nyland and Ferris (2007) utilised naturalistic methods of observation to record and analyse three-year-old children's musical competence when working with a music specialist. Vuckovic (2007) on the other hand planned music sessions that involved singing in variety of languages and worked with small groups of children. Findings supported knowledge from the literature which suggests there are specific environmental and cultural effects that have a noticeable influence on children (Bamberger, 1991; Blacking, 1973; Howe, Davidson & Sloboda, 1998; Gruhn, 2005; Peretz, 2005) Scholars have suggested that natural musical abilities may be part of the intellectual make-up of individuals, but that the

cultural attitudes towards talent development may have a significant impact on musical outcomes. Bamberger (1991) holds that musical development is culturally specific. She suggests that development results from experience with tunes and rhythms, which she calls "simples". An understanding of these simples will differ inter-culturally as the specific tunes and the context for music differs. On the other hand, Dowling and Harwood (1986), maintain that there are "cross-cultural universals" of pitch, rhythm, and timbre. For this research a mainstream, suburban centre has been chosen as representative of many children's daily experiences and the findings from previous research and the literature will be actively examined through environmental intervention, working with both educators and the physical environment, to manipulate children's access to diversity through music in their spontaneous play settings.

This paper defines and discusses the use of learning stories as a research tool, outlines early findings from initial observations and reports on the beginning stages of this research.

Keywords: music, diversity, young children, child-care, Australia.

INTRODUCTION

Australia is one of the most culturally diverse countries in the world and has been generally successful in celebrating this diversity and building an inclusive society. As an expression of culture music is a language of childhood that is also a suitable and pleasurable medium for children to explore difference, cultural awareness and a sense of self and others. Music and movement has traditionally been considered an important part of the early childhood program (eg. Bridges, 1994; Young, 2003) and it is considered valuable in promoting aesthetic and creative awareness (McDowell, 1999).

Research in Australian early childhood music programs has become more prevalent in recent years (eg. De Vries; 2004, 2006; Downie, 2003; Nyland, Ferris & Deans, 2005; Suthers, 2004; Temmerman, 2000, 2005; Vuckovic, 2007). Researchers have offered programs in centres (DeVries, 2004; Suthers, 2004) and reported that there is a distinct lack of confidence amongst early childhood staff in relation to providing rich and diverse music programs. To counter this problem DeVries (2004) recommended the use of pre-recorded music for singing, if needed, and also encouraged formal music groups. At the other end of the spectrum, in her doctoral studies, Downie (2003) used narrative to record her experience of the complexities of providing music education in an early childhood setting.

Other research has examined children's competence to respond to and engage in a variety of musical experiences (Nyland, Ferris & Deans, 2005) whilst Deans, Brown and Dilkes (2005) have been interested in children's explorations of environmental sounds. Vuckovic (2007) investigated children from diverse cultural and linguistic backgrounds and their engagement with songs in a variety of languages. Most of this research has been conducted by those with expertise in music. In the present project we aim to collaborate with generalist teachers, building on their existing knowledge of child study and play-based curriculum, to assist in developing a program where children can experience music across the day in the same way that they encounter concepts relating to literacy, literature, mathematics, social awareness, visual aesthetics and spatial and kinaesthetic experiences. A learning centre will be developed as a focus of children playing with musical concepts and exploring diversity and the New Zealand observational tool, learning stories (Carr, 2001), will be utilised as a way of assessing and planning for learning.

From the literature we also conclude there are specific environmental and cultural effects that have a noticeable influence on children (Bamberger, 1991; Blacking, 1973; Howe, Davidson & Sloboda, 1998; Gruhn, 2005; Peretz, 2005). Scholars have suggested that natural musical abilities may be part of the intellectual make-up of individuals, but that the cultural attitudes towards talent development may have a significant impact on musical outcomes. Bamberger (1991) holds that musical development is culturally specific. Her model suggests that development results from experience with tunes and rhythms, which she calls "simples". An understanding of these simples will differ inter-culturally as the specific tunes and the context for music differs. On the other hand, Dowling and Harwood (1986) maintain that there are "cross-cultural universals" of pitch, rhythm, and timbre. For this research a mainstream, suburban centre has been chosen as representative of many children's daily experiences and the findings from previous research and

the literature will be actively examined through environmental intervention, working with both educators and the physical environment to manipulate children's access to diversity through music in their spontaneous play settings.

This paper defines and discusses music learning centres and the use of learning stories as a research tool. The centre is described and early impressions are reported on in the form of a learning story.

MUSIC LEARNING CENTRE: DEFINITION AND DISCUSSION

Learning centres are part of many early childhood educational settings in Australia. Children gain knowledge of how to interact with materials and with each other in ways that encourage imagination, creative thinking skills, questioning and discovery.

In a music centre, children practise skills with specific musical instruments; they learn how to care for delicate equipment and materials and a respect for audio-visual equipment is acquired. There can be time to relax and enjoy exploring and playing with culturally diverse music. Given the expressive and linguistic characteristics of music this is an excellent way for children to encounter other cultures. Children can play alone or with others in this area. Some children may not have musical instruments at home and they would appreciate the opportunity to explore sound patterns on their own and even more with their friends and peers. Group interaction fosters the development of social skills.

An example of an Australian study that employed a learning centre approach, is the 8 week long research conducted by De Vries (2006). He reported on a success that the newly created music play area had in this particular centre. This music learning area was collaboratively designed and set up by the researcher and the staff, and gave the children access to percussion instruments, an electronic keyboard and a CD player with headphones containing a sound recording of classical music that children had been exposed to. The listening station proved to be very popular, despite the fact that the children were very young, 2-3 years olds, and had no experience with listening to music during free play.

In the present study, a music learning centre is defined in the following way. The chosen area will be carefully divided into different sections inviting children to explore a variety of musical concepts through spontaneous play. Materials will include instruments, posters, music books and story books, a special shelf to display cultural artefacts and a writing desk with pencils, pen and paper. The children's music making and individual and group performances will be documented in the form of Learning Stories (Carr, 2001) and complemented by other

significant data, such as children's notations, drawings, poetry and other literacy activities.

The key concepts featured in the music learning centre will be different languages, music and movement. Active participation of the children will be stimulated by an inviting learning environment. Singing in diverse languages will be used to explore different cultures. Rhythm is also seen as an important element and the children will be encouraged to use body percussion, especially their hands and feet. The children will have opportunities to discover, explore, and create music in a variety of forms of dancing, singing, instrument playing, chanting or a combination of some or all of the forms. There will be an opportunity for the children to practice skills with specific instruments. A child-centred and child choice approach will be implemented.

LEARNING STORIES AS A METHOD OF OBSERVATION

In keeping with the approach that music is an important language of childhood and a significant window into cultural experience, the observational instrument chosen for recording, analysing and planning for musical experiences in this project has been learning stories. Learning stories are appropriate for a number of reasons. They complement the theoretical stance of the research which is based on Vygotskian theory that all learning has a social foundation and it is through interaction and joint activity that children gain more complex theories and understandings of their world and culture (Leont'ev, 1994; Trevarthen, 1998; Vygotsky, 1978). Based on descriptive and narrative observation methods, eg, anecdotes (Beaty, 1994), which were developed by the Child Study movement (Weber, 1984), Carr (2001) has designed learning stories. These have the scope for adults to discover "music *with* children", that is, "they open up new worlds of interest for themselves (McDowall, 1999, p. 252). This idea of exploring through participation, with other members of the culture, supports the theory that children's development is a transformative process rather than one of acquisition (Rogoff, 2003).

An example of a learning story has been included at the end of this section. The format itself is based on an anecdote that is unpacked using a number of dispositions for learning. There is no particular emphasis on the individual and the learning story is designed to identify what learning was visible during an event, or series of events. This is an assessment tool that is potentially inclusive of the group of children, educators, families and community. That music is an important part of children's and families lives makes the learning story a particularly apposite approach for recording and planning, especially when the aim of the research is to accord music citizenship rights within the play environment. Learning

stories provide opportunities to look at social and cultural influences and emphasise participation (Podmore, 2006). Another advantage of the learning story is that it requires no special training to use and early childhood practitioners accustomed to recording their observations of children should find the learning story an accessible tool. This is an important point for this research as the early childhood educators in the centre have agreed to be collaborators in the research. Examples of research projects that have used learning stories to collect, record and analyse data include Claxton and Carr (2004) and Anning, Cullen and Fleer (2004).

Learning stories are analysed in relation to: children taking an interest, being involved, persisting with difficulty, expressing an idea or feeling and taking responsibility. In the following/above story the children were very engaged in the exploration of song dynamics; they were familiar with the idea and were able to use existing knowledge when the game became more complex. They enjoyed this challenge with Elan not only realising what was going on but also inventing a suitable solution. Quentin took Elan's solution and became upset when Thuan did not follow the lead. Claire changed the format so Thuan would join in. Elan also showed an ability to pitch correctly. The learning visible in this group indicates children with very different learning dispositions, one a leader, another who likes structure, one musical while Thuan shows an intra-personal disposition towards his own learning. These children were capable of expressing themselves and taking responsibility for their own learning. The next session gave the children the opportunity to choose their own music material and rules.

Learning Story: an Example Taking an interest

The children wanted to do new actions for an African song "Humma lella". We engaged in exploring dynamics of the song - piano and forte. I suggested that we shake the blanket when I sing with my strong (loud) voice and to lie down quietly when I sing with my soft (quiet) voice. They liked the idea of the game and were eager to start.



Being involved

The game presented real contrast in children's reactions – just as are forte and piano. The children laughed and shook the blanket vigorously and would instantly drop down when the dynamics changed to piano.



Persisting with difficulty

I felt that they were ready for a challenge, so I started to sing in a mezzo forte volume. For the first four beats they were unsure what to do, but Elan came up with a marvellous idea to keep shaking the blanket, but softly, while still standing. She cleverly noticed: "Alek's voice is not so loud and not so quiet – she is tricking us!"



Expressing an idea or a feeling

Quentin (crossed arms on the photo) wanted Thuan to shake the blanket very gently and got a bit upset that Thuan was doing the opposite; while Thuan simply could not stop laughing.

Claire sensibly suggested that we could bob down on the blanket when I am singing more quietly, but not close our eyes. Thuan readily followed this instruction and Quentin, contented, continued participating.

In the meantime, Luke was happily holding onto the blanket, chanting the words of the song.



Taking responsibility

Elan initiated the singing of another song when playing this game. The rest of the children wanted to stop singing. Elan and I continued playing – she sang, in tune, "Hira Hira" and "Humma Lella" and I did the actions.

SITE OF CURRENT RESEARCH PROJECT

The study is being conducted at a public Child Centre located in Melbourne. The sample was selected from an area that is characterized by demographical and cultural diversity, a process defined as 'purposeful sampling' (McMillan & Schumacher, 2006). Patton describes this as "selecting information rich cases for study in depth" (2002, p. 242). The room where the observations are taking place has 17 children aged three and four years and there are two early childhood educators. One educator has a four year teacher-training qualification and the other one is an un-trained assistant.

The centre offers a minimal music program. The room has a CD player, placed on 70cm, round table with a few CDs, near the entrance door. It was observed that the educator uses music from the CDs for transition periods, for example, when the children are expected to join in 'group session'. There are no other materials associated with music. The design of the room is 'open' which creates a feeling of a busy, sociable atmosphere; however, the space is limited and demands careful planning. The following is an observation of the educator using music for transition.

Learning Story from Research Project Site Context

In the 3-6 room it is mid-morning, and the children have just had early morning tea and a story time on the mat. Two staff members and two observers are present as well. The children had been sitting on the mat listening to a story. Two children, who arrived late and were distressed, did not join the group but stayed with one of the

educators. The following took place when the story was finished.

The story

The children in the 3 – 6 room were engaged in different experiences around the room. These consisted mainly of table top activities like eye dropper painting, dramatic play with a tea set, plastic train set, book corner and a matching game. Children were asked to limit numbers in each area. Before the children left the mat, after the story, they were told to return to the mat when they heard music. The teacher called out to children that it was pack up time and then put on a CD and played a children's song. As soon as all children were at the mat the CD was turned off although the song was not finished.

The fifteen children came fairly quickly to the mat. Some walked straight over and sat down, two moved to the music swaying their upper bodies and looking at each other and smiling whilst others took the opportunity of a "no touch" rule to enjoy themselves by pretending to touch or surreptitiously touching.

Taking an interest

These children recognised the familiar format of responding to a signal to come to the mat. They also knew the rules about sitting on the mat and not touching each other and showed various levels of compliance in a playful manner.

Being involved

This event was ritualised so involved activity was not expected. The children did play with the rules of touching and two responded to the music.

Persisting with difficulty

There seemed to be no challenging task involved, as the children were fairly familiar with the routine.

Expressing an idea or feeling

Two children shared the rhythm of the music by swaying their upper bodies and communicated their enjoyment through smiles at each other.

Taking responsibility

In relation to contributing to the program the children were all very compliant in their response to the pre-arranged signal – the music. The two children who briefly shared the song responded to each other and the children stretching the rules were playful with each other.

Short term review

(What learning do I think went on here? What are the main points of the 'learning story'?)

This was a ritual, so involved or engaged responses were not expected. That two children could briefly engage co-operatively with the music and others could play with rules is a mark of some children's abilities to find meaningful activity in most situations.

What next?

(How might we encourage this interest / ability/ strategy / disposition to be more complex and to appear in different ways?)

Possibilities: provide more opportunities to experience the event; leave the music on until the song has finished; play the music again so all can share the musical experience. The "no touching" rule could be discussed with the children to see if they think it is sensible. Do they think this should be a rule in their centre?

DISCUSSION

This research is in its infancy. Data collection, at the moment, consists of observing present practice and the researchers are beginning to negotiate with early childhood educators about possible changes and additions, to the music program.

Since the children have not had much exposure to specific music materials, the music learning centre will need to be systematically introduced.

Space for a music play area will need to be allocated. A screen may help to define this area, which also could be used for mounting of the photographs of the children engaged in music experiences and 'Learning Stories' to share with the early childhood educators and the children's families. A pegboard for the storage of the each instrument will make it easier for the children to choose and return them to their proper location. The children will become familiar with the instruments when they are accessible and this will assist them with decision making and other essential skills, such as sound differentiation, classification, hand-eye coordination and manipulation, and musical literacy skills as well as a sense of shared responsibility that comes through collaborative play.

CONCLUSION AND IMPLICATIONS FOR THE RESEARCH

As this research progresses the music play area will be actively linked to other play spaces both in and outdoors. Such integrated use of music and instruments will require a cultural change in relation to how music is viewed and practised. As is evidenced from the observation about present music provision and use, this is intended to be a long-term project.

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WORKSHOPS

Teachers as researchers: The use of video analysis in early childhood music educator preparation

Lori A. Custodero

Teachers College, Columbia University,
USA

Zhuoya Xu

Nanjing Normal University,
China

ABSTRACT

Teaching music involves listening to and interpreting the musical creations and responses our students make, and helping guide them in a variety of ways. The choices made concerning what we provide as “guidance” and why we provide it are crucial to learning.

Researchers have developed theories about the types of strategies adults might employ to support children’s learning; one commonly used contemporary theory involves “scaffolding,” (Wood, Bruner & Ross, 1976) which suggests adults put in place structures to guide the paths of young children to help them successfully reach their potential. These paths are bounded -- defined by a “zone of proximal development” (Vygotsky, 1978) or ZPD, the virtual space between what a child currently knows and what that child is capable of knowing at a given point in time. Too often this model is used inappropriately, revealing assumptions about what the child can or cannot do. Such assumptions are at best based on knowledge of general developmental trends and at worst, on limited personal experience.

We must learn to listen to the voices of children, knowing that young children often “speak” to teachers through their affective and physical cues. These cues often relay information about how to scaffold, as children invite or resist our assistance. Observation and interpretation are key to the development of these listening skills, and have been used by scholars such as Darwin (Conrad, 1998) and Piaget (e.g., 1972), who observed their own children to hypothesize about human development. Taking an empirical perspective, that is, an inquiry-based approach to the challenge of teaching may prepare future teachers who can read students’ invitations to provide guidance and respond accordingly.

This workshop addresses strategies of observation using video technology meant to facilitate thoughtful and responsive teaching practice. When teachers become researchers, describing and interpreting what they see, they gain tools to best meet the needs of learners. Using video examples from both China and the USA, the following strategies will be introduced in an interactive session which also attends to cultural differences in description and interpretation (Rogoff, 2003).

1. **Embodied Experiences** Participants will first experience musical activities, describe their own experiences, and then view video clips of children doing the same activity. Discussion will follow around the similarities and differences in what was felt and observed and their implications for music teaching.
2. **Learning to Describe** Participants will describe what they see in video clips from the US and China. Differences between description and interpretation will be discussed, along with the possible dangers of assumptions. Issues of cultural sensitivity and difference in interpretive analysis will be addressed.
3. **Self Reflection and Professional Development** Participants will view video of music teachers in the field and hear excerpts of self reflection.
4. **Going Deep: Microanalyses of Children’s Behaviors** Participants will do in depth analyses of a video clip to see the potential richness of the medium to bring interesting questions to the forefront of awareness.
5. **Tapping into Popular Culture** Participants will explore the use of YouTube© and other popular websites which might contain examples of children’s music making

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The musical engagement of young children with special needs

Amanda Niland

Pathways Early Childhood Intervention Inc &
Institute of Early Childhood, Macquarie University,
Sydney, Australia

Amanda.niland@aces.mq.edu.au

ABSTRACT

This workshop explores the engagement with music of a group of young children with disabilities. It includes an overview of an action research project and some practical music making which illustrates the project's findings. The workshop is based on the presenter's experience in leading a family music group in an early intervention setting, and on her continuing research with this group. It will encompass presentation of key findings and participation in musical experiences which were developed for the on-going project. As well as being a forum for sharing the practitioner's ideas on resources and strategies for music-making in early intervention settings, the workshop aims to highlight the close link between research and reflective teaching practice in early childhood education.

BACKGROUND

Engagement with music as an active music-maker has many benefits for young children (Brink Fox, 2000; Smithrim & Uptis, 2005; Trevarthen, 2000). Songs are often at the centre of this engagement. In an earlier study this practitioner researcher explored the engagement of a group of typically developing three year olds with song-based musical experiences (Niland, 2005). Her findings indicated that play was central to these children's engagement with songs, and that dramatization and story-building around songs, both with strong links to children's pretend play, were key responses. The insights gained through her earlier study have led the practitioner researcher to further explore the close relationship between children's musical engagement and their holistic development, and to take this relationship into account in her work as an early childhood music educator.

The influence of children's general development on their musical engagement has particular implications for music practitioners working with children with disabilities. The musical engagement of all young children will reflect not only their developmental capabilities but also their life experiences and personal interests (Campbell, 2002). Given that cognitive and communication disorders will impact in some way on children's play (Luckett, Bundy &

Roberts, 2007), these disorders are also likely to impact on their musical engagement.

In working as a music educator in an early intervention setting, it could therefore be tempting to adopt a deficit perspective in finding and sharing musical material which matches the children's capabilities and interests. This practitioner has attempted to take a more positive approach, which recognizes and utilizes each child's strengths in relation to music and play. She has done this by building relationships with each child and his/her parents, observing and documenting each child's engagement during the music sessions, writing reflective notes about her teaching strategies and then using the insights gained to develop songs and musical games which will actively engage the children in making music.

ENGAGEMENT WITH SONGS

In selecting song material and sharing it with young children, whether they are typically developing or not, the practitioner tries to provide opportunities for multiple forms of engagement. A song can provide children with the potential to engage:

- physically (through movement, dance, dramatization, playing instruments),
- vocally (through singing, chanting, making vocal sounds),
- socially (through observing imitating, leading, engaging in dialogue, turn-taking),
- cognitively (through interpreting lyrics),
- emotionally (through showing and interpreting feelings, and responding to aesthetic aspects),
- creatively (through devising their own ways of responding: inventing or extending lyrics, movements, instrumental sound patterns).

These multiple forms of engagement are stimulated by the various elements of music embodied in the song (pitch, rhythm, dynamics, tempo, timbre, form) as well as by its lyrics. The combination of the various engagement responses listed above will vary depending on the song and on the interests and capabilities of each individual

child. In a group setting the children's engagement is also influenced by relationships within the group and by the modeling provided by the group leader.

The special feature of the song form which distinguishes it from other forms of music is the integration of music and language. Young children's responses to songs are very much influenced by both the sounds and the meanings of the lyrics as well as by the music. In some songs the lyrics and the musical elements contained in the tune relate closely to each other, although this is not always the case. The relationship between music and lyrics can also be highlighted by a singer or teacher working with young children, for example by the manipulation of tempo or dynamics in ways which relate to the meaning behind the lyrics. In this way songs can enable children to experience some of the semiotic aspects of music as a communicator of meaning (van Leeuwen, 1999). The combination of words and music also tends to enhance children's awareness of the musical elements of rhythm, rhyme and structure. Similarly the presence of rhythm and melody in a song tends to enhance children's awareness of the phonemic aspects of language, which is important for their early literacy development (Lamb & Gregory, 1993; Roskos, 2000).

ACTION RESEARCH

The potential for active engagement with songs which allows children to explore both the musical elements and the meanings conveyed through lyrics means that songs can be a valuable learning resource for children with communication difficulties. In her work leading music sessions for young children who have communication and cognitive disabilities and their families, this practitioner has been exploring the children's engagement with both the musical and linguistic aspects of songs. She has done this in order to better understand which aspects of the songs are most engaging for these children. As this research is occurring in a continuing early intervention program the techniques of teacher research have been used (Hopkins, 2002). In this way data collection is unobtrusive and is analysed and applied on an on-going basis.

FINDINGS

This investigation has revealed so far that there are some significant differences between the responses of these children and those of typically developing children of similar ages. These differences seem to relate mainly to the challenges faced by the children with disabilities in terms of language ability, play and social interactions. These children's musical engagement is largely physical, in a limited way at times social, emotional and vocal, but

rarely creative or verbal. Whereas for typically developing children aged between 2 and 6 years, all the engagement responses listed earlier are regularly evident.

The strongly evident physical responses shown by most of the children towards the songs used in the sessions have encompassed both gross motor and fine motor movements. For some children, locomotor movement with a song (moving like a train around the room for example) is their main form of engagement. Others participate with enthusiasm in the use of instruments such as claves, shakers or drums.

For some children with autism the use of beat and rhythm, especially involving drums, is highly engaging (Berger, 2002). This seems to relate to these children's sensory processing difficulties and needs. Drumming as a form of communicative music-making is often used in music therapy interactions for clients with autism. For several of the children in the Pathways group this form of engagement with music is obviously very satisfying.

In the Pathways group the children's social engagement centres largely on observation and imitation, which may be focused on the teacher, their parent or on other children in the group. In general the children's social engagement has emerged gradually over many weeks or even months. Turn-taking has also emerged from observation and imitation over time. Leading other children's engagement has happened rarely, in only two cases, both with 5 year olds who had attended regularly over several months before their social leadership became evident. The use of visual aids has for some children facilitated their engagement with the songs, and has acted as a stimulus for social and physical engagement.

Many children have endeavoured to engage vocally with songs, in spite of having limited language ability. As songs become familiar, most children in the group have begun to sing along with their favourites. Their vocalizing is often quite accurate in melodic contour, and at times in pitch. Their representation of song lyrics is often in neutral syllables or approximations of key words. Moog (1976) found that young children generally engage first with the lyrics of songs, then with the rhythm and lastly with the melody. However in the case of children with communication difficulties this order is varied. The children are able to engage musically with rhythm and melody, the musical aspects of a song, although they are not able to engage fully with the linguistic elements.

Whereas typically developing children will often engage creatively with songs, the children in the Pathways group rarely initiate new styles of response. However emotional engagement with songs is often evident. This can usually be observed through the children's physical responses – smiles, enthusiastic energy, focused attention, relaxation.

IMPLICATIONS

In order to find songs and musical games which are engaging for children with communication and cognitive disabilities the practitioner researcher has observed and documented the children's responses on an on-going basis. She has also communicated both formally and informally with parents, who attend the classes and participate along with their children, to gain greater insights into the children's interests and needs. The data from all sources has been analysed, and reflected on, in order for the practitioner researcher to develop a deeper understanding of the children's participation, interests and preferences in relation to songs and musical games.

As a result of this on-going investigation the practitioner researcher has gradually been able to select more appropriate song material and devise strategies for facilitating the children's engagement with these songs. An important part of the process has been the composition of new songs to meet the interests and needs of specific children in the group. Song writing has enabled the practitioner to use the research data on each child to create songs which encompass topics of interest, styles of response and levels of complexity which will be most likely to be engaging for individual children. As the project continues at Pathways the children's responses to the newly composed songs are being analysed. Through this the practitioner is able to continue to develop her understanding of the children's musical engagement as well as to develop her skills as a songwriter.

ACKNOWLEDGMENTS

The contributions of staff and parents at Pathways Early Childhood Intervention Inc. in supporting this ongoing research are deeply appreciated.

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Voiceplay

Linda Bance

UK

ABSTRACT

Voiceplay will investigate how we can build the confidence of Early Year's practitioners in a variety of settings, to use singing and voiceplay as a natural part of each day aiming to create a good balance between adult led and child led activity.

We will draw on the work of **Voiceplay**, a song book by Linda Bance and Alison Street and a recent addition to the Voiceworks series by Oxford University Press. **Voiceplay**

is a songbook for all adults caring and working with young children. These songs draw on the everyday experiences of young children with songs to help daily routines, songs with movement, songs to help singing voices, songs for play and songs that tell stories. They are simple and very flexible and can be adapted to the various situations many of us find ourselves in whilst working with the very young. Whether you are running a session

for 30 children or sitting in a corner with three, **Voiceplay** shows how you can use your voice to lead others and develop their singing.

We will investigate how we can create a musical environment whether in the home or an early years setting where songs are sung throughout the day to encourage good singing skills, an awareness of beat and rhythm and a curiosity to explore and play with sounds.

Children are such natural sound makers and singers and taking what they do as the lead we will learn to prepare children for singing and music making. We will discuss how we as adults can join in with spontaneous voiceplay of young children and how singing with young children is essentially about listening to them watching them and relating with them through using voices expressively.

We will discuss ways that we can use songs to encourage children to become creative with their voices and ideas

and how, following our observations we can help them develop new ideas.

We will discuss the importance of listening to children's voices before launching into song. Listening to our children's voices has to be our starting point and by using echo songs and pitch matching songs we can offer appropriate material which will develop our children's singing voice.

As practitioners taking care of our own voice is essential. We will discuss ways of caring for our own singing voice and become more confident in using it musically with the children.

Finally, whilst using the songs from **Voiceplay** we will discover that music-making can have a positive impact on other areas of children's development and well being.

Music in the home: The secret of traditional children's songs and games

Soili Perkio

Lecturer, Music Education Department
Sibelius Academy
Finland

ABSTRACT

The wonderful and colorful world of traditional children's songs and games is in danger to be forgotten in many parts of the world. If we ask how many songs or children's games people remember from their own childhood, the generation who are now grand grandparents have a great repertoire, the generation who are grandparents, still remember some. But if you ask the same question from young parents, it can be that their repertoire of children's games is zero. They do not know any rhymes, songs or games. It is possible that they have lived a "computer-TV-pop culture" –childhood. We are in danger of losing the fantastic tradition of children's songs and games.

The games which have lived all through the years and many generations, in different cultures, are full of wisdom. They are what children need to be in connection with other people and with their surrounding and with nature. In the workshop we will sing songs and learn games from around the world, games that I have learnt from parents, from grandparents or from children. There are a lot of similarities in the songs and games which come from different parts of the world. We will analyze the songs and games we have experienced together. The wisdom of a song or a game can be:

- linguistic development
- perception about your body or about the space around you
- co-ordination or motoric skill, having sense of balance
- knowledge about everyday life or celebration
- knowledge about celebration traditions
- practicing your memory
- challenge for reacting to aural, visual or kinesthetic impulses
- challenge for aural, visual or kinesthetic observations
- joy of being together, singing and playing with each other

In the workshop we will also discuss how we can develop a strong tradition of singing and playing in the home: children, parents and grandparents together.

Questions to consider: What are the different possibilities for music educators to share the old repertoire with parents and children? How to capture the interest of media and publishers to publish traditional material? Why we need to sing and play together?

Music activities fostering initiative and leadership of young children: the important social skills in everyday life

Jolanta Kalandyk-Gallagher
Convener, Early Childhood Music Program
Australian National University
Canberra, Australia
jolanta@netspeed.com.au

ABSTRACT

Music educators need to provide ample opportunities for pre-school children to encourage expression of their emerging initiative and leadership, as these skills will in turn contribute to development of children's confidence, and their social and general self-esteem (Kalandyk, 1996). Creating such opportunities in early childhood programs will be particularly important for those children who display various degrees of shyness and withdrawal.

While the issue of leadership skills in young children attracted some attention of researchers dealing with child development and general education (Bohlin, 2001; Eppright et al. 1997; Hensel, 1991; Stright and French, 1998), investigations into development of young children's leadership skills through Music Education are virtually non-existent (Kalandyk, 1996). The purpose of this workshop is to provide Early Childhood educators with a range of music and movement activities aiming to foster initiative and leadership skills of pre-school children.

The activities were used in a doctoral research that examined the effectiveness of a specifically designed music program on development of young children's self-esteem, including the dimension of children's leadership skills. The participants will go through selected musical experiences of pre-school children who attended a 9-week program with their parents.

Each participant will obtain copies of the songs and a short description of activities used in this workshop.

Introduction - 10 minutes

A short introduction will emphasise the importance of preparing children for leadership type music activities. The following steps will be highlighted:

1. Encouraging choice making
2. Fostering task competency and decision making.
3. Fostering social acceptance, interaction, co-operation, and group cohesion.

4. Providing opportunities for care type activities, e.g.: caring for plants, animals, and younger children (these will foster a sense of responsibility, significance, and personal power).

5. Implementing an authority role-play, e.g.. parent, grand parent, teacher, policeman, captain (these will again foster a sense of responsibility, significance, and personal power).

6. Developing inner and physical strength, e.g.: ability to use assertive statements,

ex

Main body - 35 minutes

The workshop will present some of the preparatory activities, as well as those involving different types of leadership, and these will include:

1. Songs and dances fostering social interaction and initiative.
2. Assertive speech and movement.
3. Songs with a leader role involving imitative actions.
4. Leader-led movement to recorded music.
5. Leadership and conducting: passive, indirect, and direct.
6. Music activities comprising an authority role-play.

Question Time - 10 minutes

BACKGROUND

Both parents and teachers in general would like to see young children displaying a healthy level of initiative and leadership skills in their social interaction. Yet, there is very little research undertaken on the effects of music education on children's self-concept and their social skills (Trusty & Olivia, 1994; Kalandyk, 1996), and not a single study dealing specifically with pre-school children and

their initiative and leadership within the context of music education.

The pre-school stage in children's development is characterised by increased initiative - both social and task-related. The age from 3 to approximately 6 years is described by Erikson (1963) as the one in which young children's main developmental task is to attain a healthy level of initiative enabling exploration and satisfying their growing curiosity, which, in turn, influences children's sense of purpose, responsibility, and consequently their self-esteem. Parents and teachers who don't value and encourage children's initiative may raise "guilty and constricted children".

Erikson indicated that during the years 3 to 6, a balanced resolution of the "initiative versus guilt" crisis frees the child's initiative and sense of purpose, and with repeated successful experiences influences the child's self-esteem.

Leadership is listed by Coopersmith (1967) as one of important characteristics of a healthy self-esteem, but how much of leadership, if at all, is expected of young children, and is their initiative synonymous with leadership?

As discussed by Kalandyk (1996), while the two terms "initiative" and "leadership" seem to be closely related, they cannot be considered synonymous. Both are though important factors in the development of self-esteem: once favourable outcomes are obtained and successful experiences repeated, a sense of achievement, personal power and ultimately a heightened self-esteem seem to occur.

The term "initiative" implies initiating an action: first making a decision and then carrying the action through. The initiative to act can solely involve the child himself/herself without involvement of others. On the other hand social initiative is directed towards others. Even though the initiative, (whether task-related or social) might be characterised by clear direction, purposefulness and assertiveness, it would still be only a self-directed initiative.

Leadership, on the other hand, refers to directing others, and as it requires the agreement and participation of others it also implies the importance of social acceptance.

While the act of taking initiative seems to require a certain faith in one's own ability to succeed, leadership seems to require more conditions:-

- a. a perception of one's ideas as valuable,
- b. a willingness to share one's ideas with others,
- c. faith in the ability to express one's own ideas to others,
- d. acceptance of attempted leadership by others.

Possibly because of the greater complexity of leadership compared with initiative and the greater effort and risks

involved, leadership is not commonly exercised by young children, even though they may initiate their own actions and be socially very active.

One might argue though that children observed to be leaders might only initiate their activities to a greater degree than other children, and then might be followed by peers. Nevertheless, whichever type of leadership - intended and active, or unintended and passive - it gives the child the experience of being followed and feeling popular with others, thus possibly enhancing the child's self-esteem.

THEORETICAL FRAMEWORK AND METHOD

A study by Kalandyk (1996) examined the effect of a specifically designed music program on development of leadership skills in pre-school children as one of the dimensions of self-esteem.

The results of the study clearly indicated that:

1. The development of leadership skills in pre-school children appears to be strongly associated with the development of children's self-esteem.
2. The development of leadership skills of pre-school children (who scored very low on this dimension) can be significantly enhanced within the relatively short period of nine weeks, with a one 60 minute music session per week. This was achieved in the environment unfamiliar to all the children involved, who also had not met one another prior to the Music Program.
3. Leadership skills developed in the course of the Music Program, carried out outside children's kindergarten, were transferred to their usual kindergarten setting and home and family environment.
4. The development of leadership skills was rated significantly higher in the group of children attending the Music Program with their parents, than of those children attending the program alone.
5. Spontaneous expression of leadership in children appeared in the final stage of the Music Program (around the 6th week of a 9-week program).
6. The development of leadership was preceded by increased involvement in music activities and by increased social interaction and social acceptance.

From the child's point of view, his/her success in the areas of involvement, interaction and leadership might be seen as a sequence of attained skills in these areas:

- I can do things
- I can play with others
- I can tell others what to do

Developing a positive attitude towards the tasks and peers might be a possible outcome of the increased involvement, and associated with it the child's competence, all of the above preparing the child to accept a leadership role. The observations of children being enjoyably involved in the program's activities, in interaction with others and in a leadership role, indicate that this positive attitude might be experienced by the child on the same three levels:

- I like doing things
- I like playing with others
- I like telling others what to do

The child's heightened competence in the above areas, and associated with it increased motivation for further involvement, interaction and leadership, could possibly result in improved social acceptance of the child:

- Others like what I do
- Others like to play with me
- Others like it when I tell them what to do

The stages of the developmental process aiming at the enhancement of children's leadership skills may be interpreted from the teacher's strategic point of view as follows:

Establish a personal, friendly contact with the child

Key issues: teacher's genuine interest in the child, expression of acceptance and warmth.

V

Activate and involve the child

Key issues: motivation, self-expression, achievement, sense of competence

V

Integrate the child with the group,

Reinforce social acceptance

Key issues: deepened trust, communication, sociability.

V

Assert and empower the child

Key issues: internal locus of control, initiative, leadership.

Even though the above processes were intuitively accounted for by the teacher, and activities expanding each area were planned according to the development of the children's skills, it was only during the qualitative analysis that the sequential process appeared in a clear form. The above strategies cannot be seen in a linear manner, as they were employed at the same time from the beginning to the end of the program. The sequence that emerged in the process refers to the emphasis placed on a particular area though not to the exclusion of the other areas. For example leadership, not emphasised in the earlier sessions, became more important in the later sessions of the program.

The parental role during the program seemed to follow the changes in the children's behaviour in a logically adaptive manner:

Providing support and encouraging involvement of the child

V

Decreasing support, involvement, and time of interaction with the child

V

Reversing leadership role with the child

Parental involvement in the activities appeared to decrease with time, as the children progressively needed less support and encouragement. (Decrease in interaction refers only to the frequency of interaction during the session and not to its quality. Reversal of the leadership role refers to the activities in which the children played a role model for their parents, for example demonstrating certain body movements to be followed by the parents or conducting the parental instrumental ensemble.)

Similarly, an adaptive aspect of the teacher's role emerged from the qualitative analysis of the Music Program: the more involved, competent and confident the children appeared in the course of the program, the less leading and active the teacher's approach seemed to be.

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Workshop: Educating the voice of young children

Margré van Gestel

Music pedagogue & ECM Teacher trainer
Chair Foundation Toddlers and Music
The Netherlands
v_gestel@hotmail.com

ABSTRACT

The life of a young child is filled with music. Even before birth the fetus can hear (at 23-24 weeks) and the singing development originates in the auditory and affective experiences of the developing fetus. The fetus remembers musical patterns and sounds and associates them with emotions. When parents sing for the unborn, the fetus can begin to form pre-birth relationships with parents and parents with them (Whitwell, 1999)

Parents singing with their children are shaping the infant's vocal production through the interaction with the acoustic characteristics of maternal culture (Welch, 2006)

Singing development in early childhood reflects the cultural context and the developmental process. Intuitively parents sing and speak to their baby at higher pitch levels, using a wider pitch range. They make longer pauses, and speak often at a slower rate (Thurman & Welch, 2000; Welch, 2006). But, due to contemporary lifestyles, many parents do not have time and some leave their babies in automatic rockers with cassette music to listen to. But this does not promote singing (or parent-child bonding!) Helping parents to recall traditional repertoire of lullabies, play songs and songs for day care routines, may be a starting point to singing with their baby.

Musical interactions

It may appear that mothers are leading the interactions with their babies. But in successful mother-baby interaction it is often the other way round. The smallest body movement, facial and vocal cues can dictate responses and the sequence of interactions. Equally, when babies have had enough, they will give "turn-off" signals. They may turn their heads away or even shut their eyes.

When you listen to anyone talking and singing to a baby they will intuitively slip into a specific style, known as infant-directed. They will keep to simple words, organized in short phrases which are repeated. They will speak or sing slowly, with greater stress on certain words to make speech and singing more rhythmical, pause for longer than would be normal in adult speech and songs and use an expressive "sing-song", curving up and down the pitch (Papousek, 1996).

Singing for the baby helps building the relationship between parents and baby. Mother learns to understand and respond appropriately to baby's non-verbal cues, and to help baby relax in moments of stress. When parents sing to babies they instinctively hug, cradle, rock and stroke them. Being carried and swayed in time to music is very pleasurable to babies. Bodily contact and rhythmical movement are unified with singing.

In each age the human voice has a distinctive underlying anatomy and physiology that is capable of producing a

diversity of “singing” behaviors (Welch, ???). In the first months of life, these ‘sung’ products are driven by basic human needs, before becoming more exploratory and melodic in nature. Opportunities to engage in vocal play and exploration, to share singing games with peers and experts as well as improvise and compose their own songs are essential features of musical cultures that foster singing development. Children who exceed the norms for vocal development are likely to have been provided with a nurturing environment that is designed to match, celebrate, enable and extend individual singing expertise. Everyone has the potential to learn to sing. We need therefore, to continue to seek optimal ways to allow children to explore and extend their singing.

Development of singing

Researchers have been interested in children’s singing since the start of the twentieth century. When we have a look at the development of singing we have to start with the first cry. In the first cry of a newborn baby we find all the elements of singing: variations of pitch, variations in intensity, rhythmic and melodic patterns and sentence structure (Vihman, 1996). The primary function of the infant larynx is to protect the airway and to aid in swallowing. The high placement of the larynx in the vocal tract results in the infant vocalizing in a fairly high range (Flohr, 2004). The larynx of a new born baby is not just a miniature of the adult organ. It shows differences in its position (a high place, baby: between the cervical vertebrae C2 and C3, age five: between C4 and C5) in the composition and in environmental adaptation. (Kuhl, 1997). Over the first six months of life the larynx undergoes dramatic change, along with the rest of the vocal tract, to more closely resemble the adult version (Saski, Suzuki and Horiuch, 1977 cited by Fhlor, 2004, p.81).

The first three years of life are characterized by increasingly diverse vocal activity: from cooing and gurgling, then musical babbling and vocal play to singing entire songs.

months	patterns begin to appear
18-24 months	Sings small group of notes. Creates short spontaneous songs with small melodic intervals and flexible rhythm patterns. Able to learn to produce short melodic patterns from simple songs.
24 months	Sings phrases. Uses melodic patterns from learned songs in spontaneous singing.
2-3 years	Sings parts of songs. Imitates short songs or melodies, but not always accurately. May change melody to better accommodate the voice range.
3 years +	Sings whole songs.

While this behavioral sequence seems consistent among children, the ages at which each child exhibits these behaviors varies. Many environmental factors (e.g. familial vocal use, native language) influence children’s singing. Research on how singing generally develops remains inconclusive and difficult to generalize, indicating individual variability in young children’s voices. Much research with preschool and elementary aged children seems to focus on their ability to sing in tune. Singing in tune is important but should not be an issue of concern before the child has healthy use of the voice. Often children do not sing in tune because they have not developed enough vocal strength to do so, or they use the voice inappropriately (Flohr, 2004).

Singing:

- is a psychomotor skill
- requires precision movements
- uses cartilages, muscles and ligaments
- makes simultaneous use of vertical, lateral and rocking movements
- aims for gracefulness in movement

If not executed properly may result in physical injury. Everyone who is involved in teaching singing to young children should have a basic understanding of the physical working of the voice of these young children.

Song Acquisition Development

Ages	Behavior
Birth to 6 months	Cooing, vowel like sounds and babbling with intonation
6-12 months	Imitate others. Mostly descending intervals
12-18 months	Glissandos
18-20	Discrete pitches, melodic and rhythmic

Music in Early Childhood settings in The Netherlands

In The Netherlands, Early Childhood Music Education started in 1989 with the Early Childhood Music teacher training “Music on the Lap”. Nowadays a ‘Music on the lap’ course is a regular item in music schools and many ‘Music on the Lap’ teachers have a regular job in one of the 82 ‘SKON’ Day Care Centers.

In music schools ‘Music on the lap’ teachers work with parents and children aged 4 months to 4 years. Each child

attends the lessons with one parent or caregiver. Early childhood music courses usually consist of 8-10 lessons. Each group has 8- 12 children and the lessons are 30 to 45 minutes. In SKON day care centers Mol teachers work with different age groups on a regular basis of 40 music lessons a year.

In the Netherlands, during a one year training, musicians learn to prepare well balanced, well structured music lessons, taking into account the culture, the music, the age of the children, providing suitable materials: toys as well as music instruments. They also provide parents songs for day care routines. The musicians learn how to link listening, moving, playing, dancing and singing activities to the development of the children. The early childhood music teacher should be able to provide structure, creating logical and musical transitions between music activities and taking care for repetition of songs, at least 5 or 6 times. The workshop will demonstrate a range of songs suitable for children at different stages of development.

The first steps in the education of the child's voice should be taken in the homes. The moments and places where parents sing with their children are important. Music courses for parents and children should provide song and play material suitable for use in day care routines. Early

childhood music teachers have an important task in educating young parents (and grandparents) in playing and singing with their children. Singing together in a safe environment (home, nursery or kindergarten) with repertoire suitable for the age group is a first step in educating the next generation of singers. Singing is natural, and a basic human need. Children need an environment in which they are allowed to sing (and sometimes they need silence too!). They also have a need of caregivers, parents, teachers who sing with them, every day of their lives. Singing is natural, but a voice needs time to grow and develop!

In early childhood and especially in early childhood music teaching we have to link the songs and activities to the development of the whole child. We have to give children the opportunity to repeat the songs as often as possible. We also have to be aware that the capacities of children 'under four' to sing and play music games change rapidly day by day. We should have enough musical and pedagogical skills and knowledge to guide them and to introduce all the children into the fantastic world of singing and making music together.

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POSTERS

Extending musically gifted pre-school children

Judith Bell

Chisnallwood Intermediate School,
Christchurch, New Zealand
bell.judith@gmail.com

Tim Bell

University of Canterbury,
Christchurch, New Zealand
tim.bell@canterbury.ac.nz

ABSTRACT

Pre-school music experiences are beneficial to all children for many reasons, but for the one-in-ten-thousand musically gifted child who has abilities and passions that are qualitatively different to their classmates, it is important to provide opportunities to stretch and enthuse them. We will look at how to identify such children, and how to engage and extend them, primarily in the context of a regular pre-school music group in which their peers might not share their ability or passion for music.

Ideas for extending such children in the context of a pre-school music group include taking them to rehearsals of

a local orchestra, but allowing for them to stay longer than their peers might want to; have them “lead” in the class, for example, clapping a rhythm for others to clap back; and bring in genuine expert performers who can demonstrate their instrument authentically (gifted children will respond to this better than a student performer). In general, such ideas involve the whole class within a weekly structured setting, but allow the gifted child to be extended at the same time, exposing them to a variety of musical arts, and being sensitive to following their lead, which is likely to be both creative and musical.

Becoming gifted: Follow up research about the effects of early training on the musical development, step one

Laura Habegger

Asilo Nido Labambalò
Milano, Italy

habegger@fastwebnet.it

ABSTRACT

This research wants to compare the develop of musical skills in children with and without formal music instruction from a very early age. In this first step an experimental group of 15 children three-year-old ($M=44$ months) who were attending weekly music lessons in a nursery school environment since the age of 14 months for at least 40 hours of instruction at the testing time, and a control group composed by 15 children three-year-old ($M=46$ months) from a local kindergarden who didn't attend any kind of formal music education, were tested using Audie (Gordon, 1989) for perceptive abilities, and Non Verbal Measurement of the Musical Responsiveness of Children (Matsuyama, 2005) for production skills.

As supposed, the children of the experimental group obtained an average score 27% higher than the control group. It is interesting to note that results are coherent in both tests, despite the different approach (verbal vs. non verbal) and measured skills (perceptive vs. performing).

That would prove a parallel development of both kinds of skills. Two cases provide the opportunity to discuss the possibility of detecting “amusia” and a kind of “innate talent” in early childhood. Difficulties using the MBEA version for children (Peretz & Villeneuve, s.i.d.) are also discussed.

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Teaching and learning in preschool music: A methods class pre-service field experience

Hilree J. Hamilton, PhD
Associate Professor of Music
University of Wisconsin-River Falls

ABSTRACT

This classroom-based research project involved examining the teaching and learning experiences of music education majors in the elementary music methods course as they worked with preschool children. The Wisconsin teacher-licensing rule requires that pre-service teachers seeking K-12 licensure in music have experience with preschool children.

The following questions guided this study:

- In what ways are music education major's music skills developed as a result of field experiences in which they work with preschool children?
- In what ways are music education majors' teaching skills developed as a result of field experiences in which they work with preschool children?
- What will music education majors observe and report as they examine their own teaching and learning in the preschool environment?

In preparation, the music education students observed at the preschools where they participated in activities appropriate for use in preschool music. Subsequently, they planned lessons and taught them at the university daycare and preschool facilities. Data sources included observation forms, a lesson plan form, an evaluation form completed by both the student and the music education professor, an audiotape of their teaching, and a teaching reflection.

While music education majors reported enjoyment of working with the children, they were challenged by how complex seemingly simple activities can be when working with high-energy preschoolers. Students especially commented on their need to concentrate on remembering materials, keeping the flow of the lesson and focusing on classroom management. As one student stated, "I need to learn how to be playful, yet on-task in this learning environment."

Music in the home: Snapshots of a Chinese family in Singapore

Chee-Hoo Lum
National Institute of Education/Nanyang Technological University
Singapore
cheehoo.lum@nie.edu.sg

ABSTRACT

Every family has a lived history with distinct memories and artifacts. These memories can often be associated with music. This paper examines music in the home of a Chinese family in Singapore with specific attention to the children (aged 5 and aged 7). An exploration of what constitutes the lived 'musical' memory of a family enmeshed in the technology and media of a globalized world. The study is part of a larger ethnographic study on the musical lives of young children in Singapore, conducted over a five-month period in 2005. Data collection included observations and fieldnoting, interviews, audio and video recordings.

The use of technology and the media is commonplace in family homes in Singapore. They encapsulate the home musical experiences of these children, bringing them musical repertoire and musical play, attached with social

meaning, lived and imagined. The pervasiveness of the mass-media is noted, infused in children's play, singing and listening repertoire, and even in their sleeping habits. The media dominated the play environment of these children, providing them with audio and visual stimuli as they carried on with their fantasy play along with their media-influenced toys. The music that surrounded the children at home was also media-influenced music that defined the musical identities of the parents. Thus, the repertoire of music that parents were engaged in and listened to, has significant impact on the children. The parents' attitude towards children's musical worth and their enthusiasm towards children's singing and dancing, also has impact on children's music making in the family home. Parents play an important role in suggesting and influencing children's musical interests and confidence.

Retraining program for the preschool teachers with high music teaching efficacy belief

Young-Youn Kim, PhD

Department of Early Childhood Education
School of Education, Silla University
Busan, Korea
yykim@silla.ac.kr

ABSTRACT

According to Bandura (1997a; 1997b), teaching efficacy belief consists of personal teaching efficacy belief and teaching expectancy. Based on Bandura's theory, it was reported that music teaching efficacy belief (MTEB) affects music teaching expectancy and the teaching practice in the preschool classrooms of Korea (Bang & Park, 2005; Yu, 2007). Study implies that preschool teachers with high MTEB were more positive and active during their teaching hours in preschool; the opposite was true for teachers with low MTEB. It appears that high MTEB is an important factor for successful music teachers. Therefore prospective preschool teachers need to be exposed to teacher training music curricula which provide musical knowledge, music educational content and teaching skills. However, there is a lack of research both on MTEB and the development of retraining program focused on this issue. The purpose of this study was to develop a retraining music program for the preschool teachers which would increase their teaching efficacy belief in music.

Research problems as follows: First, to find out the main variables which devote for the building of high MTEB. Second, to examine the relationships between the variables of MTEB and Finally, to develop the retraining music teaching program especially for young children's teachers who are non -music majors .

To solve the first and second research problems, survey questionnaire and in-depth interview were used and the data was analyzed by SPSS win 12.0. The contents of interviews were transcribed and then analyzed. For the third problem, the requirements for an ideal retraining music teaching program for the present preschool teachers were examined and discussed.

The results showed that the representative variables for high MTEB were the amount of personal musical experience (i.e., choir member, frequent concert attendants et al.), years of teaching experience, and the number of workshops or seminars attended. Additional importance variable was both the quality and quantity of

the music curricular provided during their undergraduate days. Subjects with high MTEB either attended more music classes or had greater music knowledge compared to teachers with low MTEB. This implies that the retraining program needs to include wider range of musical information and diverse teaching methods. In other words, all of the music theory, specific teaching methodologies, integrated lesson planning, teaching practicum, and field trips need to be considered in the process of developing retaining music programs for the preschool teachers.

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Didactic materials to facilitate musical communication among children aged 0 – 3 years: A study to assess their impact in early learning centres

Teresa Malagarriga Rovira

Departament de l'Expressió Musical, Plàstica i Corporal.
Universitat Autònoma de Barcelona (UAB)
Cerdanyola del Vallès
Catalonia-Spain

Jèssica Pérez Moreno

Departament de l'Expressió Musical, Plàstica i Corporal.
Universitat Autònoma de Barcelona (UAB)
Cerdanyola del Vallès
Catalonia-Spain

ABSTRACT

The object of this research was to evaluate the utility of a range of materials that educators may employ for musical activities in early learning centres for children aged 0-3 years. By materials we mean resources that can facilitate musical activities in the classroom.

The study was carried out within the context of a teacher-training program that included both innovation and research into this stage of education. It was carried out in Mataró (Barcelona, Spain) by the working group Remis 0 – 3 from the Universitat Autònoma de Barcelona (UAB). The further training programme employed three distinct approaches. Their combination allowed the optimisation of specific didactic proposals whose theoretical frame of reference is Dr Malagarriga's thesis. The first line of action consisted of the further training of the whole collective of educators. The second involved a member of the Remis 0 - 3 group visiting a different school every week among the seven that make up the target group, in order to carry out activities with the children. And lastly, a review panel consisting of an educator from each centre and the specialist who visited the schools encouraged debate and reflection on the practice, within the context of the program.

Due to direct contact with this educational environment and the scope of the materials in the program, the research was planned out and promoted by study groups from both the university and from the schools. This provided a practical tool for strengthening the link

between theory and practice.

The seven most significant sets of material used were agreed upon by the groups. To gather data, a questionnaire of 12 items [to be rated 1 to 4] was drawn up. After prior approval by the supervisors the questionnaire was distributed to all the educators, a target group of 58 people.

Computers were used to process the data. From analysing the results we observed that all the items where the material was seen to facilitate adult-child communication were valued positively.

By expressing the results numerically the impact of the use of these materials may be assessed. The most used was the Lluna lluneta box (90,91%), followed by Campaneta la ning-ning box (88,57%) and the Feather Duster (81,25%). Next came the Cadireta enlaire box (76,67%), the big Sheet and the Sol solet elements (both 75%) and, lastly, the Fairy box (72%).

The research was carried out in conjunction with the work on innovation and teacher training. Feedback between these areas facilitated observation, discussion and reflection. Working with different teams led to contact between two very different educational institutions: early learning centres for children aged 0-3 years and the university, creating situations where the joint work and exchange led to a deeper understanding. This research showed the need to relate theory and practice in order to improve educational quality.

The Finnish early childhood music tradition focusing on the method: From story through dance to music

-TaTaMus

Sini Nykänen

University of Jyväskylä,
Finland

Riitta Jauhiainen

Music Institute of Lappeenranta,
Finland



ABSTRACT

Finland has a long history in teaching music through play. The Finnish Early Childhood Music Education system is unique: the Music Playschools do not include any other basic childcare; the schools are connected with Music Institutes and Conservatories. These Music Schools are under the legislation on Finnish state aid for Education. Each school has its own specific curriculum which is based on National Guidelines issued by the National Board of Education. At present, around 25 000 children in Finland are learning the basics of music in Music Playschools connected with Music Schools.

The **TaTaMus** method was born in a project **From Story through Dance to Music** (Nykänen 2005) with two different day-care groups. The purpose was to create **music** with the help of **story** and **dance**. This child-based, interactive teaching concept gave each child the opportunity to attend to the activity. In my new research (Nykänen, forthcoming) I introduced the concept of **TaTaMus** to young adults' learning environment. The **Story** built up an interaction between the students and myself. **Dance** provided for holistic expression and **Music** was a tool for learning through expression and creativity. The **TaTaMus** -method worked in their normal learning environment and facilitated their learning.

The theoretical underpinnings are Kolb's (1984) **Experimental learning** -theory and Gardner's (1993) **Multiple intelligences** theory. I synthesised elements of these two theories in **TaTaMus** method's main ideas: experience, creativity and holistic way of learning. The **TaTaMus** -method works through the three different elements of **Story**, **Dance** and **Music**. The process starts by saying: "**tell me a story.**" Each member of the group will tell one word or a sentence and the leader will write it down. As Huttunen (1989) says the real learning and comprehension are based on one's own exploration and experiment. The student-centered activity also increases motivation, he says. When the story is ready the group will **Create the expression**. This part includes dancing, playing instruments and using musical elements. The story will be visualised so that everyone can perform it later. In the last part of the process a group will **Give a**

concert – where the group will perform the story they composed together to the audience they have chosen.

In this process the meaning for **Story** is to create interaction. **Dance** provides a natural way to express music and to experience the teaching subject. **Music** is a functional tool in student's learning process. Verbal knowledge will fade away with time; learning together with an activity will stay, says Honkanen (2001).

The advantages of **TaTaMus** are that it provides:

- a dialogue between a group and the leader – motivation
- a model of developing teaching through music and creative, holistic expression – learning
- applications for various groups
- the possibility to make, improvise and arrange music without any previous musical experience
- opportunities for students to become subjects in their own learning process.

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Music in the early childhood: A case study

Paula Pecker

PPGEDU, UFRGS,
Porto Alegre, Brazil

paulapecker@via-rs.net

Patrícia Kebach

PPGEDU, UFRGS,
Porto Alegre, Brazil

Rosângela Duarte

PPGEDU, UFRGS,
Porto Alegre, Brazil

Flávia Rizzon

PPGEDU, UFRGS,
Porto Alegre, Brazil

ABSTRACT

The objective of this research is to demonstrate the importance of the teacher's performance in order to improve the level of the quality in the relationship between apprentices and music. This performance is directly connected to the teacher's perception about the children's development. The subject of this study is a two years-old child, called R., whose music learning process is reported. Through the analysis about R.'s musical behaviours and the Piaget's Genetic Epistemic theory, we describe how progressively constructs his musical knowledge. The activities of a specific music class are also described and the teacher's behavior examined. The

methodology used, the class situations report and analysis, and the final considerations are discussed.

The study showed that music education, through creative games for creative expression, activities to discover sounds, *soundscape* tasks, and all sonorous representation in the brain, keeps alive the children's musical interest and helps develop their musical skills. To make this possible, the teacher must believe that a child is able to learn something and ready to receive the information and accommodate it as new knowledge. This will happen when a child is stimulated with challenges and new opportunities provided by the environment.

Acoustical analysis of 9 to 11 months infants' vocalizations submitted to musical and linguistic stimulus

João Pedro Reigado

CEMES New University of
Lisbon, Portugal

António Rocha

CEMES New University of
Lisbon, Portugal

Helena Rodrigues

CEMES New University of
Lisbon, Portugal

ABSTRACT

Vocalizations of musical content are apparent in the infant's first years of life. Because of the tremendous changes in an infant's vocalization during the early months of life, the development of a large variety of those vocalizations has been extensively examined. This study aimed at providing more acute information about infant's vocal productions when exposed to sound stimulation. The main purpose of this study was to determine whether infants who are exposed to either verbal-linguistic or musical stimuli would exhibit different types of vocalizations in response to them. Two kinds of stimulation were used: a) musical stimulation was developed using three songs without words; b) verbal language stimulation consisted in the interpretation of three infant poems in the infant's native language. Each session comprised a period of musical stimulation and another of verbal language stimulation, or vice versa. In both cases of stimulation the infant-directed song and infant-directed speech were used. During the month of observation in which each baby attended up to four sessions there was rotation between the two types of

stimulus, not repeating in successive weeks the same sequence of experimental situations. The data were collected during a period of 3 months in a total of 152 recordings corresponding to 76 vocalizations occurred in musical stimulation periods and others 76 vocalizations occurred in periods of verbal language stimulation. All the collected vocal responses were analysed and then categorised as either musical stimulation or verbal language stimulation. The results indicated a difference between the infant vocalizations in two different contexts, indicating that infants make use of different forms of vocalization in the presence of distinctive stimulus. This study contributes to a better understanding of the acquisition of vocal abilities and suggestions about the acquisition of singing skills. It also suggests some implications for the organization of music curricula for very young children.

ACKNOWLEDGMENTS

Thanks are due to FCT for supporting us.

Developmental aspects of movement representation of musical activities of preschool children in a Dutch music education setting

José Retra

University of Exeter,
School of Education and Lifelong Learning,
Exeter UK

J.Retra@exeter.ac.uk

ABSTRACT

Movement is an inherent part of Dutch early childhood music education lessons and was until recently taken for granted. The reason for this might be found in “an almost entirely ‘disembodied’ approach (Clarke & Davidson, 1998)”. At present in the research literature children are gradually transforming from passive learners to intentional humans who are with body and mind actively taking part in the construction of their own knowledge and skills. Within this evolving environment a study is being carried out, to understand the movement responses of young children to musical stimuli within an interpretative paradigm.

The present study aims to investigate developmental aspects of movement representation of music of children aged 18 months to 36 months that occur during normal Dutch early childhood music education courses. The investigation takes an embodied view in order to establish the movement responses of the children as an important form of kinaesthetic representation through which they

come to understand and memorise different aspects of music. During 4 regular early childhood music education courses, a naturalistic situation, the movement responses of the children were captured for analysis by two digital Sony consumer cameras. The data collection of the main study was also supported by parent diaries, teacher interviews and a field notebook.

Of influence on the musical representation of the children is the structuring, the consequent example of the movements and the verbal guidance of an activity by the teacher. The tempi of the songs should be matched to the personal tempi of the children in order for them to feel the beat and promote musical learning. One activity revealed that the use of objects, toys in this case, should be appropriate to reach the musical aims of the activity. Apparently understanding of the lyrics of the songs as well as the concepts presented in the lyrics is of great importance to evoke movement responses from the children.

Music counts: International counting games, songs, chants, rhymes and books

Dr. Pamela Stover

Assistant Professor and Coordinator of Music Education
School of Music, Southern Illinois University
Carbondale, Illinois USA
pstover@siu.edu

ABSTRACT

This poster explores the integration of mathematics and multicultural children’s literature with music activities. It uses materials from six continents. The research explores musical games, songs, chants and rhymes based on counting. Counting and number picture books can also be integrated with musical activities appropriate for children

ages 3-6. The teaching materials include a variety of cultures. Number books, chants and rhymes include counting forwards and backwards as well as counting by twos.

A sampling of the multicultural counting books include:

- *Kazoetemiyou—Anno’s Counting Book* (Japanese),

- *Ten Oni Drummers* (Japanese),
- *My Counting Book* (Nepal),
- *Counting ovejas—Counting Sheep* (Spanish).
- *1, 2, 3, en mi Casa* (Spanish),
- *Just a minute: A trickster tale and counting book* (Mexican, text in English and Spanish)
- *Zehn Saubere Schweinchen: Zehn Schmutzige Schweinchen* (German—Ten Dirty Pigs, Ten Clean Pigs),
- *Gathering: A northwoods counting book* (Swedish),
- *Ten Little Mummies* (Egyptian)
- *We All Went on Safari: A Counting Journey through Tanzania* (Tanzanian, Swahili),
- *Roar! A Noisy Counting Book* (Africa),
- *Un, Deux, Trois* (French),
- *Bardi Counting Book* (Indigenous Western Australian),
- *One Woolly Wombat* (Australian),
- *One is a Drummer: A Book of Numbers* (China)
- *Ten mice for Tet* (Vietnamese),
- *What's cookin'?: A happy birthday counting book* (American)
- *Lebanon 1-2-3: a counting book in three languages* (text in English, French and Arabic)
- *Mother Goose: Numbers on the Loose* (British).

The songs, chants and rhymes come from various folk traditions and can be categorized. One category includes counting chants or rhymes used to choose who is “it” when playing a game. Another category counts down from a large number to one or zero. A third category is cumulative or “add-on” songs or rhymes. Finally, there are musical counting games that count upwards by ones, twos, fives or tens.

The art of musical play: Musical parenting in action

Julie Wylie
New Zealand

ABSTRACT

Musical parenting begins well before birth “when sounds, movements, and rhythms are imprinted within the fetus as fundamental patterns for life” (Bjørkvold, 1989, xiv) It must also be active well beyond birth to reinforce and further develop these patterns; to provide neurological stimulation; to engage the whole person in simultaneous moving, thinking and feeling; to enhance the child’s physical, mental and emotional development.

The activities of musical parenting build a sense of community and playful music interaction between parent and child. Musical social play is characterised by high affective level, and mutual pleasure. Within a musical parenting group, music can be effectively used to match the parents’ affective state helping them to be more energised and inspired. Playful musical activities introduce children to speech patterns, sensory motor skills, and vital movement strategies, and the means to weave together all early childhood learning. The creative, intellectual, physical, emotional, spiritual and social lives of small children are developed through active playful dance and music making, individual input, and improvisation. Through musical play parents learn to let the child lead and to exist purely in the moment. Within a musical parenting group a music facilitator constantly models how to follow young children’s playful offerings in musical ways.

Following the child leader promotes exploration of new

ways of doing things, thus expanding the child’s, and the parent’s imagination. Narrative songs that follow the child moment-by-moment, enhance a sense of playfulness, communication and imagination, constantly reinforcing what the child is doing, and providing rhythmic and expressive support. The range of emotional experience that can be created through music improvisation is limitless. Through improvised songs routines can be established, helping the children to act purposefully, accurately and in a variety of ways. Narrative songs can serve as a guide to parents teaching specific skills and competencies. As parents gain confidence in singing their own improvised and instructional songs, these become a means of behaviour modification. The song provides the form, the beginning, middle and end of an activity, rhythm, melody, tempo, dynamic drive, pulse, expression, humour and emotional energy. Pre-verbal communication is supported and turn-taking skills mastered, and language can be extended and enhanced through listening games, movement, action songs, word patterning, stories, rhymes, chants and dance. The elements of music can be explored through sensory learning, to establish a strong base of musical play, with enormous psychological and physiological benefits for parent and child.

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A trans-cultural approach to Western Classical music

Dr Zenda Nel

University of Pretoria,
South Africa

nnel@mweb.co.za

ABSTRACT

Although it seems like Western Classical music has lost its popularity amongst many youngsters, it is still considered a valued musical style that deserves a rightful place in the curriculum – even in a multi-cultural society like South Africa. The researcher found in a recent research study that ECD teachers are not unwilling to expose their learners to this musical style; they are indeed, very keen to do so but they do not always have the necessary skills and knowledge to do it in an exciting way which will capture the imagination of young children.

The research was concerned with the implementation of a teacher training program through integrated arts in Early Childhood Development. A series of training workshops was presented with Creole and French speaking ECD teachers during a pilot study in Mauritius. The same workshops were presented during the main research in South Africa for black, musically untrained teachers from disadvantaged schools. The researcher's assumption was that all stereotyped ideas about Western Classical music could be countered through these active, in-role workshops.

The aim of the workshops, which used play and

improvisation as starting points for the development of the listening skills, was to develop and extend the participants' performance sensibilities. This was done in a number of key areas: storytelling, classroom set-up, dramatization, body awareness, focus, play, characterization, ensemble work, and through improvisation with movement, miming, music, everyday gestures, props and instruments.

The workshops created an opportunity for ECD teachers to gain confidence and practical experience to expose their learners in a vibrant and exciting way to Western Classical music. Both the pilot study and the main research showed that the methodology proved to be suitable for the training of ECD teachers from different cultures and language groups. The methodology was based on the same principles as in traditional African music, namely storytelling, dramatization and active music making. These principles were used in combination with developmentally appropriate activities for listening to Western Classical music and contributed to a trans-cultural way of teaching.

The Belly-Button Chord: Musical experiences during pregnancy and their effect on mother-child interdependency

Kaarina Marjanen

Department of Music
University of Jyväskylä
Jyväskylä, Finland

rikamarj@cc.jyu.fi

ABSTRACT

In this qualitative research, the impact of holistic music education in early mother-child interactions was investigated based on Grounded Theory (Charmaz, 1994). The fetus' / infant's development was explored based on the ethological theory (Hinde, 1992), which emphasizes

the meanings of interaction to individual's development. It was assumed that musical experiences would have an impact on both, the mother and the unborn baby. This study aims to clarify the justifications of music education and to find new methods to benefit early interaction, as well as new evidence about the impacts of music.

Musical impacts on a child's overall development and musical development were underlined through constructivist theory (Cobb, 1994; Von Glasersfeld, 1989; Levine et al., 1993; Pintrich et al., 1993; Salomon, 1993; Järvelä & Niemivirta, 1997; Tynjälä, 1999). Goals for musical actions were set. Emotionality was seen in consciousness and in music. A profound learning process was observed as a sum of the sense, the emotions and the body working together.

21 mothers and 22 babies participated in the study. They were divided into three groups, the actual study group (T1) and two peer groups (K1 and K2). The empirical study consisted of three parts: pre- and postnatal musical sessions and a questionnaire afterwards (at the infant's age of one year). Observation and follow up forms were filled in, mothers were interviewed and most importantly, interactions between mother and baby were videotaped.

The research material was analyzed via the HyperResearch and the Praat software. The data were classified based on the same structure used in the observation forms and the session plans. A model of individual musical experiences was built and developed as the basis for interactions which can effect a child's development.

Because of the varieties of personalities, musical genres, musical impacts, experiences of music and music making, and all the possibilities music can offer there is a good possibility for success in supporting communication skills through the Belly-Button Chord Programme. The findings could impact on the work of educators, especially those who work with expecting and new mothers. This research is part of the author's doctoral thesis, which will be published in English.

Music in the home

Beth Rankin
Public Health
La Trobe University
Australia

Beth.Rankin@latrobe.edu.au

ABSTRACT

New mothers who participate in active music making with their babies are more likely to recognise music as an important part of their lives. Early Music Education encourages so much more that the child's musical development and learning, it provides a way for mothers to have meaningful engagement with their baby, the

father and the community and improve their own learning.

This poster will show how parents report the ways they have used music in the home and how important people rate this in their lives.

Songs and dances: Mothers' love

Beth Rankin
Public Health
La Trobe University
Australia

Beth.Rankin@latrobe.edu.au

Julie Logan

Newcastle University Special Education
Centre New South Wales
Australia

ABSTRACT

In a world that has made music into a commodity, it is increasingly hard for new mothers to make a decision about which CDs to buy, knowing they will be played repeatedly. Many parents tell stories of despair of having listened to the Wiggles one time too many (I do love the Wiggles – but we all need balance and variety in our daily musical diet!).

It appears that parents who participate in active music making with their babies are more likely to recognise music as an important part of their lives and talk about the different types of music available which they enjoy and can listen too over and over again.

This poster will list the types of music and dance that mothers who attend mothers and baby music programs have reported as being their favourites. From multicultural folk dance, poems, rhymes and songs, the

surprising thing is how the babies responded to the more sophisticated and 'adult' music rather than just traditional

nursery music.

The effects of integrating music and physical education in early elementary school children in their creativity and skill development

Prof. Marta Hernandez-Candelas
Puerto Rico

Dr. José Betancourt
Puerto Rico

ABSTRACT

The objective of this poster is to present the findings of a study which integrated a variety of original activities developed for music and physical education for early elementary school children in Puerto Rico.

Puerto Rico is a country with a rich variety of music, however, music in Puerto Rican schools is quickly becoming a lost subject. The public school system does not require each school to have a music educator, resulting in island-wide inequalities in music education opportunities for young children. The long-term goals of education should be to develop students' learning processes and enhance the quality of life for a healthy society. Knowing the benefits of music for the whole's individual development, an interdisciplinary approach of music education is considered necessary. It will also support the continuation of a musical culture in the schools. Physical education is an appropriate subject to initiate this approach. As in music, in physical education, internal pulse, flow, coordination, balance and speed are necessary skills. Therefore, the integration of both areas can be easily introduced.

The study was conducted with the purpose of investigating and to comparing the effect of an integrated developmentally appropriate music and program with

developmentally appropriate physical education program on the development of locomotor skills (walking, running, skip, sliding and jumping) balance, coordination, speed, internal pulse, creativity and flow of students from six to eight years old. The variety of activities were carefully developed and implemented in order to ensure the best quality of teaching in both subjects.

Thirty two (32) children, sixteen (16) girls and sixteen (16) boys, participated. Sixteen (16) of them were in an experimental group and followed the integrated class, which lasted two (2) months. The rest served as the control group and followed the regular physical education program and music program for the same period of time. Children's level in balance, coordination, speed, internal pulse, creativity and flow was assessed with a rubric developed by both music education and physical education teachers. This study is currently in progress and will be completed by the end of the semester, December 2007. The data will be analyzed using multivariate analysis of variance with repeated measures.

It is hoped that the results on this study help music educators and physical educators integrate successfully innovative music and movement activities in their classrooms.

Musical parenting of infants revisited: An interview study with Brazilian mothers and fathers

Beatriz Ilari
Arts Department, UFPR
Curitiba, PR, Brazil
beatrizilari@ufpr.br

Auro Moura
Arts Department, UFPR
Curitiba, PR, Brazil

Luís Bourscheidt
Arts Department, UFPR
Curitiba, PR, Brazil

ABSTRACT

The purpose of this on-going study is to investigate musical parenting of Brazilian parents of infants aged 0 to 2, by means of semi-structured interviews. Forty parents (28

mothers, 12 fathers), who were residents in the city of Curitiba, southern Brazil, took part in the study. Among them, there were five musicians. Each interview lasted between 20 and 30 minutes long, and was based on four

thematic areas: (1) demographics, (2) parental musical experience and preferences, (3) music and pregnancy, and (4) music, parent and the infant. Although the interviews were done on an individual basis, in some cases, couples came together and both mothers and fathers responded to the questions. So far, we have analyzed data gathered for themes 1 and 3. Preliminary results suggest that, while changes in musical behaviors of expecting parents are not necessarily stereotypical and universal, many parents used music early in pregnancy as a means to communicate with their unborn child. This finding is in synchrony with the idea of music as a means for intersubjective communication between infants and parents (Papousek, 1996; Trevarthen & Aitken, 2001). In addition, a preliminary analysis of data appears to suggest that expecting parents who are also musicians are perhaps more prone to change their musical behaviors during pregnancy, by providing (instinctively or not) a 'special' musical environment for their unborn children. Results from the other two themes are currently being analyzed and will be presented at the Seminar, along with implications for early child education and care.

Through musical experiences, many infant-caregiver dyads have been communicating emotions, reinforcing bonds and developing a sense of belonging, to a family, to a community and to a culture (Ilari, submitted). Thus, many studies have not only shown the ubiquity of music, but have also demonstrated the importance of musical interactions between parents and infants in the early years.

The purpose of this on-going study is to investigate musical parenting of Brazilian parents of infants aged 0 to 2, by means of semi-structured interviews. Forty parents (age range 17-45, mean age= 28) of 5- to 24-month-old infants (mean age 9 months, 17 days) took part in this study. Parents of baby boys and baby girls were equally represented in the sample. All parents (28 mothers, 12 fathers) were residents in the city of Curitiba, Paraná. One of the largest cities in Southern Brazil, Curitiba has a large middle class population and a median human development index (see United Nations). Although most families in the study were middle class, 30% of the sample was composed by lower middle class families. Approximately half of the sample had university degrees. There were also five parents who defined themselves as musicians; all others had had little (less than one year) or no previous music training. Approximately half of the sample was composed by primipari parents (i.e., with one child only) and about the same amount had children participating in an early childhood music education program. Participation in the study was voluntary; Upon their arrival at the university, all parents signed consent forms.

The present study attempts to address the following research questions:

- Who are the parents in the study?
- What are the musical preferences of the participating parents? Were these preferences affected by the arrival of the child?
- In what ways is music present (or absent) during the pregnancies of the participating mothers?
- How do these particular Brazilian parents interact musically with their infants? Do mothers interact differently than fathers? If so, in what ways?
- What repertoires do these Brazilian parents select to sing and listen with their infants?
- Is there a change in the repertoire used with younger (0-12 months) and older (13-24) babies, in this particular sample?
- Where and when in the routine do participating parents use music with their infants?
- What are the parental beliefs of the interviewees regarding music in the early years? Do they hold beliefs regarding appropriate and inappropriate music for infants?
- In what ways are the musical beliefs and behaviors of this group of Brazilian parents similar or different from those of North American and European parents, as portrayed by previous research?

It was noteworthy that most parents who sung to their unborn babies during pregnancy also remembered being sung to when they were children. In most cases, these parents remembered an adult singing to them: a mother, a grandmother, a father or a nanny. By contrast, the majority of parents who reported that they did not sing to their unborn babies also reported that they did not remember if anyone sang to them when they were little. Given that infant memories are subject to change and to what many developmental scientists call infantile amnesia, some caution is needed in the interpretation of these results. However, it is possible that the habit of singing to a child may have some carry-over effects across generations. This is a question that is certainly worthy of future investigation.

ACKNOWLEDGMENTS

We would like to thank all participating families for sharing their lives with us during the interviews.

Children’s musical discoveries: Observations about the Brazilian project - “Música para Bebês”

Prof. Dr. Esther Beyer, PhD

Music Department/ Art Institute
 Fed. Univ. of Rio Grande do Sul /UFRGS
 Porto Alegre/ RS/ Brazil
esther.beyer@ufrgs.br

Prof. Rosangela Duarte

Education Department/Education Centre
 Fed. Univ. of Roraima/ UFRR
 Boa Vista/ RR/ Brazil

ABSTRACT

In this study, we observed children in the project called “Música para bebês”. The meetings happened once a week, for one hour, during a semester, with a group of 20 mom-child couples. During the meetings, many routine activities happened, alternating singing activities, dancing, massage and other ways to stimulate the children. The most meaningful moments were observed and recorded at DVD. In this poster some of these moments are presented and analysed. From the analysis of the data, we observed that children like to play and hum familiar songs or improvisations, handle sound objects, but many times these activities are not seen as creative moments by the adults. All the environment explored by the child tends to facilitate the learning process. During the first years, the child is more receptive to this musical development, and we are able to get excellent results from the systematic application of musical practices.

In this study, we observed children in the project called “Música para bebês”. This Project originated from a number of researches (Beyer, 1988, 1994, 1996, among other) we performed about musical development in the early childhood. Children come to work with their mothers or other carers (father, aunt, nanny.), who stay in the classroom with the children, interacting with them through the activities we propose. The meetings happen once a week, for one hour, during a semester, with a group of 20 mom-child couples. During the meetings many routine activities are performed, which is considered necessary for babies. So, we alternate singing activities, dancing, massage and other ways to stimulate the children. The most meaningful moments were observed and recorded. Here are presented some of these moments, which will be better represented in a short DVD presentation. (See Table 1).

From the analysis of the data we observed that children like to play and hum familiar songs or improvisations, handle sound objects, but many times these activities are not seen as creative moments by the adults. Many parents and teachers do not understand that from these experiences, where the child learns to combine sounds, to improvise new melodies and to give meaning to these activities, the child translates the understanding of the activities experienced creating their own ways of

expression. So, they are no longer imitations imposed by the adult figure.

	First moment	Second moment
Posture of observation in the environment	Attention focused on the classmates, mothers and teachers, still sitting on mother’s laps	In the music classroom, it tries to interact with classmates that arrive, before the class begins
Attention to the activities proposed	It waits for what is going to be done	
They are asked to sit on the rug to listen to a story	It sits with other children to listen to the story	It anticipates the activity asking for the train story, told the previous class.
They imitate sounds made by the teacher	It did not imitate the sounds proposed by the teacher	It makes the train sound: PIUI - PIUI (CHON CHON)
They imitate body movement	It makes a gesture with the hand, after observing all the people in the class (children, mothers and teacher)	It performs the first movement with the hand to pull the cord for the train whistle.
At the end of the story	It goes back to their mothers	It stays in the center of the rug, waiting for the next activity together with the other children.
Activity in the mini-tramp	It asks for mother’s help	It climbs the mini-tramp alone and tries to jump according to the rhythm of the music played by the teacher
Sing in the microphone	It just holds the microphone, risking some words from the yellow chick song	It sings the yellow chick song

Table 1: Observed Scenes (2 different moments)

Playing is the biggest attraction for the child. It is always a serious moment where playing is a very important task. To initiate musically someone, according to Gainza (1988), is "...to make a person sensitive and receptive to the sound phenomenon, promoting at the same time music answers."

Musical Initiation is a process that completes the development of the child, and that meets its interests and provides benefits that cannot be evaluated by herself. It is experimenting, sound and rhythm, through playful musical activities, that the musical learning reaches the children. The musical symbols start taking part of child's life in a very simple, happy and pleasant way.

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The influence of the school and the family on young children's singing

Vivian Dell' Agnolo Barbosa

UFPR, Student.
Curitiba, Paraná, Brazil
vivian.agnolo@gmail.com

Beatriz Ilari

UFPR, Teacher.
Curitiba, Paraná, Brazil
beatriz.ilari@ufpr.br

ABSTRACT

The act of singing is present in all cultures of the world, and is omnipresent in childhood. Children from all over the world sing to have fun, to learn concepts and to communicate with caregivers and siblings, among others. Needless to say, both parents play a vital role in the singing development of children. However, in modern times, many children spend more time with their early childhood teachers than their parents. This is true for many upper-class children, who spend most of their day in school.

All children attended musical classes offered by the school (according Results suggest that the school's The purpose of this exploratory study was to examine the influence of the school and the family on young children's musical development. The present study aimed to address the following questions: (1) What influence does the school have on young children's music making? (2) How does the family influence young children's music making? (3) Do parental musical background and family life have any relationship with the child's vocal development? To address these questions, a special questionnaire was designed for this study. Children were also asked to sing their preferred songs on tape.

Participants were 37 parents of 15 boys and 22 girls aged between 2 and 6 years, from upper middle and upper

repertoire is the most influential in the lives of young children. Regardless of their parents' musical preferences, children from this study preferred to sing the songs which they learned at school. This is understandable, given that these children spend more time with their teachers than with their own parents. In general, this study confirms the notion that the school is an extension of the home, and is being held responsible for the children's education. This finding is of interest because it challenges the notion that parents are the primary music educators of their children.

Implications for music education will be presented at the seminar.

classes, who were attending two private Early Childhood Schools in the city of Curitiba,

