



**Proceedings of the 17th International Seminar of the  
ISME Commission on Early Childhood Music Education**

**Gehrels Music Education & Akoesticum, Ede, The Netherlands**

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### **Mission**

The Commission on Early Childhood Music Education was established in 1982. The Commission was established in order to promote music in the lives of all young children.

The commission aims to:

- Provide an international forum for the exchange of ideas regarding the various ways in which children may participate in their own musical culture
- Improve the quality of research and pedagogy in the field of music education world wide
- Stimulate thought and effective practices in recognition of every child's right to music education
- Examine the effect of music on children in changing societies

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**Keynote Abstract: Children, Childhood and the Dynamic Co-Construction of Musical Identity**

Lori Custodero (USA), Teachers College, Columbia University

Whether in the role of researcher, teacher, or parent, we recognize ourselves in the young children with whom we associate. Their spontaneous and idiomatic vocal inventions and musically provoked movements are both familiar and unexpected, reminding us of connections which exist despite differences in life experience. How does the reciprocity of our encounters with children shape the work we do and the music we make? In this presentation, I examine the relevance of being with children as reflected in my own and others' research in order to explore the implications of adult-child interaction a) on musical development and learning, and b) for lines of study that remain untapped.

**Keynote Abstract: "It's Amazing, Grandma!" Wonder, Music and the Young Child**

*June Boyce-Tillman (England), The University at Winchester*

My keynote presentation will look at the young child's experience of wonder, drawing on the ancient Greek philosophers Plato and Socrates, contemporary philosophers such as Heidegger and Derrida and current writing on spirituality and music education. It will examine ways of fostering the capacity as a significant way of knowing for young children. The young child is well able to see the extraordinary in the mundane and this ability can be encouraged through musicking, in a way that will enrich adult learning. It will see musicking as potentially a rich medium for intergenerational encounter that includes learning for both adult and child.

**Paper Abstract: Is it Universal? Children's Music Making in Israel**

Sara Stevens Zur (Israel), Independent Scholar

Are children's musical expressions as universal across cultures as we believe them to be? What are the salient characteristics of child culture and children's spontaneous music making in Israel- a country that suffers from almost constant conflict and the threat of war? Data from thirty observations of public spaces, preschools, and playgrounds throughout the country, as well as interviews and ethnographic field notes were compiled and analysed in attempts to answer these questions. Results suggest a strong respect for the importance of play and the use of music in childhood, as well as deep levels of playfulness and musical engagement among adults and children. Yet spontaneous music making existed primarily in short blips and bursts of known material, with very few examples of introverted, free-flowing, invented songs. The "Junkyard" playgrounds in kibbutz preschools were the exception to this, and seemed to be a natural catalyst for invented free-flowing songs. Implications and suggestions for education and music education are discussed.

## **Symposium: The Role of Policy in Young Children’s Musical Identity**

*Suzanne L. Burton (USA), University of Delaware*

*Alison M. Reynolds (USA), Temple University*

In *Arts Education Policy Review*, Custodero (2007) and Custodero and Chen-Hafteck (2008) spearheaded two special-focus issues on early childhood music and policy in a global context. Concerned with the status of music in young children’s lives, they invited authors from around the world to describe the landscape of early childhood music education policy in their countries. Now, nearly a decade later, the time is ripe for continued dialogue about prioritizing policy that affects the development of young children’s musical identities.

As an international body, the International Society for Music Education (ISME) Early Childhood Music Education (ECME) commission is in an ideal position to harness its collective expertise. Through small and large group discussion, ECME participants collaboratively will address the following questions:

1. “What policies currently exist in your country for early childhood music education?” (Custodero & Chen-Hafteck, 2008, p. 3)
2. In what ways does policy influence the musical identities of young children in your country?
3. What strategies have you used to influence early childhood music policy at the local, national, and/or international levels?
4. How can ECME influence early childhood music policy?

To answer these broad questions participants will

- examine the impact of policy and its ramifications on young children’s musical identities;
- share ways in which they have successfully impacted policy;
- develop strategies to communicate effectively with policymakers;
- discuss ECME’s potential to influence early childhood music policy within ISME commissions, participants’ countries, and all specialty areas of music education.

The symposium comprises three meetings during the ECME seminar. First, we situate the symposium’s goals within a research foundation. Then, participants will discuss

policy that has impacted the musical identities of young children in their own countries. At the next meeting, participants will share ways in which they have influenced policy and have communicated with policymakers. During the final meeting, participants will deliberate the potential of ECME to influence policy. We conclude the symposium with the identification of action steps to advocate for the important role of music in young children's lives.

To help young children reach their full musical potential, parents, caregivers and music educators need to bring a heightened awareness of the importance of early childhood music as a developmental domain to policymakers; otherwise, the musical voices of young children risk being silenced. Together, we can awaken all stakeholders toward the creation of policy that ensures young children's birthright to authentic, accessible musicking.

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## **Paper Abstract: Spheres of Musical Understanding: A Fluid, Situational, and Context Specific Model**

Joanne Rutkowski and Lauren Kooistra (USA), The Pennsylvania State University

The purpose of this paper is to propose a model for the development of musical understanding that is fluid, situational, and context specific. We equate musical understanding with audiation, “Sound becomes music through audiation when, as with language, we translate sounds in our mind and give them meaning” (Gordon, 2012, p. 3). The approach we employed for this scholarly investigation was primarily philosophical and theoretical. The model we propose was developed through observations while teaching, by viewing video recordings of young children in interactive music environments, by analyzing other models and theories of development of musical understanding, and through discussion and reflection on our own practice and the practice of others. In this paper, we present our model, comparing and contrasting it primarily with Gordon’s (2013) theories of preparatory audiation and audiation (2012) and Voyajolu & Ockelford’s “Sounds of Intent” model (2016). Other scholarly resources that support our inquiry are also included. We propose six spheres of musical understanding – non-related, related, approximated, imitated, integrated, and intuitive. Within each sphere we interact through inaction (covert), responsive action (overt) or initiative action (overt). Reflection is the impetus to move us from one type of action to another and/or from one sphere to another, based on the context and/or situation. While the spheres may be somewhat sequential, movement in and out of the spheres is situational and contextual. The model represents musical understanding throughout the lifespan, not just in early childhood. We encourage and welcome dialogue about this model and rigorous research and testing of the model.

**Paper Abstract: Discovering Musical Identity: A Meta-Analysis of Scaffolded Efforts and Musical Engagement Among Young Music-Makers**

Patricia St. John (USA), Teachers College, Columbia University

Socio-cultural theory (Vygotsky, 1978) emphasizes the importance of social setting, people, and interactions to find and make meaning in the world. The social dimensions of music-making have been well-documented: on playgrounds (e.g., Campbell, 1998; Marsh, 2009) and in early childhood settings (e.g., Custodero, 2005); from culture-specific rituals (Blacking, 1995/1967) to child-specific friendships (St. John, 2005, 2006); across age groups (Coffman, 2002; Hayes, Bright, & Minichiello, 2002; Lauka, 2007) and between generations (St. John, 2009, 2012).

Using a Vygotskian lens, I conducted a meta-analysis of a decade of research on shared musical engagement particular to early childhood music education contexts: peer-peer dyads (St. John, 2003, 2005, 2006b), preschoolers' free-play with instruments (St. John, 2006a, 2010a, 2010b), the classroom community of learners (St. John, 2004, 2006c), and infant-senior intergenerational music experiences (St. John, 2009, 2012). The multiple layers of counterpoint in these communities scaffold learning for self and others, creating a rich fabric of experience that informs practice and shapes curriculum. Using scaffolding strategies and flow experience identified in previous research (St. John, 2004), I cross reference the role of the environment, the gift of confidence as competence is realized, and *perezhevanie*, or the lived reality of participants for my Vygotskian framework. Two research questions guided this inquiry: 1) what themes or commonalities emerge in cross-referencing the findings from these studies (St. John, 2003-2013)? And 2) how do scaffolding efforts assist a child's discovery as music-maker?

Scaffolding finds its origins in Vygotsky's Genetic Law where the activity that occurs builds and expands on what the individual knows at the outset, and moves to a whole new level of function. The dynamic interplay between external resources and internal transformations results in a vibrant teaching/learning space that calls forth "dignified interdependence" as participants realize and contribute unique subsets of possibilities. This collaborative environment empowers the learners in community to realize self as music-maker and to collectively experience the exhilaration of enabling each other to belong, to grow, and to learn. Through a meta-synthesis of scaffolding, I aim to show the seamless interplay of scaffolded efforts and musical exchanges discovered through collective music-making which assist in knowledge construction and the discovery of musical identity. As lived reality is transformed (*perezhevanie*) with an expanded

sense of self as music-maker, the child realizes her/his place in the community. Offering and receiving contributions, s/he collectively and collaboratively finds her role as co-creator of the musical moment.

## **Paper Abstract: Body, Cognition, and Behavior in Toddlers' Instrumental Improvisation**

Illil Keren (Israel), Bar Ilan University

Musical development research corpus shows that the process of musical development is multifaceted and highly connected to all four areas of human function: physical, intellectual, emotional and social. The complexity of music making in early childhood is that there are many different ways to produce it and musical roles to fulfill. The preliminary aim of this qualitative in-process ongoing longitudinal study was to examine serial instrumental improvisations of children from 1 until 3 years old, in order to get a better understanding of the evolving musical understanding that develops at these ages. The expectation was to deal with questions like: is there an observable progression of development regarding such aspects as rhythmic complexity, the emergence of an underlying beat, the length of a musical gesture, the emergence of repeated patterns, etc.? But once videotaping of the children started, some new and surprisingly unexpected aspects start popping up, such as the importance of body position, right and left differences, and the highly communicative nature of the musical improvisation action. A shift of plan had to be made, in order to refer to the new aspects and offer communicative intervention alongside solo improvisation. Some of the interesting data, not yet fully analyzed, will be shared in this paper.

**Collaborative Research Project Abstract: Creative Musical Expression:  
Musicking in a Play- and Relationship-based Preschool**

Alison Reynolds (USA), Temple University

Kerry Renzoni (USA), SUNY Buffalo State

Heather Waters (USA), Temple University

Emily Westlake (USA), Temple University

Between Fall 2011 and Spring 2015, we—Alison, Kerry, Heather, and Emily—co-musicked with children attending Project P.L.A.Y. School and its founders, Kathy and Karen. In this play- and relationship-based setting, we have documented the children’s music capacities, fluencies, curiosities, and expressions. Our research-based documentation has 1) helped us access children’s diverse musical worlds, 2) informed our understanding of how focusing on play- and relationship-based musicking allows accessible and authentic musical worlds to thrive for children, and 3) guided our prioritizing space for creative self-expression in early childhood music education, including space that incorporates children’s and adults’ shared interests in using digital media.

The purpose of this 90-minute symposium is for us to share five years of reflections of children’s musical worlds in a play- and relationship-based preschool. Our motivation is to share research and practice perspectives emerging from our sustained qualitative inquiry. Through six research projects, we have documented children’s music capacities, fluencies, curiosities, and expressions in a play- and relationship-based setting. That documentation has 1) helped us access children’s diverse musical worlds, 2) informed our understanding of how focusing on play- and relationship-based musicking allows accessible and authentic musical worlds to thrive for children, and 3) guided our prioritizing space for creative self-expression in early childhood music education, including space that incorporates children’s and adults’ shared interests in using digital media.

By using an overarching framework of Where have we been? Where are we? and Where are we going?, we seek to bring ECME attendees into our journey of narrative inquiry. We will begin the symposium by sharing questions we have been asking ourselves, including 1) In what ways does documentation of children’s co-construction of musicking advance adults’ perspectives of their roles as facilitators of musicking? and 2) What have been the benefits and challenges of multiple perspectives of data spanning five years in the same setting? Throughout the three presentations, we will share reflections on those questions from the perspectives of

our past, present, and future work in the play- and relationship-based preschool. We also will include the perspectives of the preschool's two directors.

Only a few researchers have shared their perspectives as adults facilitating music in play- and relationship-based settings. Our emerging reflections and new lines of inquiry continue to fill the gap in literature about the expressive music making of children and interactions that facilitate musicking, play, and relationships in such settings.

**Paper Abstract: Meaningful Musical Beginnings: Bringing Music into the Curriculum and Culture of Early Childhood Education and Care**

Jill Holland and Amanda Niland (Australia), Macquarie University

Music is an important part of childhood. Research shows that children are innately musical and that music has many developmental benefits. However Early Childhood education and care settings often do not include music education in their curriculum. Music experiences are commonly limited to playing recordings of popular children's music for free dancing, making percussion instruments available, or singing familiar nursery songs, often led by teachers unable to sing in tune. In the largely for-profit Early Childhood sector in Australia, music and other enrichment 'extras' such as dance, sport or ICT are sometimes offered in wealthier areas, provided by outside organisations. They may be for all children, or only for those who pay extra. This interest in music has arisen out of a growing awareness of the potential of learning *through* music; however because of the general lack of musical training in Australian schools and teacher education, the value of learning *in* music is commonly unrecognised.

The authors of this paper, both music educators and researchers, were invited to implement a music education program in two Early Childhood centres. They worked with directors and educators to develop a model of practice that would both build educators' self-efficacy and provide children with rich musical experiences. Drawing on research that showed that regular, ongoing interactions with mentors/ experts are most effective in facilitating meaningful professional development, the program encompassed a range of interactions. The aim of the program over time was to empower educators to be confident in developing their own musical materials and sharing their musical identities with children, hence developing a richer musical culture in the settings.

The dynamic, ongoing relationships that have grown over the two plus years of the program have involved cycles of learning, feedback and reflection, which have enriched the musical lives of the children and their educators. The authors have observed the Early Childhood educators becoming increasingly musically attuned to the children.

**Paper: Singing Methods meet Vocal Play. Building Intrinsic Motivation to Sing, using Singing Methods: Activities to Stimulate Very Young Children and the Adults Around Them to Use their Musical Voice**

*Félice van der Sande (The Netherlands), Muziek op Schoot Foundation*

**Abstract**

You always have it with you, it is free and freely accessible: your voice. Singing together generates a unique sense of togetherness, forges bonds and is fun, pure and simple. In practice however, this use of the voice is often hindered by inhibitions stemming from a variety of causes.

What prompted this paper was the observation during music sessions that children seldom sang along, even when they were sufficiently familiarized with the songs and the material was suited to their developmental stage. Reportedly, they did sing the songs at home. The challenge then was to come up with vocal activities within both the children's and the adults' comfort zone.

In my music teaching I have since made much use of forms of vocal play that appeal to children and entice them to join in, making them favourites asked for again and again. These activities are based on vocal techniques used in formal singing methods. They are focused on being fun for the children, while also ensuring a healthy use of the voice by both children and adults.

I categorized my lesson plans and tested them against elements of existing singing techniques, singing exercises and voice stimulation used in methods such as Lichtenberg, traditional singing techniques, Pahn, Coblenzer and Voice Bubbling Therapy (*Lax Vox*). I use these techniques within the format of music lessons, workshops, musical storytelling and musical theatre, always building them into regular activities such as clapping games or imaginative play.

The human voice is its primary means of communication. Teaching formats that concentrate on a playful and musical use of the voice in weekly music sessions for very young children can provide a solid and healthy foundation.

When accompanying parents/guardians or child care workers enjoy these activities as well, they also train their voices and become motivated, and as a result they stimulate the children even more by encouraging them, mirroring their movements and playing and singing along.

In these activities humour, enjoyment and fun go hand in hand with the musical experience and creative musical expression. The professionalism this requires can be acquired and built upon at all times: voice stimulation calls for lifelong learning.

### **Introduction**

Through trial and error I found some vocal activities that caught on with both children and accompanying adults and compared them to elements of singing methods I was familiar with. Then I reached out to experts in fields ranging from speech therapists, Lichtenberg specialists and other music educators. Activities that had already proven their worth were consequently tweaked to ensure a (continued) healthy use of the voice and expanded with variations to make it even more enjoyable to sing and play with sounds in this way.

What can trigger very young children to use their voice and experiment with it as if it is a musical toy? What role can music teachers play and what are the key elements?

In my own practice the focus on this aspect of music teaching arose from the enjoyment vocal play and voice stimulation offer to both children and accompanying adults. They respond in a variety of ways, reacting vocally through imitation, initiating vocal play, drawing on the activities outside of music sessions and actively using their voices during music sessions.

It all starts with inducing the children and accompanying adults to join in, always starting from the child's perspective, and to have fun with it, individually and as a group. The vocal play fits in with the children's natural developmental stage, their abilities and known or expressed preferences.

Adults are often too shy or embarrassed to sing along in a group. This barrier affects my interaction with them during my music sessions and, more importantly, affects the example they offer the children. By easing into it using activities that adults can also feel comfortable with, the level of interaction between adult and child increases and the group can develop into a safe environment for both adult and child.

Using their voices through experimenting and communicating, very young children learn more about the way their own voice works, how it may be used and how to use it musically. This musical aspect happens when the intention is musical, for instance in response to music or as spontaneous musical expression. When children are intrinsically motivated to use their voice for music, they will use their singing voice

spontaneously or in play, and in doing so stimulate others around them to do the same.

A rich musical and interactive environment in which the voice is put to playful and musical use feeds this intrinsic motivation and in this way stimulates children to participate. It is a way to foster the development of creative and social skills.

### **Method**

These are some examples of activities that build on a variety of singing methods:

#### *Voiceless breathing exercises*

It is essential to create a safe environment in which child and adult can feel comfortable. It contributes to the unforced use of the voice when no one has to abuse their voice to make themselves heard or fight for their place within the group, and within a safe environment no one has to feel the need to retreat into silence. Voiceless breathing and articulation games form an excellent warming-up and a safe place to start.

Sounds like fff, shsh and tss make use of a liberal air flow. Obstructing these sounds (fft, shshst, tssst) leads to a healthy diaphragm function; by keeping the active muscle movement in the breathing and vocal system to a minimum and open, sonorous and natural voice emerges. (H. Coblenzer: Abspannen)

Breathing exercises using these sounds are especially useful to start with as they are easy to imitate. The sound can be paired to a movement – or the movement of something like a dance scarf– or be given a reference in reality like the wind, sea, leaves or rain, for instance. Set within a continuous, repetitive rhythm as musical context and punctuated by stops (silent pauses) this helps to get the musical flow going with both children and adults.

Practicing with unconnected consonants lets young children practice articulation step by step. By using mouth and tongue sounds in simple rhythms by way of accompaniment, articulation can be trained in a very musical way. This is another activity which both children and adults are easily persuaded to participate in. I use it as a rhythm activity as accompaniment to songs, or as rhythmic interlude in movement songs, for instance using tongue clicking in horse songs or imitating the sound of animal footsteps.

### *Vocal play*

Activities in which successful participation is within the child's reach and it is given the opportunity to sing build up the child's confidence to let its voice be heard. The most straightforward way to achieve this is by singing simple sounds, vowels and syllables.

### *The attraction of onomatopoeia*

Mixing the elements humour, vocal play and singing with sounds almost automatically leads to onomatopoeia. Nursery rhymes using animal sounds, wordless expressions like 'hee hee hee ha ha ha'. 'boom!', or funny words like 'ouch ouch', 'tic toc' or 'peep' are almost always irresistible to children. Adults tend to select songs using sounds like these especially because children respond to them with enthusiasm and join in. Take 'boom!', for instance; it is a powerful sound, representing a powerful movement, and can be accompanied by movements of the hands and feet, resulting in a relaxed larynx. Beginning with 'B' provides the necessary breath support, while closing on the 'M' boosts resonance. In this way all onomatopoeic sounds can be used for specific vocal and musical purposes as the situation demands.

### *Musical and vocal benefits of extending songs*

Songs can be extended by using sounds, enhancing the musical experience. The song is repeated in its entirety while using a single sound or onomatopoeic phrase instead of the original words. The meaning of that simple sound or word, familiar to children from their own experience and often accompanied by a movement, increases the children's enjoyment of singing for its own sake, rather than just singing the words. Lyrics have the tendency to divert attention away from the actual singing.

The quality of the singing as well as the level of participation can benefit enormously from singing the familiar melody using just the one sound. Adults, too, will happily sing along with songs without words. An added bonus is that the second time around – singing the same song but with the one sound – is felt as an extension rather than repetition. This means the melody is rehearsed twice as often, improving both the experience itself and the performance.

With very young children it is best to sing using toneless vowels and sounds already in their repertoire, keeping the activity focused on the vocal expression.

### *Glissando and imitation*

Glissandos can be used with or without a more or less marked start and finish. Both

forms can be used for different purposes. Those starting and ending on a strong note have a tonal context, giving them a harmonic significance. Sung glissandos lacking a marked beginning or end leave it up to the singer to determine the range. This makes glissando – as well as imitation in improvisations – an ideal way to encourage the use of the full vocal range. By stimulating the use of the entire vocal range repetitive strain on and a too limited use of the vocal chords is avoided.

### *Nasal reflecting*

Pahn's method is also known as the Nasal Reflecting Method. Nasalising is used to significantly lower laryngeal tension. The aim of Pahn's voice therapy is to achieve the most economical vocal function. Since the nasalisation is acoustically distinct children have no difficulty imitating it.

Singing with your nose clamped shut for fun can in this way suddenly turn into a serious exercise. Singing into a cylinder, a lavatory roll for instance, the sound automatically becomes economically centred. Turn the roll into a kazoo with some grease proof paper and an elastic band and you create an additional vibration, distorting the sound. The vibration – and with it the sound of the voice – gets stronger the more it resonates (Pahn/Lichtenberg). The stronger the vibration, the more interesting the activity becomes: children will automatically start experimenting to get an even stronger vibration and an even more powerful resonance.

### *Voice stimulation*

The Lichtenberg Method uses sounds originating within resonances in materials and in the group without the need for instruction: the voice finds the right sound of its own accord. Singing into a cylinder, tube, box, bucket or similar container forms a powerful stimulant. The resonance of the child's voice is all it needs.

As before, a useful way to stimulate children to sing is to use sounds or onomatopoeic phrases set to a familiar melody. While singing the elongated tones the various resonances of the voices will automatically become attuned to each other. Extending the sounds starts from imaginative play. In addition singing an elongated tone with your mouth in a specific position – and letting the children decide on the sounds: (what will it be, 'hoo', or 'haa', or 'hieie'?) etc.) – and an expressive, funny face is contagious enough to stimulate children to imitate you.

### *Voice Bubbling Therapy*

Voice Bubbling Therapy stimulates a healthy use of the voice. It involves blowing

and singing through a tube resting in some water. This massages the throat and the area around the vocal chords, which is said to relax the tissue, the reason why this method is said to have healing properties (*Ramlakhan et al*).

Used as warming-up and cooling down it can safeguard a proper use of the voice, and it also trains the voice's muscle memory. Bubbling relaxes the tissue in the larynx, which makes for better closure for the vocal chords. The better the closure, the clearer the voice.

Vocal chord closure is mainly effected by proper breathing and the use of the body. This means bubbling can be used to teach children to use their body, use their breathing and further their health. And I do not think I need to convince anyone of the fun to be had blowing bubbles!

Use songs about water or fish and their movements to sing into the tube, singing elongated tones with a relaxed mouth position as with toneless vowels. The activity is easy to visualize by attaching a small fish to the tube. You can give voice to the movement of the waves by singing short glissandos into the tube, or to the darting back and forth of the fish by elongated glissando's, stimulating the use of the full vocal range. Even complete songs – about swimming fishes, for instance – can be sung while bubbling.

#### *Group dynamics: day care versus parent/child groups*

In day care centres children form the majority and motivate and activate each other. In groups with an equal number of adults and children the adult voice tends to dominate. Using mostly non-verbal activities, ensuring parents and children interact through music and musical voices can help even out the balance. Singing, communicating musically using tubes or making animal sounds with hand puppets and giving them their own voice are some examples.

When children are in the majority, it is all about group dynamics. Sometimes a single child can quite literally set the tone and inspire everyone else. In a group of toddlers the interaction between the toddlers and between the children and the music teacher is direct and immediate.

#### *Vocal modelling by the music educator*

With young children it is all about taking that first step and setting an example in your role as music teacher. Apart from offering a general role model as a teacher and the example you set as singer, you are also in a position of control through anticipation; by striking up a song a little early, for instance, you can turn the mood around,

stimulate staying in tune and promote a proper use of their voice. This is how you literally set the tone and can make the most of your example.

### **Results**

These vocal activities promote intrinsic motivation in both child and caregiver. It is wonderful to see the enthusiasm generated by these activities as a part of regular music sessions, and they are in great demand. Children often ask to do them again or to try variations and they regularly turn to them outside of music sessions as well. It is not unusual for playing materials to be left unused for long periods of time.

Muscle memory plays an important role in all these activities and sounds, with regard to both vocal technique and pitch. The 26 months old girl, for instance, sings the music lessons' welcome song at home with her mother, maintaining her natural young voice and nasalising strongly, characteristic for a young child's voice. Despite her mother's lower pitch the child keeps hers true to the way it was grafted in her vocal memory during all those times it was sung during the music sessions.

### **Conclusion**

Singing techniques based on training muscle memory, vocal modelling and resonance are all very suitable for use in activities with very young children. Neither children nor adults are overly self-conscious about participating in the activities and actively use their voice within the musical context. This raises the interesting question whether this could be shown to have a positive effect on the healthy development of the voice at a later age.

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Christina Vörtl, Lichtenberg singing teacher

### **Sources**

*Bubbling Therapy: bellenblazen ter bevordering van goed stemgebruik*

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3215020408

### Pahn's Method

Pahn's Method is also known as the Nasal Reflecting Method. Nasalising is used to achieve strong relaxation. Pahn's vocal therapy aims at achieving the most efficient vocal function, or a physiologically sound use of the voice. Listening exercises play an important role. Nasalising is acoustically distinct, making it easy for children to imitate. The treatment involves unlearning the existing, less efficient use of the voice and acquiring a new, functional economic use. Muscular training in order to maintain the new way of vocalising in different circumstances also forms part of this training method.

## **Paper Abstract: Developing a Multi-cultural Model of Children's Music and Movement Activities**

Albini Akonaay Saragu (Tanzania), University of Leeds, England

In 1967, the American music educators made eight declarations at the Tanglewood Symposium regarding the then status of music education in the United States of America. The second of the eight declarations states that “music of all periods, styles, forms and cultures belong(s) in the school curriculum”. Although this declaration was made to reflect past and current challenges of music education in a multicultural context of America and the West, it is still relevant to address the current challenges in implementing multicultural musical traditions in Tanzania and elsewhere in Africa. Traditional music and dance are recommended in school syllabi in many African countries but there are challenges on how the diverse musical traditions with varied bodily movements and dancing styles from more than 120 ethnic groups in Tanzania, for example, can be used in children's music and movement activities. In addition, the fact that singing and bodily movements cannot be detached from each other in African traditional music and other musical traditions suggests that children need to develop ability in both singing and the associated bodily movements. Literature on musical development and ability has paid little attention to bodily movement as an area in which children should also develop ability, as identified in the theory of multiple intelligences where ‘music’ and ‘bodily kinaesthetic’ are treated as two distinct intelligence areas.

This paper presents a multicultural model of children's music and movement activities based on observed and experienced musical traditions. The research brings together various bodily movements and dancing styles from different ethnic groups in Tanzania and similar examples elsewhere in Africa and beyond to develop a multicultural model of children's music and movement activities. Videos of recorded musical traditions from different ethnic groups in Tanzania were obtained from the Tanzania Broadcasting Corporation (TBC) and other sources. Bodily movements and dancing styles involved during the performance of sample musical traditions were grouped into specific body parts which are engaged and scrutinized to develop a whole child multicultural model of children's music and movement activities. Through this model, children will be engaged cognitively, physically, emotionally and socially as they sing and move to diverse dancing and bodily movement styles which focus on specific body parts. Implications for music education and children's musical development and learning will be discussed.

**Paper Abstract: Music Moves Me: A Content Analysis of Early Childhood materials in Orff-Schulwerk Professional Development Courses and School Music Textbooks created by Nancy Miller**

Pamela Stover (USA), University of Toledo, Ohio

Nancy Miller (1934-2013) taught pre-school and elementary music, dance and theatre for over 45 years mostly in St. Louis, Missouri and was one of the authors, specializing in movement, of the *Share the Music* (1995) and *Spotlight on Music* (2005) elementary music textbook series published by Macmillan/McGraw Hill. Besides her expertise in teaching pre-school children and textbook writing, she was one of the earliest American-trained Orff-Schulwerk (music and movement) educators. Miller was well-known as an Orff-Schulwerk Levels instructor, where she taught movement and Orff-Schulwerk pedagogy for at least six different Orff Courses.

Orff-Schulwerk Levels are established professional-development courses for practicing teachers. The three pedagogical levels include movement, basic pedagogy, instrumental technique, improvisation and composition, recorder and other areas of the Orff-Schulwerk as sanctioned by the American Orff-Schulwerk Association. Nancy taught movement and Orff-Schulwerk Pedagogy for Levels I, II and III for more than 21 years. She was known as an expert in teaching pre-school and early childhood music, movement, drama and dance.

This content analysis examines the materials, sequences, teaching processes, skills and concepts appropriate for teaching early childhood music and movement as designed and taught by Nancy Miller. The content analysis includes materials in the published Macmillan/McGraw-Hill textbooks *Spotlight on Music* and *Share the Music* for grades K-3, as well as Miller's unpublished teaching materials for movement and basic Orff-Schulwerk Levels courses. These unpublished Orff-Schulwerk teaching materials were compiled into course notebooks spanning 21 years and six universities: Hamline University (1990 and 1991), the University of Kentucky (1992), the University of St. Thomas (1995 and 1996), Webster University (1995-96, 1999-2002, and 2006), University of Florida (2001) and Illinois State University (2006-09 and 2011).

The content analysis shows a clear sequencing of materials and a teaching process for complex movement that uses scaffolding or, as Miller called it, a "Junior version". By layering more complex movements onto the "Junior version", students could master

complicated dances and teachers could differentiate instruction. The movement materials include dances, singing games, drama, Laban movements and improvised movement as used by the Orff-Schulwerk.

Nancy Miller was awarded the American Orff-Schulwerk Association Distinguished Service Award in 2012, less than a year before she died of cancer. Through her courses and textbooks, her impact on pre-school and movement education through the Orff-Schulwerk lives on.

## **Paper: Early Childhood Teacher Training: Music and a Transnational Experience**

Berenice Nyland and Aleksandra Acker (Australia), RMIT University

### **Abstract**

In this paper, we emphasise the value of music in early childhood teaching practice and we explore diverse knowledge of music that pre-service teachers bring to their studies. A case study of four Chinese early childhood students, studying at an Australian University, is presented. Through interviews these participants share their musical background and relate their experiences to their own early childhood pedagogy. These students had all studied music as pre-service teachers before coming to Australia where there was no formal presence of music in the early childhood degree programme. However, during their language and literacy studies in Australia, these students emerged as more confident in exploring the use of music as part of their practice in developing children's language. We therefore interviewed these participants about their practicum experiences in China and with infants, toddlers and pre-schoolers in Australia. We aimed to investigate what advantages can be accrued when music is included in a Higher Education teacher curriculum. Findings suggest that these students were able to employ their musical skills to improve their own confidence in Australian centres and establish relationships with children and their mentors were appreciative of their musical contribution. The benefits of musical knowledge in the Australian context, was manifest in the participants' practicum reports and the interviews. In Australia music and the arts generally, have tended to be replaced by curriculum, pedagogy and leadership subjects. This study supports the call for music to be reinstated in early childhood degrees in Australia because of its importance in children's lives, their learning and as a significant element of critical pedagogy.

### **Aims of the study**

This paper reports on a case study of pre-service early childhood teachers and how their knowledge of music was beneficial for working with young children when undertaking practicum. The participants were four early childhood students from China who were doing a joint degree with an Australian University. The first two years of the degree were completed in China and the second two in Australia. Aware that the Australian degree had little formal music content the Chinese University emphasized music and arts tuition in their first two years of the programme.

This case study was designed to explore the experiences of international early childhood students encountering early childhood education settings in Australia for the first time. During their language and literacy studies with one of the researchers these students had been able to share their knowledge of music as a language of childhood. This knowledge gave them perspective and confidence missing in some of the other international and local students. The research focused on how these students utilized their music to help them negotiate through two practicums that pre-service teachers, especially international students, often find particularly difficult.

Data was collected via semi-structured interviews and performance videos. This latter was voluntary and one student decided she did not feel confident. The following questions were designed to establish how specific musical knowledge was a possible enabler during practicum with children birth to two and with a pre-school group.

- Did music ability/competence/knowledge assist the research participants during their professional experience?
- How did the participants use their music knowledge during their professional experience?

### **Literature review**

Expressive activities, like music, are a valuable way to interpret reality, develop language and provide an important bridge across cultures (Author 2, 2010; Campbell, 1999). Music has the potential to create cultural cohesion and deepen relationships (Author 1, Author 2, Ferris & Deans, 2015). Music can be both an individual and shared experience that is profoundly satisfying. There is also much research that links presence of music in an education program to heightened social skills and better academic performance (Author 2, 2006; Campbell & Wiggins, 2013).

The value of early childhood programs, where children can experience music across the day in the same way that they encounter concepts relating to literacy, literature, mathematics, social awareness, visual aesthetics and spatial and kinaesthetic experiences, has been recognised by numerous scholars (De Vries, 2006; Downie, 2003; Author 1, Ferris & Deans, 2005; Suthers, 2004; Temmerman, 2000, 2005). In this study the participants were teaching in both infant-toddler programs and preschool programs. Trevarthen and Aitken (2001) give musical and rhythmic play a special place in reciprocal communication with infants that is part of intersubjectivity.

This is particularly significant for educators working with young children in out-of-home settings. It is this group that engages in more formal planned daily dialogue

with the children. More research keeps being published each year indicating that those who have most contact with children (the early childhood staff), are also those exhibiting a distinct lack of confidence in relation to providing rich and diverse music programs (Dees, 2004; de Vries, 2004; Music Council of Australia, 2009; Scott-Kassner, 1999; Author 1 et al, 2015; Suthers, 2004, 2008). This is problematic as Ebbeck, Yim and Lee (2008) note that the prevalent view among researchers in the field is that teacher confidence with respect to musical education delivery is predictive of the quality of the program. It has been pointed out that this insecurity associated with music education is in stark contrast to the ease with which many early childhood professionals engage in the visual arts (Fawcett, 2012).

Current curriculum guidelines provide at best weak encouragement for the permanent inclusion of specific music content in early childhood teacher training in Australia. The Early Years Learning Framework (EYLF) (2009) marginalises music in favor of ‘literacy’ and ‘numeracy’. The anchoring of music into the curriculum is much more tangible in other countries as in Hong Kong, for example, where 30 minutes should be spent on music education each day (Ebbeck, Yim, & Lee, 2008). In this research the participants had been trained in China for two years where music and visual art are part of the national curriculum for early childhood teachers (ref).

## **Research**

A case study with four participants was conducted. Each of the participants had studied music as part of their pre-service training in China. As these students were being prepared to be qualified teachers in either Australia or China, it was important that the combined degree provided appropriate skills required in either country. The Head of School from the Chinese University described the decision to include substantial music and art tuition in the first two years in China as a requirement for employability.

Someone asked us why we require students learn piano and painting. That is because in most of the kindergartens, they want teachers to play pianos and paint. So they spend a lot of time on learning these (skills). In your countries I think they do not have enough time to learn these skills (Interview, April, 2015).

## *The Participants*



Isabella

Isabella learnt keyboard for a year as a preschool child. In primary school she enjoyed music and participated in concerts and performances. She plays music to relax.



Wendy

Wendy did not find music at primary school interesting. Her parents organised piano lessons but she gave up after a number of classes. She now loves music and likes to share songs with children and has learnt the ukulele in Australia in her Language and Literacy class.



Mikeyla

Mikeyla started playing zither when she was four. She was taught by a family friend and has become a professional musician teaching this traditional instrument to students in China and now Australia.



Stacey

Stacey had piano lessons for one week and this was not a positive experience. She then played the guitar for a number of years picking it up again at University.

### ***Data Collection***

The participants were interviewed and questions were categorised:

- Music background
- Music during undergraduate teaching studies in China
- Music experiences during professional practice (practicum) in China
- Music during undergraduate teaching studies in Australia
- Music experiences during professional practice (practicum) in Australia

For this paper, we will report on the participants' perspectives in relation to their practicum with children birth to 2 and preschool children in Australia.

### ***Results***

#### **Isabella – Birth to Two**

I sang a lot to babies. I have not taught them I did songs they already know...pat them for sleep, I sang some lullaby to pat them to sleep; there were electronic toys they have song, but I do not think it was very useful to use them because they only know (play) simple songs, like 'Baa, Baa, Black sheep'...'Twinkle, Twinkle'...and the sound is not nice.

I think, I did not get support from Birth to 2 mentor, I had no idea why...I just respect her, so all I did were spontaneous music things...

#### **Preschool**

I took my guitar to kindergarten, I felt comfortable – my mentor encouraged me to sing Chinese songs; I played music games...all the things were random...spontaneous, because I do not have a curriculum book, but the teacher would ask me to just play songs and I children were so cool and they liked that I played. I think placement was short; I would find some resources and play even more if it is longer.

My kindergarten mentor was very supportive. I learnt a lot from her and the environment.

#### Wendy - – Birth to Two

Yeah, I find it so interesting as played ukulele; I thought that babies did not know anything about it or what that was; but some of them were so curious; they loved it, they wanted to touch it, some were even scared (laughs).

I found the staff in the centre were more interested for me to play songs; the babies cannot speak much and express in their words but they respond to me; they clap and look at me, so happy. I was so proud I could play for them.

I did music spontaneously, because in Australia we don't like not to do something that children at that time do now want to do; if children want to do, we do it; so if they ask me Wendy can you sing a song, I do that. Can you play ukulele for us? I play. I played Chinese songs and English songs. It was great. Staff are really interested and asked me questions, how did you do that? How did you learn that? They think it is magic, they thought it was too difficult to them; they feel it's hard to get a start but I find it is just learning and practice. I really like playing music and singing. I think if I play some instruments I have more opportunities to get a job.

#### Mikeyla – Birth to Two

For babies, I did not play any instrument myself but I played the recorded music – soft music for sleep. Singing? They did not do much singing? They just played the music loudly and had some basic instrument shaking and the children were so exciting, they happily run around.

In China, for babies in EC is not compulsory so the parents will send their children to costly institution to learn music. They have specialist teachers – maybe 5-6 babies sit around and they do music. They have more toys and more instruments than here; in China in CC centres there are less number of children more musical resources.

#### Preschool

In my first placement (kindergarten), I told the teacher I can play some basic piano and they had keyboard so I played some songs; after that, I played every day after morning tea. Songs like: Like, Row, row, row...Miss Polly, Incey Wincey, Baa, Baa Black Sheep, Twinkle, Twinkle...lots of songs.

### Stacey – Birth to Two

With babies, I patted them to sleep with nice relaxation music and I played ukulele for them, when they have to wait for food; they sit around the table and I played children's songs. But I need to learn more, not to play always the same. I know more songs now.

### Preschool

I played my guitar in my first placement. The children like it and it help me feel more relaxed.

I now do volunteering job in child care and I take my guitar and sit outside and play background music. Some children come and sit with me and listen. Some children just watch and play. It is really nice to play for them.

### **Discussion**

In the birth to two settings three participants reported on the use of music to support routines. Two patted children to sleep while one played soft recorded music to help children fall asleep. One played the ukulele when children were waiting for food. Two participants mentioned singing, Isabella sang familiar songs while Stacey did not do much singing. Given the importance of music and movement in communication with infants it is noticeable that music had a utilitarian and disciplinary function (albeit benevolent) in these programs and was not celebrated as a means of communication as suggested by Trevarthen and Aitken (2001) who claim “musicality as a fundamental basis for communication of motives and feelings” (p. 6).

Wendy's comments about the babies and the ukulele are indicative of the insights she was gaining but are a reflection on the centre she was studying within. The only mention of staff as mentor was not positive and all four participants reported on the passive use of pre-recorded music.

In the preschool settings, the participants were more confident to use a range of skills. All reported that mentors and staff encouraged the music. Three of the participants discuss the idea of spontaneity; two sang songs in English and Chinese and Stacey, who is now a volunteer in centres, found the guitar helped her relax. In these settings then these participants were able to spontaneously share instruments, songs in different languages and therefore communicate with the children on a meaningful level with a variety of music as the medium.

The preschool experience then was a more positive one for all four participants. All reported on encouragement from their mentors and were actively invited to share their

skills, experience and language with the children. In these group settings music was welcomed as part of the daily learning environment. The participants had confidence and were assured they were bringing something valuable to the programme. Their music was performed as part of the spontaneous play culture of the centre so the participants and the children had opportunities for discovery learning and experimentation. The staff in the centres was able to be appreciative of what the students could bring. This would be an argument in favour of all early childhood pre-service teachers receiving training in the arts.

### **Conclusion and implications**

Early childhood professionals in Australia are reluctant to integrate music as a substantive part of their curriculum (Author 1 et al, 2015). A key reason for this development is the lack of self-confidence with respect to their ability to perform and teach about music. In most cases teachers' own music education in the early childhood setting, school and university has been lacking the depth necessary to make teachers more at ease. As such, the present levels of training and support for early childhood educators are not sufficient and a reform of the early childhood curriculum alone will not do. Early childhood teachers should have the opportunity to be qualified and feel confident about sharing their skills with the children and to experiment with materials outside their comfort zone. Music is such an important human activity and is especially significant for the very young that it is entitled to special rights within the early childhood curriculum.

A major implication that emerged from this research was the stark contrast between the experiences these pre-service teachers encountered in the birth to two settings and the preschool centres. Children across the ages birth to 5 will have different understandings and competence but it seemed it was only the older group where music was viewed as something valuable in its own right. For the infants it was to help them sleep, to help them wait. There was no sign of the “perceptive preferences to the melodies of speech, singing and music” (p. 13) that Trevarthen and Aitken (2001) identified and recognized as a means for infants to communicate intent and emotional states. Social images of infants in these settings was of a needy child with needs and this has important implications for teacher training for those working with infants, toddlers.

The questions:

Did music ability/competence/knowledge assist the research participants during their professional experience?

How did the participants use their music knowledge during their professional experience?

The following patterns emerged. The participants all reported advantages to having musical knowledge and this gave them confidence when working with the children. In terms of being able to use their knowledge, all adjusted to what they saw as spontaneous practice and in the preschool groups all played instruments with the children. Therefore, we would say that their musical knowledge did enhance their practicum experience.

In summary, the musical background of the participants were varied with some having considerable formal knowledge. As musical knowledge made a significant difference to these participants' practical experiences we would suggest it would be worthwhile to explore the lack of presence of music in early childhood teaching degrees in Australia. The other finding to emerge from this case study was the difference between the infant, toddler and preschool programmes in terms of quality musical experiences. This is a significant finding as music in preverbal months enhances cognitive and language development. These early years are identified in the research as possibly the most significant period in terms of gaining an understanding of language and culture. Musical content in undergraduate teacher training might help to improve the image of infants held by practitioners with a resulting improvement in programmes offered as interactions become more reciprocal and children are seen as active learners and protagonists in their own development.

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## **Workshop Abstract: Cultural and Developmentally Appropriate Singing Repertoire for Arabic-speaking Young Children**

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*Rozan Khoury (Israel), Beit El Mosika*

Singing repertoire for young children, both traditional and new, of varying qualities, is easy to find in many Western languages and media (e.g. songbooks, CDs). Many are considered suitable for the singing abilities of young children, these abilities being the ones described in the research literature in Western countries (e.g. Rutkowski & Trollinger, 2005). This is not the case for singing repertoire for Arabic speaking young children (Badmor-Yaron, 2010). For them, it is possible to find many recorded Western songs translated into Arabic, and commercial produced songs of well-known artists, such as famous Lebanese Fayrouz singer, and others. Specially composed songs for three-to-six-year-old Arabic speaking children, considering their vocal abilities, offering texts of high quality (in accessible classic Arabic or spoken Arabic) and melodies in a variety of modes, including Middle-eastern ones (i.e. *maqamat*), available both in written form and quality recordings, are almost non-existent (Gluschankof, 2008; Sadei & Amen, 1997). Although no research exists on the singing abilities and characteristics of Arabic speaking children, Beit Almusica (a Palestinian NGO based at Shefa-Amr, Israel) took up the challenge to promote the creation of songs that young children will be able to sing, informed at least by studies done in the West. The product is *Kharaz Mghana*, a collection of cultural and developmentally appropriate new songs (book, CD and an activities guide for teachers) for Arabic speaking children. This collection will give children opportunities to experience and make music that is relevant to their lives as children and members of a larger community. Activities that stem from the specific features of each song make possible understanding and insight into the uniqueness of them, as each song is a miniature work of art. We hope this project will give us opportunities to research the singing abilities of Arabic speaking young children in their own cultural, language and musical contexts. Considering migratory waves, and growing multiculturalism in the West, this project can contribute to enrich the singing repertoire of young Arabic speaking children in Arabic and non-Arabic speaking countries and children whose first language is not Arabic.

Participants will:

1. Be introduced to the rationale of the project.
2. Be taught to sing one of the songs of the collection, in a *maqam* mode.

3. Experience the recorded version of one of the songs, focusing on its unique musical style.

**Two sample activities or lesson plans that will be presented:**

1. *Learning to sing* “Taller and Shorter” (Lyrics: Moh’d AlDaher; Music: Ibrahim Alkhateeb)

Language: Classic Arabic Maqam (Mode): Ajam (Close to the Western Major mode)

Participants will learn to sing it, beginning with the chorus melody, and clapping the rhythm of the second pattern, as well as suggesting movements representing “tall” and “short”.

2. *Active listening to the recorded performance of* “Water pond” (Lyrics: Safaa Emair; Music: Mira Azar; Arrangement: Ibrahim Khatib)

Language: Colloquial (local Palestinian) Arabic Maqam (Mode): Rast (Intervals: 1-3/4 – 3/4 – 1-1-1/2-1)

We will listen to the recorded song, expressing the instrumental versus the instrumental-vocal sections; the opening and closing phrases through movement in space.

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## **Workshop: The Intimate Musical World of Pau**

*Jèssica Pérez-Moreno (Spain), Authonomous University of  
Barcelona – University College London, IoE*

### **Aims**

The main aim of this workshop is to share with the audience daily musical activities from the Catalan culture. We will reflect together on how this specific musical world builds the musical identity of the child, the role of local and global practices and how this daily musical practice influences child development. For this purpose the workshop will be partly a demonstration, with my little daughter Pau (28 months by the time of the conference), who will have an all-determining role in the workshop.

### **Theoretical background**

In the last years there has been an increasing interest in the study of musical activities in daily contexts of early childhood. There are many reasons for this interest. Firstly, because these contexts are meaningful milieus where children participate in a variety of musical experiences (Addessi, 2009; Young & Gillen, 2010). Also, because young children learn the elements of their own culture just by participating in it (Blacking, 1973; Vilar, 2004) they can begin to build their musical identity. Furthermore, the interest comes from the benefits that are conferred to music education from the early years (for example Bilhartz, Bruhn & Olson, 1999; Campbell & Scott-Kassner, 2005; Barret, 2009). Moreover, it has recently been found that shared musical activities in the home might be important in supporting vital developmental competencies in young children (Williams et al, 2015).

### **Content**

Together we will make music the way Pau and I usually do at home. We will bring several everyday objects to support our music making like toys, food, crayons and musical instruments.

Most likely Pau will also want to interact with the audience as well allowing them to observe how she expresses her inner musical world with familiar and unfamiliar people. Pau would be interested in the bottles of water, the animals represented in personal items, phones/tablets, and so on. So the audience can make music with her, sing her a song or show her pictures while interacting musically, etc. We will also

teach the different kinds of Catalan songs and rhymes that we will use during the session, and I will contextualise how we use them in our daily activities.

Video recordings of some of our daily activities will be available.

After showing some activities, respecting the time, pace and predisposition of Pau, I want to enter into debate. We will tackle the theme and sub-themes of the conference reflecting on what Pau and I have presented, and the experiences of local practices of the participants.

### **Two sample activities**

The activities that will be carried out during the workshop will not be planned in advance. It will emerge from the interest of Pau at that moment. Activities that may occur:

- Looking at her clothes: we sing to the elephant that is in her shirt, the kitty in her slippers, the bears on her pyjamas, and so on.
- Lap games: usually when Pau is still on my lap I sing songs to make the transition to her own play time

### **Implications for music education practice**

We are all born with musical potential (for example Campbell, 1998; Gruhn, 2005; Young & Gillen, 2010) and our lives are surrounded by sound and music. So there is a need for adults to be aware of this fertile scenario to foster music education. Daily activities are a fantastic opportunity for music making and for the development of a holistic musical understanding. These bits of practice will, at the same time, contribute to the musical identity of the child.

Being aware of what we do or what we could do musically with our children is of vital importance for their music education in the broadest sense. Even more, it is important to learn to observe, value and support children's musical cues to let them develop the expression of their inner worlds.

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## **Workshop: Attunement: Games, Exercises, and Teacher's Role**

*Charlotte Fröhlich (Switzerland), Pedagogical University  
Northwestern Switzerland*

### **Aims or objectives**

The three mutually interconnected aims are:

AIM 1: to illuminate the effect of the ensemble processes in music education of 3 to 10 year old children.

AIM 2: to exemplify teacher's behaviour and reactions in that process.

AIM3: to spur the discussion about attunement and synchronisation in classroom teaching

### **Theoretical background and content**

The workshop refers to the research and publications of Kirsten Fink-Jensen, Shirley Salmon, Colwyn Trevarthen, Karin Schumacher and is based in the improvisation oriented pedagogy of Carl Orff. We will focus those moments in a music lesson, where togetherness is as well a motivator as a central aspect in the learning process. The activities will be centred around exercises that foster music learning and attunement at the same time. The workshop will close with a discussion about syllabus and attunement.

### **Sample activities**

The examples will show several exercises of Games for synchronisation (inter- and intrapersonal) and Attunement (interpersonal) in music and movement:

Example 1:

From synchronisation action to musical knowledge and creativity.

Development from a single-spot synchronisation (e.g. in the song "Pop goes the weasel" on the pronounced "pop") with sound, voice, sight, movement and interpersonal contact to "fill-in" or "hook" synchronisation (e.g. in the song "old Mc Donald" the passage: "here a chick, there a chick") to finally an ostinato accompaniment with music and or movement. Such musical games or exercises imply the playful learning of dynamics and tempo as well as the recognition of the written traces of an ostinato. Songs in two or three different languages will be presented.

## Example 2

Teacher behaviour: the attuned teacher as a creative listener

A free improvisation imitates a rather chaotic classroom situation. The person in the role of the teacher tries not to stop this but to moderate it as far as possible to come to a sound matching the lesson's planned focus.

### **Implications for music education practice**

The implications in their connection to the above mentioned aims:

- AIM 1: According to Malloch and Trevarthen communication and attunement are of the strongest motivators in music and movement learning processes. Personal experience gathered at several music-pedagogical universities seem to strongly confirm this opinion: childrens' positive reactions on attunement focussed teaching are much stronger than their reactions on story telling based lessons.
- AIM 2: Attunement oriented teaching implies far less verbal instructing and a highly refined feedback and integration culture. The workshop will display examples
- AIM3: In recent years the work of Stern and Trevarthen as well as the researches of Kirsten Fink-Jensen have fostered a broad discussion about attunement. Music therapy made a big step forward with the research of Karin Schumacher. Most of the mentioned sources are based on observations between one child and her parent. Hence the attunement process has been discussed much more widely in parent-child groups. Teaching groups of children needs different views and different behaviour. The workshop's examples will foster further discussion about specific classroom situations.

The closing discussion will focus on the putative gap between syllabuses and attunement oriented teaching.

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## **Workshop: Looking Behind a Lesson Plan - Exploring the Thoughts Behind our Pedagogical Actions**

*Laura Huhtinen-Hildén (Finland), Helsinki Metropolia University of Applied Sciences,*

*Jessica Pitt (England), University of Roehampton*

In the field of early childhood education, learner-centred teaching and inquiry-based learning is gaining popularity. In the field of early childhood music education there is a need to understand and interpret this approach. By analyzing teaching and learning situations it is possible to interpret this paradigm, which is also greatly enhanced by reflection in and on practice. With this workshop we provide an opportunity for shared reflection and dialogue about learner-centred practice and the pedagogical thinking behind actions. Our aim is to facilitate a professional dialogue on pedagogical sensitivity in music teaching situations (see Van Manen, 2008; also Huhtinen-Hildén, 2012) and unpick the positioning (see Langenhove & Harré, 1999) of the music pedagogue in learner-centred participatory practice. This workshop offers insight into the pedagogical aims of a shared process and offers a theoretical background to the group learning process (see Pitt, 2014) in early childhood music education. By reflecting on the shared participatory process we hope to create a common vocabulary for group experiences in and through music. This adventure has a starting point in Tove Jansson's colourful characters of Moominvalley who will lead us on a journey to accept and embrace individual pathways in learning and experiencing music. Through the combination of movement, music, the spoken word and co-created compositions, learners experience a creative process, a journey that acts as an example of a learning environment. Many of the elements of music such as; pulse, tempo, dynamics can be explored as well as facilitating improvised compositions or for example a multimodal transposition of the words into dance. After the experiential demonstration, we will discuss the pedagogical approach and its theoretical background with the participants and encourage them to share their experiences of practice/pedagogical sensitivity in early childhood music education. This workshop provides a facilitated opportunity for professional dialogue that focuses on the pedagogical thinking behind learner-centred practice. It also highlights the importance of debate about the aims of early childhood music education and ways of learning music in childhood.

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**Keywords:** Pedagogical practice, Music teaching, Learner-centered teaching, Pedagogical sensitivity, Early childhood music education

## Poster Abstracts

### **Exploring Spontaneous Play using Musical Instruments in Kindergarten: An Analysis Based on the Expression Theory of Sozo Kurahashi**

*Kumiko Koma (Japan), Wayo Women's University*

Holloway (2000) classified Japanese kindergartens into three types: “relationship-oriented,” “role-oriented,” and “child-oriented.” The present author has been to a “child-oriented” Japanese public kindergarten to conduct observations once a week since the autumn of 2013. Child-oriented schools tend to set up activity corners with materials for children to use when they want to (Holloway, 2000, p.20). Such an activity corner may, for example, provide musical instruments, to get the children excited about playing a “concert.” How will children develop their play with musical instruments at the musical instrument corner?

This study clarifies one aspect of free, spontaneous play using musical instruments, and considers the teacher's role in this free play, based on the expression theory of Sozo Kurahashi, who is called the Japanese “father of child education” or the “Japanese Froebel.” He was a pioneer in child education, and a kindergarten teacher himself. Although Kurahashi wrote many books, none of them focused on expression theory in relation to children. However, from his works, we are nevertheless able to find studies that reflect the principles and methodology of expression theory in the kindergarten context.

The author conducted research among five-year-old children in kindergarten H, a public kindergarten in Tokyo. Scenes of spontaneous free play using musical instruments were extracted from videos recorded in December 2013. Analyzing these data, the author will derive suggestions about the nature of the music expression of present-day children in relation to the theory of Kurahashi.

## **A Study of Improvisational Music Activities for Japanese Children**

*Hiromi Takasu (Japan), Nagoya College*

Though four-year-olds in three different countries have been shown to exhibit similar physical reactions during musical activities, Japanese children were by far the least likely to respond when asked what they thought of the music they had just heard (Gonzalez and Takasu, 2012). Postulating that this type of behavior may be encouraged from a young age by Japan's traditional musical pedagogy, I attempted to increase the frequency of children's verbal participation during musical activities with a four-step (experience, analyze, re-experience, and evaluate) teaching method (Takasu, 2015). I found that the process of analyzing music encouraged children to speak up more often, increasing their musical comprehension skills and allowing them to concentrate for longer periods of time. The research also showed how infrequently children are asked to express their musical sensibilities and, by extension, how some children have few opportunities to express their inner feelings. In other words, expression through musical activities during childhood is less common than it was thought to have been.

In this research, I conducted an ethnographic investigation of children's (musical) improvisation by continuously observing children's free play time at one daycare and one preschool in Japan. I then interviewed the parents/guardians and teachers of children who showed exceptional improvisational skills. Finally, I clarified the philosophical, methodological, and technical meaning of musical activities while referring to the work of Roberts (2013) and Marsh (2009, 2014).

Children who were exposed to rich musical experiences since their infancy also exhibited the largest variety of concrete musical improvisation. Nearly half of the songs that children hummed were either learned at daycare or associated with picture books; song parodies and other word games were noticeably more common than activities in which children were asked to create brand new songs. In other words, the majority of physical expression activities involved reproducing motions that the children had learned from anime and other sources rather than engaging in musical improvisation.

As a result, musical improvisation is more common for children who communicate often with words and sounds. This study clearly showed that children who have expressed themselves physically during many playful activities with music are more expressive and can describe this expressiveness in more detail.

## **Teaching Chinese Percussion to Preschoolers in Singapore: Perspectives about Ensemble Learning**

*Tse Zhuoying Natalie Alexandra (Singapore), National Institute of Education*

This is an ethnographic case study of a Chinese percussion course delivered to preschoolers as part of the Artist-in-School Scheme (AISS) by the National Arts Council (NAC) and Early Childhood Development Agency (ECDA) of Singapore.

The Chinese percussionist artist-instructor engaged for this project had no prior experiences in early childhood pedagogy and practices. He has a history of teaching Chinese orchestras and ensembles in primary to secondary school levels, in the context of preparing students for nation-wide bi-annual music competitions in Singapore. The process of teaching in such contexts was mapped onto his teaching strategies for the preschoolers. Such teaching strategies were characteristic of ensemble learning that had often been criticized to be teacher-directed, based on instructional practice, focused on performance and thus offer limited opportunities for musical discovery through creative processes (e.g. improvising, free play). This is in contrast to current trends in early childhood music education where play-based, child-centered pedagogies are employed, which are driven by free choice, involved active-learning and focused on processes rather than product-driven (e.g. Reggio Emilio approach and Orff pedagogy). These were observed through data collected through field notes, observational studies and interviews.

Drawing on Tan's (2014) approaches of the 'people', 'participation', 'equality', 'cooperation' and 'conflict' that proposed a "transcultural theory of democratic musical instrumental education, this paper, in response to the critiques of ensemble learning, asserts that there are merits to ensemble learning in the pre-school environment in this case study. However, this paper also suggests that perhaps a balance between the nature of ensemble learning and current trends in early childhood music education could be sought in the context of the Singaporean pre-school.

## **Rhythmic Characteristics of Improvisational Drumming Among Preschool Children: A Replication Study**

*Rachel Whitcomb (USA), Duquesne University*

Improvisation, the spontaneous creation of music, has been supported in the music education profession as an important endeavor, allowing children to explore sound and discover musical possibilities. When considering ways to include improvisation in instruction, one challenge for educators is gaining knowledge about the characteristics of improvisational efforts of children at various ages and developmental levels. Research has been conducted on the individual improvisational abilities of children, generally indicating that children can develop melodic and rhythmic improvisational skills over time. Most studies have utilized xylophones, providing children with both melodic and rhythmic choices while improvising. There have not been as many studies focusing solely on the rhythmic characteristics of improvisation among children using unpitched instruments. Teachers are in need of information about improvisational abilities of children on instruments that are available and less expensive, such as drums and sticks. The current study is a replication of a previous study I conducted in 2010 to determine the rhythmic characteristics of improvisational drumming among preschool children. Goals of both studies were to determine: (1) specific rhythmic patterns of improvised responses to a simple given call using drums; (2) durations, start and stop times, and presence/absence of steady beat of improvised responses; and (3) social factors that may affect the improvisational choices of young children. An additional goal of the current study was to investigate how children describe and reflect upon their improvisational efforts. In both studies, children participated in a call-and-response improvisational drum activity. The researcher established a 4-beat duration, both in previous echo activities and improvisational endeavors. The studies differed in two main aspects: (a) the first study consisted of 5 sessions and the current study consisted of 4 sessions; and (b) the children in the first study were 4/5 years old and those in the current study were 3/4 years old. Within the current study, there were 58 total improvised rhythmic responses. Fifty-two of those responses were able to be transcribed using standard rhythmic notation and are included on the research poster. Results indicate that 51% of improvised responses were shorter than four beats. Sixty-four percent of responses began on beat one immediately following the call. Of those not starting on beat one, 14 were late and 7 were early. Six of the 7 early responses were from one individual student who consistently played during the teacher's call and was one of the youngest participants in the study (3 ½ years old). Thirty-six percent of responses ended on beat four. Sixty-four percent of improvised responses

contained a steady beat. Social factors affected musical choices at times during the study. This was particularly evident during the fourth session when one child played a loud and rhythmically simple pattern that was mimicked by others, provoking much laughter! Results also indicate that 3- and 4-year-old children have difficulty describing their spontaneous musical efforts without attempting to recreate them. When comparing results from both studies, the older children in the original study were more able to spontaneously create patterns that contained a steady beat and were four beats in duration. Children in both studies very rarely repeated the call provided by the researcher. The older children in the first study created more complex rhythmic patterns than younger children in the current study. Findings of both studies can be useful to teachers when considering developmentally appropriate practices. Children are often in multi-aged groups in preschool settings. For musical activities within these settings, younger children are exposed to more sophisticated musical ideas while the musical efforts of older children may be affected by social factors such as immaturity and the inability to take turns as demonstrated by younger children. Since younger preschoolers have a more limited vocabulary, teachers can expect that they may be more likely to demonstrate musical ideas than describe them verbally. Recommendations for future research include group improvisational activities with same-aged students, improvisational call-and-response activities using neutral spoken syllables, and rhythmic improvisational activities involving different meters.

## **A family-driven music education practice to introduce western music into Chinese culture**

*Lucy Luo (China), IFCKIDS Music Studio (Music Spring Buds)*

The purpose of this presentation is to describe a family music practice that has been introduced in China and share the importance of extending the education out of classroom and of outreach to families. The showcase presented here is about how to engage the whole family to join the new Aida production in China and how to bring a western music theme into family life through these Aida-related events. The one-month long multi-event practice aims at 1) linking music classroom with stage performing and family life; 2) engaging two challenging groups, that is young children and non-concert goers (grown-ups), to enjoy an opera production; 3) building a practical interactive working model with top-class performing arts centre to support the educational purposes in the long run. To meet NCPA's interest in educational outreach, a program has been designed to promote 300 high-value ticket sales, spreading evenly across six performance nights plus the pre-concert workshop package for adults and children in exchange for an exclusive NCPA pre-concert stage visit and introduction hosted by core production members. To execute the plan, a four-step approach has been set up to cover 6 promotion articles, two major pre-concert workshops for adults and children separately, four pre-concert stage visits and actual performances in a one month time frame, and the Aida classroom curriculum development out of the children's workshop as the extension of the event. The practice has shown to be effective from the following results: 300 people joined the performance among which 70 are children ranging from 5–13 years old; for the 10 articles and reviews published before and after the performances, there are in total 10,307 reading hits from the system statistics; over 30 parents wrote reviews and comments on their personal cyber space to share their unforgettable music experience; NCPA agreed to provide educational outreach support to our music program for the following two events in 2015. This practice had a lot of implications for community music education, curriculum R&D, and multi-cultural collaboration through music. It is exciting to see that adults are taking a proactive role in family music environment cultivation under quality guidance. To achieve the goal of bringing music to family life, there should be more music activities as such to engage parents and children as a whole, so as to take music education above and beyond.

**Key Words:** Opera, Aida, NCPA, Family music education

## **Art with a Big A**

Live concerts 0 - 4, a substantial part of art education.

*José Retra (The Netherlands), [www.preschoolmusiceducation.org](http://www.preschoolmusiceducation.org)*

*Margré van Gestel (The Netherlands), [www.zingendoemaarmee.nl](http://www.zingendoemaarmee.nl)*

## **Background**

The aim of the Ukkepuk Concerts Foundation is to develop and perform live concerts for children 0-4 years with a strong music educational grounding, providing a basis for life-long active participation in art and culture. Music is an important art form for young children, an expression of culture and a form of spiritual awareness (Wright, 2010).

Reclaiming music (and music education) for and with young children into the domain of art education, concerts for 0-4 can be regarded as specially created musical worlds promoting aesthetic and social experiences underpinned by music educational elements. This construct creates an interesting tension between traditional concert etiquette and child appropriate educational elements that more or less break with “the rules”. At the same time providing borders to operate safely within a semi-constructed environment also raises philosophical questions: does everything have to be (music) educational? Nevertheless, creating an authentic musical world for 0-4 includes a fair number of pedagogical and educational decisions in order to provide an environment that supports the musical art education of the children.

## **Aim**

A continuation of the investigation towards a theoretical construct about possible ways to organise and conduct music educational concerts for young children, with the possibility of translation to other cultural settings (Gestel van & Retra, 2014).

## **Method**

To understand how the concerts contribute to authentic musical worlds for and with young children, the following questions were constructed:

- What is an authentic musical world in the shape of a concert for children aged 0 – 4?
- Are we promoting consciously or unconsciously, a replica of traditional concert hall etiquette, thereby possibly ignoring crucial elements?
- What could be the role of art-based research?

Within the qualitative domain an emerging design is employed that manifests itself over time through the data. Data have been acquired through analysis of unstructured observation of a number of concerts by digital videotaping and through informal conversations with participants in the concerts on all levels (e.g. organisers, presenters, musicians and parents).

### **Preliminary results**

Among others, art-based research methods provide an excellent way of presenting research outcomes through non-discursive representational forms (Barone & Eisner, 2012; Leavy, 2009). Reducing the literal physical distance between the audience – the children – and the musicians supports an authentic concert experience. Traditional concert hall etiquette (Small, 1998) is part of a musical and cultural social initiation and is therefore, in adapted form, part of the concerts.

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## **Innovative Collaboration in Early Childhood Music Education**

*José Retra, Laura Habegger, Jessica Pitt, Anna Pileri, Preschool Music Education Group [www.preschoolmusiceducation.org](http://www.preschoolmusiceducation.org)*

We are a group dedicated to young children and their musical growth. We envision to exchange and contribute to knowledge that supports diverse musical worlds of young children. With members from different countries and therefore with different cultural heritages, our backgrounds in early childhood music education and research provide us with possibilities for broad discussions and rich theoretical and practical underpinnings.

In contemporary society collaboration and exchange of knowledge is vital to look over the horizon of one's own music educational research space. The way we see the world has large implications beyond our own field of vision. Digital media makes it possible to keep in touch over long distances and obtain information that was previously unattainable. Today's digital society makes this group possible and opens up new ways and ideas to support musical growth of young children. According to Paul Kirschner (2015, De Groene Amsterdammer) "what you know, determines what you see". Exchange of knowledge facilitates more different meanings and cultural ideas for young children's musical growth that will hopefully resonate within today's multi-cultural community.

The mission of the group: to study, to discuss and to exchange our work in early childhood music education with an emphasis on research connected to practice resulting in workable outcomes. We aim to disseminate knowledge representing our study efforts as well as to disseminate knowledge accumulated through practice.

We engage in formal and informal collaborative investigation and we have an eclectic approach enabling all members to contribute according to their own passions and ideas thereby utilizing a broad range of research methods.

We are involved in teacher education to distribute the fruits of our work and to convey our passion for music with young children. Our poster will give an overview of (preliminary) results and implications of our joint efforts as well as a description of (ongoing) projects.

## **The Reaction of Young Children in Listening Activities: The Analysis of Verbal Expressions**

*Yasuko Murakami (Japan), Kyoritsu Women's University and Masae Ishikawa (Japan), Shizuoka University*

“Listening” is an essential act when engaging in music. It is also an extremely internal and personal act. Despite being in the same place and listening to the same resonating sounds, it is impossible to truly know how others listened to and received those sounds. We can only make an interpretation based on the other's reactions and words spoken to describe those sounds, or relate to our own experiences gained over time to imagine and share the sounds listened to by others. For such personal acts of listening to sounds, verbal expression is an important clue to know about the sounds that others listened to.

The aim of this research is to clarify verbal expressions of young children when they listen not to the music but to the sound; the relationship of one child with another while listening. In order to achieve this purpose we conducted a workshop in preschools, and analyzed the children's verbal expressions statistically. From the analysis we suggest the following four points:

- There are four types of verbal expressions of children.
  - No vocal expressions
  - Using onomatopoeia
  - Using metaphor
  - Using both onomatopoeia and metaphor
- Children with no verbal expressions listen longer to the sound than those with verbal expressions
- Verbal expressions are greatly influenced by those of other children
- These results also give us an important perspective on music education, especially on music appreciation.

**Keywords:** listening, verbal expression, inter-subjectivity.

## **Young Kenyan Children's Multifaceted Musical Identities: In School, at Home and in Places of Worship**

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Music is very present in the lives of Kenyan children. Their musical experiences are complex, occurring within various contexts. In order to enter into children's musical worlds, it is necessary to explore their interactions with music in the variety of contexts that define and shape their musicality.

The purpose of this study was to examine the presence of music in the lives of young Kenyan children within different early childhood settings, their home musical experiences as well as their musical experiences in places of worship, in this case specifically in churches, and the ways in which these contexts may interweave to shape their musical identities. Children's developing musical identities were explored by establishing how they behave musically; how they learn songs; and, what are their ideas and thoughts about music. Bronfenbrenner's ecological model underpins the study by providing a basis for understanding contextual influences and their interactions, specifically the microsystems of home, school and church. The four children in the present study were selected from different age groups and come from diverse ethnic groups indigenous to Kenya. Ethnographic techniques were employed for data collection. These include interviews (semiformal and informal), participant observation and collection of songs and other material culture from schools, homes and places of worship.

Preliminary results indicated that within the preschool settings, children share musical experiences with one another, as well as learning from their teachers. Children's musical expression in the home is dependent on the family culture and tradition, as well as the extent to which they have access to technological devices through which they may experience music vicariously or/and expand their musical repertoire. Music in places of worship depends on a number of factors such as tradition and the place of music in worship, as well as the emphasis laid on children's participation in music. Children mainly express themselves musically through a combination of singing and movement. The outcome of this study is expected to illustrate the interaction between music, the various contexts within which it is experienced and the processes it entails, that contribute to the formation of musical identities. These findings will be useful in early childhood music education, informing both practice and policy with regard to the selection of musical resources and approaches to pedagogy.

