ECME

Nurturing Children's Musical Lives
by Building Bridges

Claudia Gluschankof & Beatriz Ilari, Editors

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Nurturing Children's Musical Lives by Building Bridges

Claudia Gluschankof, Editor-in-Chief
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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. Our meeting every two years provides the setting in which we seek to bring together music educators from around the world to learn about and to share the newest ideas regarding research and pedagogical practices in early childhood music education. Their personal theories about the nature of music, the responsiveness of children, and what constitutes effective practice in bringing the two together interest other practitioners. The Commission offers a cultural framework through which ideas are shared.

Goals of the ISME Early Childhood Commission are to:

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

4. 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; and to

5. 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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DEDICATION / DEDICATÓRIA

The 14th International Society for Music Education –Early Childhood Music Education Commission Seminar is dedicated to the memory of Esther Beyer, our dear colleague from the University of Rio Grande do Sul, Brasil, who passed away prematurely last March. Esther presented her innovative work on music for and with babies in ECME seminars from 1998, both as researcher and as practitioner. She contributed to our field and enriched our life.

O 14 Seminário da Comissão de Música na Educação Infantil (ECME) da Sociedade Internacional de Educação Musical está dedicado à memória de Esther Beyer, nossa querida colega da Universidade Federal do Rio Grande do Sul, que faleceu prematuramente em março, último. Esther apresentou seus trabalhos inovadores acerca da música para bebês nos seminários da ECME desde 1998, sob as perspectivas de pesquisadora e professora. Ela contribuiu para a área e enriqueceu nossas vidas.

A NOTE FROM THE CHAIR: Nurturing children's musical lives

Young children from birth to eight years encounter and experience music in a variety of situations and ways. Their musical life can be described as a complex tapestry of exposure, informal and formal learning, but also as a continuous wandering among various areas and situations. Those areas and situations refer to the diverse cultures children live in or encounter, such as the peers' culture, the adults', their family's, their community's, the educational settings'. They include also a variety of ways of learning, such as formal/ informal, classroom/ individual, aiming at musical, academic, social ends. Our task as researchers and practitioners is facilitating that wandering by building bridges between different locations and modes, which is but a way of nurturing young children's musical lives.

Following the bridging image, each day of this seminar addresses the building of one bridge between situations in six different modes of presentations: keynote, research papers, best practice papers – i.e. novel didactical approaches, pedagogical theories, and implications for future work - symposium, workshops and posters.

Hosted by the Beijing Normal University, the seminar opens by **bridging between cultures**: family and educational settings. Amanda Niland, from Australia, presents the results of a study on the engagement of young children with new songs in an educational setting; Zeming Chen, from China, conducts a workshop on Chinese folk music and formal learning; and Elizabeth Andang'o from Kenya, presents her research on the nature of interactions between local musical contexts and classroom musical activities.

The second day addresses the building of **bridges between music learning in and out of school**. The international symposium convened by Susan Young from the UK, presents an initiative launched at ECME 13th seminar, where colleagues from 14 countries and four continents study the musical lives of seven-year-olds. Aleksandra Acker's paper, from Australia reports on her research on children music participation at home and in the preschool. Liu Liu (China) and Donna Brink Fox (U.S.A.) lead a workshop drawing from children's informal ways of learning. Ayala Badmor-Yaron reports on a project that introduces especially designed materials into Arab-speaking preschools in Israel.

The third day builds **bridges between music and academic learning**, specifically language and literacy, in the form of two presentations from USA: Suzanne Burton and Kathryn Makos's research and Rachel Nardo's workshop.

The fourth day centers specifically on music, building **bridges between music experiences and music skills**, both of children's future educators - as is the case of Ora Geiger's research paper (Israel) - and young children. The last addressed by Ricardo Freire from Brazil, through his report on the use of "bodysolfege"; Lauren Kooistra from the U.S.A. presenting insights on informal piano lessons; and Susan Kenney's workshop (U.S.A.) on circle time and music centers in preschools.

The last day builds **bridges between caregivers and children** through two different strategies. Angela Hao-Chun Lee and Pei Chien Sun (Taiwan) studied Montessori's preschool teachers, and Michal Hefer (Israel) who in her workshop combines Gordon's and Veronika Cohen's approaches.

Within this program presenters from 12 countries and 5 continents, will have the opportunity to build bridges among them, to learn, share, understand, and experience

new insights, ways, materials, strategies, knowledge that hopefully will help them to continue nurturing the musical lives of young children.

On behalf of the ECME Commissioners I want to thank Professor Wang Yiying and Beijing Normal University for their generous hosting, and thoughtful and careful organization; to Professor Wang's students for translating these proceedings to Chinese thus building bridges between the local participants and the international ones; to People's Publishing Music House for publishing these proceedings; and to Professor Lijuan Pang from BNU, for her keynote that gave as an opportunity to be introduced to Chinese early childhood education.

These proceedings have being carefully edited by Beatriz Ilari, and all the academic planning - ranging from drawing the call for papers till the schedule planning - is the result of a friendly, professional and committed team work of all the commissioners. I am much indebted to all of them.

We have built bridges among our diverse cultures and expertise nurturing early childhood music education research and practice. I am sure that more bridges will be built by you, all the participants, advancing and enriching our field of study, thus nurturing children's musical lives.

Claudia Gluschankof, Chair

Early Childhood Music Education Commission Chair, 2008-2010

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RESEARCH PAPERS

Music at home and in the preschool: Children and music participation in the early years

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ABSTRACT

This paper examines formal early childhood programs, their music content and links to the home environment. Data from two research sites have been utilised to indicate songs children learnt at pre-school and then introduced into the home. Some songs were found to have been learnt at the early childhood centre and then sung at home to the extent that one child sat her family down and formally taught them the song she liked. Two songs, part of this group of songs sung in both contexts by the child, are discussed in relation to their particular properties and what made them a suitable vehicle for three and four year-old children to bring their own pre-school knowledge into the family home and become mediators of culture. The Vygotskian frame is used to explore the role of music in culture, the child's engagement with the music and to surmise that it is the child's relationship to the particular music that made this exchange between centre and home possible. For an inclusive approach to music in early childhood we would argue that early childhood music programs could usefully focus on the languages of childhood learning, that is, the languages of engagement and participation.

Keywords

Early childhood, music, songs, Vygotsky, cultural context

INTRODUCTION

This paper uses data from two research sites where the authors were involved in observing pre-school music programs. In early childhood teachers are taught to observe children and to collect family information so learning activities will be meaningful and will reflect the child's interests, knowledge and competence. We decided to reverse this process, exploring instead the ways children might take their knowledge and experience gained from the centre into the home environment. This might illuminate exchanges across the cultural worlds of children.

The arts, especially music, have been neglected in early childhood teaching courses in recent years (Nyland & Ferris, 2008; Suthers, 2008). Music is a language shared across cultures and languages and has particular social significance; "it is a profoundly human activity, practised in the most diverse circumstances as a collective (as well as personal) instrument of shared communication" (Tafuri, 2008). As one of the expressive languages closely aligned to emotional and social understandings, all children have a right to music. The paper identifies the aims and objectives of the study, briefly describes representative literature and presents two examples from data to support our discussion.

AIMS AND OBJECTIVES OF THE STUDY

The research projects this paper is based on explored issues of children's access to good quality music programs, children's musical competence and music as a medium to experience diversity. The methodology was qualitative, using Vygotskian concepts of enculturation through relationships in context. The paper focuses on what children will take from one context to another. In this case the song becomes the cultural artefact and the child becomes the competent mediator of culture. The specific objective for this paper is to examine active exchange initiated by the children, between centre and home

RELEVANT LITERATURE

Young (2008) emphasises the importance of everyday experience and suggests that it is within the context of daily lives that the extent of children's musical activity is observed. All societies have music, including singing as a form of cultural communication (Blacking, 1995). Singing, as a universally characteristic musical activity, is a vehicle for culture, has a significant role in ceremonies and is a means of expressing emotional responses, both communal and individual (Tafuri, 2008; Unwin, Kenny, & Davis, 2002). Vygotsky (1978) viewed children's learning through a contextual and cultural lens. Children learn about themselves, others and their world through active participation with the physical and social contexts they encounter. During the early years children's music awareness and developing singing skills are expropriated from their cultural experience. Welch (2009) says of children's singing activities that they 'relate to the young child's acquisitive, playful, creative and spontaneous nature as they engage with and make sense of their "local"

musical world (p. 2).In Australia, (DEEWR, 2009) children are portrayed as "confident and involved learners able to transfer and adapt what they have learned from one context to another" (p 36). For example, children can bring into play effective strategies to share knowledge acquired from their early childhood setting to their home setting.

People learn about culture through participation; through internalisation and recreation they re-interpret the culture. This allows children to be involved, in Rogoff's terms, as more competent members of the culture when they bring novice experiences, such as new songs, from one environment to another. Rogoff (2003) points out that 'people contribute to the processes involved in sociocultural activities at the same time that they inherit practices invented by others' (p.52).

Children's' songs are an important part of an early childhood curriculum (Bridges, 1994; Edwards, Bayless, & Ramsey, 2005; Young, 2003). According to the literature, songs recommended for under fives, should have short, repetitive individual phrases, with 2/4 or 4/4 metre (Edwards et al.; Young). Repertoire often takes the form of circle games, action songs and songs that are used to teach basic concepts and vocabulary. "They are used, by the very fact of being sung by children, as models of socialization through a ritual that has the appearance of fun' (Tafuri, 2008, p. 33). Building on these ideas, in this paper the songs themselves are considered as social and cultural artefacts.

METHOD AND METHODOLOGY
In this paper we draw firstly on data derived from a parental survey from one of the research sites. Parents were asked context questions about music in the home and the child's spontaneous singing. One song parents reported children choosing to sing at home was the greeting song 'Hello' used ritually at the start of the children's music sessions.

In the second site, the researcher introduced a song and directly observed the children's enthusiasm and engagement. The song. 'Uma Lella', probably of African origin, is popular in Australian early childhood programs. The researcher collected data regarding the children's response to the song through shared singing, participant observation, interviews with children and parents, and a parental survey. The nature of the data collection meant this data is richer than the first mentioned survey and gives an in-depth view of everyday experience. From the second site we have an anecdote of the child teaching this song to her

family. The children's' interviews in this project contained their critique of this song.

Using a sociocultural frame, (Rogoff, 2003; Vygotsky, 1978) the phenomenon we unpack is the idea that a child, as a novice member of the culture, using song as a vibrant social and cultural artefact, is able to become an expert member of the culture. The song, as an artefact or tool, has musical meaning in its own right, but also has attendant emotional and linguistic meanings that children are able to internalise and communicate to others in different contexts. We use this frame to justify selection of the data, that is, two examples of children expropriating songs for their own purposes.. As a descriptive, phenomenological study, we present the stories from our data. From our interpretation we discuss the possibility that engagement and participation is as important as the musical content of a song.

DATA AND DISCUSSION
First Research Project
Table 1 summarises data, drawn from the parental survey, regarding three children from a group of fifteen three year-olds. We were interested in spontaneous singing at home.

Table 1. *Data matrix of study sample*

	Child 6 (male)	Child 14 (female)	Child 18 (female)
Parent has had formal music training	Yes: Mother	No	Yes: both parents, and one or both still play instruments
Mother sings with child	Yes	Yes	Yes
Father sings with child	No	Yes	Yes
Has formal music lessons outside the centre	No	Yes	No
Sings at home	Yes eg in car	Yes	Yes: eg bed-time, in car
Sings spontaneously, and sings while playing	Yes to both	Yes to both	Yes to both
Accesses music in a variety of media	Yes: all media	Yes, but not computer or instrument	Yes, but not computer.
Favourite songs sung spontaneously at home	The earth is our mother (ELC); **Hello Song** (ELC) World	Spider; Twinkle twinkle; **Hello Song** (ELC) World	Sunshine; **Hello Song** (ELC)
Music forms part of family rituals	No	No	Yes

Figure 1. *Score for the 'Hello' song.*
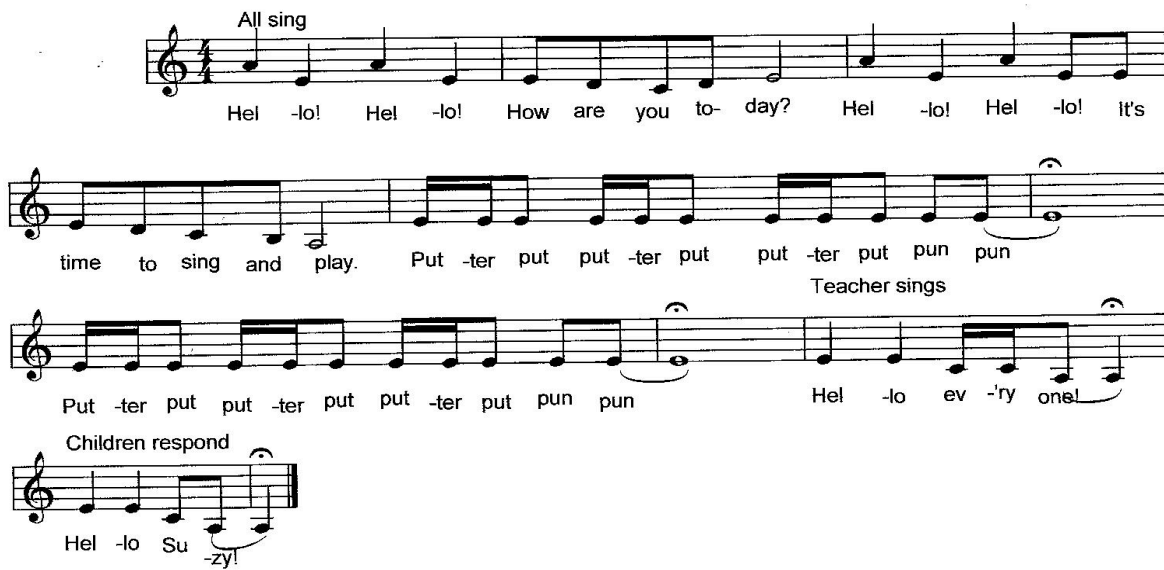
These three children were singing the 'Hello' song at home. This song attracted the children's attention because of its ritual role in each music session, and the children were able to sing this song competently in spite of its relative musical complexity for the age group.

Second research project

These data involved observations of music sessions, discussions with a parent and interviews with children.

The song 'Uma Lella', introduced to the children early in the music program, was an immediate success. Centre educators liked it and reported that the children frequently were heard singing and performing this song during spontaneous play. The children also structured formal interviews during this play. This allowed the researcher to inquire about the children's favourite song. Twelve of seventeen children named 'Uma Lella' a favourite. The reasons stated were:

Ra: …it's fun to sing and play drums
E: …it's nice and …it's different.
A: …it's nice and easy to sing
L: …it's a beautiful song…I like the rhythm
R: …it's nice to sing and do the actions
K: …I like it
J: ….we all sing it together

N: …I sing it with Emma
Li: ….it's fun…I like when we all sing it and you play drums
O: ….It's nice. I like the language

S:….I don't like singing it …I like dancing it. I like when we do it with the musical blanket
Lil…It's the best one, that's why…it has the best music

R's mother told the following story:
C: "[Rahni] has been singing the songs …she loves that 'Humma Lella' one. She sings it very often, at home in the car, outside…She was initially very particular and preferred if I did not join in. [laughs] Last week she said I could.…She organised her sister Shaylene and myself and taught us the song. She made us sit on the floor and suggested: You may want to cross your legs; it's easier to clap and pat your knees. We followed these instructions and she sang the song. I was not allowed to sing along. [laughs] She said I should follow the actions, while to her sister, she said: "You [Shayleene] sing nicely and sing softly." I don't really know [why she didn't want me to sing]… we sing other songs together [pauses] Perhaps, I should've asked her?

Figure 2. *R. plays the eggs with 'Uma Lella.'*

They sang it several times…I think three times. Rahni said we should do it quieter and then louder and faster and slower. She's a little musician, you know… Oh, and she told us that this is an African song and people in Africa sing with the drums….she reckons I should ask you for a little drum and the eggs…she said the songs sound very nice when you play it.

and words and enjoy the songs' (p. 7). As a result of their relationship with the materials, children will often engage with more difficult songs, such as the 'Hello' song, than might be expected. We consider these two songs as examples of cultural artefacts, as the children were able to appropriate the song, respond to it emotionally and than take on the role of the competent cultural mediator across contexts by sharing the songs.

Figure 3. *Score for 'Uma Lella' song. Note: This song is popular, but given its uncertain origins, teachers write it out phonetically*

This song appealed to children and staff. It has a catchy, repetitive rhythm (4/4 metre) and melody (Pentatonic scale) and the lyrics are attractive. Accuracy of singing varied. The children made progress during the course of the music project. Sometimes the researcher challenged the children and experimented by singing the song in a different register (instead of C major, from G, in D major, from A). The children would realize this and most would manage to adjust their vocal pitch. The children enjoyed this song and they shared an emotional and social response.

Figure 4. Music session - singing 'Uma Lella'.

CONCLUSIONS AND IMPLICATIONS

To sum up, we agree with previous music researchers that there does seem to be a developmental sequence in children's growing singing competence and appropriate stimulation can enhance the process. The acquisition of singing ability seems to be similar to that of verbal language. Our observations also indicate that levels of engagement with the songs are very significant. We therefore agree with Hoermann and Bridges (1988) that 'the more actively involved children are, the more easily will they learn the tunes

This implies that music programs in early childhood settings should include songs that have the potential for children to appropriate as cultural artefacts. These songs may be more complex and sophisticated than the usual early childhood repertoire. Social, cultural and emotional aspects of songs should be considered along with musical challenges.

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Sunday school, carnival and classroom: Investigating their interactions and the resultant confluence in preschool music education in Kenya

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ABSTRACT

Musical activity in early childhood tends to exist in an all-encompassing form, devoid of the various demarcations assigned to music at higher levels, such as context, genre and origin, among many others. This is much more the case in settings where music is considered an expression of every-day life activities, and where it is disseminated orally.

In Kenya, there is currently a greater awareness of the various demarcations within which music exists. This development can be attributed to an increase in research in music education and ethnomusicology. Definitions of music as popular or religious, and the concept of 'contextual performance,' now places different musics within defined settings. In contrast, the traditional Kenyan view, informed by the general practice in Africa, involved interaction with music without placing boundaries on style, genre and setting of its performance (except perhaps music for rituals, which was considered sacred and served spiritual purposes).

This paper considered two important informal musical contexts, namely Sunday School (Children's Church) and the Kenya Music Festival, an annual carnival mainly for educational institutions ranging from preschools to universities. Musical activity in these two settings was investigated, following which visits to preschool music classes were conducted to determine whether and how the informal settings interacted with classroom musical activities. Findings are disseminated with a view to drawing important principals to guide early childhood music education particularly in Kenya, though they may also apply worldwide.

Keywords

Musical context; musical activities; religion; song; carnival

INTRODUCTION

Early childhood education is regarded as a period of transitioning between home and primary school. Worldwide, it is therefore increasingly assuming a pivotal position in the entire education process. The developments in the field over the years (see Campbell & Scott-Kassner, 1995) bear testimony to this fact. Music has, and continues to, assume a central role in the entire educational process. This is the case despite the rather peripheral position it occupies in many school curricula (Andang'o, 2009). In Kenya, music is considered one of the languages through which children learn. It is therefore incorporated into most preschool classroom activities (KIE 2005, 2006).

Song is the predominant form of musical expression in Kenya (Senoga-Zake, 1986), and this fact is reflected in musical practice at all levels of education (Akuno, 2005). However, in early childhood, song assumes a great role not only in music education, but in education through music (Elliott, 1989) as well. Hence music education in early childhood most certainly includes a large percentage of song performance. In many cases, musical performance is synonymous with song performance, perhaps with a little accompaniment from rhythmic membranophones (a term used to classify instruments with a membrane stretched across their tops) such as drums.

In a country where the populace is about 80% Christian (Andang'o & Mugo, 2007), the Church in Kenya forms one of her most important musical contexts, particularly for children in urban areas. Musical activities for children, in what is commonly known as Sunday School in most Protestant churches, plays a fundamental role in their musical lives. Songs for children, full of action and comprising simple melodies, are popular with children of all ages. They aptly demonstrate the power of music to capture children's attention. These songs are both a teaching tool and a means of recreation and socialisation (Andang'o & Mugo, 2007). With the advent of, and advance in, technology, this music has become easily accessible in homes as well (Young, 2008). It is hence not unusual to find that some of this music finds its way into the popular repertoire performed in preschools.

Another important musical context is the annual carnival, the Kenya Music Festival, which takes place between the months of May and August every year (Akuno, 2005). While it involves schools and institutions spanning all educational levels, it is significant to note that preschools have a place in this nationally recognised event, where they

have an opportunity to builds their performance skills. Their most important performances in the carnival comprise singing games.

While other musical contexts exist, the Church and the annual carnival perhaps best represent the most all-encompassing avenues through which children interact with music in any average setting in Kenya. This paper, drawn from a larger study on early childhood music education in Kenya (Andang'o, 2009), is about the interaction between the two contexts, and the ways in which this interface influences music education in preschools.

AIMS OF THE STUDY

The present research is a further investigation arising from findings in this author's doctoral thesis (Andang'o, 2009), which entailed creating a multicultural curriculum for early childhood music education in Kenya. The participants in the study are children aged between 2 and 6 years. They represent the gamut of preschool-going children in Kenya. The present research stems from 2 of the objectives of the larger study, namely determining the types of music used in Kenyan preschools, and, secondly, identifying the musical activities taking place in Kenyan preschools. In the present study, the main aim is to increase understanding on the various influences of informal musical activities on the musics performed in preschools. Further, this paper aims to discuss the role of musics from these contexts in nurturing children's musical lives. Findings are also expected to shed light on the characteristics of each of these musics that appeal to the teachers who encourage their use, and the learners who sometimes bring them into the school. The research supports the observation that learning often does occur in spite of schooling (Campbell, 2002).

METHOD

The research is mainly ethnographic. The fieldwork involved visits to the national session of the Kenya Music Festival carnival to observe performances by preschool children (some of whom attend the preschools included in the study), observations from the author's own church and two other city churches, to identify the children's musical activities. Finally, it also entailed making visits to preschools. The preschool visits described include previous ones undertaken during the major study, which involved 78 children across 3 pre-established class levels (baby class, middle class and pre-unit). More visits to preschools were carried out recently for the present study (involving the same schools). Visits to all 3 contexts (church, carnival and school) involved both participant and non-participant observation. The former method was applied particularly in the schools and churches, while the latter method was applied in all 3 contexts. Since the carnival, involves competition among the participating preschoools, it precluded participant observation. The previous interviews carried out in the larger research were also taken into account, as they yielded some pertinent issues that continue to influence children's musical lives in preschool education.

It is important to note that the findings of this study may be applicable mainly in urban areas in this country. However, some of the pertinent issues may also apply in rural areas, where the majority of the populace in Kenya is to be found. This is especially due to the fact that rural areas tend to copy trends originating from urban areas. Certain findings may also apply in any context worldwide, informing practice in early childhood music education.

RESULTS

The findings, which are ongoing, reveal some interesting similarities as well as points of departure in the music performed

Similarities: The dominance of song

Song continues to be the most important and most common form of musical expression. In all 3 contexts, there is a dearth of instrumental playing. The songs are characterised by lots of action. This finding supports the view among many early childhood educators and researchers that song is of prime importance in early childhood (Campbell & Scott-Kassner, 1995; Campbell, 2002; Akuno, 2005; Andang'o, 2009). However, the finding also points to the need to develop other forms of music-making, particularly the playing of instruments (Young, 2003).

Dance in many forms

Along with song, there is an increasing trend in which structured dance is incorporated into performances. Among the younger children (from 2 years to about 5 years), movement is more simplified in the performances. The dances do not necessarily bear characteristics of any one Kenyan indigenous culture. Rather, they are choreographed by the children themselves (in the case of older children), by the Sunday School teachers, or the preschool teachers. It was also interesting to note that dance is gaining greater acceptance in Church contexts than it did before. This finding is important to music educators, who may need to look into further uses of movement and dance in early childhood education.

Categorisation of groups according to age

In all 3contexts, children perform according to their ages. Sunday school musical activities appear to be planned with children's abilities in mind, as happens in the other 2 contexts. This finding is important in establishing demarcations between music for younger children and that suitable for older ones. It suggests greater awareness of psychological, physiological and cognitive differences in children of different ages. However, there appears to be a need to guide teachers and other practitioners further on what songs and forms of movement are appropriate, particularly for younger children.

Divergent Issues: Subject matter

Of the 3environments, music in the church context, perhaps as is expected, yields a more consistent message in line with the doctrine it upholds. Here, the content of songs is keenly analysed to ensure it is appropriate for building up the religious convictions of the children. The Festival, on the other hand, concentrates on western singing games, whose subject matter is mainly about play. The indigenous singing games performed there also centre on play, and may also describe activities unique to the community of their origin. One subtle contradiction in the Festival is the predominance of western singing games over indigenous ones, yet one of its objectives is to increase the presence of Kenyan music in the performances. Interestingly, songs with religious text are also commonly found in preschool, particularly among the youngest learners. This finding implies that more textual analysis of music should be undertaken to determine its suitability in different contexts. It also suggests that there is need for musicologists to identify more children's songs from indigenous Kenyan communities to be performed in the Festival and the preschool contexts.

Technology

Interestingly, there is more use of musical instruments and technological devices in churches and the carnival than in preschools. This is an indication that there may be less allocation of resources for educational purposes than others. It calls for greater investment in education by the various stakeholders charged with its advancement. This finding leads to further questions on the impact this dearth has on preschool musical activities.

CONCLUSION: NURTURING CHILDREN'S MUSICAL LIVES & IMPLICATIONS FOR EARLY CHILDHOOD MUSIC EDUCATION

It is evident that whatever the context in which music is performed, it ultimately builds up children's musical lives. As far as is possible, children should be encouraged in their music-making activities. Further, in Kenya, more exploration of instrumental forms of music-making should be encouraged. These should then be incorporated in all the different contexts to develop and diversify musical experiences in early childhood.

Subject matter of songs appears to be a key determinant of their usability. The use of songs with religious content in preschool has been defended by some teachers as necessary for upholding desirable moral standards. This has proved to be a sensitive issue, especially in situations where conflicting religious views are encountered. Notably, there is need for care in negotiating religious music in preschools where both Christians and Muslims are found (Andang'o & Mugo, 2007). This finding may call for the use of religious songs to schools and circumstances where religious views

converge or are complementary, or where they are less likely to invite controversy. The finding also suggests that in preschools particularly, there is need for development of more repertoires relevant to music education.

The advent of, and increase in, choreographed dance in the Kenyan musical scene certainly signifies growth and development of the country's musical life. Furthermore, in early childhood, movement and such dance enrich the entire art of music, and should therefore be encouraged. Children's psychomotor development is enhanced through movement. Through it, they also acquire and enhance another way of knowing (Bruner, 1966).

Well used, technology enhances children's musical experiences. Its use should therefore be encouraged. However, its absence need not curtail musical activity.

Well nurtured musical lives are those where each context where music is encountered adds up to a child's musical development. There is need for educators to take note of each of these environments, and draw from them all that is positive and leads to musical growth. Additionally, early childhood musical practitioners should be sensitive to children's musical development and preference. They should build on the positives so as to nurture the positive relationship all children have with music (Temmerman, 2000).

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Language acquisition: A bridge to understanding music development

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ABSTRACT
This paper presents a study on the application of the principles of language acquisition to music learning. I acted as a teacher-researcher, documenting three-year-old Joey's musical growth in my early childhood music class over the course of three years. I collected data through videotape, my reflective research journal, Joey's notational artifacts, and anecdotal evidence. Constant comparison of data sources gave rise to a primary theme that elucidated Joey's construction of musical meaning: Joey learned music through the recurrent process of musical immersion through active listening, intentional musical interaction and improvisation, and the modeling of reading and writing music. Developing the ability to chant rhythmically in time and sing in tune, Joey also began to understand how print music functioned. Subsequently, Joey learned how to capture his musical thoughts on paper through his own interpretation of how standard notation operates.

INTRODUCTION
Researchers posit that music acquisition is a parallel process to language acquisition (Gordon, 2004; Gruhn, 2002; Pinzino, 2007; Reynolds, Long, & Valerio, 2007). They contend that language and music are communication systems unique to human beings (Jackendoff & Lerdahl, 2004; Patel, 2008), acquired through normal exposure, yet independent of formal education. Reynolds, Long, & Valerio, (2007) acknowledge that language and music may be obtained aurally, orally, visually, and kinesthetically. They suggest that by placing a child in particular musical conditions similar to those of language acquisition she will begin to construct musical thought, eventually leading to musical independence.

Language Literacy
The development of language literacy is a socially dynamic, developmental, and recurrent process. The term recurrent is used here to suggest a process of language and literacy acquisition that is not linear, , but one that loops back to earlier processes (listening, dialogue, reading/writing) in order for a person to grasp the full meaning of what was heard, verbalized, or operationalized in print. For a child to become language-literate she must be immersed in language--preferably with a rich vocabulary, engaged in meaningful dialogue, read to regularly, and involved with forming meaning through print (Healy, 2004; Hirsch-Pasek & Golinkoff, 2003).

Music Literacy—A Conceptual Lens
The development of music literacy may be seen as a natural consequence of musical growth when viewed through a language acquisition lens. Hypothetically, this process concerns musically interactive experiences that lead to a child's capacity to comprehend the features of tonality and meter while reading and writing music (Gordon, 2004; Pinzino, 2007). Through musical immersion she forms a listening foundation, providing the underpinnings to express musical thoughts through musical babble and imitation. She develops a rich musical vocabulary by engaging in musical improvisation with significant persons. As a result of these musical encounters, the child is enabled to transfer meaning to and from the printed page through reading and writing music.

RESEARCH STRATEGY
Purpose and Questions
Little research has been conducted to examine whether music literacy can be fostered through a pedagogical process similar to that, which is used in language literacy. Thus, the purpose of this research was to study the music literacy development of young children, specifically:
- Is the research on language literacy development relevant for pedagogical practice regarding music literacy?
- What musical meanings do young children construct in a class designed to foster music literacy through a process similar to language acquisition?

Setting and Participants
This research describes the three-year musical journey of six-year-old Joey as he participated in my early childhood music class. Choosing to frame Joey's experience as a case study was a choice of what to study (Stake, 2000). Joey best represented the group of children participants. As teacher-researcher-participant, I acted from a social constructivist (Vygotsky, 1978) orientation, taking on the role of facilitator and guide. I met with the classes for 45 minutes per week, implementing an emergent curriculum based on language literacy and developmental music learning. Through play (Hirsch-Pasek, et al 2008), social modeling, (Haston, 2007) and structured guidance (Gordon, 2004) I scaffolded the children's musical growth
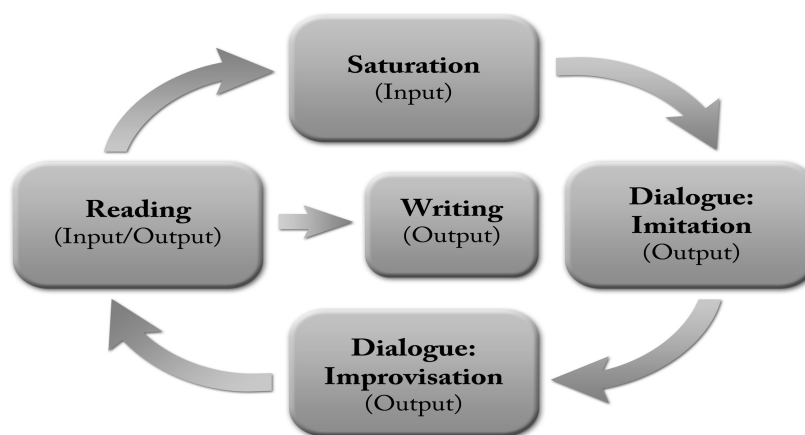
Figure 1. Joey's recurrent process of music development

similar to how a parent or caregiver would naturally scaffold the language competency of a child.

Data Sources
Primary data sources were my reflective observation/planning journal; more than 45 hours of videotape; artifacts of Joey's notation; and notes from discussions with experts in music education and language literacy.

Trustworthiness and Credibility
Two outside auditors confirmed the trustworthiness of the collected data and the findings of this study. The auditors viewed video clips representative of the beginning, middle, and end of the research project. They also reviewed Joey's notational artifacts in relationship to the documentation data and video clips. Credibility of the findings was established by my length of experience in the early childhood music field; extensive review of the literature on language acquisition, music acquisition, and play; prolonged engagement in the study; and peer debriefing.

Data Analysis
Data analysis began with the first music class and continued for three years. I engaged in reflection through the constant comparison of data sources, making pedagogical decisions for the curricular direction of the class. At the end of the study I immersed myself in the data by reading through my journals, lesson plans, and notes. I examined notational artifacts and viewed videotapes, reconstructing my pedagogical trajectory while constructing an account of Joey's musical actions and interactions.

FINDINGS AND INTERPRETATIONS

A Recurrent Process
Figure 1: Joey's recurrent process of music development

The primary finding that emerged from data analysis was that, for Joey, music literacy development was a recurrent process, much like language literacy (see Figure 1).

I used songs and chants without words as the basis for the children's musical saturation. Frequently, Joey would engage in flowing movements with his body to the songs and chants that were performed. *"Joey sat next to me, I have never seen him so engaged. He moved freely to the music that I shared."* (December 6, 2006-journal) On one instance of presenting Belinda, a captivating, multicultural puppet whose role was to sing songs to the children, *"Joey ran to my side to sit close by me. Eyes peeled on Belinda, he did not move a muscle through three repetitions of my song [without words]..."* (October 30, 2006-video).

Next, I extracted melodic and rhythm fragments of this repertoire to engage the children in dialogue-imitation. Joey responded to these activities:

When he [Joey] chanted, his upper body followed with bouncing movement on the microbeat, gradually giving way to the macrobeat. Rarely did he err in his imitation of rhythm patterns. Tonally, he was generally consistent in his imitation of the resting tone and melodic patterns, although there were times that I would have to repeat my model for him. He almost always sang with accurate pitch when he took a good breath before singing. (November 17, 2006—video)

As the children's imitations became secure and they had acquired an aural foundation of tonalities and meters due to their ability to chant reliably in time and to sing in tune, I began to use rhythm and tonal syllables as a means to help them label meter and tonality of the music. These syllables were now incorporated into the processes of listening and dialogue.

I demonstrated dialogue-improvisation to the children by engaging in musical conversation through puppets that served as models and other props such as cell phones, microphones, and games. Two months after introducing both rhythm and tonal syllables Joey took the lead and initiated improvisation with rhythm syllables.

...Joey ran to the playground fence as I was leaving [the lab preschool]. "Hi Mrs. Triple Meter!" he said. I responded, "Hi Mr. Duple Meter!" He initiated a duple meter conversation with me and the children around him. He used syllables and chanted macros, micros, divisions and elongations--all in the right places! He would chant a phrase, then look at me to chant back. He engaged the four other children around him to start conversations. (April 18, 2007—journal).

The recurrent process was manifested in Joey's improvisations: rhythm fragments that Joey had acquired from immersion, and had also chanted in imitation, made their way into his improvisations.

When I attempted to create a context for melodic improvisation, Joey responded in imitation. I continued to work with Joey at a level that was comfortable for him, providing scaffolding opportunities for melodic improvisation. In the second year of this study, Joey began to improvise melodically, but did not become comfortable until midstream of the third year.

Concurrently, I read rhythm and melody "books" to the class and modeled music writing using rhythm fragments from imitation and the rhythm books. As the rhythm books were introduced, Joey would follow the rhythm with me, pointing to the macrobeat as we chanted. While his syllables were not consistently accurate, he always chanted in time and meter.

In the second year of music class, the children were informally guided in the process of writing music through the modeling of writing rhythm patterns. Because rhythm anchors the tonal aspect of melody, I chose first to focus on writing rhythm. The patterns that I used were those that the children had previously been saturated in, performed in dialogue-imitation, used in dialogue-improvisation, and featured in the rhythm books that I read to them and that they would often read aloud to me. I modeled writing in duple and triple meters, and asked the children to dictate patterns for me to write.

Often, traditional conventions (e.g., time signature, filled in note heads, the correct number of note heads and stems for a rhythm pattern, or bar lines) were not present in Joey's initial rhythm writing. Yet, when Joey read his music it was clear that he had conceptualized what he had written as he fluently read using syllables for which the notated rhythm approximated. At this stage of Joey's musical development, the recurrent nature of saturation, dialogue-imitation, dialogue-improvisation, and reading is captured in his rhythmic notation. *Reading* rhythm reinforced his process of *writing* rhythm just as writing rhythm reinforced his process of reading rhythm.

CONCLUDING THOUGHTS

Joey's competency with rhythm developed first, whereas in the third year, he began to discriminate among and improvise within tonalities. His growing ability in this area is evidenced by his remark,*"Ms. Suzanne, I am having trouble telling the difference between Dorian and Mixolydian!"* (Joey, Age 5/December 18, 2008) This leads me to wonder about possible indicators for the best time to model writing melody, and how to facilitate writing melody given its abstract nature.

While I acknowledge the limitations of a case study approach in terms of transferability to other contexts, this study demonstrates a process that holds possibilities for pedagogical exploration. Implementing this research with children in different educational contexts might uncover whether the recurrent process of musical development is a phenomenon only true to Joey, or one that may further early childhood music pedagogy. As a consequence of such research, a developmental pedagogy may result, which ultimately shapes musicians who are capable of expressing themselves musically through improvisation, reading music with comprehension, and capturing their musical thoughts on paper!

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Pre-school teachers' musical development by means of rhythmic training

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ABSTRACT

The pre-school teacher is expected, among other responsibilities, to integrate music into the curriculum. Nevertheless, many pre-school teachers communicate a sense of inadequacy with regard to their music competencies, and a lack of confidence in their music teaching ability. In order to address this gap a one-academic-year music course which focuses on rhythm, the fundamental element of music, was constructed and taught. The aim of the study was to examine the development of the participating pre-school teachers' musical competencies, confidence, and ability to integrate music into the pre-school setting. The study was carried out over two years and followed two pre-school teacher groups studying the course consecutively at two locations in Israel. The methodology used was qualitative action research. Data were gathered through observations, questionnaires, focus groups, reflective journals, photographs and videos. The findings revealed that rhythmic training improved the pre-school teachers' knowledge and expertise in music, and enhanced their confidence regarding their musical abilities. However, transfer of these competencies into practice was challenging. The research concludes that rhythmic training is a feasible means to improve pre-school teachers' musical competencies and confidence. However, for the learning to be effectively transferred into the pre-school setting, supportive professional assistance and follow-up is essential.

Keywords

Pre-school teachers, musical development, rhythmic training, musical competencies

AIMS OF THE STUDY

This research grew out of the researcher's motivation to investigate pre-school teachers' lack of confidence and sense of inadequacy with regard to their musical competencies.

The researcher, a music educator who has been teaching music for pre-school teachers and prospective PSTs for about two decades, developed a music course that focuses on the basic element of music, rhythm, and on the use of percussion instruments.

The aim of the study was to examine the development of the pre-school teachers' (PSTs) musical competencies, confidence, and capability in practice during a one-year music course.

SUMMARY OF LITERATURE REVIEW

Participation in all arts requires some natural talent; however, research shows that music is the artistic domain in which educators experience the most difficulties and lack of confidence when attempting to integrate it into the curriculum (Hennessy, 2000). The expectation that performance abilities are required in order to direct musical experiences leads many educators to minimize musical experiences with their students.

With regard to the musical background and expertise of PSTs in Israel, Gluschankof and Shachar (2004) reported that most PSTs have a poor musical education background and usually do not know how to play an instrument. Among those who studied a musical instrument, almost 30% played the recorder. Among those PSTs who had previously played a musical instrument, more than 50% had played for one or two years.

The potential to promote change in educators' attitudes regarding their ability to interweave musical content into the curriculum as a result of music study has been examined over the years with mixed results. Lewis (1991) reported that elementary education majors' attitudes toward music (the nature of musical ability, the importance of music in the curriculum, and comfort with teaching music) were positively impacted by a one-semester methods course. Austin (1995) reported that pre-service elementary education teachers' perceptions of their own music ability did not improve after a fundamental music class experience; moreover, their self-perceptions regarding their singing ability were even lower after completing the course. Research focused on a vocal training methods course demonstrated that it can improve the teachers' attitudes regarding their ability to sing (Barnes, 1987, Phillips and Vispoel, 1990). Fisher, Rutkowski, and Shelley (1992) reported no change in attitude at the end of a music course.

METHOD

The research is qualitative action research. It followed the process of two groups of PSTs studying the course consecutively at two different locations in Israel: 1) 'Ohalo' Academic College of Education, 2) a local conservatory in a small town. The research consisted of two main cycles, each following an action-reflection spiral process of planning, action, observation, reflection, and revision of the plan. The first group consisted of 23 early childhood educators, 12 of whom were practicing PSTs, and the second group consisted of 31 early childhood educators, 17

of whom were practicing PSTs.

Data was collected from multiple sources in order to perform triangulation. The qualitative research methods included observations in class and in pre-schools, PSTs' reflective journals, the researcher's diary, and focus groups. Photographs and videos were taken during course activities and in pre-school settings.

In the second year a questionnaire was added to supplement the findings and to examine trends in approaches and attitudes of the participants with regard to early childhood music education, the place of their musical work in the pre-school, and their assessment of their own abilities in the field of music education. The questionnaire was completed anonymously (using code names) at the beginning, middle, and end of the school year.

Qualitative data were analysed by identifying themes and patterns that emerged from the transcribed text. Quantitative data were obtained by comparing questionnaire responses collected earlier in the study with those collected later. The comparison showed the degree of change over a period of time. T-test statistical analysis was used to analyse data obtained at different times.

RESULTS

Levels of Analysis: Macro, Mezzo, and Micro

The research analysis framework comprises three levels: macro, mezzo, and micro (Nachmias, 2002). The macro-level relates to the process of the course as experienced by *the group* of participants. The mezzo-level relates to *the individual's* experiences and changes, and the micro-level focuses on specific *teaching behaviours* of the individual participants in practice (see Figure 1).
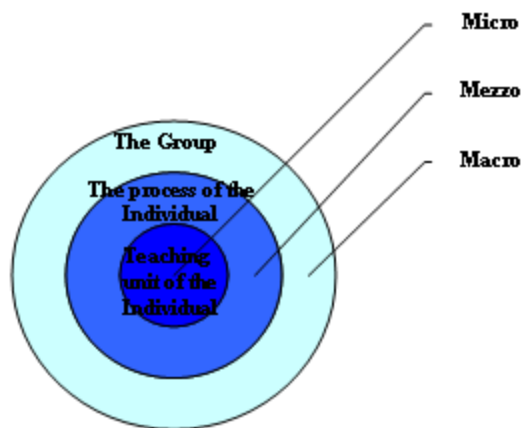

Figure 1. Three levels of analysis

The research aims to bridge the three levels of analysis, as the interpretation of each level may inform the analysis of others.

The main findings show a change in the PSTs' attitudes and in their assessments of their musical abilities after completing the music course. The findings point to satisfaction and a sense of personal achievement as a result of musical skill development. They also demonstrate the participants' enjoyment of the musical activities, 'coming closer' to the field of music, and changes in their approach to and recognition of the importance of early childhood musical education.

The findings reveal that the second year course was much more successful and that learning was more meaningful for its participants. Factors that contributed to this improvement include:

- Practical applications of the experience gained by the course instructor in the first cycle, including: conducting observations in the pre-schools while supervising and offering professional guidance; conducting joint discussions following observations; recording musical materials learnt and regularly distributing them to the participants; distribution of printed lesson procedures.
- Transformation of the course instructor's educational approach so that it more closely resembled the constructivist approach. This was reflected in practice by offering the group opportunities to construct knowledge in group discussions.
- The course participants (PSTs, assistants, supervisor, and the local council's educational representative) were all members of the educational staff of the same town and constituted a group of professionals who joined together for shared learning.

Similarly, analysis based on Upitis, Smithrim, and Soren's (1998) 'Transformational Matrix for Analyzing Teacher Transformation in the Arts' also leads to the conclusion that most PSTs in cycle 2 reached a higher level of development and implementation of the course content in their field work.

Learning to play the darbuka (a Mediterranean drum) was noted repeatedly as a significant activity. The group experienced playing a sequence of rhythm patterns which developed gradually. The participants reported a sense of revitalisation, personal achievement, satisfaction and much pleasure as a result of developing musical skills. Some defined this process as being 'a realisation of a dream'. They noted that the strength of a large group playing percussion instruments together in synchronisation contributed to their success and enjoyment.

Despite these positive developments, the findings still reflect that the PSTs did not develop the confidence necessary to plan and carry out their own lessons in the pre-schools; they remained dependent on the professional authority directing the course. A detailed analysis of observations based on video clips taken in the pre-schools is available in the researcher's dissertation (Geiger, 2007). These findings demonstrate a gap between the ability to experience the arts personally and the ability to transmit artistic activity to educational work with children.

Seven areas were examined in the context of the course participants' assessment of their own personal musical ability, addressing personal expertise, skills, guiding ability

and initiative (see the attached graph). For all seven areas there was improvement from the beginning to end of the course. Consequently, it may be concluded that the course participants' assessment of their personal musical ability was strengthened by the end of the course.

The power of the group was revealed as a dominant factor, both during the course lessons and in the field work beyond the framework of the course. Acting as a 'community of practice', the group members supported, enriched, and empowered each other, and the course became significantly more effective and meaningful for its participants. The research findings support Wenger's (1998) 'Community of Practice' theory, and Lave and Wenger's (1991) Situated Learning Theory, which present the idea of legitimate peripheral participation of different participants in the community and the perception that learning involves a process of social participation and engagement in a community of practice.

Additionally, the research findings support the notion that learning becomes more meaningful when a group of colleagues discuss their insights over time and construct knowledge together. As was expressed by Cochran-Smith and Lytle (1999), creation of knowledge regarding practice depends on understanding that knowledge is constructed socially by teachers who work together and blend together their previous experiences, prior knowledge, culture, and materials from the classroom.

The following graph (Figure 2) presents the mean values for the PSTs' questionnaire responses, at three different measurement points, in the area of evaluating personal musical ability.

CONCLUSIONS

The research findings paint a positive picture regarding the feasibility of a practical means to develop the musical abilities of PSTs and reinforce their self-confidence through a one-year rhythmic music course. A number of guiding principles were found to make a significant contribution to successful learning: a clear course structure and structured lessons which progress gradually; a supportive and affirming educational approach; a tolerant, encouraging, accepting, non-competitive teaching method that seeks to form a harmonious atmosphere and build a supportive group of learners

The findings demonstrate playing a musical instrument contributes substantially to the strengthening of PSTs' self-confidence in their musical ability. Thus, if one of the goals set in music teaching for educators is to reinforce their self-confidence, the course should include playing musical instruments. As for the practical application of the studied material and its assimilation into PSTs' educational work in the field, the research findings demonstrate that this is possible but requires professional supervision adapted to the needs of the PST and follow-up in the field.

In addition, the research demonstrates that participants' involvement and willingness to take an active part in the process is strengthened when they are provided opportunities to reflect on the learning process and encouraged to construct their knowledge by means of the constructivist approach to learning. When there is collaboration between staff members at all levels of the educational system and the group of educators is built as a 'community of practice,' the learning process is significantly reinforced. In this case the group serves as a motivating force and provides support and encouragement to its members.
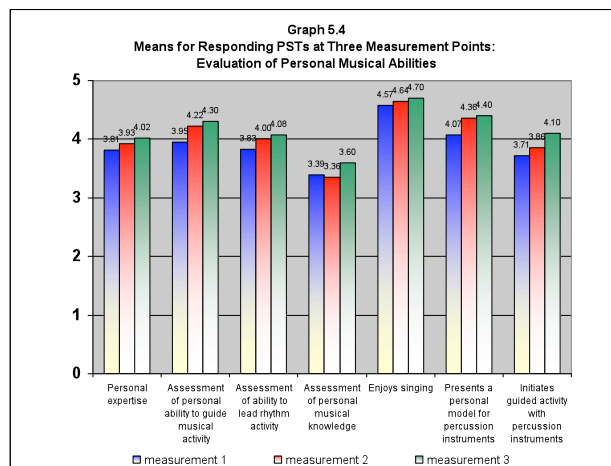
Figure 2. Questionnaire response analysis

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Montessori preschool teachers' use of music in their curriculum

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ABSTRACT

This paper addresses the Montessori music pedagogies and divergent models for using music in the classroom based on the experiences of certified Montessori preschool teachers. The research uses in-depth individual interviews of four preschool teachers. The interviews were analyzed using Interpretative Phenomenological Analysis (IPA). Three variables were considered: the training background of the respondents, the models used for bringing music into the classroom, the effects of music on academic achievement and its contribution to children's education.

The analyses indicated that most experienced Montessori preschool teachers modified traditional Montessori music pedagogies to fit the contemporary cultural context of their classrooms. The opportunity for children at a Montessori school to engage in a rich musical curriculum depends on their teachers' training. Results compared those teachers who modified the Montessori music pedagogies effectively with those who did not. Results suggest that children benefit from a systematic music education approach to Montessori instruction developed by teachers who are well-qualified, who have a clear understanding of music, and who are able to modify their programs to accommodate changing societal contexts. It is also noteworthy that the skills used in music seem to be applicable in other subjects as well.

Keywords

Montessori, music, preschool, curriculum, pedagogy

AIMS AND LITERATURE REVIEW

A substantial body of literature concerning the elements of the Montessori Method and its materials in music used widely today in early childhood programs throughout the world (e.g. Faulmann 1980; Ling 2001; Mary & Mick Stratton, 2005; Jones, 2005; Harris, 2008). Researchers have examined the innovations Montessori brought to early childhood education and the implications of Montessori musical pedagogies for kindergarten classroom teaching. This research has considered Montessori's theoretical and practical perspectives on children's sense of music, the brain, manipulative materials, general didactic instruments, the use of musical instruments, and instructions on learning. Faulmann (1980) provided specific information about Montessori's ideas on the music instruction of young children. For example, Elise Braun Barnett and Montessori

produced a book of literature for the piano which was suitable for preliminary listening and movement.

For Montessori, music listening could involve the whole body. Montessori believed that utilizing the muscular capacity of young children emphasizes the development of rhythm and melody. Montessori designed six wooden cylinders to develop children's listening skills. Montessori described a series of thirteen bells that were developed by Maccheroni in 1912 which could help children's sensory education through various types of experiences in music. There are two musical instruments were also important – a monochord and 'prisms' (a small marimba). Montessori's writings and beliefs influenced several important music educators such as Emile Jaques-Dalcroze, Carl Orff, and Zoltan Kodaly, and music programs such as the National Education Association in the United States and Manhattanville Music Curriculum Project. When the Montessori Method (1915) was published, Borland and York (1918) gave critical comments on her musical approach is its 'scientific basis' was sadly lacking in musicality, as the children were never encouraged to create or even notate melodies (Southcott, 1983). Many years later, Faulmann believed that the creative arts such as drawing, and painting also could be identified in Montessori curriculum.

In Taiwan Ling (2001) introduced the development of Montessori music instruction and the use of bells, and using bells engage children in other activities such as matching the sound of the bells (black and brown color bells) to gain their attention. Ling criticized that many teachers knew of the Montessori pedagogy but were not necessarily aware of Montessori's musical instructions, which many schools did not teach or use the Montessori's musical instruction very well, especially the bells. Lin found that many schools did not even know how to incorporate the bells in the classroom. She also provided some relevant information and literature on Montessori's musical instruction, and singing and composing teaching pedagogies. Rusk (1967) pointed out that Montessori designed a set of bells of equal dimension but varying pitch to assist the children in exploring sounds without reliance on visual stimuli, but they were considered a poor choice of instrument by contemporary critics as their tone was 'impure'. While Ling's study in 2001, provided step by step instruction on the use of bells for teachers and children. Ling's method suggested that when the teacher rang the bells, the children did not have difficulty in

distinguishing between them if the teacher rang two bells the children could respond by playing and returning the same pitch. The main purpose of her research argued that people should pay more attention to the Montessori Method of music instruction and would therefore learn to practice the bells correctly, and furthermore would be able to comprehend and design more activities that used the bells.

Mary and Mick Stratton (2005) incorporated musical materials into their recommended practices based on Montessori concepts, which included listening to music, singing, movement, and playing rhythm instruments. For listening to music, Stratton emphasized that sense of hearing that included stillness and quiet, as well as the ability to discriminate between and identifying sound qualities. For singing, they suggested the use of "call and response" songs and as part of the vocal repertoire. For movement, the use of dynamic forms of self-expression fostered the development of basic social skills such as sharing a space and walking in a line. In regard to self-expression, Trotter (1918) believed Dr Montessori gave the wrong idea on the fundamentals of music education, he suggested that teaching must not ignore the natural tendencies of movement and interpretation, but must give freedom for self-expression, as he quoted "Dr Montessori … wishes children to know what she deems to be the laws of music. She thinks there is a scientific basis to music, the knowledge of which will cause a child to feel music" (Southcott, 1983). Stratton argued rhythm instruments further developed children's awareness of tempo, beat and rhythm, and also fostered the understanding of the order of sound and rests in the music. Finally, Stratton believed that understanding the basic structure of music through the use of the above exercises, along with playing in a group and singing, "helped to build a sense of community among the children as they discover the powerful and expressive sounds they produce as cooperative musicians" (2005, p. 30). To summarize Strattons' study, they believed young children learn music best by following a structure: learning the basic structure of music, singing and dancing then engaging with and performing in music groups helped children build a sense of community, including participating in school events. This emphasis on the significance of order can be seen in the Montessori Method.

Jones (2005) raised important questions about the role music plays in the education and development of a child. He addresses factors including: that neurologically the children learn how to process the sounds that meet the ear through repeated exposure; people make music together and coordinate body movements; that music involves different levels of cognition and serves many purposes including mental and emotional development and social cohesion which is why making music is so intellectually beneficial. Jones mentions that there are three different models for bringing music into the classroom: the first is

the traditional hope that teaching music will mean that young people will be proficient in performing music, the second is that music aids the brain to learn new information and lastly that music can be used to entertain children. Jones also contends that different styles of music will elicit different cognitive abilities and that active music making must be a part of our daily lives if it is to have any long-term effects. Jones concludes that music should be available for everyone, young children should be encouraged to understand and appreciate a wide range of musical styles and songs with lyrics that are age appropriate; that making music in groups develops cohesion, performing music relieves stress and anxiety; that it is beneficial to have enough musical capability to sing, dance and compose; and that there is a need to return music to its rightful place of importance in our daily lives.

Integrating music with other areas of the curriculum can make music available to everyone (Carlow, 2008). Harris (2008) claimed that in her study the results indicated the value of music-enriched instruction for young children is demonstrated by improved performance in other subjects, and that implementing the instructional designs used in this study could lead to higher levels of student achievement in mathematics. Montessori musical pedagogies could benefit students' mathematic scores, and therefore Harris argued Montessori education produced more academically accomplished children. Indeed, this idea had already being discussed, Dohrmann (2003) who reported that students who graduated from the high schools of the Milwaukee Public School (MPS) in USA during the years 1997-2001, and who had participated in the Montessori program significantly outperformed the peer control group (who did not attend) on Math/Science scores. Harris (2008) suggests that music education should be present in schools, preferably starting in preschool, in order to develop the "hardware" in the brain for spatial-temporal reasoning (mathematics and science concepts). He also quoted Dr. Jean Houston's research that found that "children without access to an arts program are actually damaging their brains. They are not being engaged in nonverbal modalities that help them learn skills like reading, writing, and math" (Harris, 2008, p. 26). It is time for Montessori education to change and for its practitioners to explore how research and practice reflect the wider world of early childhood education. Chen (2008) noted that education tends to focus solely on the practical subjects (e.g. reading, mathematics, science), but lacks emphasis on essential social skills. Currently, educational methods do not encourage students to consider what is rewarding or important for themselves, as individuals. In conclusion Harris (2008) states that it would be wise to work on a new model of Montessori musical education that shows how an art-based approach serves as a practical foundation for learning all Montessori subjects.

Based on the above literature review and summary, it appears that qualified teachers who received the benefits of Montessori music instruction used these experiences and information in their own teaching. Furthermore, they also suggested that it is time to develop a new model for Montessori music education that will demonstrate the value of an arts-based comprehensive approach, serve as a practical blueprint for all Montessori classrooms, and enrich the musical experiences of young children and ourselves. It is time for the teaching profession to examine Montessori's musical instruction, as she began her work almost hundred years ago. The purpose of this research is to address the Montessori music instruction and divergent models for using music in the classroom experience to be revised by Montessori preschool teachers with teaching experience, alongside their other teaching background in a contemporary setting.

METHOD

This case study involved four participants who were interviewed individually by the researcher. A case study should describe "the person or organization in sufficient detail for others to understand the particular context … utilizing multiple data collection sources, including documentation, archival records, interviews, observations" (Kervin et al., 2006, p. 70). Yin (2003) stated that "interviews are an essential source of case study evidence because … well-informed respondents can provide important insights into a situation" (p. 92). The semi-structured interviews were recorded and then transcribed. The advantages of the semi-structured interview as described by Smith (2003) is that it "allows a greater flexibility of coverage" (p. 57) allowing the interview to proceed into new areas, which will in turn produce richer data. Southcott and Simmonds (2006) stated that semi-structured interviews "enable the participant to provide a rich and hopefully in-depth account of their experiences and permit flexibility for the researchers and participants to probe areas of interest" (p. 111).

This research will explore factors that result from a variety of Montessori music instruction models based on the experience of four Montessori preschool teachers, in Taiwan. The research consists of interviews of approximately one hour in duration. These aimed to capture the depth, richness and texture of their experiences in order to obtain a detailed idiographic case study. In the following analysis of the data, participants' names have been changed for reasons of confidentiality.

The interviews were analyzed using Interpretative Phenomenological Analysis (IPA). Smith and Osborn (2003) point out that IPA "attempts to explore personal experience and is concerned with an individual's personal perception or account of an object or event … The participants are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make sense of their world" (p. 51). On a methodological level, Larkin, Watts, and Clifton (2006) note that IPA "involves a highly intensive and detailed analysis of the accounts produced by a comparatively small number of participants … the analysis then proceeds such that patterns of meaning are developed, and then reported in a thematic form" (pp. 103-104). In the analysis of data, themes are identified. The researcher will then provide a coherent narrative of the researcher's interpretation of the participants' accounts. Quotations are used to illustrate the themes. The quotations have been translated into English.

Participants

Each participant resides in a different city in Taiwan and all have been qualified to teach in the Montessori Method. The four participants were certified with a Montessori Diploma/degree from different countries. Sunny was introduced to the Montessori Method by her parents. After she completed her degree from the Association Montessori Internationale (AMI, early childhood, and ages 3 - 6) in Italy, she taught at different Montessori centers for five years. Now, she is a university lecturer in an early childhood education department. Rosemary was introduced to the Montessori Method when she sent her daughter to a Montessori center. She decided to study the method in-depth and became a qualified Montessori teacher from the American Montessori Society (AMS, early childhood, ages 3 - 6) in Taiwan. Upon her graduation, Rosemary organized a Montessori childcare center, where she now works as the Director. She has eight years of experience working with the Montessori Method. Christina was introduced to the Montessori Method when she studied for her master's degree at the New York University (NYU) in the USA. During her studies at NYU, she also received certification from the American Montessori Society (AMS, early childhood, ages 3 - 6). She has approximately fifteen years of industry – related work including history at universities and training centers, experience as a lecturer at the Chinese Montessori Foundation for Early Childhood (CMFEC), universities and training centers. Christina is currently the director of a childcare center in Taipei. She has published articles in the Taiwan Montessori Journal and undertook an important position at the CMFEC. Alice holds a Montessori Diploma from the American Montessori Society in the USA. She has had a few years of experience working at a Montessori center and she is a university lecturer in the early childhood education department. All participants have the necessary knowledge and experience to provide relevant information for this study.

RESULTS

This case study has identified a number of significant points based on the responses of interviewees, each of whom emphasized their intention to use the Montessori Method to develop their students' sense of music in a manner that could also be applied to other subjects and disciplines. Teachers discussed the direct benefits of the

Montessori Method and how music instruction helps students in other areas of their lives and studies.

Developing the sense of music

Sensory educational materials play an important role in the Montessori curriculum. These materials include a double set of Montessori bells (a series of thirteen bells), monochord and prisms (small marimbas). Participants explain how and why they use the exercises and instruments of the Montessori musical instruction method:

I used a double set of Montessori bells to train young childrens' listening skills. I used the stationary bells with bases that were painted the color of wood. Children used the moving bells with white on black bases which correspond to those on a keyboard. When I struck one of the bells, then children found the corresponding sound to match it. Sometimes I used games or produced note vocally to make the lessons more interesting. I found that the children quite enjoyed the activities (Sunny).

I did not have Montessori bells in my center and so I had to modify the method to fit the use of my classroom equipments, which included the glockenspiel. I learned the glockenspiel when I trained be a certified Montessori Method teacher and I believe this instrument can be used to greatly expand young childrens' awareness of rhythm. I employed different cards with various rhythms written in rhythmic exercises. Children would pick up a card and use the glockenspiel to demonstrate the rhythm written on the card. Every child in the class had to create a rhythm to play, and then play the rhythm written on the cards. The next child had to memorize the former child's rhythmic sound and play it back, and then they switched. In addition to my musical instruction in the classroom, there were also music specialists to teach children to learn nursery rhymes, children's songs and other related music in both general and musical activities. The musical content in our curriculum is similar to that of other kindergartens (Rosemary).

I did not utilize the Montessori bells in my teaching because I found them to be too easy to learn and difficult to employ in creative activities. For this reason, bells are not widely used in our music education program. I often used a glockenspiel instead. I believe that both instruments can work to teach students to match the sound of two instruments (Christina).

I learned the bells when I trained to be a Montessori qualified teacher, but I did not use these bells when I taught this method in Taiwan. I did not often see often other teachers or centers employ these bells to develop listening skills. Instead, they used other tuned instruments to teach children to discriminate between pitch/sound (Alice).

The substitution of the glockenspiel for the Montessori bells is problematic as, unlike the bells, there are clear visual differences between the different pitch bars on the glockenspiel. Theoretically speaking, this data demonstrates that teachers had informed views with regard to the Montessori musical instruction method to develop childrens' skills. In practice, two participants did not use the Montessori bells. This may have been for several reasons. The bells can be experience and hard to obtain and teachers may have preferred to use the instruments they learnt in training. Further they may have used the glockenspiels that could be used more flexibly in a variety of exercises and methods in order to enhance their students' musical experience. The teachers demonstrated their knowledge of how the program can be modified to suit a group of students' needs.

Encouraging personal development through the use of the Montessori Method

Dorer (2007) stated that "Montessori's work was based on a simple idea: making children the center of the entire process" (p.6). The participants' narratives reveal that the teachers thought that the Montessori Method provides children with a sense of independence and happiness. It creates real opportunities for all children, including the freedom of movement and choice--as opposed to the usual practice whereby children are told to be "seen but not heard" or to "stay seated all times", which does not give the child any choice in their actions. Chen (1998) confirmed this when he found that children tend to master academic skills, learn independence, respect, and achieve a disciplined learning environment at an earlier age in Montessori programs than in other programs. One participant explained that:

I believe that the Montessori Method teaches young children discipline and cultivates each child's sense of personal development and independence while simultaneously respecting other children's rights to the same. I also care about the parent-child relationship and we hold many workshops to encourage parents to participate. I know there are many articles which discuss the benefits of academic achievement and I do believe the outcome of this method can help children achieve in other areas as well (such as the arts). Our center also provides arts lessons such as instrumental learning, painting, and dancing (Christina).

This finding enticed many parents to send their children to schools that use the Montessori Method. Many of Montessori's principles are taught exactly as they were intended, though the method has also been modified to fit teachers' beliefs and experiences.

A case for the expansion of the Montessori Method

The Montessori Method fulfills participants' need to display their abilities in many areas and also challenges them with regard to discipline and direction. The Montessori teachers contributions strive to enrich their students (and the parents) musical experiences. They also believed that Montessori Method needs to be included in the educational experiences of children from diverse economic background. To achieve this, parents must have an understanding of the method's value.

> *I think we need more teachers to receive training in the Montessori Method because nowadays there are not many teachers with this qualification. This means, of course, that not many children will have the benefit of learning with this method. I believe this method is beneficial in teaching children about self-expression and enhances their self-direction. The tools used in this method also help the children with other subjects, such as mathematics and science* (Sunny).

> *Not many people know about Montessori Method, and it may be considered expensive due to the tuition fees and tools that one must purchase. Most parents who use the method come from higher education backgrounds and understand the benefits of this method. Other parents do not see the benefit initially but one generally quick to change their opinion. This method is based on making children happy to learn. Children can express their feelings, share their tools/spaces, respect other peers' work and use cooperative instrument playing in groups. Our teachers try to extend this method to other areas such as literature, aesthetic arts and creative thinking in general* (Rosemary).

As Rosemary stated, the Montessori program emphasizes the importance of teaching children the joy of learning. Other teachers discuss further the Montessori Method value in encouraging each child's ability to give children a sense of self-confidence and individual achievement through their own self-discipline.

CONCLUSION

A hundred years after its inception, Montessori's discoveries continue to have resounding relevance. The analysis of this research data led to the identification of different types of teachers in the preschools, with regard to their different beliefs and practices towards Montessori musical instruction. Teachers who were trained in Montessori musical instruction through the use of experienced sensory educational materials (e.g. bells) are more likely to use the method in conjunction with other instruments (e.g. glockenspiel) or design different activities to develop their students' musical skills. Teachers have noticed that musical instruction also helps to develop children's social skills in addition to practical discipline such as mathematics. In sum, they believe that Montessori musical instruction has a positive effect on children's musical and creative development, as well as their academic accomplishment. Some teachers were less convinced about who did not use the Montessori musical instruction, particularly the use of the bells in their classrooms. Those teachers do not believe that integrating the Montessori Method in the curriculum is beneficial and tended to share the opinion that the Montessori musical instruction should change its tune to include a widen range of creative challenges. Taking this into consideration, the Montessori musical instruction in model is being revised and is moving towards a more creative challenging approach. Dorer (2007) urges teachers and educational institutions to continue to explore and update their methods. He emphasizes that children are the future, and it is our responsibility to pursue opportunities, that will equip them with the tools and education that will encourage them to become emotionally and academically intelligent citizens and contributors to society. Children benefit from the Montessori instruction and from a modified approach that includes music education. The benefits of musical instruction are not limited to the sphere of music; it extends into other subjects and disciplines. This research contributes to a better understanding of teachers' ideas and experiences towards the Montessori musical instruction, and therefore to a more effective preschool music education.

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Relationships, reflection, reciprocity:
The three Rs of researching young children's engagement with new songs

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ABSTRACT

This paper provides an overview of a study of young children's engagement with new songs. The study combines creative work, ethnography and practice-led research to follow the 'lives' of original songs composed by the researcher within the musical and social cultures of a child care centre in Sydney, Australia. Central to the methodology are three Rs. The first is relationships – between children and songs, between researcher and children and between peers. The second is reflection – by the researcher alone and in collaboration with children, on her role, interactions and data. The third is reciprocity – the recognition that research has an impact on the community being studied, and that the researcher has an ethical obligation to work towards conferring benefits on that community in return for the professional and personal benefits she will achieve through the research. In this study these three Rs all focus around music – relationships developed through the sharing of songs, reflection on those songs, and reciprocity through the gift to the researcher of deeper understanding of children's engagement with songs and the gift to the centre of specially composed songs as well as aural and visual forms of documentation of the research.

Keywords
Songs, children, relationships, musical cultures, ethnography.

INTRODUCTION
This research is underpinned by the belief that humans are innately musical and music is a necessary part of life (Dissanayake, 2006; Malloch, 1999/2000), a view further supported by research into the influence of infants' "protomusical" behaviours on their development (Cross, 2003; Trevarthen, 1995). Young children's musicality is often expressed through singing (Campbell, 1998; Whiteman, 2001) and songs are part of the cultures of most early childhood settings. Songs may be composed or improvised. They may be sung at group times, hummed during rest times, used for transitions, or invented by children as they play. Though styles and contexts may vary, songs are an integral part of these settings.

The principal aim of my research was to explore children's songs as forms of meaning-making, communication and culture. This aim stems from the recognition of music as social and cultural practice (Middleton, 2003). Existing research into young children's singing has often focused on technical aspects (Flowers & Dunne-Sousa, 1990; Rutkowski, 1996; Rutkowski & Chen-Haftek,2000). Ethnomusicological research has provided information on styles and functions of children's songs in non-Western cultures (Blacking, 1967; Merriam, 1964). However, there is little research on what songs and singing mean to children and to their peer cultures.

My research explored children's engagement with new songs in the context of the social and musical cultures of a playroom for three to five year olds. The key research question was: How do new songs become part of young children's musical cultures? And secondary to this: What are the key features of the musical culture of the setting? How do children's social interactions, peer relationships, home cultures and gender influence their engagement with the songs? Which aspects of the songs composed by the researcher/songwriter are most engaging for children?

The research was designed to explore the use of participatory techniques for researching WITH rather than ON children. Such research with young children often uses visual strategies to generate and interpret data (Clark & Moss, 2005) and draws on approaches to curriculum developed in Reggio Emilia, Italy. However strategies such as drawing or photography were not adequate for researching singing, therefore I explored the production of aural as well as visual artefacts.

LITERATURE REVIEW
Throughout history songs have been a part of life (Gregory, 1997). In contemporary urban cultures the popularity of MP3 players and shows such as *Pop Idol* indicate this is equally true today (Baker & Wigram, 2005).

Research into young children's singing has focused extensively on aspects such as singing voice acquisition (Rutkowski & Chen-Haftek, 2000; Rutkowski, 1990) and pitch accuracy (Gordon, 1997; Cooper, 1992; Flowers & Dunne-Sousa, 1990; Apfelstadt, 1984). However less is

known about what songs mean to children (Whiteman, 2001). Research on invented songs has led to increased understanding of the implications of these songs for children's creativity and developing musicality (Davidson, 1994; Davies, 1992; Moog, 1976; Barrett, 2006; Smithrim, 1997). Children's responses to composed songs, however, have mainly been explored in the context of music education (Forrai, 1988; Bateman & Persellin, 2009).

Byron refers to music as a symbol system "which people use to communicate and to make sense of their worlds" (1995:26). Contemporary research into young children's music-making increasingly views it in the broader context of their lives and recognizes that music has purposes far beyond education (Campbell, 1998; Campbell & Lum, 2007). This research has focused on socio-cultural influences such as technology, mass musical cultures and peer musical cultures (Arthur, 2005; Holloway & Valentine, 2003; Young, 2007).

The growing interest in researching children's music making from a socio-cultural perspective (Campbell, 2002; Custodero, 2006; Young, 2007) corresponds with changing approaches to researching other aspects of children's lives. Researchers now recognise that children are the experts on childhood, and advocate for them to be seen as participants in, rather than subjects of, research (Christensen and James, 2000; Pole, 2007; UN Convention on the Rights of the Child, 1989). This underpins a growing body of research into children's understanding of aspects of their lives (Christensen & James, 2000; Corsaro & Molinari, 2000; Fraser, Lewis, Ding, Kellett, & Robinson, 2004).

Corsaro's research into the social cultures of pre-schoolers presented children as creators of their cultures through a process of "interpretive reproduction" (Corsaro, 2005: 4). His theory formed an important framework for my research. It provided an interpretive lens through which I viewed the children's social interactions and evolving relationships with my songs.

METHODOLOGY

My research was conducted over six months using an ethnographic methodology. During that time I visited a child care centre in suburban Sydney twice weekly, adopting the role of participant observer. Data were generated through field notes, audio and video recording, photos and conversations with children arising from production of, and reflection on, pedagogical documentation.

Relationships, reflection and reciprocity - the three Rs – were central to my research. The building of relationships was both a focus for the study and a part of the research process. Ethnography is ideal for developing and studying relationships. Extended time spent in the community

allowed me to build trusting relationships which led to relaxed communication and rich interactions.

Reflection, on roles, interactions and data, is essential in ethnography. Reflective practice is also the basis of early childhood pedagogy (Dahlberg, Moss & Pence, 2002), of participatory research with young children and of practice-led research in the creative arts (Vaughan, 2009). Collaborative reflection on data with the children, using pedagogical documentation similar to that used by early childhood teachers, was a key element of my methodology.

According to post-modern thinking, field research "not only informs us about the 'Other' but also in very significant ways enlightens us about ourselves" (Beaudry, 1997: 64). This was certainly true for me. As an ethnographer, I felt obligated to give something back to the community who were so welcoming to me. Thus reciprocity was central to my methodology.

My research design had to be flexible, to respect ongoing routines, practices and relationships. My role at the centre needed careful planning and continual reflection. To work collaboratively with children, I needed to allow them to share power and be the experts in their own lives. Thus I adopted a "least adult role" (Mandell, 1991; Corsaro & Molinari, 2000). I allowed the children to take the lead in most interactions, and endeavoured to maintain some differences between my relationships with them and those they had with centre staff.

I explained my research to the children in simple terms, and regularly shared data with them. Engagement varied, with the oldest children showing more sustained interest, and asking more questions. I was surprised to find little curiosity about my presence. Children were simply happy to have a visitor who brought a guitar, drum and "space recorder" and who led singing sessions. As I became a familiar face and began to share data with the children, conversations developed about my songs. "Where do your songs come from?" asked four year old Aiden one day.

Strategies for generating data with children gleaned from Reggio Emilia approaches to pedagogical documentation (Edwards, Gandini & Forman, 1998) and from the 'Mosaic approach' (Clark & Moss, 2005) proved valuable for stimulating children's engagement with my research. As they drew pictures to make books of my songs, children would sing snatches and share ideas for new verses and other adaptations with each other. These informal reflection sessions were interesting sources of data generation and analysis, as the children chatted, sang and drew. Video and audio recordings made with the children also captured their interest very strongly. Early sessions were initiated by me and the children were asked if they would like to participate. Later on children often asked if they could

draw more song pictures, watch or listen to themselves sing, or record themselves.

I found that my research was "guided as much from drift as design" (Van Manen, 2002:102). Intrinsic to this drift were the three Rs mentioned at the outset of this paper. The rich relationships I developed with the children and those they developed with my songs were very much the result of reflection (mine, theirs and ours) and reciprocity (my songs shared with the children and their singing, conversations and artefacts shared with me).

INTERPRETATION AND FINDINGS

The centre's musical culture had two main influences. The first was pop music, both adult's and children's. Singing was often playful performance, using toy microphones, inflatable electric guitars and a karaoke machine. Many musical experiences led by staff used CDs of popular commercial children's bands. Children and staff generally chose upbeat songs with dominant electronic accompaniments. Singing was loud and movement was fast.

The second influence was the use of action songs and games for transitions during the daily routine. The children performed actions with great enthusiasm, often without singing. When they did sing it was mostly loud sing/speaking.

In both observing and participating in this culture, I was struck by the social interaction in the children's music-making. They watched each other and demonstrated ideas to their friends, actively sharing and matching their responses. This partly accounted for the lack of singing during many song experiences – children were often holding short conversations as they jointly decided on interpretive actions or lyrical adaptations.

In my research the children's desire to build musical responses collectively was strongly evident. What Trevarthen called 'communicative musicality' (1995; 2000) was as obvious in this group of pre-schoolers as he found it to be in the interactions of infants and mothers. This communicative musicality was tightly bound up with 'interpretive reproduction' (Corsaro, 2005), as the children turned their musical experiences into their own unique expressions of their social cultures.

Data analysis and interpretation of the children's developing relationships with my songs were structured around the metaphoric stages in the life cycle of each song (see Table 1).

Each of these stages was characterised by reflection and relationships. In the post-birth stages (field work), strongly social themes emerged from the coded data. 'Interpretive

reproduction' (Corsaro, 2005) was evident as the songs became integrated with the centre's musical culture. The qualities characteristic of 'communicative musicality' (Malloch & Trevarthen, 2009) were identified, as the children co-ordinated their musical pulse and vocal quality to create shared narratives around the songs.

Table 1. Life cycle of a song

Conception	The original idea for each song, its origins and rationale.
Gestation	The creation of music and lyrics, processes and rationale.
Birth	The initial sharing of the song with children and adults.
Infancy	Singers' engagement with the song as they become familiar with the melody and lyrics.
Childhood	Singers begin to take ownership and play with the song, perhaps adapting or extending it.
Maturity	The song becomes an on-going part of the musical culture of the early childhood setting.

IMPLICATIONS

Knowledge gained through this research has significantly influenced my musical interactions with children and my song writing. I now understand more about how children use singing to create their musical cultures through 'interpretive reproduction' and recognise the influence of popular commercial media.

Through my research I have experienced more fully the significance of 'communicative musicality' (Malloch & Trevarthen, 2009). Singing is a unique form of music making because it is inherently interactive, combining vocally produced musical sounds with verbal and non-verbal communication and emotional connections. It therefore has a central role to play in children's personal and musical development.

CONCLUSION

The three Rs – relationships, reflection and reciprocity - formed the core of my research. They informed design, shaped data and findings and guided reporting. They were the reason why this research was so rewarding for me and for the children, families and staff at the centre. I am immensely grateful for the gift of understanding the children have given me, and hope to reciprocate by

publishing and recording my songs and insights gained from the research. This will be my gift to young children and early childhood educators.

ACKNOWLEDGMENTS

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Bodysolfege, a meaningful musical experience

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ABSTRACT

Bodysolfege is a pedagogical tool developed to help children learn musical notes and to sing using solfege syllables. It is a set of signs shown in a different place of the body for each musical note. It is a practical approach to be used with young children, ages three to six years old, as they begin to use solfege syllables and before they start reading music. Bodysolfege was created over a period of five years in an Early Childhood Music Program at the University of Brasilia - Brazil. The use of bodysolfege is intended to provide a meaningful learning experience for children in pre-school and even in the first years of primary school. It can provide a full sensory activity that integrates vision, sound and body awareness in a playful manner. It also offers an evaluation opportunity of each child since the teacher can observe how the children are associating pitch, note and gesture. The awareness of body gestures, singing in pitch, and the correct use of solfege syllables is an important step to demonstrate instrumental readiness and a transition between informal and formal learning.

Keywords

Music Learning**,** Hand Signs, Bodysolfege, Singing, Solfege

INTRODUCTION

Early childhood music classes offer the opportunity for children to be musically acculturated and to have music as part of their human development. The process of building the musical knowledge can be based on full sensory activities that integrate vision, sound and body awareness.

Bodysolfege is a pedagogical tool developed to help children learn musical notes and to sing using solfege syllables. It is a set of signs shown in a different place of the body for each musical note. It is a practical approach to be used with young children, ages three to six years old, as they begin to use solfege syllables and before they start reading music. It can provide a full sensory activity that integrates vision, sound and body awareness in a playful manner. The body is an excellent reference to help children understand the sequence of musical notes and internalize solfege. Through the use of bodysolfege, the body can be the first "reading" experience for children while singing *DO, RE, MI, FA*, providing a meaningful learning experience for children in pre-school and even in the first years of primary school.

Theoretical background and content

Solfege is the association between musical pitches and syllables, names or numbers used to identify musical notes. It can be considered an abstract notion of music, because it is a verbal representation for musical sounds. It is used worldwide as a strategy to teach children and adults how to read and write music. Ancient Cultures already used the association of syllables and pitches in order to help people learn music. In Greece, Quintilianus represented the pitches according to sylables (*ta-ti-te-to*). In China, during the 2nd Century A.D. , the pentatonic scales used the syllables *kung*, *shang*, *chüeh*, *chih*, *yü* to represent a moveable system. Other syllabic systems were used in Korea, Japan, Vietnam, Indonesia and India. (Sadie, 1980)

The European tradition of Solfege was initiated in the eleventh century by the french monk Guido D'Arezzo who named each pitch note according to the first syllable from the St. Johns Baptist Hymn. The syllables *Ut, Ré, Mi, Fá, Sol and Lá* became the main reference for the C natural scale. Around 1600, the seventh degree (*Si*) was added, and Italian theorists changed the sillable *Ut* for *DO*. (Rendal, 1986)

D´Arezzo also introduced the use of hand signs as a pedagogical tool for teaching solfege, called Guidonian Hand. D'Arezzo represented each note with a specific left hand articulation (fingers, knuckles) and he showed the notes with his right index.

During the nineteenth century, Sarah Glover and later Jonh Curwen used a moveable Do system to teach solfege also using a series of hand signs to work with large choral groups. It was a very successful idea to associate the singing syllables with a visual feedback for the group. (Landis & Carder, 1990) Those signs were later adopted by Zoltan Kodaly, who turned the set of signs internationally known as Kodaly Signs.

Liao and Davidson (2007) presented a study in which they say that "through kinesthetic sensation, tonal memory is both quickly accomplished and more secure." They mention a series of studies by Apfelstadt (1988), Steeves (1985), Langness (1997); Mueller (1993) and Phillips (1992) to affirm that "the application of hand signs or gesture to singing development is regarded as an invaluable approach." Her study supports the ideas presented in the literature about the role of movement and gesture for music education.

In a later publication, Liao (2008) did an evaluation of pitch accuracy whith eighty children while singing melodic

patterns. The study demonstrated that "gesture use had immediate positive effects for young children in aiding their pitch accuracy." They used different sets of gestures to evaluate each melodic pattern and usually girls had a better performance than boys. This experiment showed that gestures can be a good resource to improve singing of young children.

Description of Children and the educational setting

Bodysolfege was developed at the University of Brasilia-Brazil, as part of "Música para Crianças" program, an early childhood music community outreach program.

The program offer Early Childhood classes starting at 4 months through 5 years old. Classes are offered for groups divided the following way: a) birth through 1 year old, b) one to two years, c) two to three years, d) three to four years and e) four to five years old. In this setting, children come to classes accompanied by parents or a caregiver.

For children ages five to six years old, there is a transitional period between early childhood classes and the selection of a musical instrument, called the pre-instrument course. This course focus on the development of a musical vocabulary of tonal and rhythmic patterns using solfege and rhythm syllables, body awareness of different types of movement based on the Laban Technique, and the development of creativity and improvisational performances using song and simple instruments. Those aspects are considered essential readiness for instrumental learning.

The program encourages the participation of parents and caregivers to interact with children and to use music as a playful experience at home. There are many activities proposed to foster the communitcation with children and to value a musical dialogue in the family. Solfege is an important methodology to teach older children to play an instrument and to read music. Considering that it is at home where children can learn in a free manner, it was necessary to introduce solfege as a playful activity to be done at home as early as possible with younger children. The Bodysolfege practice was developed as a learning tool to be used with children from three to six years old in classes and at home.

OBJECTIVES OF THE STUDY

Children are eager to learn to sing music, but solfege syllables usually do not make much sense for children ages three, four or even five. The syllables are not part of their everyday words and, in order to build a sense of musical vocabulary, children must have a meaningful experience with musical notes and solfege. Children need to experience the sequence of musical notes and to have a clear body sensation in order to understand how the notes move up and down. Bodysolfege helps the children to make a concrete mental representation of what is high and low, given them a personal reference that they can touch and feel by themselves.

The idea of using body signs with young children started when a teacher in the early childhood program needed to show the difference between chest voice and head voice. It was necessary for the children to feel the difference between the note inside the chest and the note inside their head. They sing low notes with their hands on their chests and high notes with their hands on their heads. It was a real experience that felt very comfortable to all. They could make a sound, feel it and understand the concept of placing the higher register in their heads to sing accurately.

After that first experience, the next step was to associate body signs with solfege. We experimented with different sets of bodysigns, based on the natural scale, and according to specific evaluation criteria:

1) Show coherence between the note and the body part, (low notes – lower body parts, high notes – higher body parts).
2) Indicate the sequence of natural scale.
3) Be practical to sing melodies with large skips.
4) Provide easy signs for flats and sharps.
5) Work in sitting or standing up position.

The final set of body signs was called Bodysolfege. It originally started with the first scale degree (I) ou Do showing the hips and the higher octave with hands and fingers touching over the head (Table 1). The set can be used with fixed or a moveable Do systens, in each situation the tonic (I) is always showing the hips, the body center (see Figure 1).

Table 1. Relationship between body parts and notes.

Scale Degree	Note	Body part
5 (lower)	Sol	Knees
6 (lower)	La	Above knees
7 (lower)	Si	Thights
I	Midle Do	Hips
II	Re	Ribs
III	Mi	Shoulder
IV	Fa	Ear
V	Sol	Head Side
VI	La	Head top
VII	Ti	Hands crossed over the head
I (VIII)	Do	Hands and fingers touching over the head

Figure 1. First scale degree (Do)

Figure 2. Second scale degree (Re)

The set of signs are shown in figures 2 (*Re*), 3 (*Mi*), 4 (*Fa*), 5 (*Sol*), 6 (*La*), 7 (*Si*) and 8 (*Do*). There are special signs for sharps and flats which should be used in the same parts as the natural notes. The flats are going to be shown as a closed hand as the notes M*ib* (Figure 11), La*b*, Si*b*. Sharps are shown as closed hand with thumbs up as Fá# (Figure 9) and Dó# (Figure 10).

Figure 3. Third scale degree (Mi)

Figure 4. Fourth scale degree (Fá)

Figure 5. Fifth scale degree *(Sol)*

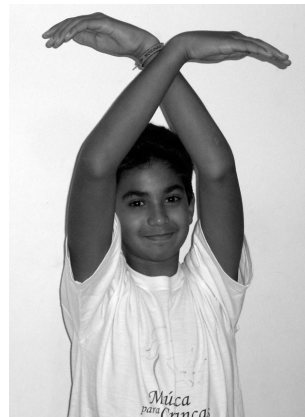**Figure 6.** Sixth scale degree (La)

Figure 7. Seventh scale degree (Si)

Figure 8. First (octave) scale degrees (Do)

Figure 9. # Fourth scale degree (Fá#)

Figure 10. # First scale degree (Do#)

Figure 11. Flat-third scale degree (Mib)

ACTIVITIES FOR CHILDREN AND TEACHERS

Children like choreographies, they like to dance and to move along with the music. Bodysolfege can be a musical choreography for the young ones when singing certain songs. *Frere Jaques* is an excellent musical example for an activity using Bodysolfege. While singing *Frere Jaques*, children age three can follow the stepwise movements of the music. As each motive is repeated twice, the teacher can first do only with Bodysolfege and the group can imitate. In a setting with four year olds, the same song can be done with neutral syllables for a few times and then with bodysolfege. Five year olds are able to sing with solfege

and bodysolfege and may also be able to improvise using bodysolfege.

However, in order to develope a strong musical meaning with bodysolfege, it is necessary to use it with tonal patterns. During tonal patterns interaction, it is possible to work with a small group of notes, two or three at a time. Each tonal pattern shows stepwise like Do, RE, MI or skip motion like DO, MI, SOL. The visual aspect of Bodysolfege helps children visualize a step or skip pattern when the teacher presents them.

There are different ways for the teacher to evaluate how secure each student is to sing by himself/herself. It is possible for the teacher to use bodysolfege with only one child or a whole group and observe how they follow each note. The teacher can evaluate if they can relate note names to bodyparts, if they can follow gesture and note sequences and singing in pitch with or without syllables.
Bodysolfege is a pedagogical tool that can be used to show, to illustrate, to teach or to evaluate how children are learning the musical notes. It is used in real time, as is possible to see, listen and feel where the musical notes should be shown. It can also be considered a pre-reading experience, as children need to read the musical notes showed with the body. Later, they will associate the sequence of notes with lines and spaces in the pentagram.

CONCLUSIONS AND IMPLICATIONS
Bodysolfege can be useful to show children the notes they are singing. They can follow by looking at the body parts and remembering the note name and pitch associated with each sign. Children can imitate the order of notes, what is a type of solmization choreography, and children are usually very interested in choreographies. Bodysolfege is also helpful for the teacher to evaluate how children associate gestures and singing. The important aspect is to offer a clear, accurate and fast visual, audio and kinesthetic feedback for the children. If they could associate pitch (sound), syllables (language), sign (vision) and body perception (touch) it could be a very meaningful learning experience.
The use of Bodysolfege during classes with children demonstrated to be a fun experience for teachers and children. Activities could be very interesting when they could move, sing and visualize each other during classes. It is necessary to do more research to evaluate how much bodysolfege can improve the notion of note order, correct use of note names and pitch accuracy. However, during the classes the set of signs showed to be a powerful teaching resource to help dealing with solmization with children as early as 3 years old. Solfege is an important pedagogical tool to promote a transition between classroom music education and instrumental learning.

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Informal piano lesson settings
for children ages 3 to 5

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ABSTRACT

The purpose of this paper is to discuss what an age appropriate piano-lesson setting can look like for a young child aged three to five. I have developed a curriculum based on research in early childhood education that is framed by four concept areas: 1) the process of young children's musical development, 2) informal learning settings where the teacher is both participant and model, 3) the role of play in young children's learning, and 4) healthy piano technique. The curriculum is essentially a preparation for future formal piano training. For this paper I focus on the work I have done with one child, referred to here as Ruby. My informal assessment of Ruby suggests that the curriculum is beneficial for musical development and familiarity with the piano.

Keywords

Early childhood, piano, informal learning, play, musical development

INTRODUCTION

The purpose of this paper is to discuss what a piano-lesson setting can look like for a young child aged 3 to 5. My interest in this subject began when I started working with a 5-year-old girl who was not musically or behaviorally ready to sit on the piano bench, learn songs by rote, or read notation. In order to have a piano experience with her that was worthwhile, I began experimenting with a curriculum influenced by research in early childhood education. Over time I refined the curriculum, and implemented it with three other children ages 3 to 5. In this paper I will discuss experiences I had with one of these four children, referred to here as Ruby.

THEORETICAL BACKGROUND AND CONTENT

The curriculum is essentially a preparation for future formal piano training. Four concept areas frame the content: 1) the process of young children's musical development, 2) informal learning settings where the teacher is both participant and model, 3) the role of play in young children's learning, and 4) healthy piano technique.

Hannon and Trainor (2007) suggest that musical development is a process of enculturation that begins in infancy. This enculturation involves awareness of pitch-consonance, as well as awareness of rhythm as it corresponds to movement. In Gordon's (2003) concept of *preparatory audiation*, children acquire a musical vocabulary by progressing through a series of stages in preparation for full audiation (i.e., musical thought). Necessary to this development are exposure to a variety of meters and modes, opportunity to respond physically and orally to musical stimuli, and guidance through musical exploration and engagement by a knowledgeable adult or peer.

Informal settings—where the natural evolution of knowledge and behavior is allowed for and where the focus is on the child rather than the teacher—have been identified as effective learning environments for young children. Within this lesson environment, a teacher provides a framework of content material but allows the child to direct the shape the lesson ultimately takes. The teacher does not expect "right" answers, but provides a musical model while allowing the child to explore musical material without restriction (Folkestad, 2005; Gordon, 2003; NAEYC, 2009). Children spontaneously respond to musical stimuli in the environment, and the teacher can build from the musical material offered by the child (Custodero, 2008).

Ultimately, the teacher and the child construct musical meaning together in a way that resembles *play* (Kemple, Batey, Hartle, 2004; Tzuo, 2007). Pre-school aged children explore their world through self-directed pretend-play. Musical play involves spontaneous music-making: vocally, with instruments, and through movement (Marsh and Young, 2006). Children build knowledge and understanding by repeating, transforming, and connecting ideas through cycles of play.

A whole-body approach to the piano—allowing for large muscle movement and lack of tension—is beneficial at this stage. Piano technique for young children does not need to involve small muscle movement. When attention is paid to achieving "right" notes with particular fingers, tension is the natural

result. Developing large muscle habits is a foundation for small muscle development, as is developing an awareness of the center of the body (Csurgai-Schmitt, 2002; Lister-Sink, 2002). I suggest that for a young child this best occurs from a standing position at the piano, without the limitation of the piano bench.

DESCRIPTION OF CHILDREN

I have used this curriculum with four children in various ways and for various lengths of time. For this paper I have chosen to focus on one of the children, Ruby. Ruby has had the most consistent experience with this curriculum. She began lessons at age 3, turning 4 after the first month. At the time of this writing, she has had one year of lessons, meeting approximately once a week.

Ruby is a physical learner. She often runs around during the lesson, flips over couches and asks to be spun through the air. Much of her musical contributions occur when I am holding her (often upside down). She likes to create games that involve physical interactions (such as jumping from behind furniture or scaring each other from behind). Her rhythmic understanding and contributions are the most pronounced, but she is able to match pitch and sings frequently throughout the lessons. She enjoys moving to recordings, and will ask for this from the moment the lesson begins.

DESCRIPTION OF SETTING

Ruby's lessons occur in the living room of her home. There is a piano off to the side of the room behind a couch. On the other side of the couch there is open floor space in the middle of the room. Against the wall is a tv/dvd that we use as a stereo. The floor plan of the downstairs of the house is open, with each "room" flowing into the next. This allows Ruby to run through the other rooms as we are playing musical games, sometimes incorporating her family into our activities.

PEDAGOGICAL APPROACH

Based in the four concept areas described above, I consider the curriculum to be a preparation for further formal piano training. The intention of this piano-lesson experience is not to learn pre-defined pieces of music, but instead to explore and create music at and away from the piano. In such a setting, the definition of "music" is re-written; while I model examples of formalized music, the child typically contributes "music" more typically described as "banging" or "noise". The informal nature of the lesson gives the child freedom to contribute what is musically meaningful from his or her perspective, with the belief that the child's contributions will become refined to match the model over time. (The same is true for aspects of piano technique; though I model "correct" technique, I do not formally instruct the child on how to physically approach the keyboard. It remains to be seen whether or not this is an effective approach.)

For each lesson, I develop a plan containing possibilities of material to bring into the lesson environment. Working with the parents, I am aware of the child's interests and intentionally include songs in the plan pertaining to them. Each plan is divided into two sections: 1) Explore the Piano and 2) Singing and Movement. Often the sections are mixed in actual practice, with alternating piano, singing, and movement experiences. The framework allows for flexibility dependent on where the child shows interest on that particular day. The conclusion of the lesson is always listening to a recording and dancing with scarves, unless the child continues after the recording is finished. In the next section I will describe what a lesson with Ruby might look like in practice, followed by possible variations.

ACTIVITIES OF CHILDREN AND TEACHERS

I begin the lesson improvising at the piano, and ask Ruby to join me. My improvisation is a mixture of tonal and non-tonal music with a rhythmic structure, while Ruby's is a non-tonal mixture of rhythmic and a-rhythmic music. After a few minutes, Ruby loses interest and flips over the couch. I regain her attention by taking out our "emotion" pictures. These pictures are of cartoon faces depicting various types of emotions, and the purpose is to explore high/low/loud/soft/slow/fast sounds without labeling them as such. Ruby comes around the couch to the piano and plays a sound for each picture. Sometimes I copy the sound she offers; sometimes I contribute my own. We are informally experimenting with various pianistic touches as we express the emotions of the pictures. Ruby crouches under the piano and begins to play the pedals with her hands. She tells me to play something on the piano while she plays the pedals. We do this for a minute, and then she tells me to switch places with her. After awhile, she runs to the middle of the room and jumps on the couch. I follow her and begin to sing a new song about squirrels, since I know that she has recently become enamored with the squirrels in her neighborhood. She lies on the couch and listens to me for awhile, then jumps up and turns the activity into a chasing game. Occasionally Ruby sings something in response to me. After awhile of playing this game I change the activity. I sit on the floor and begin to speak in our "rhythm language" consisting of a neutral syllable. She sits across from me and imitates me, on occasion offering her own rhythmic pattern. When I see that she is about to lose interest, I begin to sing a song we have done in previous lessons. She moves to

stand on my lap while holding my hands, and sings parts of the song with me. Eventually Ruby tells me to stop singing and changes the song, combining it with a song she has learned outside of the lesson. She then asks me to spin her around, which I agree to. As I spin her, I sing short tonal patterns in Major (consisting of Do, Mi, Sol and low Sol). I stop spinning her and she flips herself so that I am holding her upside down. She hangs with her eyes closed, and sings a few tonal patterns of her own while swinging herself back and forth. She appears to be oblivious to my presence. When she begins to show awareness of me, I put her down and turn on a CD. Ruby gets the scarves out of the piano bench, and we dance to a recording of instrumental music. Altogether we have engaged in the musical environment for nearly 30 minutes.

I use pictures of animals, pictures that suggest loud or soft sounds (e.g. a race car, a napping boy), and pictures that suggest a story (e.g. a little girl dropping coins into a piggy bank) to explore various sounds and touches at the piano. We sometimes take Ruby's stuffed animals or dolls to the piano and have them play. I find that this gives her a healthy approach to the piano as she uses her arms to lift and drop the animal onto the keys. Another lesson favorite is for one of us to play patterns of various articulations on the piano while the other matches her body to the sound (e.g. I play staccato chords and she jumps up and down). We also have "copy" games where one of us plays something on the piano and the other copies it. We sing songs and tonal patterns in a variety of meter and modes, some with text and some without. Most songs involve some kind of movement that either she or I initiate.

OUTCOMES

My informal assessment of what has occurred over one year suggests that Ruby's musical responses have become more refined. She is able to hear patterns, to reproduce them, and to generate her own within a tonal/rhythmic context. She "plays" songs on the piano that are rhythmically accurate but consist of random pitches. Ruby's initial approach to the keyboard was with the flat of her hand. She still does this frequently, but has also begun using rounded pointer fingers. On one occasion I watched her change the position of her flat hand to a rounded one as she watched me play. She tends to use her arms fluidly, and appears to be grounded in the center of her body. Ruby's movements appear to be felt throughout her body, and coordinated within the context of the meter.

CONCLUSIONS AND IMPLICATIONS

This curriculum gives children opportunity to explore music and the piano in an age-appropriate way. I believe that it can prepare children for future study on the piano (or other instrument), develop their singing voices, build a tonal and rhythmic vocabulary, and develop intrinsic motivation to be musical. Developing an informal setting where musical development, play, and a whole-body approach to the piano are the aim may be beneficial to young children's overall musical journey.

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"Boustan el alhan" – The Garden of Sounds:
A music curriculum for Arab children in Israel

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ABSTRACT

The teaching of music in Arab schools is rare and there is a lack of educational programs and professional guidance. Generally there is no pre-school music teaching in the Arab sector in Israel. Hardly any Arabic children's songs were written in Israel. Children were also not exposed to vocal and instrumental Arab art music. Thus the music education curriculum "Boustan El Alhan" was created to provide these opportunities for children. This curriculum fits into the educational structure of the Arab communities that participate in the KAREV program. It was developed so that children in the Arab sector could learn music of their own culture in the Arabic language.

Specific goals for that program are: to teach the language of music to a maximum number of children in kindergarten; to have instruction given by musically knowledgeable instructors who speak Arabic; to create and develop high quality musical materials in Arabic.

The rhythms and melodic structures in Arabic art music are complex and asymmetric. These complex characteristics have to be translated into familiar and joyful musical experiences to be meaningful for children.

Implementation of the curriculum began in October of 2003 with about 80 hours of weekly instruction in kindergartens in 6 Arab communities. In 2009, 350 hours of instruction is provided for about 10,000 children in kindergartens and elementary schools in Arab towns and villages .

Keywords

Early childhood music repertoire, Arab art music, curriculum development, music in kindergarten, music education

INTRODUCTION

Two nationalities inhabit the State of Israel, one Jewish, one Arab. There are two parallel educational systems: one in Hebrew and one in Arabic. Both are under the aegis of the National Department of Education, but each has its own educational administration. The study of music is not a required subject in the State of Israel, thus the inclusion of music in the curriculum is decided by each school individually. The majority of the Jewish schools employ certified music teachers who receive training and professional supervision from the Department of Education. In the Arab schools, the teaching of music is much rarer and there is a lack of educational programs and professional guidance for teachers. In various school districts, music lessons are given as an enrichment program, as part of the KAREV (www.karev.org.il) program, and are in many cases a result of parents and kindergarten teachers' involvement. This fact created cooperation between the Department of Education and KAREV because of the Department's general involvement in enrichment programs. Thus the music education curriculum "Boustan El Alhan" is part of the KAREV program and was created to fit into the educational structure of the Arab communities that participate in the KAREV program. It was created due to a lack of any kind of music education plan and was developed so that children in the Arab sector could learn about the music of their own culture in the Arabic language. The mass emigration from the Soviet Union (1990) included many musicians who needed work and were absorbed in the Arab sector. These musicians contributed greatly to music education programs but exposed Arab children mainly to European music, and the classes had to be taught with the help of an interpreter. Generally there is no pre-school music teaching in the Arab sector in Israel. Hardly any Arabic children's songs were written in Israel (Gluschankof, 2008) so the children in the kindergartens learned very few songs, mainly from neighboring countries. Neither were they exposed to vocal and instrumental Arab art music. A growing interest in this topic among the people in the Arab sector created favorable conditions for developing a pre-school Arab music education curriculum. The KAREV program is active mainly in "fringe" areas. These areas are mainly in the north of the country thus the KAREV program is found in the northern Arab communities.

TARGET POPULATION

The program is devised for the kindergartens and elementary schools in the Arab sector that participate in the KAREV program. The program of teaching "Arab music in Arabic" began in October of 2003 with about 80 hours of weekly instruction in kindergartens in six Arab communities in the north of the country - Druse, Christian and Muslim. The team consisted of eight instructors plus a coordinator-director who plans the curriculum, hires

and trains the instructors and supervises and counsels them, plus an Arab composer-music educator who developed educational materials. In 2009, 350 hour of instruction was provided for about 10,000 children in kindergartens and elementary schools in Arab towns and villages in the north of the country, on a small scale in Bedouin kindergartens in the Negev, and in developing towns in the central region of the country with plans to extend the program further in the near future. The program now employs 22 instructors plus the director and the Arab composer-music educator, who designs the curriculum and trains the instructors.

THE EDUCATION SETTING

At the beginning of the school year the Kindergarten teachers select the enrichment classes KAREV offers. They tend to prefer the music program because it is connected to the children's culture. The enrichment classes are part of the daily activities. Weekly 45-minute lessons are being offered to classes of about 30 children. The active participation of the kindergarten teacher seems quite essential and a good lesson depends on the planning and training of the instructors; but real success stems from the instructors' way of teaching; their cooperation with the kindergarten teacher and their connection to the children. The Language of music is learned through emotional, physical and spiritual experiences.

The instructors are: (a) academically trained musicians and music educators; (b) performing musicians without academic or theoretical training in music and/or music education; (c) school teachers, some of whom are becoming specialists in early childhood education. Teacher in each group have various strengths and weaknesses.

Diverse factors influence the implementation of the music program. Instructors who inspire each other and cooperate with each other improve the program. The fact that male musicians, who play in Arab orchestras, enter into the field of music education brings rare male figures into the realm of early childhood education and raises the prestige of music learning in a male dominated traditional society.

AIMS OF THE PROGRAM

This music program was created because there was no musical repertoire for preschool children and no tradition of music education. It was important to create attractive materials and place them within the educational process. After creating basic repertoire and securing the interest of educational institutions, we needed to define together our educational goals for the children:

A. General goals for the development of a program of music education in the Arab sector in Israel.
   1. To teach the language of music to a maximum number of children by musically knowledgeable instructors who speak Arabic.

   2. To create and develop high quality musical materials: songs, poems, and tuneful stories in Arabic.
   3. To enable children to discover the rich culture of Arabic folk and art music.
   4. To create a high quality, enjoyable and interesting curriculum which would be selected by a majority of educational institutions, schools and kindergartens.
   5. To cooperate with the teaching staff of the schools and kindergartens to make music part of the everyday life of the school.
   6. To initiate musical activities with adults to make music part of the general community.
B. Goals for achievements of the children.
   1. Developing of cognitive and motor skills through musical activity.
   2. Making music a cultural element in the life of children in school and kindergarten.
   3. Developing personal and group skills through music.
   4. Creating a basis for specific musical skills (as playing an instrument etc.)

There are specific challenges in teaching Arabic music: the rhythmic and melodic structures in Arabic art music are complex and asymmetric; they include improvisations in singing and playing as an integral part. These complex characteristics needed to be translated into familiar and joyful musical experiences for the children.

PEDAGOGICAL APPROACH

The program "Anhes el Musica," (to feel the music), an essential element of "Boustan el Alhan", is an active listening program created to transmit Arab art music to the children. The repertoire consists of a choice selection of the best of Arab vocal and instrumental, classical and folk music. Through various educational devices we enable the children to connect to this sometimes abstract music. Part of this program consists of attending a live concert by fine artists playing music on authentic Arab musical instruments that the children have been studying.

The repertoire includes songs and poems written especially for this music program by Arab musicians (some are instructors of the program), educational texts of high quality that were translated into Arabic and recorded by Arab musicians and a small selection of Western art music and folk music (world music program.)

Every lesson has a standard structure. The contents change with the topic of the lesson, with the seasons and holidays. Every lesson includes singing, movement and dance, listening, playing Orff instruments, dialogue among instructors and the children and a game. The following is an example of the lesson format:

Opening song includes physical movement.
- Song/dance/poem, from previously learned repertoire.

- Recollection, repetition of new material that has been learned in the last session.
- Working with objects, utilizing children's own creations.
- Deepening and extending the new material through playing instruments.
- Ending: song /dance /game/goodbye, something to whet the appetite for the coming session.

THE GROWTH OF THE MUSIC PROGRAM OVER THE YEARS OF ITS EXISTENCE IN RELATION TO ITS STATED GOALS

During the six years that the music program has been active we have been approaching the goals we have set for ourselves (see Table 1 below). In our kindergartens children study music of a high quality. The program is offered in a growing number of educational institutions. We have started music education programs in elementary schools as well. The children are exposed to classical Arab music, sing the songs and know a number of instrumental works. In a number of institutions the children are also offered methodical instruction in playing Arab musical instruments: oud, violin, drums, and more. The instructors expand their own musical education, mostly in an academic framework.

CONCLUSIONS AND PLANS FOR THE FUTURE

We are constantly striving to improve cooperation with the educational teams in the kindergartens and schools.

We became aware of the importance of programs like "Anhes el Musica" to raise the quality of the musical content and to create a common musical tradition and culture for the present generation of students.

We need to develop a stronger connection to the community through common musical activities and concerts with the families of the students. One means to accomplish this goal would be through development of instrumental ensembles and choirs that would perform at school and community functions.

Table 1. Program Outreach.

Year	Extent of the program	Educational level of Instructors	Number of instructors	Recipients of program	Contents of program
2004	6 communities 80 hours 2000 pupils	3 instructors with academic training	8 instructors	Only kindergartens	Selection of original songs created for the program and songs and tuneful stories translated from Hebrew
2008/ 2009	20 communities 280 hours 9000 pupils	12 instructors with academic training		Schools and kindergartens	Producing CD's of recited poetry and songs in Arabic. Listening to classical and folk instrumental music.
2010	26 communities 350 hours 10,000 pupils	16 instructors with academic training	20 instructors	Schools and kindergartens	Designing a curriculum of active listening plus a concert with explanatory comments. 2 schools with a music school playing program. A choir and musical ensemble in every school.

We have to find ways to encourage the instructors to be creative and experiment with new ideas, within a prescribed curriculum.

We have to continue to develop musical materials of the highest quality. There is still a dearth of children's songs with contemporary content and of instrumental music suitable for children.

The public media exposes today's children to all types of Western music. Thus a selection of choice Western works should be part of the musical instruction.

SUMMARY

We have seen positive progress in music education in the Arab sector in Israel. The development is more noticeable in kindergartens. We have also observed a change in the classrooms from a noisy entertainment to an active, structured learning of music.

We have a long way to go in order to reach the desired goal. But a team of Arab musical instructors is in place who see this as a national and educational challenge and

who strive to bring the best of Arab music to children and teachers.

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Karev Organization Website, www.karev.org.il

SYMPOSIUM

MyPlace, MyMusic: An international study of musical experiences in the home among seven-year-olds

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ABSTRACT

This study explores everyday musical experience in the home among seven-year-olds in diverse international locations. It is being undertaken by a collaborative team of researchers connected through the ISME Early Childhood Music Education commission. Each researcher has visited one or two seven-year-olds at home to collect information about their everyday musical activities and experiences. The data has been assembled centrally and the researchers have access to the collective data, contributing to shared dialogue leading to project-wide interpretations as well as identifying areas of interest they pursue individually.

The project creates a dialectic between global-local in both its methodology and conceptual developments. Researchers distributed globally and united by international research networks have gathered data that is local to each, small-scale and in-depth. The project uses global, internet communication processes to contribute, assemble and discuss the data. Conceptually, the project is aiming to move beyond ideas of universal or globally applicable models of musical development, which have been much criticized of late, and to generate rich discussion around the idea of musical childhoods from data that is local and contextualized.

Keywords
Everyday music, early childhood, musical childhoods, global-local, new technologies

INTRODUCTION AND AIMS
The motivations for this study arose from discussions at the ISME ECME conference in Frascati 2008 and brought together a number of sundry interests. There has been increased interest in studying everyday musical activity in recent years, motivated by the realization that the home and everyday contexts are important places where young children participate in changing forms of musical experience. There has also been interest in moving the research spotlight back on to older children after recent years in which under-threes have been the 'new frontier'

in early childhood research and practice. A collaborative enterprise had the bonus of uniting members of the ECME commission in a research project, dedicated as the commissions are to fostering exchange between international members. It also offered research which could further explore the dialectic between global and local (Fleer, Hedegaard & Tudge, 2009), both through its structure – of researchers gathering data in their immediate locality and then working together globally, using internet communications - and through its theoretical premises.

The study set out a number of aims:

1. To expand accounts of children's musical development by collecting data on children's musical practices from heterogeneous contexts
2. To expand knowledge of the everyday home music experiences of seven-year-old children in internationally diverse locations
3. To collect information on the resources for music in the home with particular attention to technological devices and to expand understanding of how technology is influencing the range and nature of musical engagement for young children in the home
4. To collect information on the media resources for music in the home with particular attention to children's popular culture and to expand understanding of how popular culture is influencing the range and nature of musical activity for young children in the home
5. To collect information on any local musical traditions (with particular attention to traditions associated with religious practices) which may impact on the range and nature of musical practice for young children in the home
6. To build a data base of seven year olds from internationally diverse locations singing a song of their own choice
7. To build a database of a 'typical week of music' for the seven-year-olds.

The aim is not to carry out a 'cross-cultural' study in which the usual procedure is to take a predetermined idea and test it in different cultural contexts, assuming culture to be an add-on variable. The aim is to arrive at ideas and themes that emerge through an inductive process of interpretation of data from diverse locations. The data from individual children is juxtaposed so that, in keeping with Rogoff (2003), it is the similarities and regularities that become interesting, rather than necessarily the search for differences. The priority is to collect a number of rich examples of individual children and to involve a team of experienced researchers. They happen to be in varied international locations. This is a comparative process of sorts, but one in keeping with qualitative methodology in which themes and patterns start to emerge from the data. It is thus more a process of reflective awareness, than systematic analysis; more a question of generating new meanings and understandings that are judged in terms of their usefulness and plausibility, than accessing some assumed, transparent 'realities'. For this purpose, the dialogue between members of the research team, each, themselves, representing different localities becomes essential to the data generating process. They contribute an understanding of their local data as well as looking with researchers' eyes across all the data.

LITERATURE REVIEW (SUMMARY)

For many children enjoying relatively affluent living circumstances[1] the home is now the main place for participation in cultural music practices (cf, Lum, 2009; also Chaney, 2002). Children's domestic music practices are expanding and changing due to recent developments in home-based technologies[2], the global availability of children's popular culture and shifting patterns of family life. And so, to understand these expansions and changes, research in to early childhood music is increasingly moving out of educational environments in to the home (e.g. Lum, 2008, 2009; Young, 2008) and other spaces (e.g. Campbell, 1998; Ilari, 2009, in preparation; Marsh, 2009) and increasingly drawing on a wider range of disciplinary approaches and theoretical frameworks. However, studies are few and as yet little is known about the range and nature of contemporary home musical practices for young children. Ethnomusicology, the sociology of music and popular music studies, although providing valuable accounts of social musical activity in everyday situations among adults and young people have been less concerned with the musical activities of children (Emberly, 2004).

The social studies of childhood offers an alternative theoretical perspective, taking post-structuralist positions to demonstrate how circulating discourses create common meanings or 'constructions' of childhood (James, Jenks & Prout, 1998). Theoretically, the notion of 'childhood', narrowed for our purposes to musical childhoods, might offer a useful lens through which to conceptualise children's musical experiences and development (Young, 2009). The versions of musical childhood that have most impact on educational practice continue to be those derived from developmental-pedagogical paradigms. Developmental psychology has, of late, been criticized from a number of directions (e.g. Burman, 1994; Woodhead, 1999). One criticism is that it purports to offer versions of childhood that apply to all children, globally, and that it is insufficiently interested in local, social, cultural-historical circumstances and how they are intrinsically bound up in children's development. We suggest that to explore dialectical relationships between global/local versions of musical childhood promises a conceptually rich discussion that can overcome some of these shortcomings. This discussion might then suggest ways in which we could reimagine children's musical development with implications for the design of educational experiences.

METHOD
Recruitment

Individual participating researchers have recruited at least one seven-year-old and ideally two, one boy and one girl. Some simple criteria guided their selection of a child. The children recruited were members of an indigenous local population or at least 3rd generation settlers in the country (not newly or recently arrived), of the same or similar ethnicity to the researcher/fieldworker. The children were capable of communicating competently with the adult field worker.

Home Visit

A home visit of 1-2 hours was arranged. The visit was preceded by a brief explanation of the purpose of the study and procedures concerned with permission and ethics underpinning the study[3]. A common protocol was designed by the three project leaders to guide the home visit and to indicate different areas of data collection. The intention was for the protocol to provide enough clear guidance and detail to ensure commonality across all the data collection without being overly prescriptive. The seven-year-olds were interviewed informally about their everyday musical activities, invited to 'show and tell' any musical items they have at home, including technological, and where they are situated in the family home. The visit

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[1] The individual children in this study are not all necessarily from the so-called 'developed' world – or minority world as it is also sometimes termed – but nevertheless belong to the middle classes.

[2] The increase in 'ubiquitous' technology through mobile devices is probably moving musical participation in to more fluid spaces both in and beyond the home.

[3] The research was covered by the ethical guidelines as issued by the University of Exeter.

concluded with an interview with the parent, framed by some outline questions.

During each home visit the following data was collected:

The Home
- Photographic documentation of the home and its location.
- A written description of the location and a drawn plan of the home.
- Description of the local climate.
- A list of resources for music in the home and where they are located (with photos), with a particular focus on technologies for music
- Detailed information about media and popular culture items in the home (Videos, DVDs, CDs, downloads, details of TV programmes etc.)

The Family
- Details of the family members resident in the home and their ages
- The musical experiences, activities or interests of the family
- Any family, social or religious musical traditions
- Informal, semi-structured Interview with primary caregiver (mother probably) according to a simple pre-given script

The Seven-year-old
- Exact age at the time of the visit
- 'Show and tell' video recorded session with the child describing musical activities in her life at home.
- A singing of 'favourite song' recorded as a separate video clip.
- Detailed information about a typical week of music collected on a grid format.

Each researcher has contributed their data to the coordinating researcher for uploading on to a central wiki (Young and Pérez, 2010), to which all of the project team have access.

INTERPRETATIONS AND DISCUSSION

The children in this study[4] came from middle class families; most with their own bedrooms, generous collections of toys and access to music and media playing technologies. For life in 'indoor' spaces, parents provide forms of self-entertainment, as toys, technology and media items.

The lives of our seven-year-olds centre on their home and family and circulate through school, peer culture and commercial media worlds. Their neighbourhoods sometimes provided another dimension of church

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[4] At the time of writing this paper this comment applies to the children for whom data has thus far been submitted.

attendance, music classes, music events or similar. Musically, therefore their home lives reveal glimpses of these different spheres of participation and influence, intersecting and interacting. Family values, beliefs and aspirations are translated in to material items and practices that afford certain possibilities for musical participation and development (and constrain others). Joe in the US, for example, has an iPod of his own, his own 50 CDs, a Dance Dance Revolution game, a large basket of music toys, a violin, and a piano. The media world, with its distinctive constructions of childhood, infiltrates the homes, enabled by the technologies. The influences of peer and school worlds will also impinge; the school world particularly in the songs the children chose to sing as their favourite song. Each musical resource, or world, or culture – however we might describe these - affords different forms of meaning-making for the children.

Corporate world

The corporate world has redefined musical childhoods according to marketing criteria. The study reveals some of the range of musical experience and knowledge about music that is available to children through new media and enabled by the digital technologies to which children had access. The corporate musical culture for younger children may be congruent with the parents' image of young musical childhoods, since they are the purchasers. Charlie in the UK is proud to show the musical puppet she has had since babyhood that plays a nursery rhyme tune. But as children age, 'kinderculture' (Steinberg & Kincheloe, 1997) starts to run parallel with the adult world of educators and parents. Giovanna in Brazil is proud to sing two of her favourite songs: the theme to the children's film Shrek and the romantic country music ballad by sertanejo artists Victor & Leo.

Peer worlds

Children's encounters with peers occur at school and opportunities to play with friends at home and in public spaces. The peer culture, concerned with 'longing and belonging' (Pugh, 2009) merges with the corporate.

Parent worlds

Parents construct children's musical worlds as a 'time and place apart' both in the sense of items to support time alone in bedrooms and those that construct special children's musical worlds replete with symbolic meaning. At the same time, several parents held aspirations for formally framed 'academic' achievements in the musical futures of their children. Children talked of violin and piano lessons, choir singing out of school and showed dance certificates.

Children's musical preferences were also highly influenced by parental worlds. Children were keen to describe how they learned particular 'adult' repertoires with their parents, and how critical they were of particular

styles and genres. Far from being neutral (Green, 1998), these repertoires were directly linked to parental interests, values and belief systems.

Education worlds

Educators define musical childhoods according to educational criteria, derived from 'expert' versions of musical childhood which are usually orientated to progressive learning of skills associated with Western art music. The 'expert' version may also be congruent with parental aspirations for academic achievement but less congruent with corporate and peer versions.

Community worlds

The local community, particularly in the form of religious institutions, sport or leisure activities, may offer additional modes of musical participation which 'construct' alternative versions of musical childhood.

IMPLICATIONS FOR EDUCATION

Educational practice, world-wide, cannot ignore the changing nature of musical practices and experiences for children in the home as a consequence of digital technologies, increasing commercialization and changing patterns of family life without risking an ever-widening gap between educational and other versions of musical childhood.

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WORKSHOPS

The decomposition and combination of music elements in children's folk music aesthetic education

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Description

Chinese folk music, like any other form of music, is composed by a variety of elements, such as pitch, timbre, sound intensity, sound values, rhythm, tempo, texture and form etc. The combination of these elements makes Chinese folk music deep and abstruse, which becomes a barrier to children's music appreciation when they are first exposed to the foundations of music. This workshop, drawing on the thinking patterns of natural science, presents a systematic philosophy consideration on music aesthetic education. It is designed for early childhood educators to teach music to children aged between three and six years old in a unique way. It will aid educators in learning how to successfully foster children's development in music appreciation, creativity and aesthetic awareness.

This workshop provides pieces of music composed for the specific needs of decomposition. Each piece is a game or a musical activity with a highlight of only one element of music. It also provides teaching techniques for developing musical responsiveness and creativity for early childhood educators.

Method

Methods and steps of developing systematic teaching materials are as follows: establish research framework on the basis of music analysis; design games that children like and understand and the games must also accord with the needs of perceptual experience of musical elements; create music highlighting some certain elements with minimum use of other ones with a view to suiting the demands of music esthetic education in a systematic and progressive way.

The above methods of systematically fostering children's esthetic education have been tested in practice and have got positive feedback.

Sample music to be presented in the workshop:

《Picking fruit》 ---the identification of pitch and its perceptual experience

《Touching each other's forehead》 ---the identification of timber and its perceptual experience

《Balls and balloons》 ---the identification of sound value and its perceptual experience

《Mouse Getting Married》 ---the identification of sound intensity and its perceptual experience

《Let's play balls》 ---the identification of rhythm and its perceptual experience

《Rain》 ---the identification of tempo and its perceptual experience

《Great fun playing instruments》 ---the identification of texture and its perceptual experience

《Story in the forest》 ---the identification of form and its perceptual experience

《Ten Jasmine Flowers》 --- perceptual experience of music expressions and styles with variations of different combinations of music elements on the same theme.

Participants are expected to move and actively participate.

Nurturing Musical Environment in the Early Years

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Description

The Aim of the Workshop is to present an approach for musical learning in the early year's ages 0-3. As the founder and director of the *Ktan-Tone* program in Israel, I base the curriculum and techniques on several studies (Gordon, Cohen, Hefer) as well as on collaboration with colleagues from around the world. (Beth Bolton, Paula Anselmi and Joohee Rho).

The objectives of the program are to develop musical aptitude (melodic, rhythm and harmonic), inner hearing (audiation), body awareness and social skill by building bridges through music between caregivers and children, in formal and informal settings

Twenty years of practice with children in their early years (0-3) and educating teachers, took me on a journey searching for a methodology which is suitable for the special needs of the very young child. Rather than accepting any one school of thought and teaching approach, I have experimented with different techniques and ways to develop infants' musicianship.

The curriculum suggests what to teach and how to teach and is based on two main approaches; the music learning theory by Edwin Gordon and the musical mirrors developed by Veronika Cohen. These theories reinforce developing complex musical environment for children in order to develop their musical abilities.

In this workshop I will present the rational of my approach and will involve participants actively in experiencing my curriculum through class activity examples and video clips. The activities will include presentations of my original songs and chants compositions and activities for a selection of musical pieces from the classical and world repertoire. All songs and chants activities include a- cappella singing in variety of tonalities and meters and whole body movement. In addition, activities of classical and world pieces will be demonstrated using mainly the upper body movements.

Gordon emphasizes the importance of musical experience in the early stages
"…our potential to learn is never greater than the moment of birth, and…after that it gradually decreases. The most important time for learning, however, is from birth (if not before) until eighteen months, a period during which a child learns through exploration and from unstructured guidance by parents and other caretakers" (Gordon, 1997b, p. 1).

Cohen's musical mirrors are kinesthetic analogues of musical gestures (Cohen, 1996). She bases this approach of teaching on her observation that kinesthetic gestures are the source of musical gestures. (Cohen, 1980)

Musical mirrors are simple motions that unite musical gestures with their kinesthetic roots. The simple movement of the musical mirror provides a focus of attention for the listener and enables him/her to grasp aspects of the grouping, directionality and energy flow of the music. Even newborn infants were observed reacting to tension –release cycles through hand and arm motion (Hefer, Weintraub & Cohen, 2009).

Through the use of musical mirrors the teacher can introduce the young child to relatively complex music and share in an intuitive manner his/ her affective and cognitive understanding of the piece.

Assessment of the success of this approach to music teaching makes use of observation of children's progress as well parental reporting regarding toddlers' musical and general intellectual development.

In the workshop participants will learn to conduct lessons making use of the theories described above. Segments of lessons with toddlers will be analyzed in relation to the principles described above.

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Building bridges from circle time to center time

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Description

This workshop focuses on the importance of learning environments that provide children time to explore, make choices, discover, and solve problems about music. That children learn through play is an accepted fact, yet when it comes to music instruction, children are often provided little opportunity to learn about the complexities of music through play. Strategies are provided for use in both group instruction settings and play centers. Music manipulatives are introduced as a bridge between group instruction and children's independent music making.

Music manipulatives serve to reinforce the learning of a song or other music lesson during gathering time. When placed into the play space, the manipulative then serves as a prompt to remind children of the music lesson. An effective manipulative has the potential to encourage children to (1) interact with the material, (2)initiate music behaviors, and (3) imitate activities they experienced from previous group instruction.. Examples of interactive music mats and other manipulatives will be shared with the participants.

Aims/Objectives

Participants will:
   a. Discuss the value of teacher-directed group instruction, and of student-centered free play for music development
   b. Experience age-appropriate strategies for teaching music elements such as pitch, duration, form and timbre while teaching songs or listening lessons
   c. Be introduced to ways of extending teacher-directed group music activities into interactive music centers
   d. Explore ideas for making effective interactive music manipulatives

Theoretical Background and Content

Education in early child-care centers usually includes a gathering time or circle time where children come together to sing. This teacher- centered setting is important for helping children feel a sense of community as they sing and play together. If the child-care giver understands how to develop the child's voice, then the singing experience will include strategies that help uncertain singers to gain skill in singing accurately. The gathering time should also guide children to an understanding of musical elements such as pitch, duration, timbre, formal structures, and expressive qualities.

In addition to teacher-centered lessons given during gathering time, many child-care settings include free exploratory play spaces. These learning environments provide centers that encourage play within specially designed block centers, kitchen centers, science centers, art centers, puzzle centers, etc. However, few settings provide daily centers where children are free to explore, make choices, discover and solve problems leading to music skills and understanding. Bridging teacher-directed music experiences presented during gathering to child-centered music exploration in play centers can be a natural connection that allows children to be in control of their own learning as they discover knowledge about music.

Intended Age Group: 2- to 6-year olds

Implications for music education practice

Music experiences in the early years provide the foundation on which all later music skill development and understanding grow. Children's ability to sing accurately, their capacities to understand the complexities of music, and their musical taste are significantly influenced by the kinds of music experiences they have before age five.

There is a temptation, when considering the importance of these early years, to impose traditional music instrument training on very young children, or to provide only teacher-directed music experiences, expecting children to simply imitate the teacher.

But such approaches do not allow children to explore, make choices, discover and solve problems by themselves-- behaviors that are essential for developing dispositions of curiosity and creative thinking so necessary for future success. As teachers recognize the importance of providing very young children with time to explore, make choices, discover, and solve problems on their own in developmentally appropriate music play spaces, and as teachers become more aware of

the ease with which music centers can be made available to children, there may be an increase in the ways music instruction is delivered to children, thus enriching their music lives.
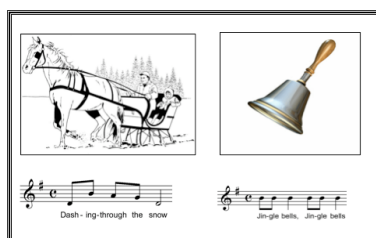
SAMPLE LESSON PLANS
The following lesson plans are examples of ideas shared in the workshop.

Jingle Bells

Teacher-Directed Lesson Plan
Materials Needed:
1. bells for each child
2. Jingle Bells Music Mat

Music Elements and Concepts Explored:
1. FORM: Music may be organized into sections that contrast
2. DURATION: Music may have a steady beat
3. PITCH: Sounds may go up, down, or repeat

Music Skills Explored:
1. Singing together
2. Analytical listening
3. Playing Instruments

Procedure:
1. Gather the children together and show them a picture of a horse and sleigh. Discuss this way of traveling and then pretend to be a horse galloping as you sing the verse. Hold jingle bells tightly in your hand as you gallop. When singing the chorus, sit down and play the bells on the beat during the chorus. Hide the bells in your hand as you begin to gallop during the verse, again.
2. Provide each child with a bell and invite each to hide the bell in their hands as they gallop during the song verse. Remind them to listen to the song so they will know when to play the bells.
3. Sing the song again, modeling appropriate bell behaviors. Repeat as long as children are interested.
4. You may wish to call attention to the fact that this section has two parts, but verbal discussion is not necessary because the children know about the form through their movements and playing.

Bridge to Child-Centered Play
Purposes:
1. To encourage solo singing
2. To encourage playing with the beat
3. To encourage imaginative play
4. To expose children to music notation
5. To evaluate which children have mastered the song, and which children can sing alone with accuracy

Procedure:
Place the picture of the horse and sleigh in a space and include two or three bells.
Observe which children explore the center
What you can expect
1. Some children will discover the picture and begin singing the song while moving to the verse and playing the bells on chorus.
2. Some children may pick up the bells and just begin singing, not observing the formal structure
3. Some children will organize others into a group and perform the activity as a group
4. One child may take the bells to another center and sing while playing.

Real-life Events

1. Carson saw the bell sitting on the cupboard in the kitchen center. He was setting the table but stopped and began ringing the bell while singing. He sang the entire song then kept the bell in one hand as he sang the song again while setting the table with the other hand.
2. Erica picked up the bell and began singing "Morning Bells are Ringing, Morning bells are Ringing, Ding, Ding, Dong. Ding, Ding Dong," She combined two songs with bell images.
3. Victor lined all the bells up in a row and pretended they were a train. He rang the bells to signal the train was coming.

Mozart Horn Concerto

Teacher-Directed Lesson Plan
Materials needed:
1. Recording of Mozart Rondo from Horn Concerto No. 2 Eb
2. Machine to play the recording
3. Horn manipulatives
4. Short dowels for batons (make sure the dowels are short to minimize children poking one another. I have not had trouble with this, but the potential is there. If you would rather not use sticks, just use hands.)

Music Elements and Concepts Explored:
1. FORM: Music may be organized into sections
2. FORM: Sections have a sense of beginning and end
3. DURATION: Music may have a steady beat
4. TIMBRE: Different sound sources produce different sounds

Skills Explored:
1. Analytical Listening
2. Conducting

Procedure:
1. Show a French Horn or a picture of a French Horn and ask the children what they notice about the instrument. Invite them to predict what it will sound like?
2. Show children a picture of Mozart and discuss the fact that he wrote music many years ago. He wrote lots of music for French Horn and orchestra and we will listen to some of his music.
3. Pick up the baton and begin leading as the first theme is played by the orchestra, pretending to be a conductor. Pick up the horn when the first theme is repeated by the horn. Enjoy the play. Stop the recording.
4. Invite children to pretend to conduct the orchestra. Encourage them to listen when the horn begins so they will know when to pretend to play the horn. Play the first theme and its repeat, again.
5. Give half of the class batons and ask them to be conductors. They get to conduct only when the orchestra is playing. Give the other half of the class horn manipulatives. They only get to play when the horn solos.
6. Play the first theme again and let the children participate. Remind them that when the music is not playing their part, they need to freeze.
7. Allow the children to change parts, and repeat.
8. Tell the children that the music keeps going but plays a different theme. During that theme, everyone holds very still and listens. They will need to really listen in order to know when the first them comes back. If it comes back with the orchestra playing, the conductors will conduct, and the horns will freeze. If the horn plays the theme, the horn players will move and the conductors will freeze. Enjoy the play.
9. On another day, let the music continue through to the end. Help children sit still with each new theme, and be prepared to conduct or play horn when the original theme returns.

Bridge to Child-Centered Play
Purposes:
1. To provide opportunity for children to hear the Mozart Rondo many more times so it becomes part of their listening repertoire
2. To demonstrate awareness of when the horn plays and when it does not.
3. To demonstrate awareness of changing themes
4. To allow children to have control over the music experience in order to make choices, create, solve problems and make discoveries about the music

Procedure:
Place the picture of Mozart, the picture of the French horn, the short stick (baton) and the horn manipulative in the play space. Include a recording of the Horn Concerto Rondo and a Child safe machine to play the CD. Observe the children to see who will play the recording and how they will move to what they hear.
What you can expect:

Workshops
1. Some children will be more interested in turning the recording on and off than in playing it. They will explore the recording machine buttons for volume or tone.
2. Some children may discuss Mozart or the French horn picture with one another then pick up the horn and begin pretending without the music. Observe to see if they begin to sing the Horn Concerto melody or rhythm
3. Some children will play the music while sitting quietly, others will conduct and/or play the horn. Some will respond appropriately to the tone colors of the music, others will not.
4. Some children will put on the music and begin dancing

Real-Life Events
1. Meghan studied the materials in the music center then went to find a teacher to ask for more horns. She then gathered children to come play the horns while she conducted. She pushed the play button on the recording machine and began conducting. She told the horns to wait to play until they heard the horn play. Several children followed Sari's directions.
2. Victor brought the train near to the recording machine and put the music on while he played trains. Lost in his own imagination, he sang along with the rhythm of the music.
"da da-da-da da-da-da da da da
3. Oli Found the child-sized tails hanging in the room and put them on. He then went to the center, put on the recording and began to conduct. He kept the tails on for the rest of the class as he drifted to other centers.
4. Sari played the music, quietly listening. As the music got louder, she began to dance and twirl through the space, lost in the rapture of the music.

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Music makers in early childhood: This area is under construction!

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Theoretical background and content

Children's learning in early childhood classrooms is often grounded in construction play, where children learn from assembling things and taking them apart, from creating and re-creating in socio-dramatic encounters. Musical experiences can be framed in a similar fashion, where an emphasis on "how it works" can motivate children to apply thinking and reasoning skills.

Aims or objectives:

The workshop will include experiences that require the children to
- engage in vocal play and develop vocal accuracy
- move in structured and expressive ways
- improvise with text , body, and instruments
- analyze song structure and re-construct musical materials
- identify form through listening and movement
- create new compositions with classroom instruments
- connect literature and music
- interact with peers
- develop vocabulary to label or describe musical experience.

Intended age group of children for the workshop activities: 4-year-olds

Two sample activities or lesson plans that will be presented:

As we made the final plans for our workshop, Liu Liu's mother offered to bring children from her kindergarten as a demonstration group for our activities. We then worked together to include examples of English and Chinese musical experiences, hoping to illustrate the multi-musical world of children through these examples of construction play in music.

1. Welcome Song: It's so Good to See You (USA)

> Text: It's so good to see you, I really couldn't wait!
> Can you [clap your hands] and count to 8?

This opening song will be sung in English, and includes counting to eight, which we will do in both Chinese and English. For each verse, a new movement idea is chosen and the words are inserted into [the repeated pitch and rhythm pattern / / / x] in the song. Other ideas include: [stomp your feet]; [tap your knees]; [blink your eyes] followed by movements solicited from the children.

2. The Duck Song (China)

> Text: In front of the gate under the bridge there are ducks.
> Come on, count them: two, four, six, eight.
> Quack, quack, so many ducks.
> Countless ducks,
> Countless ducks.
>
> Grandpa with a white beard chases the ducks away,
> Sings in the local opera and tells jokes.
> Kids, kids, go to school quickly.
> Don't get a duck egg (0) on your exam and come home with it.
> Don't get a duck egg (0) on your exam and come home with it.

Sung in Chinese, this song will be used to illustrate musical form through use of a visual display of the song text. The order of musical phrases is outlined in this manner.

Implications for music education practice

The workshop activities emphasize the importance of children's decision-making and problem-solving in the music classroom. Taking on leadership roles and making choices are significant social behaviors that impact children's success in classroom studies in the later years of school.

Bridging arts to academic learning in kindergarten: Peer Gynt goes to school

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Description

This workshop-demonstration unveils a process for linking music and literacy instruction using a side-by-side teaching model with a music specialist and kindergarten classroom teacher. The method incorporates the use of program music to promote language-literacy activities such as storytelling, story-retelling, sequencing, predicting outcomes, creating dialogue from narrative, and vocabulary development/comprehension. Music and related art activities include guided listening, child-designed listening maps, conducting, artful storyboarding, and story characterization through movement. Culminating activities for this type of project can include child-created bookmaking with illustrations and dialogue and acted-out music and drama informances for parents.

The instructional sequence for this participatory workshop begins with an explanation of side-by-side teaching models and the child-centered philosophy that underpins our approach. Next, using a PowerPoint outline, video clips, and artifacts, the participants will become versed on the actual teaching and learning sequence used in this lesson with children. Video clips are of the children and their classroom teacher. Following the previous overview, participants will hear the adapted version of the story and create/interact with their own listening maps, use prepared puppets and act out the story in movement. Finally, key points and concepts of our approach will be reiterated and extended to other possibilities, including uses of podcasting technology. Closing: discussion and questions from the participants.

Aims/Objectives

Participants will:
    a. Be introduced to the side-by-side, constructivist-based teaching model for integrating arts into academic learning.
    b. Identify concepts of language development/literacy that can be extracted from musical stories (i.e., Peer Gynt, Peter and the Wolf, The Nutcracker, Sorcerer's Apprentice, etc.).
    c. Experience selected activities in an integrated lesson as a means to reproducing the lesson, or creating a new lesson.
    d. View ways in which technology can be used to communicate and promote student work to parents.

Theoretical Background and Content

This side-by-side teaching model (classroom teacher and arts specialist) bridges the knowledge and skills of the classroom teacher to the arts specialist to effectively integrate arts in academic learning. Theoretically, our particular approach is grounded in constructivism and play-based models. Children construct meaning of the story and the music in a variety of literacy and music, art, and drama activities. We attempt to honor the child's construction of the work: Most tasks are structured to promote creative/improvised child inventions that represent their understanding of the material.

Intended Age Group: 4- to 7-year olds

Sample Activities:

    a. Storytelling and story sequencing (video clip).
    b. Creating dialog from narration to storyboarding (sample photos of children's art work).
    c. Interpreting and dramatizing the music and story in listening maps and movement (video clip and live action).
    d. Electronic bookmaking and podcasting (example from student's project).

Implications for music education practice

The arts and play are as natural and fundamental to children's lives as language. Child-centered activities that combine musical and artful play with language development have the potential to help children express themselves through their own language, constructed symbols and aesthetic images. These types of child-driven behaviors, combined with side-by-side teaching, help both the teachers and the children develop along a continuum to promote artistic expression and skill building

for the child. The model implies that best practices derive from combining the skills, knowledge, and talents of classroom teachers with music/arts specialists. In this case, the "whole," combined teaching-learning experience is greater than the sum of the parts for both the teachers and the children.

POSTERS

Social representations of music held by university students, practitioners and teachers: A comparative research

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This paper deals with teachers' music knowledge. Our hypothesis was that music knowledge can be investigated as a social and psychological construction as described by the Theory of Social Representations (Moscovici, 1961). A previous study was conducted with university students who will become practitioners and general teachers in compulsory school in Italy, and with educators and teachers of primary school (Addessi & Carugati, 2009). We chose to investigate the implicit concepts of music, musicality, musical child, music teacher and music education. In this paper we introduce and discuss the new results of a comparative research realized with the same questionnaire in several countries. The aim was to compare the social representations of music held by the same groups of subjects in different cultural contexts and countries. The same questionnaire used in the previous investigation was submitted to university students, practitioners of nursery, and teachers of primary school in different countries: Italy, Israel, Brazil, Spain, France. The subjects were asked to complete sentences (Music is…. Musicality is...) and answer questions about the musical child, the concept of music education and the professional profile of music teachers. We first classified the answers into different categories. Then a multiple correspondence analysis was used to analyze the data. Results indicated different concepts of music (music as communication, art, culture, listening) and musical child (the natural, gifted, educated, able, creative, enjoying child). We also found interesting correlations between the concept of musical child and the concepts of music, musicality, music education and teacher competencies. Results also showed richness of vocabulary and word usage. The correlations between the concepts of musical child, music, musicality, music education showed that the implicit music knowledge could affect music education practices in the nursery

Musical learning: Using music education as a platform for learning to read

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Music is one of the few school subjects that stimulates and requires the brain to process information in both hemispheres simultaneously. In addition to the contribution that music makes to the emotional, physical, and "spiritual" development of children, it is highly beneficial to show how music education contributes to the intellectual development of children. Teaching children to read is one of the most important and yet biggest challenges that Early Childhood teachers face. There are several keys to success when learning to read: Predictability, Pattern, Repetition, Modeling, Picture clues, Dependable contexts, and Joy. The Musical Learning method uses specially designed music books in the classroom to teach reading. These music books transform the text of early reading books into songs, chants, dances, and dramatic play. In addition to seeing words and phrases, the students are able to hear corresponding sound effects and music that further enhance the contextual meaning of each sentence. The narrators and singers are excellent models for young readers. The songs provide an accompaniment for dance moves and the stories are often inspiring subject matter for dramatic play. Musical Learning leads to increased success in reading, and so it provides yet another reason to include music education in an Early Childhood program. The method is easy to implement so that regular classroom teachers can also use it in their teaching. Even if a school does not have a budget for a music teacher, the students will receive more "music" education on a day-to-day basis.

Music for babies:
Repercussion of the project for the children and their families

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The objective of this paper was to report data collected from infants and parents who participated in the ten-year project, "Music for Babies" (UFRGS-GEMUS/CNPq) Project. The objective of this project was to create data about babies in the project, seeking to know the involvement of these children with music and to learn about the positive aspects of this music involvement. The methodology used was divided into three phases: 1) data from the first group based on enrollment forms, 2) application of semi-structured questionnaire over the telephone, and later, 3) personal interviews with parents and children. During the second phase, data gathered about the babies and their parents has determined: the number of boys and girls, profession of parents and the connection with the university. The results have been to see the impact that the Project "Music for Babies" has had in the lives of these children and their families. The research seeks for improving aspects of the Project and to bring greater potential to the development of babies and their parents during the next editions/phases. It is important to be aware of new offers stemming from this study, such as children with some learning difficulty in their development, those with social privation, or those in a different age group what is offered. Some results obtained at present about the child's musical experiences are: most children continued studying music after the Project, families have continued to attend musical events, and, take the children. Most of those interviewed comment that no one in the family had any contact with a musical instrument and the babies started this bond with music during the Project Music for Babies. The study indicated that it is not parents who are musicians who bring their babies for classes, but those who recognize they don't have much exposure to music and would like their children to be "more musical". There is still limited access to Musical Education programs in Brazil which musical experiences for children and their families, especially between the ages of zero and two years old.

Expansion of the goals for Chinese folk
music education in children

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As is universally acknowledged, music education is vital in children's overall development. However, among the existing musical teaching materials or educational system for children, there has been a lack of objectives and methods in terms of their appropriateness and systematic process. The poster focuses on the development of teaching materials for children along with its appropriate and functional methodology for implementation with a view to helping children develop lifelong skills. The research, inspired by the theories and philosophies of Orff, Kodaly, and Dalcroze, is rooted in the culture of Chinese folk music and interwoven with child psychology, education science, physiology and music therapy. It explores the particular process of developing the teaching materials: establishing goals and objectives for children's music education; designing musical activities; creating game music characterized by diverse combination of music elements. The poster elaborates on the basic skills that help enhance children's lifelong development and also on the methods of designing musical activities and creating supporting music. These skills include auditory ability (auditory memory, auditory identification, auditory information transformation, auditory screening, auditory breadth); capabilities for emotional self-control; response capabilities (the coordination of hearing and moving, the coordination of seeing, hearing and moving etc); concentration; imagination, and logical thinking ability and language skills (verbal skill and accurate voice).

Bridging the musical and cultural experiences of young children of diverse learning needs

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The purpose of this study was to investigate the ways in which young children of diverse learning needs respond to multicultural music lessons that integrate the study of music and its socio-cultural background. A total of 39 children ages 3-10 from a university childcare center and a university special education school participated in the study. The children's musical and cultural experiences were demonstrated through observations of children's responses to the lessons. It was found that the children were motivated to learn about world culture; loved experiencing music through movement; had rhythmic feelings in them; could differentiate between different musical styles; and loved quiet activities. Moreover, the interaction between children's home and school experiences was also illustrated. Children brought their cultural knowledge from home to school and vice versa. All these experiences serve to inform us about the effectiveness of the teaching materials and methods, children's learning needs and pedagogical implications. Teachers need to be aware of the musical potential of young children as revealed from this study. They also have to acknowledge children's culture and that they may be learning even if they do not seem to participate actively in class.

The Project Music for babies and the Brazilian music education guidelines for early childhood

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Music is one of the essential areas of knowledge to the integral development of young children. However, we want to understand the influence of music education in development from the perspective of children. So, the aim of this study was to analyze the developing process of a group of ten infants, aged between zero and twenty-four months, along four levels of the project "Music for babies." This project was organized and coordinated from 1999 by Professor Esther Beyer, at Music Department of this University. The methodology of this study has had a qualitative approach, and a longitudinal ethnographic study, in which the class has been observed through video and audio recordings, and semi-structured interviews with the teacher of the Project and their parents. During this period, the child has had some development independent of the environment. However it is known through the last discoveries of neuroscience, the sooner the child is in contact with an interesting environment (SPITZER, 2007), more opportunities she or he will have to develop an effective and quick development, that can be dependent on the provocative situations that is exposed. In addition, we considered the training of teachers and music educators. The Brazilian legislation: Lei de Diretrizes e Bases of National Education (LDB - 9394/96), provides for the return of music to Brazilian schools (Law 11.769 of 2008), and the Curriculum Guidelines for the National Early Childhood Education (RCNEI/1998). It is necessary to build and release parameters to work with Brazilian music education in early childhood education.

Music education and early childhood education: The process of musical training in pedagogy - UFSM / Brazil

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The Pedagogy course (UFSM) has in its curriculum two disciplines of musical training and are offered as extracurricular activities and music workshops. This project investigated these music workshops, focusing on the musical formation and pedagogical contributions of the teachers of early childhood education, called workshop presenters. Specifically, it was sought to know their ideas about the workshops for the musical and pedagogic-musical development of early childhood teachers, identify the contributions of workshops for the musical and pedagogic-musical development, and to map training needs, musical and teaching-music, raised for the Pedagogy. As a methodological approach, the qualitative research was chosen mainly on the basis of the analysis of contexts and realities experienced by eight workshop presenters who were subjects of the research. A semi-structured interview was the main tool for collecting data, and was divided into two stages: the first, a semi-structured individual interview and the second, with the completion of an interview in a group. The theoretical reference was built from two subjects: the training of teachers, and the relationship between music education and unidocency, and music workshops in Brazil. Data analysis was divided into crossing between the relationship of the workshops with the Program, the workshops and training in Pedagogy, and following, it was sought to make up relations between the unidocent training, the musical education, and the educational practice developed by the workshop presenters. As a conclusion of this research, the workshops of the "Program LEM: Playing and Singing" (UFSM) are a musical training space relevant in the initial training of teachers. They contribute to the unidocents and provide more alternatives of work and security when working with music in the early childhood. Initiatives like this should be encouraged at other educational institutions.

Adaptation of culture-specific pedagogy in teaching Korean music to world children

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We advocate introducing world music to young children. Their eager curiosity, rich imagination, emotions, and cognition naturally guide their perception of foreign music, enabling them to creatively interweave it into their musical selves. Our carefully designed musical tools, pedagogy, and instruction enhance young children's understanding of Korean music. Employing our development of tools and methods to respectfully teach Korean music, we incorporated the culture-specific pedagogies of Korean music and the Korean culture that has been inherited and transmitted through the ages.

1. *Gakpilbo*, a Buddhist graphic notation for teaching Korean songs

To introduce Korean folk songs in their authentic form with melodic embellishment, we adapted an ancient Korean Buddhist musical pedagogy. To teach *Pompae*, the music used in Buddhist ritual ceremonies, the monks created a graphic notation system called *Gakpilbo*. In order not to leave marks on the sacred texts, sharp tools made from bamboo or antlers were used. By candlelight the monks are able see the groove lines that inform how to sing or chant the sacred words. Borrowing from the *Gakpilbo* tradition, we used a graphic notation to depict the melodic contour of the songs we introduce. Children traced the marks using a flashlight to not only concentrate on experiencing the different qualities of the vocal sounds and the songs themselves, but also to gain a better understanding of how the melody has been elaborated.

2. *Hansam*, a Korean dance prop for teaching Korean music and dance

We created a *madangnori* which is a round of play in an open space for children to dance. Each child wore an *hansam* which is a long-sleeve extension worn by Korean dancers over their hands. *Hansams* can be pure white but also multicolored in red, blue, yellow, white, and brown. The *hansam* is used in many different types of Korean dances such as the "Royal Court Dance," "Mask Dance," "Flower Dance," and "Sword Dance," accompanied by different types of music. Use of the *hansam* heightens the visual effects of the dances by emphasizing the solemn yet magnificent movements of the slow court dance, the dramatic portrait of the mask dance, and the improvisation of the folk music. We suggest using the *hansam* in order for children to experience the different qualities of music and dance.

Musical perception development in early childhood

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The present theoretical and experiential study of the gradual development of musical perception revealed the specifics of child's musical perception formation from prenatal period to the age of 5. During the period of 1996 to 2009 we studied musicality development in preschool children in accordance with the latest pedagogical findings regarding the 'entirety' of child's development. Fast development of the brain has a crucial impact on musical perception formation. The formation of the sensory and vocal experience of the voice in early childhood (infancy) and purposeful activity aimed at realization of the interaction of memory and thinking in conjunction with listening to music. The study is based on the theories of the 'entirety approach' to child's musicality development at preschool (Līduma, 2004), and conclusions on the musical perception formation four stages (Gotsdiner, 1974). Characterizing the inborn and the acquired musical abilities, Myasichev and Gotsdiner (1992) explain that the ability of analyzing specific sound signals – speech and music – is inborn and genetically inherited, and it evolved in the process of human evolution; whereas sound discernment degree, differentiation acuity and singing skills are acquired during one's lifetime.

On the basis of actual pedagogical observations at preschool, the author highlights the role of adult's purposeful activity in promotion of child's musical perception. In the prenatal period and babyhood the brain is much more responsive to the ambient environment than it was assumed earlier on (Papoušek, 1996). Formation of musical perception is a genetically-dependent process of gradual development. Musical hearing is formed alongside with phonemic hearing. Musical perception is promoted by musical environment, singing, listening, talking, playing from birth. Musical perception instigates thinking, attention, and comprehension. The sound pitch perception process is related to the vocal apparatus motions – vocal motor movements. Singing aloud is the only means of reflection of the musical perception level in young children. Images of musical perception are stored in memory in the form of hearing notions. Musicality develops since child's birth and manifests itself early through baby's attitude to music: like or dislike. Musical perception is encouraged by purposeful activity and observance of the regularities and succession of musical perception development.

Nurturing musical lives of families through shared experience: Music times two

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In this paper we examine connections between weekly classes for young children and family music-making in the home. *Music Times Two* is the second level of a four-level early childhood music program offered at the Eastman School of Music in Rochester, New York, USA. Authors are a fourth-year college student (a new teacher of *Music Times Two* classes in fall 2009) and the program director. The overall program is designed within a theoretical framework that views music as a play behavior, with a focus in the second level on exploratory play in expressive modes of vocal, movement, and instrumental experiences. In the paper, the teacher describes his understanding of the pedagogical approach and documents a typical class. At the end of the 10-week session, the teacher visited a family in their home. Through interviews and observation, he documented examples of family music-making similar to those described by previous literature. These data suggest that a parent-child early childhood music program may positively affect the frequency, quality, and content of family music-making activities. The paper concludes with recommendations for improving early childhood music education through design of music classes that intentionally nurture the musical lives of families.

Assessment tools in early childhood music

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Earlier studies suggest that systematic assessment of children's musical abilities is often neglected (Nardo, Custodero, Fox, & Persellin, 2006). The purpose of this three-part study focused on the effective and efficient "how" of classroom-based assessment of singing. We selected three early childhood musical assessment instruments based on guidelines for developmentally appropriate assessment practice, (i.e., performance-based, standardized, and informal). We evaluated each instrument for ease of use, age-appropriateness, and musicality. The instruments used were 1) Singing Activity Assessment (*Project Spectrum: Preschool Assessment Handbook (*Krechevsky, 1998 – original and adapted); 2) *Audie (*Gordon, 1989); 3) *The Echo Song Game* (Persellin, 2007*).* The research questions in this study were: Given the 4- to 6-year old age group what are the appropriate methods for assessment of music learning? And, to what extent can music learning or musical development easily be assessed and reported with existing tools? Results indicate that all three assessment instruments proved to be appropriate for use in the majority of this age group: Children were highly motivated to take part in these assessment activities. *The Echo Song Game* proved to be particularly fast and easy to use within a classroom setting. Children were found to be more accurate rhythmically than tonally in all tests assessing both skills. However, each test had its challenges. Administration of the standardized *Audie* test was difficult for some children because they were unable to engage and focus during the length of the test. In the *Project Spectrum* performance-based tests (original and adapted) a number of English second-language (ESL) children did not know the "Happy Birthday" song, or "Twinkle, Twinkle, Little Star." A small number of ESL subjects may not have understood the directions translated into Spanish. Although each assessment effectively tested some aspect of musicality or musical development, one limitation of both the *Audie* and *Project Spectrum* assessments was the time they take to administer—about 5-14 minutes per child.

Characteristic intervention to four-year-old children by the practitioner of the music experience promotion program

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Young children express themselves by using some elements such as "sound voice", "movement" and "representation." The comprehensive experience regarding a relationship between drama education and music education that is carefully sequenced could help young children understand some music elements. I asked preschool and kindergarten teachers to practice a music experience promotion program utilizing dramatization from 2007 to 2009. The activity program consisted of four phases such as 1) The beginning activity, 2) From the beginning activity to pantomime, 3) From the improvisation to story creation, dramatization, and 4) story dramatization. The activity began with the rhythm of words and music. I planned it to be able to experience expression of the movement, the music experience that a rhythm pattern accorded with movement and story creation in one year. The theoretical framework of my project mainly depends on Bolton's theory of the conceptual model (1979, 1988). I extracted the characteristics of the teachers' intervention from some examples in the practice process. The teachers motivated the young children to practice their own thoughts. The teachers' incentive included showing the activity to the children, making them aware of the expression, playing music, and asking them questions. So, the young children could express their own thoughts by their movement and their voice. They could shift from their expression of the movement to the understanding of musical elements. In the process of the story creation, the young children could deepen their understanding of the feeling in the imagination through their interaction. As a result, those characteristics were seen in the teachers' intervention to the 4-year-old children in both the first phase and the third phase. The aim of the teachers was to allow young children to discover the agreement of the image of the music with the movement. I found the educational effect that the rhythm pattern of the music was in agreement with the movement of the young children by the teachers' intervention.

The research of children's music: Creative instructional design and teaching method

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This paper outlines a clear rationale for practicing music creative activity, which is part of the curriculum for pre-school children, and highlights several approaches which teachers can adopt to promote children's music creative ability. The present paper explores the musical creativity's content of courses, instructional mode. Meanwhile, the paper gives some suitable suggestions and effective measures and shows some practical materials for the further studying of musical creative teaching. The paper outlines teaching content of music creative activity, which consists of "music discovery", "bodily rhythm", and "association and imagination". In addition, the paper put forth the idea of the teaching method: (1) Presentation to a group (2) Accumulation of knowledge and skills (3) Collaborative Knowledge Building. Moreover, the author had concluded the step of teaching in 5 points through attempting optimization method of teaching:(1) initiating the fundamental (2) imitating or noting (3) improvising (4) performing freely (5) re-thinking and re-expressing.

Nurturing children's musical lives by building bridges among children, their parents and their communities

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This poster will examine an early childhood music program for vulnerable young parents and their young children. The program is a partnership of a welfare agency, an early childhood music teacher and a faculty member of a university early childhood education department. As a major response to youth homelessness, the welfare agency provides crisis accommodation, essential counseling, drug and alcohol programs, education, job training and employment services to disadvantaged young people. *Parents Before Mozart* takes the form of a supported musical playgroup that meets every other week. The program focuses on the children's early musical, cognitive, social and emotional development as well as supporting the young parents in building relationships with their children. The parents are acknowledged as their child's first teacher. They are resourced with materials and skills to continue active music making and relationship building in between scheduled meetings, with an emphasis on musical activities in an informal socio-cultural context. A routine format for the music sessions has grown in response to the children's and parents' ideas. While flexible, this routine appears to underpin the sessions with a sense of security and agency on the part of children and parents. Session length has grown dramatically. Participants engaged in active *musicking* for 10-15 minutes initially, with this time regularly exceeding 45 minutes several months later. Each music session is followed by a nutritious lunch. During lunch, discussions with children and parents centre on that day's session as well as the musical activities in which the families engaged since last meeting as a group. Suggestions for further activities and support grow naturally from these discussions. Program development is based on an action research process with contributions from parents, children, educators and case-workers. The program has just entered its second year of operation. While still highly responsive to participants' needs and underpinned by the original philosophy, it is acknowledged that systematic investigation of the program is warranted. To this end, a multi-vocal ethnography (Tobin, 1988; Tobin, Wu, & Davidson, 1989) is planned to commence in the second half of 2010. This methodological approach has been chosen as the tool most able to interrogate the *meaning* of the program from the various perspectives of the parents, children and staff, while maintaining the value afforded participant agency that has been the hallmark of the program's operations from its conception.

A study of parents' attitudes towards music education of children aged 0-6 in Beijing

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Music education attitudes held by parents is one of the most crucial factors, which affect children's involvement in musical activities. For a long time, the musical atmosphere in a family, which is directly linked with parents' understanding and attitudes to music education and opinions on its aim and significance, has been considered an influential factor in the development of children's musical ability. The purpose of the study was to examine an overview of the attitudes toward music education held by parents of children aged 0 - 6 in Beijing. The study used questionnaire and telephone interviews to gather the data. 182 parents from 3 kindergartens in Beijing composed the random samples in this study. The study provided a general view about parents' social backgrounds, their opinions about the significance and the aim of music education. Results of our study indicated that 54% of the parents believe that music is the most important way to shape children's character and help them develop emotionally. Conversely, 77.2% of parents think that music has no an apparent significance to children's school performance. 88.4% of the parents stated that music education is aimed to cultivate children's character. This is a percentage higher than that of parents who think that music education is designed to develop children's interest in music or their musical skills. Some parents believe that the main purpose of musical education within families is to facilitate the relationship between parents and kids. The educational background and income level of parents have limited impact. Parents' attitudes toward music education have changed along with the development of China. We can conclude that parents are gradually attaching greater importance to the emotional and character-shaping function of music education rather than skill development, and are also recognizing the importance of family music making.