

International Society for Music Education: Early Childhood Commission Seminar

Passing on the Flame: Making the World a Better Place Through Music

Corfu, Greece
9-13 July 2012

PROCEEDINGS

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Welcome from the Commissioners

The Early Childhood Music Education Commission (ECME) of the International Society for Music Education (ISME) was established in 1982. The first ECME seminar took place in 1984 in England. Since then the seminars have been conducted in Hungary, Australia, Finland, Japan, USA, England, South Africa, Canada, Denmark, Spain, Taiwan, Italy and China.

The commission has grown over the past 30 years and seminars attract audiences from around the world. In the first years the sessions consisted of an active exchange of knowledge linked to practice and direct applicable information. Over the years the number of presentations concerning research expanded, contributing to the support and dissemination of underpinned pedagogical practices. As a result the Commission created a mission statement in order to reach every child and to let music become an integral part of its life and education.

Therefore, we envision that the seminars will contribute to the growth of quality music education by bringing new insights and inspiration, which will hopefully lead to further research and the development of pedagogical practises in the musical learning of children.

You will find the proceedings to be a reflection of the vision of ECME, representing a cross-section of the endeavours of practitioners and researchers in the world. We are deeply grateful to Dr. Zoe Dionyssiou, Assistant Professor of Music Education at the Ionian University for hosting us. We welcome you to Corfu, Greece for our 15th Seminar!

Margré van Gestel (The Netherlands, 2008-2014)
Commission Chair, 2010-2012

Commission members:

Claudia Gluschankof (Israel, 2006-2012)
Diane Persellin (United States of America, 2006-2012)
Joanne Rutkowski (United States of America, 2008-2014)
Amanda Niland (Australia, 2010-2016)
Elizabeth Andang'o (Kenya, 2010-2016)

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Selection of Papers and Workshops

All presentations at the 2012 ISME Early Childhood Commission Seminar, “Passing on the Flame” in Corfu, Greece, were peer refereed before inclusion in the Seminar program. In addition, completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

The ISME Early Childhood Commission Seminar Committee and ISME are grateful to the following people who provided expert, independent advice and who acted as referees for selecting papers and workshops for presentation at the 2012 ISME Early Childhood Commission Seminar:

Elizabeth Andang’o (Kenyatta University, Nairobi, Kenya)

Margré van Gestel (Chair, Foundation Music on the Lap/Voorzitter Stichting Muziek op Schoot, Zevenhuizen, The Netherlands)

Claudia Gluschankof (Levinsky College of Education, Tel-Aviv, Israel)

Amanda Niland (Institute of Early Childhood - Macquarie University, Sydney, Australia)

Diane Persellin (Trinity University, San Antonio, Texas, USA)

Joanne Rutkowski (The Pennsylvania State University, University Park, Pennsylvania, USA)

Schedule Overview

	MONDAY July 9	TUESDAY July 10	WEDNESDAY July 11	THURSDAY July 12	FRIDAY July 13
	PAST PRESENT AND FUTURE <i>Daily Host: Diane Persellin</i>	PASSING THE FLAME: FROM RESEARCH TO PRACTICE <i>Daily Host: Joanne Rutkowski</i>	FLAMES OF MUSICAL BEGINNINGS <i>Daily Host: Amanda Niland</i>	FLAMES OF MUSICAL INTERACTIONS <i>Daily Host: Claudia Gluschankof</i>	FLAMES OF MUSICAL COLLABORATIONS <i>Daily Host: Elisabeth Andang'o</i>
9.00			Song singing: Margré van Gestel		
9.30	Opening	Song singing: Margré van Gestel	Research Paper: Impacting premature infant outcomes through womb sounds and the maternal singing voice, <i>Sheila Woodward (USA/South Africa), Smeeta Sardesai (USA), Jack Turman (USA)</i> - Discussant: Kaarina Marjanen (Finland)	Song singing: Margré van Gestel	Song singing: Margré van Gestel
9.45					
10.00	Keynote: Looking through the Lens at Young Children and Music, <i>Carol Scott Kassner (USA)</i>	Research Paper: Naming and Claiming Focused Inquiry: Reflections on Theoretical Frameworks for Early Childhood Music Research, <i>Lori Custodero (USA)</i> – Discussant: Claudia Gluschankof (Israel)	Research Paper: Pre- and Postnatal Music Education for Holistic Development and Communicative Well-being, <i>Kaarina Marjanen (Finland)</i> – Discussant: Sheila Woodward (S.Africa/USA)	Research Paper: Salta Miralta: a Study of the Musical Mechanisms to Adjust Interaction between Adults and Children in a Catalan Lap Game, <i>Jéssica Pérez Moreno (Spain)</i> – Discussant: Jill Holland (Australia)	Workshop: Bringing Multicultural Songs to Children – The Process of Discovering and Understanding Musical Cultures, <i>Lily Chen-Hafteck (USA/Hong-Kong), Elisabeth Andang'o (Kenya), & Angelita Broocks (Brazil)</i> - Discussant: Elissa Johnson-Green (USA)
10.15					
10.30					
10.45		Research Paper: Developing The Australian Preschool Music Education Survey, <i>Jennifer Stevens-Ballenger (Australia)</i> – Discussant: Michel Hogenes (Netherlands)		Research Paper: How Young Children Use Semiotic Tools to Communicate Through Music Play in School Contexts, <i>Michelle Tomlinson (Australia)</i> – Discussant: Lily Chen Hafteck (USA)	
11.00	Research Paper: An Introductory Analysis of Music in Infant-Directed Media, <i>Wendy Brooks (Australia)</i> – Discussant: Amanda Niland (Australia)		Break and posters		Research Paper: Developing student collaborations with the potential to reveal new learning experiences and understandings of process and practice in music education, <i>Chris Naughton & David Lines (New Zealand)</i> – Discussant: Rachel Whitcomb (USA)
11.15					
11.30		Break		Break and posters	
11.45	Break		Discussion groups		Break
12.00				ISME session and discussion groups or Open forum, ISME session included	Research Paper: The kindergarten children's chorus: a collaborative music project, <i>Aleksandra Acker (Australia)</i> – Discussant: Pamela Stover (USA)
12.15	Best Practice Paper: Grandma's Chair: iMusic for preschoolers, <i>Katharine Smithrim (Canada)</i> – Discussant: Lori Custodero (USA)	Best Practice Paper: Music Spring Buds: An Innovative Early Childhood Music Education Program in China, <i>Lucy Weihua Luo (China) & Lily Chen-Hafteck (USA/Hong Kong)</i> – Discussant: Peggy Bennett (USA)			
12.45		Posters short oral presentations			
13.00	Research Paper: Musical Transitions: Parenting Practices through Change, <i>Elissa Johnson-Green (USA)</i> – Discussant: Elizabeth Andang'o (Kenya)		Excursion, Lunch and Dinner		Closing ceremony
13.45	Lunch and rest	Lunch and rest		Lunch and rest	
15.15					
15.30					
15.45					

	MONDAY July 9	TUESDAY July 10	WEDNESDAY July 11	THURSDAY July 12	FRIDAY July 13
16.00	Workshop: Inspiring Parents in Order to Engage Children during Early Childhood Music Classes, <i>Ricardo Freire (Brazil)</i> – Discussant: Patricia St. John (USA)	Research Paper: An examination of a Pre-School Music Enrichment Programme in a special school for Pupils with Physical and Multiple Disabilities, <i>Siobhán Keane (Ireland)</i> – Discussant: Jolanta Kallendyk- Gallagher (Australia)		Best Practice Paper: Young Children's Music Symbol Reading and Arranging, <i>Susan Kenney (USA)</i> – Discussant: Katharine Smithrim (Canada)	
16.45		Workshop: Why Do We Do That?: Questioning Five Common Practices in Teaching Children Music, <i>Peggy Bennett (USA)</i> – Discussant: Ricardo Freire (Brazil)		Workshop: Co-Constructing Music-Rich Environments in Preschool Settings. <i>Alison Reynolds & Kerry Filsinger (USA)</i> – Discussant: Laura Huhtinen Hilden (Finland)	
17.00	Research Paper: Unforgettable: Musical memories with infants and seniors, <i>Patricia St John (USA)</i> – Discussant: Chee Hoo Lum (Singapore)				
17.15					
17.30					
17.45	Break & discussion groups	Break & discussion groups		Free time and preparing for the evening	
18.00					
18.15					
18.30					
18.45					
19.00	Cultural event	Posters		First boat to Vidos Islands	
19.15				Second boat to Vidos Islands	
20.00	Dinner on your own	Concert		Conference gala dinner	
21		Dinner on your own		Back by boat (last boat 23.30?)	
22.30					

Monday, 9 July

PAST PRESENT AND FUTURE

Diane Persellin, Host for the Day

- 9:30 **Opening**
- 10:00 **Keynote: *Looking through the Lens at Young Children and Music***
Carol Scott Kassner (USA)
- 11:00 **Research Paper: *An Introductory Analysis of Music in Infant-Directed Media***
Wendy Brooks (Australia)
Discussant: Amanda Niland (Australia)
- 11:45 **Break**
- 12:15 **Best Practice Paper: *Grandma's Chair: iMusic for Preschoolers***
Katharine Smithrim (Canada)
Discussant: Lori Custodero (USA)
- 13:00 **Research Paper: *Musical Transitions: Parenting Practices through Change***
Elissa Johnson-Green (USA)
Discussant: Elizabeth Andang'o (Kenya)
- 13:45 **Lunch and Rest**
- 16:00 **Workshop: *Inspiring Parents in Order to Engage Children during Early Childhood Music Classes***
Ricardo Freire (Brazil)
Discussant: Patricia St. John (USA)
- 17:00 **Research Paper: *Unforgettable: Musical Memories with Infants and Seniors***
Patricia St John (USA)
Discussant: Chee Hoo Lum (Singapore)
- 17:45 **Break and Discussion Groups**
- 19:00 **Cultural Event**
- 20:00 **Dinner, on your own**

Keynote: *Looking through the Lens at Young Children and Music*

Dr. Carol Scott-Kassner

Professor, Music Education (Retired, USA)

Founding Member, ECME Commission

ECME Commission Chair for two terms

carolkassner@comcast.net

I want to begin by saying how thrilled and honored I am to be here after six years away, to be with so many precious friends, and to have the opportunity to make some new friends. Thank you, Margre and the ECME Board Members, for inviting me to rejoin this community.

A small group of people interested in musical development in early childhood first met together at ISME in London, Ontario in 1978. Among that group were Katalin Forrai from Hungary, Natalia Vetlugina, from Russia, Olive McMahon from Australia, and myself. We began to discuss a vision for forming an Early Childhood Commission of ISME, which was approved at ISME in England in 1982, thirty years ago. We sponsored our first presentations at ISME in Warsaw in 1980 and had our first separate commission meeting at Seattle Pacific University, in 1984, co-sponsored by the Music in Schools and Teacher Training Commission.

These four women, plus Reiko Hata from Japan, became the founding mothers of ECME. We hoped to create a context in which people interested in musical growth and development in very young children could gather to discuss their research and stimulate others to do thoughtful research in that field. We also hoped to share high quality examples of praxis in early childhood music education. We hoped that this sharing and the conversations evoked would result in higher quality research being done throughout the world; more intercultural collaborative research; and higher-level practice informed by both theory and research.

More recently the ECME Commission has

expanded these goals to include learning ways that various cultures approach musical enculturation in the young child and to examine issues that are of importance to the future of music in the lives of young children such as the influence of mass media and technology; the rapid change of society; the role of the family in musical development; the role of culture and schooling in musical development; and preservation of cultural traditions (ECME, 2008).

Many of those goals have been and are being accomplished. But, in some ways our hopes have yet to be realized. We know so much more about young children and music than we did in the late-1970s, and numerous examples of highly effective practice have been developed in various regions of the world, many influenced by discussions within these seminars. Still, much remains to be done. Custodero (2012) has done a thorough meta-analysis of the five recent ECME presentations, asking provocative questions about other possible directions for research. You will hear her ideas later this week. So as not to take from that important work, I'm going to propose another way of viewing our work.

I am using an ecological model as the lens for looking at some of what is going on in early childhood research and practice. This model (see Figure 1 below) reflects the goals for our work stated by the Early Childhood Commission (2008) and represents spheres of influence on the child as he or she grows. As Young said in her 2008 Keynote speech to this body, "Conventionally music education research has focused on the detail of practice and children's musical behaviors drawing largely on traditions from developmental

psychology and tending, as a consequence, to be insufficiently interested in wider social and cultural processes.” This ecological model invites us to think more broadly about the world of the child and respects ideas within post-modern thinking about the importance of context in discovering truth. As resources for my thinking, I’m using Custodero (2012) and Burton & Taggart (2011) proceedings from the 2008 and 2010 ECME meetings, and my knowledge of other research. I’m going to use this as a map to locate patterns of practice and of research by naming the focus of that work.

What I have not done is to represent the frequency of studies or the amount of interest in each of these categories. That task was beyond my reach. Instead, I am going to have you help me with that, representing where your research or practice is located on this large map using either an R for research (red) or a P for practice (blue). During this week, add your marks to the diagram. You may make more than one mark if your involvement is in more than one area. This will represent a scattergram of where you locate your interests in early childhood music. Hopefully, we will see patterns emerge that may show where we have extensive knowledge or interest and where we have more limited knowledge, thereby suggesting directions for further work.

As with any model, there will be places where you disagree with the structure. I ask you simply to join me in being playful with this and seeing what questions might arise out of viewing these ideas. I’ve tried to place categories of research and practice in the locations that made the most sense to me, with a few that transcend all categories. Please add to my model if you feel some of these categories should be in more than one place. I ask you not to be offended if I fail to mention your name or your work. I’m highlighting just a few key works that fit into each category. I honor what each one of you is doing and will look forward to seeing the results of where you place your work on the map.

Under child, I’ve thought initially of the infant

including a number of studies on perception and cognition that have come out of McGill University in Canada, especially Sandra Trehub, and the group from Israel (Hefer, et al.) who presented at ECME in 2008. Studies of infant vocalization have been done in many places around the world including St. John’s recent work on intergenerational play (2008). Woodward’s prenatal studies certainly fit here. Clearly, the child from pre-birth to age 8 is at the center of all of the research that we do in early childhood music education, representing the nexus of this model.

As the child becomes more aware and begins to interact even more powerfully within his/her home and family, then musical parenting becomes a factor of influence. I counted eight presentations at the 2008 ECME seminar related to aspects of musical parenting – a wonderful growth of interest in that area of study. Within this sphere of influence is also language acquisition and the possible relation between musical vocalizations and language development. A number of researchers have been exploring that. (See Burton, 2010)

In the sphere of schooling, there is extensive research on the various factors related to the development of accurate singing – something we not only find important but relatively easy to measure, undoubtedly leading to a plethora of studies, many of which have been conducted by people in this room. Wendy Sims, a previous chair of this Commission, has created a long line of research on music listening within the preschool setting, giving us an extensive picture of factors influencing children’s attention and responsiveness to recorded music (2011). Tillman’s (1989) theory of creative development in music represents another important collection of studies that continue to inform us.

Also, in the area of schooling, there are many presentations of various pedagogies or ways to teach young children, but rare examinations of the effectiveness of entire curricular approaches to music with young children. There remains much

to be done in this area, which could suggest some longitudinal research on the impact of early childhood music curriculum on such things as musical engagement, confidence, and valuing as well as readiness for learning, which Levinowitz speaks of in Burton and Taggart (2011). Also in the category of schooling, we need to recognize the early and important work of Forrai, Langelaar, Wood, and more recently, Holgerson (2008), as well as others who have contributed important models of teacher and parent education in working with young children.

Peer studies to this point mostly focus on musical play. Kathy Marsh from Australia has contributed extensively to this literature with her examination of music play across many cultures. I've not found in the sources I've cited similar documentation of ways young children teach each other. Although many categories of possible study exist within the cultural sphere of influence, I could not find that many have been done at this point. Andang'o (2010), and Young (2008) have presented recent papers at ECME meetings touching on various aspects of larger cultural questions. Chen-Haftek and Ilari have also done some important work in this area. ECME seminars provide an ideal context for researchers to share ideas both formally and informally. It would be my hope that out of these conversations, more cross-cultural research might be stimulated and greater encouragement given to the influence of culture on musical development in young children. Certainly the Symposium, *MyPlace MyMusic: An International Study of Musical Experiences in the Home Among Seven-year-olds*, presented by numerous researchers at the 2010 ECME Seminar in Beijing represents a wonderful start in this direction.

Finally, I've included three lines that transcend all of the spheres of influence: aesthetic and spiritual represented in the work of Tillman, Custodero, and Woodward, and learning – spoken to broadly by Custodero, Young, and others. You may think of other topics that would cross all of the boundaries.

I hope that my brief overview and introduction of this model is useful to get you thinking about your own work and other work in our field. I hope that you may see areas that arouse your curiosity that you think need exploring. I hope you will share your ideas with colleagues when you return to wherever you call home. Blessings to each of you - in your life and in your work.

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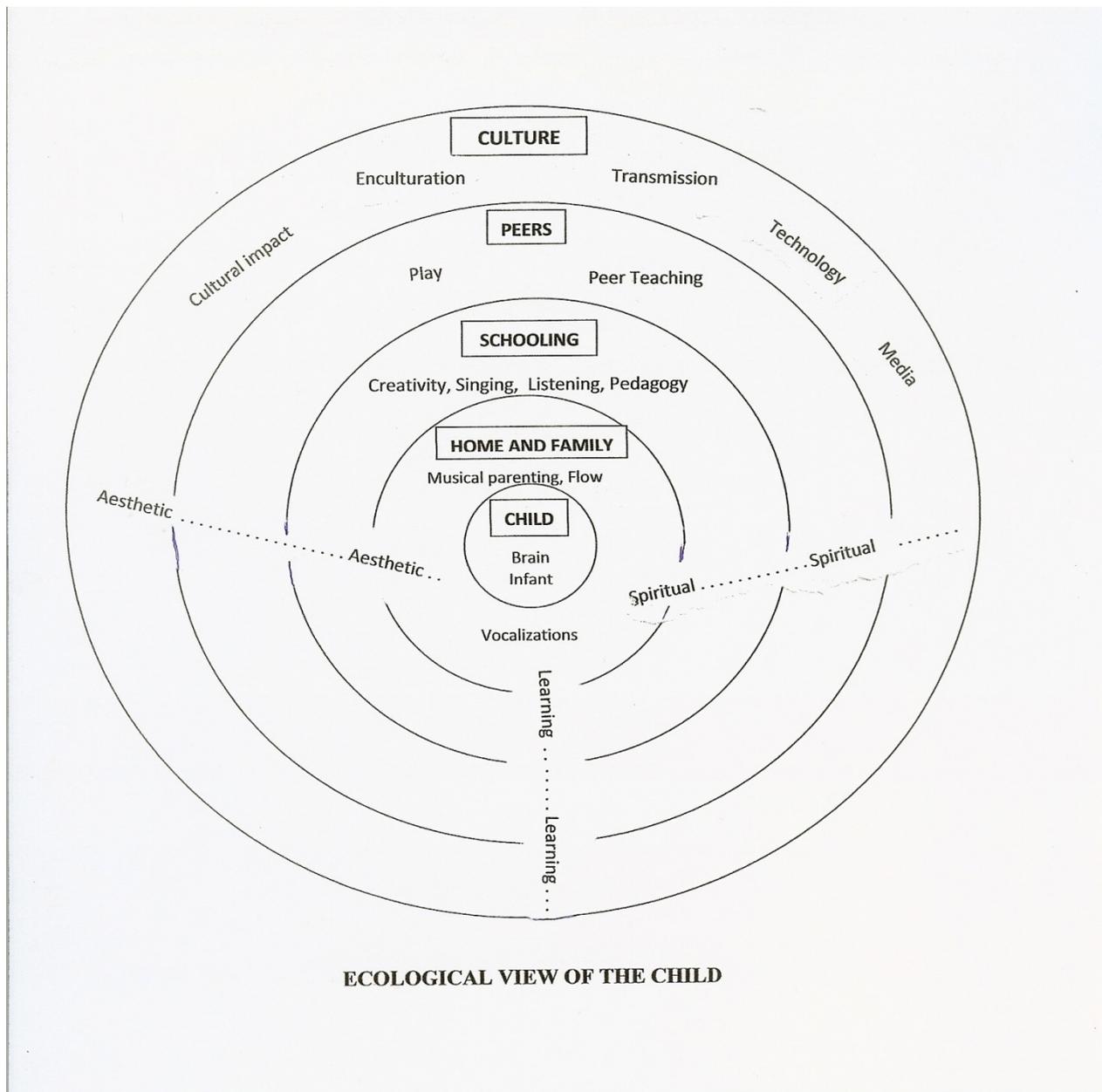


Figure 1
Ecological View of the Child

Research Paper: *An Introductory Analysis of Music in Infant-Directed Media*

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ABSTRACT

An ever-increasing range of screen media products targets children under the age of three. Fuelled by educational claims and parent testimonials, these products are the subject of a growing body of empirical research. Products claiming to contribute to young children's musical development and education are the focus of this paper. They are examined in light of the multimodal and interactional nature of young children's musical experiences, the developing intermodal perception of infants and toddlers, and the formal production features of the media.

Three infant-directed DVDs representing well-known and prolific companies provided data for this ethnographic content analysis. DVDs were examined and coded for temporal synchrony, audio-visual consistency, musical interactions depicted, and the formal features used to elicit attention. While two DVDs were found to be questionable in terms of educative value, the third appeared to be grounded in sound practice in terms of young children's perceptual attributes.

Keywords: Infant-directed media; intermodal perception; audio-visual consistency

INTRODUCTION

The introduction of the *Baby Einstein* range of products in 1997 is widely acknowledged as the beginning of the phenomenon termed “baby media” or “infant-directed media” (DeLoache & Chiong, 2009). A rapidly growing industry targets children under the age of three with an

ever-expanding range of screen media products. Accompanied by both implicit and explicit educational claims, marketing of these products usually targets parents, (Garrison & Christakis, 2005; Wartella, Richert & Robb, 2010; Zimmerman, Christakis & Meltzoff, 2007). Much advertising features parent testimonials (DeLoache et al., 2009). While little empirical evidence supports educational value, a growing body of research attempts to situate the baby media phenomenon within the fields of children's cognitive, social and behavioural development (DeLoache & Chiong, 2009; Garrison and Christakis, 2005; Zimmerman, Christakis & Meltzoff, 2007).

This paper seeks to examine three infant-directed media products with advertising that implies a contribution to musical learning and development. To date, little research exists concerning music in infant-directed media. Cardany (2010) notes its inclusion, but suggests music is rarely the educational focus. Barr, Shuck, Salerno, Atkinson and Linebarger (2010) describe music's role in baby media as important, serving to elicit attention, and acting as a retrieval cue.

Cook (1998) recommends that analysing musical multimedia “needs to begin with a clear grasp of the communicative context within which this meaning is realized” (p.4). Developing a framework for analysis therefore involved consideration of the multimodal nature of screen media, particularly in relation to young children's perceptual development, and the traditional

means of music sharing between infants and caregivers. It was also important to situate this analysis within the context of existing research into infant-directed media.

RELATED LITERATURE

Considering music within screen media presentations necessarily binds its audio nature with the visual properties of film, which must blend together to provide information necessary for the viewer's interpretation and response (Hakansson, 1990). Intermodality involves the perception of unitary objects or events as being simultaneously available to more than one sense (Bahrick & Hollich, 2010). Research indicates that intermodal perception emerges early in life, and develops rapidly during a baby's first year (Brookes et al., 2001; Lewkowicz, 2010). Several studies have evidenced infants' sensitivity to a number of temporal parameters linking auditory and visual stimulation, including synchrony, duration, rhythm and tempo (Bahrick, Flom & Lickliter, 2002; Gogate, Bahrick & Watson, 2000; Lewkowicz, 1986 & 1996; Lewkowicz & Marcovitch, 2006).

Understanding that some sights and sounds belong together is necessary for infants to conceptually organise objects and events (Lewkowicz, 2000; Prince & Hollich, 2005; Wu & Kirkham, 2010). Cross-modal binding provides a unified representation of a visual percept with an associated sound, so that "both are effortlessly perceived as being aspects of a single event" (Roskies, 1999, p. 7). Cross-modal binding also aids in avoiding incorrect combinations of features belonging to different objects, termed "illusory conjunctions" (Treisman & Schmidt, 1982).

Babies' musical experiences are multimodal from the earliest age. Mothers and other caregivers typically stimulate babies musically through singing, humming and chanting, while simultaneously patting, bouncing, rocking or moving. Thus, the experience is "multi-sensorial and multi-dimensional, involving perception through all body faculties" (Young, 1995, p. 51).

Interaction with mothers or other caregivers is crucial to children's music learning and development, providing sensory stimulation; rich language and music experiences; the opportunity to practice imitation and skill mastery; and memories of music as a positive source of nurturance (Ilari, 2005; Levinowitz & Adalist-Estrin, 2000; Young, 2003). Music is transmitted by the mother in a social process with the child (Adachi, 1994).

Concern has been expressed that extensive use of infant-directed media may displace these interactions and other valuable learning experiences (DeLoache & Chiong, 2010; Pempek et al., 2011). However, it has been suggested that co-viewing DVDs may offer similar opportunities for interaction as joint toy play or book reading (Fender, Richert, Robb & Wartella, 2010). Co-viewing with an adult may encourage interaction, joint attentional reference and allow for scaffolding of the viewing experience (Barr, Zack, Garcia & Muentener, 2008; Vaala et al., 2010). Screen media resembling infants' and toddlers' real-life experiences are best suited to support learning and language development (Linebarger & Vaala, 2010; Vaala et al., 2010), and screen media content modeling desired interactions may potentially improve child-caregiver interactions and facilitate observational learning of appropriate social behavior by both adults and infants (Fenstermacher, Barr, Brey, et al., 2011; Pempek et al., 2011).

Formal features are the audio-visual production features used to structure, mark and represent content (Goodrich, Pempek & Calvert, 2009). Most infant-directed media is characterised by perceptually-salient features, including rapid pace, frequent camera cuts, visual effects, sound effects, character voices, adult female or children's voices, and foreground music, which may attract attention in infants and toddlers (Barr, Wyss, & Somander, 2009; Linebarger & Vaala, 2010). This is crucial for learning, since "attention cues help infants to filter the vast amount of possible events worth attending to at a given moment" (Wu & Kirkham, 2010, p.119).

Reflective features such as singing are also considered valuable for learning since they provide a rehearsal mechanism for reinforcing content. They are associated with improved comprehension (Calvert, Huston, Watkins & Wright, 1982).

METHOD

Ethnographic content analysis was used in this study. This method emphasises discovery, description and the investigation of contexts, underlying meanings, patterns and processes. The term describes an integrated method, procedure, and technique used in the location, identification and analysis of documents or other artifacts, which are examined for relevance, significance, and meaning (Altheide, 1987).

Sample

As part of a larger content analysis study, three infant-directed DVDs were selected for analysis using purposive sampling. *Baby Beethoven: Symphony of Fun* (Baby Einstein), *Make Music Together* (Sesame Beginnings) and *Music Sounds* (So Smart! Baby's Beginnings) were identified as having titles implying a contribution to musical development or learning, and being representative of well-known and prolific companies.

Several viewings of the DVDs provided data for this investigation. Each DVD was coded for frequency and quality of temporal synchrony; audio-visual consistency; depicted musical interactions between babies and others; and formal production features. Initial viewings identified these characteristics, with results recorded using a checklist proforma. Subsequent viewings were used to describe specific instances of the examined characteristics, and to consider them within the contexts of the DVDs' aims, and the perceptual characteristics of young children.

FINDINGS

Temporal Synchrony

The lack of temporal synchrony in *Baby Beethoven: Symphony of Fun* and *Music Sounds* was both obvious and concerning. Although

visual images were often rhythmic, such as a clockwork toy's movement, the visual rhythm was seldom synchronous with the audio presentation. As an adult viewer, I found the asynchrony between the music's beat and the projected images in both these DVDs disturbing. Although adults have strong audio-visual temporal relations (Lewkowicz, 2010), infants' audio-visual sensitivities have also been evidenced. The presentation of several asynchronous events is at odds with the infant's development of intermodal perception.

Conversely, the audio-visual presentations of *Make Music Together* were almost always temporally synchronous, with an exaggerated sense of beat conveyed by character movement in the visual presentation. This DVD also showed several ways to kinesthetically model the beat, with characters dancing, rocking, clapping, tapping feet and playing sound makers and instruments.

Audio-visual Consistency

Make Music Together is audio-visually consistent in several respects. For example, the song "Swing, Baby, Swing" is performed in a swing style, accompanied by a jazz ensemble, with visuals portraying actions consistent with the song lyrics, in time with the music. Sound makers are identified visually and verbally ("You want to shake the macaroni?" and "It's a piano").

Although *Music Sounds* claims to be "a great way to introduce young children to the distinct sounds of different instruments" (DVD cover), the DVD does not present visual images of instruments. Rather, pieces of classical music accompany simple images of animals and visual patterns that move in basic animation. These images are seemingly unrelated to the music in any way.

Since audio-visual events contribute to the ability to distinguish objects and events, it is concerning that *Baby Beethoven: Symphony of Fun* simultaneously presents the image of a sound maker juxtaposed with audio presentation of a contrasting instrument's timbre. For example, an

image of a child beating a drum is accompanied by the sound of an electronic keyboard, creating incorrect integration links between sound and image. It is noted that a “bonus materials” section of the DVD includes images of instruments labeled correctly with written and spoken word. However, audio clips of the instruments are not included.

The DVD title *Baby Beethoven: Symphony of Fun* is quite misleading, since the conceptual resemblance of this music to Beethoven’s symphonies is small. While several Beethoven melodies are used, the soundtrack is not symphonic, and not all of the music is by Beethoven. The music, “specially re-orchestrated for little ears” (DVD cover), is electronic, with limited timbral, pitch, textural and dynamic ranges.

Intrigued by this description, I contacted the *Baby Einstein* Company directly for an explanation. An email reply addressed my queries, stating that many of the “the classical works . . . were somber, serious and big”, and that “babies are typically startled or frightened . . . by clanging cymbals, thunderous drums, sudden loud entrances . . . and crescendos” (Personal Correspondence, February 9, 2012). As contentious as this statement may be for many reasons, it indicates that the title of the DVD itself may contribute to the formation of illusory conjunctions through labeling as Beethoven’s symphonies.

Musical Interactions

Shared music-making experiences were only depicted in *Make Music Together*, which is part of a series specifically designed to explicitly model interactive parenting behaviour (Thomas, 2007). All scenes in this DVD depict babies (either real or puppets) engaged in musical activities with adult caregivers, consistent with the multimodal nature of traditional interactions between parent and child. For example, a puppet mother and baby sing and shake a packet of macaroni while putting away groceries; a puppet mother sings a lullaby to a child at bedtime; and

several human mothers and babies engage in musical play. Adults are invited to watch, and then to “turn the DVD off” and engage in their own activities. Bonus features include suggestions for parental use of the DVD, as well as other music-making activities away from the screen.

Baby Beethoven: Symphony of Fun briefly depicts a child interacting with a puppet, accompanied by instrumental music. Another scene shows two children playing with a xylophone, but without obvious interaction. The DVD cover notes suggest co-viewing. *Music Sounds* does not depict any musical interactions.

Formal Features

All DVDs utilize perceptually-salient features such as frequent camera cuts, visual effects and sound effects to gain attention, which is essential for learning. However, their use in *Baby Beethoven: Symphony of Fun* and *Music Sounds* appears to be random, since attention is not directed to particular learning events. *Baby Beethoven: Symphony of Fun* also claims to “mesmerize”, which seems at odds with gaining the attention required for learning. Interestingly, in DVDs with musical titles, music appears to play a background role to the visual presentation in two of the DVDs, with only *Make Music Together* utilising foreground music. *Make Music Together* also includes brief episodes of non-salient features of narration and dialogue, and the reflective feature of singing.

CONCLUSION

If infant-directed media are to play a role in the musical education of babies and toddlers, it is essential that these products cater to the developmental characteristics of young children, and that the design of these products rests firmly on empirical research. This introductory analysis of three DVDs suggests that the educative value of *Baby Beethoven: Symphony of Fun* and *Music Sounds* may be questionable. These DVDs were found lacking in characteristics deemed important for the perceptive development, and consequent musical development, of young

children. Conversely, *Make Music Together* appears grounded in sound practice in terms of young children's developing perceptual characteristics. While it is noted that within the bounds of this paper, such analysis remains broad and descriptive, it does provide a starting place for a thorough investigation of infant-directed media and its place alongside the musical development of the young child.

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Best Practice Paper: *Grandma's Chair: iMusic for Preschoolers*

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ABSTRACT

Grandma's Chair is an early childhood video project that is designed for internet downloads, and as an iPad and iPhone app, produced by the Royal Conservatory in Canada. The pilot project consists of six 15 minute programs, each based on a picture book. I read the book and then involve the child viewer in finger plays, action rhymes, movement activities and songs that are thematically related to the story. Like the slow food and slow schools movement, this is "slow TV" for young children. Based on my own research in children's response to music on television and the theoretical work on children and media, the program is based on the theory that deeper attention is attracted and maintained by cognitive involvement and comprehension of content rather than by non-content arousal stimuli such as intensity, contrast, change, movement, novelty and incongruity used in most children's video programming. In this paper, I describe the development process of this project, and suggest that internet and computer applications have tremendous potential for early childhood music education.

Keywords: early childhood music education, e-learning, iPhone and iPad applications, children's television, children's literature

INTRODUCTION

Grandma's Chair is a video program for preschoolers, produced by the Royal Conservatory in Toronto, Canada, and created and hosted by the author of this paper, Katharine

Smithrim. The program concept is simple and is designed to engage children's attention and participation. I am the host - a grandmother figure. I invite the viewing child to pretend to climb up into my chair to read a picture book with me. The camera focuses on the book as I read and turn the pages. Then I invite the child at home to do some finger plays, action rhymes and songs that are thematically related to the story. I have used these materials throughout 30 years of musical work with preschoolers – activities that children enjoy and to which they readily respond both vocally and physically. The materials develop children's rhythmic, melodic, aural, visual and movement skills. It is an early childhood music experience in which a child can participate whether the child is at home, in a car, or a hospital bed.

Grandma's Chair is designed to appeal to a wide audience of children, not specifically as a music education tool. Rather, it will be widely accessible and will compete with current video offerings. Originally conceived as a television program, it is designed as an Internet download, and as an iPad and iPhone app. The pilot project consists of six 15-minute programs, each based thematically on a picture book. Of course, I would rather that preschoolers were not viewing downloaded material on computer screens, or using iPads and iPhones. However, younger and younger children spend more and more time on-screen. Because I find much of the video material designed for children to be unworthy of young children's attention, I wanted to provide an

alternative to pop culture programming. This video project has the potential to reach thousands of children who would never have the opportunity to participate in a music class or even a music circle time in their day care, nursery school or kindergarten.

Grandma's Chair is fundamentally different from mainstream preschool TV and video. The set for the demo is an actual living room. The sound is entirely human: my speaking voice, singing voice and sound effects. The focus is on engagement rather than enticement and entertainment. The goal is to involve active participation from the young viewers. Young children still love to crawl up into a chair with a loving adult to read and look at a book together. This is possible through video. Young children like action rhymes, finger plays and simple songs they can actually sing. These activities will be repeated several times so that the child can actually "do" them along with the video. My work with 2, 3 & 4 years olds enables me to pace activities, and to judge how many repetitions are appropriate. Some children will want to do the same activity many, many times. With current technology, children could be able to interact with the programs by activating a "Repeat" button at a few times throughout the 20 minute program, if they want to hear the story yet again or repeat specific musical activities.

THEORETICAL BACKGROUND AND RATIONALE

The research on children's television most closely relevant to the creation of the program is the research in attention, comprehension and the educational influence of television. Of particular interest to me are the theories about how children process television. Research in the 70s generally referred to arousal stimuli such as intensity, contrast, change, movement, novelty and incongruity as the main bases for gaining and keeping attention (Zillman, 1978). In the early 80s, Anderson put forth a disputing theory that attention is attracted and maintained by cognitive involvement and comprehension of content rather than by non-content features such as the arousal stimuli listed above (Anderson, Lorch, Field,

Collins, & Nahan, 1986). In a review of the literature on attention and learning, Miron, Bryant and Zillman (2001) offer some research-based suggestions for increasing sustained attention to programming. One suggestion is to "create activity and interactivity situations based on the program. For example, 'how to' or 'let's do' tasks can be proposed to children, prompting them to use the knowledge provided by the program." (p. 174) They also warn that "making television 'competitive' through high density of salient and arousing stimuli increases the risk of cognitive overload and poor attention to educational content" (p. 174). The literature on the relationship between reading and television viewing refers to the use of actual books in TV programming. In a review of the reading and television literature, Desmond (2001) states "Educators have long observed that the presentation of a story on television causes curiosity and demand for a book" and that "watching a TV version of a popular children's story can elicit questions about characters, the narrative, and even desire to return to the printed story" (p. 40).

In an informal survey of current preschool television and video offerings I undertook with a graduate student in 2007, we found no grandparent figures evident and there were few appropriate invitations or encouragement for children to respond actively at home. We also found that most programming was fast paced and employed arousal stimuli such as intensity, contrast, and fast pace as the main bases for gaining and keeping attention. In my doctoral research on children's responses to music on television (Smithrim, 1992), I observed that children responded physically and vocally only when there was a single host, and when that host issued direct invitations to the viewing child to participate. If there were two hosts, or other children on screen, and no direct invitations to the child viewer, children did not actively participate. The features of this program: one presenter; the use of story; direct invitations to the viewers to participate in action rhymes, songs, and movement activities; the absence of

inauthentic arousal stimuli; and the opportunity for the viewing child to choose to repeat elements of the program are all substantiated by the current theories on attention, comprehension, and the educational influence of television. When my video *Songs and Games for Toddlers* (Golden Books Videos, 1986) was released, the most prevalent comment from parents and teachers was “How did you convince them to keep it so simple?” Like “slow food” and “slow schools”, current examples of the trend towards quality and depth rather than quantity and over-stimulation, slow TV/video is an idea whose time has come. Although the *Grandma’s Chair* program is educational, it is not designed to teach. Rather it is designed to nourish the young viewers musically, aesthetically, cognitively, and emotionally.

DEVELOPMENT

I designed the content and format of the program for 3- and 4-year-olds. I created a demo of two sample programs in order to serve two purposes: to research children’s responses to the program, and to propose the program to public and private television networks and video companies. Written permissions from the publishers for using the two picture books were granted for both research and proposal purposes.

Viewer Response Research

The research plan involved distributing 70 demo DVD’s to families of children in a public daycare in a small urban community in Ontario. The DVD included two programs, one based on Frank Asch’s book “Mooncake”, the other on “Something from Nothing” by Phoebe Gilman. Along with the DVD, the parents received two stamped and addressed post cards (one for each program) with five survey questions regarding their child’s response to the videos. We asked parents to play one program one day, and the other program another day. We asked them to keep the DVD for repeat viewings if desired and to return the post cards. The 20% response rate was quite acceptable for a random no-ask survey that involved a half hour of time and card mail-ins. Questions and results across both programs

were:

1) How long did your child choose to watch the DVD?

Less than 1 minute, 1-3 minutes, 3-5 minutes, 5-10 minutes, the entire program. 88% watched entire program, 12% 5-10 minutes.

2) How many of the activities did your child do physically (e.g. sing, speak, actions, full body movement)?

None, a few, about half, many, all. 12% did all, 47% did a few, half or many, 41% did none.

3) Did you notice your child doing any of the activities at any time in the days following the video?

Which ones? 24% did activities in the days following viewing.

4) Did your child refer to any part of the story or the illustrations during or after the video?

18% referred to the story.

5) Did your child ask to see the DVD again? If your child viewed the video a second or third time, did your child do more activities than during the first viewing?

53% asked to view the video again. 22% did more activities in subsequent viewings.

The Process

Once the demos and viewer research were complete, I was ready to pitch *Grandma’s Chair* as a TV program. I found a professional pitcher. This pitcher did not play baseball: Rather, his profession was pitching program ideas to production companies. He really understood the program, was completely committed to the slow TV model and he was successful in engaging a production company that was interested in producing the program. The next stage was that the production company, in turn, pitched the program to the four Canadian television networks who present children’s programming. From each network, the response was a resounding NO. The

Grandma's Chair program was so different from their current children's programming that they couldn't imagine a place for it.

Then one night, months later, when I couldn't sleep, I had the grand idea. The Royal Conservatory of Music in Canada has developed a program called Learning Through the Arts. LTTA, as it is commonly known, involves artists being in schools and enriching all subject areas through the arts. For instance, in a junior classroom, the students would learn math concepts through rhythm. In an intermediate classroom, they might be exploring geography through dance. My colleague, Rena Uptis, and I were principal investigators in a large and comprehensive research program in Learning Through the Arts from 2000 to 2005 (Smithrim & Uptis, 2005), so I knew quite a bit about the program. My middle of the night realisation was that my proposed video project was actually learning through the arts for preschoolers. It was a program that integrated music, movement and drama with the best of children's literature. Learning Through the Arts had no early childhood component, and this video program seemed to be an appropriate initiative for them. So, I made an appointment with Angela Elster, the head of Learning Through the Arts and pitched the program to her. Angela and I had been Orff teachers at the same time in our early careers, and have known each other's work ever since. She immediately saw the potential, and suggested that I begin to work with the e-learning and media departments of the Royal Conservatory to see if production of the program as an Internet download and an app for iPhone and iPad was feasible. By the time of the ECME seminar, we may have completed contract negotiations, and we may have begun taping the programs. In my presentation, I will be encouraging other early childhood music educators, particularly those whose language is not English to consider pursuing story based iMusic for young children in their own work, their own communities and their own countries.

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Research Paper:

Musical Transitions: Parenting Practices through Change

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ABSTRACT

Transitions in family life have generally been studied concerning daily child rearing strategies, changes in life status, and young children's readiness to attend kindergarten. The present study examined how music, as a core parenting strategy, aids families negotiating life transitions. Data were examined for two categories of transition: Routine transitions - those happening daily in family life (including school readiness) - and situational transitions, those negotiated across home, school (going to kindergarten), and outside settings (such as church or neighborhood). This project was an extension of an earlier set of studies that focused on how and why parents use music in child rearing. An ethnomethodological examination of five families, the present study included in-depth, face-to-face interviews with parents and children, telephone interviews, and parent/child written material (kept journals and drawings). Data were examined for emergent themes pertaining to participant observations concerning music use in daily routine transitions and across life settings. Results indicated that, far from being on the periphery of family life, music exists at the core of parenting and parent/child interactions – that participant parents used music as parenting strategy to help children negotiate transitions, including the transition into kindergarten.

Keywords: Transition, music, kindergarten, family, school readiness

INTRODUCTION

Humans have an extraordinary capacity to overcome stressful situations, equipped with only

the typical tools of adaptation, capability, and resources -- what Masten (2001) has termed “ordinary magic” (p. 227). This capacity enables people to negotiate life transitions, to remain emotionally healthy and resilient despite the tension inherent in change. Among the “ordinary magic” humans possess, music is essential to our relationships (Dissanayake, 2000) and thus may act as a resource for parents and children to draw upon to sustain them through inevitable transitions in family life.

For the purposes of the present project, transition in the lives of families may be defined as periods of change or upheaval bookended by periods of relative calm. Inherent in this definition is the idea that transition includes some psychological discomfort or internal conflict within the transitional period (Cowan & Cowan, 2003).

Research has revealed that the greatest factor contributing to peoples' contentment is how connected they are socially, to community, family, and friends (Diener, 2000; Myers, 2000). Parallels may be found in the literature on transition: People who are involved in healthy social and emotional relationships seem to negotiate transitions well throughout their lives and to develop strong resiliency through change (Shonkoff & Phillips, 2000). These important relationships rely on many components to make them successful, one of which is musical interaction (Trevarthen, 1999). The musicality inherent in human communication may make it an ideal conduit for shared intimacy. In this way, music may act as both a resource and as a strategy for gaining the optimal ability to work

through transitions.

One of the major transitions to happen in the lives of young children is the transition to formal schooling (Shonkoff & Phillips, 2000; Fuligni & Brady-Smith, 2003; Augustyniak, Cook-Cottone, & Calabrese, 2004). Prior to kindergarten, parents' concern is often whether children will be ready to begin elementary education (Pianta & LaParo, 2003; Passe, 2010). Preoccupation with school readiness usually begins when children are three to four years old, the time in their lives when the ability to communicate and comprehension of ideas begin to grow noticeably (e.g., Fuligni & Brady-Smith, 2003). While cognitive skills are important, support for healthy emotional bonding and social interaction may be more so as children get ready to enter a world into which parents may not follow (Koplow, 2002; Wesley & Buysse, 2003).

STUDY OBJECTIVE

Musical parenting strategies, based in intuitive and learned practices, directly impact children's well being and help them to negotiate transitions that happen over the course of daily life, through major life changes, and in support of child rearing. While many studies exist on transition generally in children's lives (e.g., Cox, Paley, Burchinal, & Payne, 1999; Rimm-Kaufman & Pianta, 2000), there is a great need for continuing studies about how music may aid families and their young children in managing change. Given the seminal role it plays in family life, music is an important lens through which to study how transitions happen in the lives of families. Through researcher observation, interviews, and parent and child participation as co-researchers, this project focused on how families use music to negotiate routine and major changes including the transition into kindergarten.

LITERATURE REVIEW

In the fall of 2000, the *Parents' Use of Music with Infants Survey* (PUMIS) was implemented nationally with parents of young infants (N=2250) in response to the conflicts that exist

regarding the importance of early childhood experiences and of music's place in the intellectual development of young children (Custodero, Britto, & Xin, 2002; Custodero & Johnson-Green, 2003). Following the original PUMIS study, two more time points were examined: The first, a written survey given to these parents when their infants were 10-16 months old (N=825) (Custodero & Johnson-Green, 2008); The second, an interview study with PUMIS families taken specifically from the New York City area (N=10), when the children turned 3 years of age (Custodero, 2006, 2008).

Over these time points the data revealed that musical parenting practices changed as children grew. Parents reported using music for mainly social emotional reasons with infants, equally as often for didactic care and teaching with toddlers, and to support independence in their three-year-olds. Data for each time point revealed that regardless of children's age, parents reported using music as a parenting strategy to help mitigate the stress inherent in child rearing. The present project is an extension of the three year time point: It includes five of the 10 New York City area families who participated in that study.

In other studies focusing on music making in family environments, data revealed that parents' past musical experiences influenced present musical parenting (Custodero & Johnson-Green, 2003); that infants are finely tuned toward the quality of musical interactions with close caregivers and respond immediately to musical cues (Rock, Trainor, & Addison, 1999; Bergeson & Trehub, 1999, 2002; Trehub, 2002). Barrett (2009) found music to be an important part of parenting through daily routines of a child's life between 2 and 5 years of age. Notably that, "...music is not only a celebration, it is also a resource in times of trouble and conflict and a means to unite...in the face of adversity" (Barrett, 2009, 132). Bonifati (1998) found that in later years, parental support and encouragement were the most important factors in whether children remained successful at playing instruments, supporting the idea that musical parenting

remains important through adolescence. Another interview study examined late adolescents' use of music as a transitional space, within which the foundation of identity may be solidified and an important source of comfort may be found (Kristovich, 2001).

Research aimed at examining how children become school ready has taken into account a combination of perspectives and skills but has generally agreed on the importance of early experiences in the pursuit of success throughout the formal schooling years (NICHD, 2002). Most studies connecting school readiness and music include music in a wider curriculum or early intervention program designed to ease the transition to formal schooling (e.g., Shouse & Epstein, 2003). For example, in one early intervention study with pre-school children, Lynch, Geller, and Schmidt (2004) found that through the use of a specialized curriculum, including musical play but not focused on music specifically, children considered to be at risk for social and emotional problem behavior gained noticeably more coping skills than their counterparts without such intervention.

METHODOLOGY

An ethnomethodological study was chosen for this project because it was thought that the richness of data gathered through interviews and observations of the five participant families would produce the depth necessary to address the study of music as a parenting strategy through transitions. It was based on the methodology of the 3 year study for continuity between the time points. Data collection, which happened over the children's kindergarten year, included taped interviews conducted at the families' homes, researcher notes on observations of children's music making, written records of telephone interviews, parent /child written material (e.g., parent journals and children's drawings), interviews with classroom teachers and observations at the children's schools. Semi-structured interview protocols based on research questions were created for each planned visit/interview session during the data collection

period. As is the nature of ethnomethodological research, questions acted as a guide for conversation, rather than as a permanent set of inquiries, to ensure the inclusion of any emergent themes.

Family Information

Demographic information for each family is given here to give a picture of individual family contexts as well as to show the diversity of participants across families.

- **The Levin Family:** Melanie is 5-years-old. Joan, 49 years old, is of Eastern European Jewish descent, and a college graduate. She is a full-time parent and is employed as a part-time tutor. Paul, 48 years old, is of Eastern European Jewish descent, and has a post-graduate degree. He is employed full-time as a middle school music teacher. Family is of middle SES.
- **The Parsons Family:** Katie is 5-years-old; Russell is 7-years-old. Peggy, 37-years-old, is of American descent, and has a post-graduate degree. She is employed as a second grade teacher. Sam, 38-years-old, is of Irish American descent and a college graduate. He is employed full time as a firefighter. Family is of high SES.
- **The Crane Family:** Harry is 5-years-old; Holden is 3-years-old. Francis, 36-years-old, is of African American descent and has a post-graduate degree. She is employed full-time as a middle school science teacher. Gabe, 52-years-old, is of African American descent and has some college education. He is employed full-time in clothing retail and in truck driving. Family is of middle SES.
- **The O'Reilly Family:** Kylie is 5-years-old; Mitchell is 7-years-old; and Catherine is 4-years-old. Kerry, 40-years-old, is of American descent, and has a *Juris Doctor*. At the time of the interviews, she had just left a full-time position as an attorney to become a full-time parent. Tom, 44-years-old, is of Irish American descent and has a *Juris Doctor*. He is employed full-time as an attorney. Family is of very high SES.

- **The Tyndel Family:** Brandon is 5-years-old. Sonia, 38-years-old, is of Eastern European descent (Soviet Georgia) and has a college degree. She works full-time as an administrative assistant. Aaron, 54-years-old, is of Eastern European Jewish descent and has a college degree. He is unemployed and on disability. Family is of low SES.

RESULTS OF THE FIVE-YEAR STUDY

Interview data was evaluated and placed into two main emergent categories of family musical interaction and childhood musical development: Routine transitions, those happening daily in family life, and situational transitions, those negotiated across home, school, and outside settings (such as church). Data was examined for each family and then analyzed across families to give an overall picture of music use through transitions. Due to space limitations, I will only discuss 5-year cross-family results.

Routine Transitions

In all of the five families, parents reported using music as a routine parenting strategy. For them, music had become a core parenting value. Participant parents discussed using music in a variety of ways, which helped them in child rearing. They reported that musical parenting aided them in bonding, healthy social interaction, and in intellectual functioning. Far from being on the periphery of family life, music had become a go-to strategy for healthy parent-child interaction and was used as a tool for negotiating transitions.

Within each family, two main types of music use clearly emerged from the data: Informal, in which music played a strong role in parenting strategies, most often supporting emotional bonding and social interaction; and formal, an aspect of music use that supported children's academic success and intellectual performance. Each family's personality and self-reported value system came to bear on how these two types of music functioned in daily routines and across life settings.

Across families, singing figured prominently in

routine transitions. Children and parents used singing as a mode of communication, as expression of ideas, in emotional support, as a way to "think out loud" while playing or doing work, and as a transitional object (Winnicott, 1971) carried with them throughout the day.

Listening constituted an important musical outlet for all five families. While each family discussed using recordings and live music experiences in different ways, each reported listening on a daily basis, several times a day. Listening seemed to be the most ubiquitous and consistent type of music use across families. It also provided another strong type of transitional object, including transmission of musical heritage from parent to child and music use during travel from one place to another.

All five of the participant children exhibited the ability and willingness to contribute profoundly to their own musical upbringing. All five children having been nurtured musically in different ways, started to initiate musical interaction and to exhibit musical behaviors directly connected to the ways in which they were nurtured (see Custodero & Johnson-Green, 2003). Parents' observations were consistent with their own attitudes concerning music use and how their children acted upon those attitudes.

Transitions between Settings

Across settings of family life, children revealed growing musical consciousness through their expression of strong preferences for certain music: The five participant children had begun to assert individual musical identities at home. In all five cases, musical preferences and participation became central to how these children expressed individual identity apart from their families.

Teachers' observations corroborated how parents viewed their children's musical behavior at home. School music most often came home when the children found a particular song engaging, which then became a shared singing experience with parents. However, school music seemed to exist mostly in the margins of children's musical

development and parents' musical values. When asked directly about school music, most of the children's initial responses before parental prompting were negative, as in "I don't remember what we do in music class." Overall, school music and the awareness of what happens musically at school became only one aspect of the children's whole life musical experiences. This finding indicated that children's use of musical strategies to negotiate the major transition into kindergarten happens mostly through parental support at home.

CONCLUSIONS AND IMPLICATIONS

Viewing musical participation as happening through all types of transitions may inform researchers' views of how music works in the lives of young children and their families. The emphasis on music as a parenting strategy in this study has implications for how we see music acts to help families and children grow together. According to the parents who participated in this study, music's emotional impact alone provided profound support for family bonding and social interaction. Through active participation in routine musical life, the children naturally brought music with them in transitions among home, school, and outside contexts. Music as a transitional object acted to help these children negotiate every situation that was studied here. For them, music connected home, community, and school contexts creating a pathway from inside family life to the outside world.

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Workshop: *Inspiring Parents in Order to Engage Children during Early Childhood Music Classes*

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This workshop will share strategies to engage parent participation in a class by singing, dancing, chanting, improvising and interacting with the group. The first part will offer activities to be done in large and smaller groups. The second part will present guidelines for involving parents in the class and will include some videos of parent participation in classes.

Vygotsky (2000) presented the concept of cultural mediation to show the importance of the context during the process of learning. The learning process of children is very much influenced by the way adults behave. If parents offer a rich musical environment, give positive feedback, introduce interesting musical experiences and listen to music at home, children will have the most important tools to learn.

Oliveira (2009) introduced an approach for music classes based on a set of guidelines or CONNECTIONS that represents teaching values to be target in music classes: Positiveness, Observation, Naturalness, Teaching Techniques, Expressiveness and Sensitivity. Connections could be an objective to establish good relationship between teachers and parents in class, and to promote more connections at home.

The activities presented are intended for children aged from 1 to 4 years. The interaction with parents is at the highest possible level during that age group. Parents are models and mirrors for the children, as they need to identify themselves with a masculine or a feminine role.

Activity 1: My History - a series of songs in which parents are asked to participate more each time: 1) to complete a song with the child's name and parent's name, 2) to fill the song with the neighborhood they live, 3) to fill the song with the state they were born, 4) to tell where the couple met each other, 6) to adapt the lyrics of the song to tell their names, child's name, where they live and what they like to do. Every group need to know each other in order to develop a bonding experience, after each activity they become more aware of each other and feel more comfortable to share personal information in a musical context.

Activity 2: The Little Stage - families are asked to build a small stage on cardboard and decorate it. The teacher presents his personal stage, which serves as a model, made on a 50X80 cm (15x 30 inches) cardboard or rubber sheet. The teacher shows his stage, places it on the floor, stands on the stage and does a performance for the class. It is a musical performance with all the pretend ritual of a real stage. Then parents are assigned to present themselves with their children in class; they are advised to rehearse at home and to do stage performances for the entire family.

The experience of teaching children in a community project had a great turning point when the head teachers decided to make a strong point of involving parents in the lesson plan. Each class has specific moments when parents were assigned a very important role. When parents are inspired by the classes, and they perform music in the group, they are more

involved in singing, dancing and interacting musically with their children. When parents believe they are music providers at home, music education become part of each culture.

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Research Paper:

Unforgettable: Musical Memories with Infants and Seniors

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ABSTRACT

This intergenerational music study engaged 6 infants (5 to 17 months) with caregivers and 6 retired women religious (71-90 years old) with dementia or Alzheimer's disease. The 7 videotaped one-hour weekly music sessions, conducted at an independent Music Center in the U.S., were analyzed using flow indicators, peer/adult awareness (St. John, 2004), as guideposts. Trails of interactions, gestures and non-verbal communication were noted. Review of activities included: What is the baby doing? What is the elder doing? What is the musical content? Two research questions guided this inquiry: 1) how do participants find meaning through this shared experience? And 2) how does the experience change over time? Data collection included caregiver weekly journals, exit questionnaire, and post-session de-briefings with the Sisters. Additionally, pre-/posttests of Mini-Mental State Exam and Geriatric Depression Scale Score were administered to the Sisters; there were no significant changes. Upon review of the videotaped sessions, the test scores did not necessarily coincide with expected participation. Post study comments shared by participants indicated that overall, the Sisters enjoyed the experience. The in-the-moment responses of participants and the unforgettable musical exchanges indicate that for one hour each week, this intergenerational musical community became absorbed in the thrill of musical competence and the joy of collective music-making.

Keywords: Intergenerational, early childhood music, Alzheimer's Disease

INTRODUCTION

I just love being with the babies! I used to baby sit, you know, when I was a teenager and I never wanted to take the money; I enjoyed it so. And I love music! My father would sing to us every night; we always had music in our house.

This was Sister Elizabeth's (age 85) in-the-moment response to the intergenerational music class involving 6 infants/caregivers with 6 senior Sisters of St. Joseph suffering from some aspect of memory loss and/or Alzheimer's disease. However, when asked two hours later at a lunch conversation how she enjoyed the music session that morning, Sister Elizabeth had no recollection of participating.

Here I am! exclaimed Sister Mary Louise, arriving to the Week 5 session clad in nightclothes and bathrobe, hair still wet from a morning shower. *I was in the shower and I forgot, but I didn't want to miss it, so I came right down.*

These brief vignettes offer a glimpse into the social dimensions of collective music-making across generations and provide a backdrop to the significance of social environment and the power of musical engagement. Previous research (St. John, 2009) has explored the intergenerational dimension of shared musical experience specifically between infants and seniors. Novel to this study is the participation of seniors who suffer from memory loss or Alzheimer's disease

with infants and their caregivers enrolled in an intergenerational music class.

BACKGROUND

Music's inherent socializing force seems to be an ideal vehicle to promote such intergenerational endeavors and accompanying benefits associated through musical engagement in particular (see Hayes, Bright, & Minichiello, 2002).

Additionally, music has come to be recognized as an important therapeutic tool (see Kneafsey, 1997), particularly with respect to older adults. Their use of music in everyday life offers important clues concerning possible relationships between musical activities and well-being (Laukka, 2007).

Separate from the therapeutic aspect of intergenerational music experiences is the use of music therapy to ameliorate problems often associated with aging, including dementias (Brotons, Koger, & Pickett-Cooper, 1997; Brotons & Koger, 2000), memory and reminiscence (Ashida, 2000; Prickett & Moore, 1991; Smith, 1991; Wylie, 1990) and cognitive function (Bruer, Spitznagel, Cloninger, 2007; Bannan & Montgomery-Smith, 2008).

Reviewing literature related to music and dementias, Brotons, Koger, & Pickett-Cooper (1997) cite several studies that point to the responsiveness of patients with dementia, specifically of those with Alzheimer's disease, to music. People with Alzheimer's continue to sing old songs (Braden 1992) and to dance to old tunes, suggesting that music may be a communication channel for reminiscing and life review (Geula, 1986; McCloskey, 1990). Brotons & Koger's study (2000) focused on deterioration in language function for Alzheimer's patients: music therapy significantly improved performance on both speech content and fluency dimensions of the spontaneous speech subscale of the Western Aphasia Battery (WAB). Ashida (2000) found that the reminiscence focused music therapy sessions provided participants a safe place to interact socially, share memories, and improve self-image

thereby alleviating depressive symptoms.

Bruer et al. (2007) explored the temporal limits of cognitive change from an intention-to-treat with group music therapy. The researchers concluded that a reasonable music therapy intervention significantly improved next-morning cognitive functioning among dementia patients. These studies address contexts involving various settings and circumstances focused on intergenerational experiences and associative benefits. Cited also are studies that examine multiple aspects of diminishment associated with aging, specifically, dementias. Socio-cultural theory (Vygotsky, 1978) suggests that meaning-making is socially constructed. How might music-making facilitate this meaning-making among elders in their final stage of life and infants in their initial stage of life? How do infants, through shared musical experience, bring new-found meaning to persons in old age suffering from memory loss? How do the elderly make musical experience more meaningful for infants and their caregivers?

PURPOSE

Aim of the Study

My aim was two-fold: 1) to examine interactions between two unique populations participating in an intergenerational music experience, infants & caregivers with retired nuns suffering from memory loss or Alzheimer's disease, and 2) to document changes, if any, that may occur as a result of musical engagement and interaction. Bringing the two populations together seems mutually supportive and opens the possibility to enhance quality of life for each through reciprocal musical expression.

This study was experimental in scope with several unknowns: the Sisters' ability to actively engage in the music sessions; the baby/caregiver response to the Sisters; possible benefits. From previous research (St. John, 2009) and a review of literature, I knew that intergenerational music experiences resulted in positive outcomes and that music is helpful for Alzheimer's patients.

Two broad research questions shaped this inquiry:

1) *How do participants find meaning through this shared experience?*

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

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

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

METHODOLOGICAL PROCEDURES

Participants

Six infants (5 to 17 months) and their caregivers were self-selected for a special intergenerational program at an independent Music Center in Northeastern United States. Caregivers were advised in advance of the focused population suffering from dementia. This unique experience, offered free of tuition, was open to previously enrolled families from the spring semester.

Six retired Sisters (71 to 90 years old) brought a wealth of experiences and expertise to the learning community: from elementary education, secondary education (math/science and social studies/history), music education (K-12, college), and administration to hospital ministry (X-ray technician), and child care. Collectively, they celebrate a heritage of 357 years in religious life.

The professional staff at the residential facility assisted with participant-recommendations. The Community Life Team, comprising 3 full-time Sisters intimately knowledgeable about the needs, care, and well-being of the retired residents at the facility, the House Administrator, Director of Health Care, Nurse Supervisor, Nurse Managers, and Social Worker, recommended 10 sisters.

From the prioritized list, 6 Sisters were invited to participate in the music sessions. One Sister declined the invitation, so the next person was asked.

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

Data Collection and Analysis

Five hourly sessions were videotaped May 19, 2011 to June 16, 2011. Two additional sessions were added June 23 and June 30. The videographer was given simple instructions to follow interactions as they emerged. Ideally, he would focus solely on one small group for the duration of any given formal activity. Taped transition times were especially important.

Each videotaped session was reviewed and coded using flow indicators, peer/adult awareness (St. John, 2004), as guideposts. Three questions framed the coding process for each activity: *What is the baby doing? What is the elder doing? What is the musical content?* Gesture and non-verbal communication were noted and proved helpful in analyzing interactions and quality of engagement. Anecdotal notes documenting Sisters' participation were also useful complementary data.

Prior to the first session, each Sister was assisted in completing an information form that requested favorite songs from her past and any descriptions she might provide relevant to her childhood and family music-making experiences. Caregivers were invited to share their baby's favorite songs or frequently played CDs. Each family received a CD as part of home materials associated with the curriculum. Nurse Managers were given the same CD to be used intermittently on participating Sisters' floor of residence thereby allowing some continuity from week to week.

Caregivers kept weekly journals documenting

daily their baby's musical behaviors. The Sisters were unable to document their reflections; I met with them after the music session to record their immediate responses with respect to expectations, observations, and emotions. At the program's completion, caregivers completed a brief questionnaire about their experience.

Notes of informal conversations with caregivers and Sisters before and after the sessions were compiled as important complementary data to the participants' journals. Three meetings were held with the professional staff: before the start of data collection, after the 4th week, and at the end of the 7-week program.

Pre- and posttest were administered to the Sisters by the team Social Worker one week before the start of the study and one week after the last session. These included the Mini-Mental State Exam, testing cognitive function, and the Geriatric Depression Scale Score, since depression often accompanies dementias. These tests would assist in answering the second research question regarding changes in the Sisters over the 7-week session.

FINDINGS AND DISCUSSION

The initial hesitation, and perhaps, anxiety of participants, gently gave way to comfort and ease as young and old discovered mutual needs and nourishment, comfort and confidence. Sharing bell rattles and rainbow drums, playing *peek-a-boo*, rocking to *Let Me Call You Sweetheart*, or gently swaying to Nat King Cole's *Unforgettable*, relationships began to evolve. The babies' positive affect created complementary counterpoint with the Sisters' positive responses.

From the first session, Sisters reflected sentiments of amazement in response to the babies' capabilities. They observed growth in just one week's time: moving away from caregiver, finding another baby, and reaching out to a Sister to be held or to sit on her lap. Particularly precious in Week 2 was Connor's invitation to Sister Catherine, confined to a wheel chair, to *play ball* with the baby chime balls used to

accompany the French folk song, *Roll the Ball*.

Field notes reveal the Sisters' growth, too, after one week as they gathered before class and initiated conversation: "How are you today?" "Isn't the spring lovely?" At the end of the second class, one mom commented: "It's wonderful being with the Sisters and having the children participate with them!" This sentiment was repeated by several moms in the final questionnaire under the question, "Anything else you would like me to know?"

Sisters, too, made connections with the babies, prompting reminiscence like that expressed in the opening paragraph. "I was the youngest of 7, so I really was never around babies," reflected Sister Catherine. She continued, "I am astonished how easy they are to be with and how social they are!"

Having already shared an 8-week session together, infants were comfortable and secure in this environment. In week 3, for example, Connor immediately entered the room and pointed to the bag of balls on the shelf. His repeated behavior in Week 4 prompted me to skip the "Hello Song" in favor of the French folk song, *Roll the Ball*. When Lorelei started to cry, her mom explained, "She loves the opening ritual with the hello song!"

By week 3 the learning community dynamically wove series of exchanges. Infants approached the elders with shakers and bells. Crawling up to them, they deliberately pulled off the brightly colored scarves used in *peek-a-boo* play. While the Sisters could not remember the babies' names, and often would forget to attend the session without the assistance of an Aide, the weekly rituals seemed to provide sufficient structure and familiarity to prompt ease of engagement. Initial anxiety of the unknown, "what might transpire?" and "would the Sisters be able to sustain attention for an hour?" gave way to the joy of musical exchange. The collaborative musical experience seemed to foster a sense of well-being and positive affect. Through observations and conversations with the

Sisters, Nurse Managers reported in weekly notes: “When [Sister Mary Louise] was asked how she made out at the first class, she said, ‘Very good!’ She loved the kids; they made her happy!” On another occasion, “Sister was getting ready by herself for class on 6/16 before I [arrived] to remind her... She was so excited when she came back; she was even humming some of the songs.” In a general note for Week 5, the Nurse Manager wrote: “Since Sister Elizabeth’s participation in the music study I have observed her to be more energetic and engaging in pleasant conversation with all. She is more verbal and I have even heard her humming through the halls.”

Parents, too, commented on their infant’s musical responses in weekly journals. Connor’s mom wrote, “Music seems to take Connor to his happy place.” Joey’s mom reflected, “Certain songs and music are very familiar to him and create calm in him... He enjoys familiar music especially in stressful moments.” Angelina’s mom noted, “When Angelina was crying [at bedtime], I started to sing, *Let Me Call You Sweetheart*,’ and she immediately stopped crying.”

Results from the pretest/posttest were surprising. I anticipated that the scores for Mini-Mental State Exam (MMSE) would have improved for each participant. The results varied widely. Two participants had a slight improvement in score; one had no change. One participant had a decline of 3 points in MMSE and one participant had a significant decline of 5 points in MMSE score, which necessitated clinical evaluation and follow-up. These changes are not in keeping with the exam standards, i.e., an expected decline in score of 2-4 points *per year*, in untreated mild to moderate Alzheimer’s patients.

It was expected that the scores for the Geriatric Depression Scale would have improved for each participant. None of the participants had a score that indicated possible depression. Based on the tool, they all scored below the minimum indicator of 5. There was no significant change in level of depression based on the scores, with the

exception of one participant whose score increased by 3 points, putting her on the border for potential depression.

Post study review with professional staff members who assisted with participant-recommendations offered important input with respect to expectations and test-score results. I learned that a standard criterion for diagnoses of dementia and/or depression was not adhered to uniformly. This suggests that a subjective view of the participant’s cognitive function and/or mood state influenced selection. Reflecting on this, I am reminded that our perceptions inform our responses. Children’s responses offer a window into their perceptions as well; we must offer multiple opportunities for them to show us what they know.

Upon review of the videotaped sessions, the test scores did not necessarily coincide with actual experience. Post study comments shared by participants indicated that overall, they enjoyed the shared musical experience. While Sister Elizabeth could not recall participating, she reported independently to me how much she was enjoying herself. The professional staff’s review of the video confirms her accurate-self reporting.

Leaning into each other, infants and seniors called forth best efforts. In the reciprocity of exchange, twirling and spinning, crawling and bending, they lifted each other up and elevated the learning space. John-Steiner (personal communication, 2001) has referred to this complementarity as “dignified interdependence,” where each of us realizes and contributes our subset of human possibilities.

CONCLUSIONS

I was unsure what to expect from this particular combination of participants. Upon reflection, I am humbled when I realize that this element of anticipation is embedded in all teaching/learning opportunities. I wonder, however, if the teaching agenda prohibits possibilities, particularly when we limit the learner whether s/he be 9 months old or 90 years young by projecting limitations rather

than promoting capabilities.

As the elderly population increases, we might do well to promote such intergenerational music programs, lighting a path for a future that nurtures community, promotes mutual respect and fosters well-being.

As I reflect on analyses from videotaped sessions with complementary data juxtaposed to the test scores, there is something to be said here about assessing musical experience, fostering relational contexts, and cultivating dignified interdependence. There were countless in-the-moment unforgettable responses by Sisters and babies alike that gifted the other with laughter and joy, as well as a sustaining happiness as participants left each session. Some experiences cannot be quantified.

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Tuesday, 10 July

PASSING THE FLAME: FROM RESEARCH TO PRACTICE

Joanne Rutkowski, Host for the Day

- 9:30 **Song Singing**, led by Margré van Gestel
- 10:00 **Research Paper: *Naming and Claiming Focused Inquiry: Reflections on Theoretical Frameworks for Early Childhood Music Research***
Lori Custodero (USA)
Discussant: Claudia Gluschankof (Israel)
- 10:45 **Research Paper: *Developing the Australian Preschool Music Education Survey***
Jennifer Stevens-Ballenger (Australia)
Discussant: Michel Hogenes (the Netherlands)
- 11:30 **Break**
- 12:00 **Best Practice Paper: *Music Spring Buds: An Innovative Early Childhood Music Education Program in China***
Lucy Weihua Luo (China)
Discussant: Peggy Bennett (USA)
- 12:45 **Posters: *Short Oral Presentations***
Led by Diane Persellin (USA)
- 13:45 **Lunch and Rest**
- 16:00 **Research Paper: *An Examination of a Pre-School Music Enrichment Programme in a Special School for Pupils with Physical and Multiple Disabilities***
Shiobhan Keane (Ireland)
Discussant: Jolanta Kallendyk-Gallagher (Australia)
- 16:45 **Workshop: *Why Do We Do That? Questioning Five Common Practices in Music for Children***
Peggy Bennett (USA)
Discussant: Ricardo Freire (Brazil)
- 17:45 **Break and Discussion Groups**
- 19:00 **Posters**
- 20:00 **Concert**
- 20:00 **Dinner, on your own**

Research Paper:
***Naming and Claiming Focused Inquiry:
Reflections on Theoretical Frameworks for
Early Childhood Music Research***

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ABSTRACT

This study explores a new set of frameworks derived from perspectives on music, as a way of examining the last decade of research presentations at ISME Early Childhood Commission (ECME) Seminars (2002-2010). The process of reviewing 80 documents and asking “How is music being conceptualized?” led to more critical questions about what we mean and how/why we value that which we choose to research. Music was conceptualized as Culture, with considerations of transmission and enculturation; as Communication, in terms of expression and connection; as Skill, in terms of training and mediation; as Perception, thinking about reception and measurement; as Experience, considered from the views of aesthetics and flow; and as Curriculum, looking at models and principles.

Keywords: theoretical frameworks, skill, experience, early childhood, music

INTRODUCTION

As researchers in an interdisciplinary field, we have a plethora of possible stances from which to view music and education, and consequently, a variety of ways to situate our scholarly work. A review of research presentations from recent ECME seminars indicates an increasing interest in these borrowed stances, yet little has been written about the function, form, or feeling of music

as it relates to decisions made about what and how to research. In order to better understand the nature of our own and others’ inquiry, I suggest returning to our content area and the ways in which it is interpreted in our research design and conclusions. In the following meta-analysis, current interpretations of music in early childhood research are viewed through social, individual, and educational lenses that may suggest questions and directions for our work as an international community. If we are to pass along the torch of music education research, it is crucial that we engage in critical reflection in order to name that which ignites our common interest and commitment to the field.

AIMS

Meaning making is influenced by what and how we name things, and in the conceptualizing of research, we must seriously consider what is meant by music. Specifically, this study aims to suggest a framework focused on the social, individual, and educative function and meaning of music for young children. Such an analysis reveals unexpected and hidden relationships in scholarly work, and serves to open up possibilities for further collaborative study.

**RELATED LITERATURE AND
OVERVIEW OF FRAMEWORKS**

Juxtapositions of various ways of naming have appeared in both historical and recent

literature (Custodero, 2010). Merriam (1964) named nine different functions of musical activity including symbolic representation, social protest, aesthetic enjoyment, and communication. Dissanayake's (2000) five psychobiological needs addressed by the arts offer a more contemporary lexicon, identified as mutuality, belonging, meaning making, hands-on competence, and elaboration. Adopting a musical metaphor to discuss musical meaning, Levitin (2008), names six songs of the world: Friendship, Joy, Comfort, Knowledge, Religion, and Love. In considering the philosophy of music education, Bowman (1998) discusses music as imitation, as idea, as autonomous form, as symbol, as experiences, and as social and political force. Drawing from these and related works, I trace sources for each of the categories of social, individual, and educational realms of naming what we do in early childhood music research.

Social Investigations

In their executive summary for core concepts of human development, Shonkoff and Phillips (2000) state "Human relationships, and the effects of human relationships on relationships are the building blocks of healthy development" (p. 22). From the musicality present in cross-cultural studies of mothers' infant-directed speech (Papousek, 1996), to more culturally differentiated daily musical practices and elaborated ceremonies, music making is a social experience. In early childhood music research, this requires looking at the larger context of culture, alongside the more intimate context of communication.

Blacking (1990) was interested in the differences between musical thought and musical intelligence. He wrote that the latter was a cross-cultural attribute, reflected in the "cognitive and affective equipment of

the brain" (p. 72), that it was an abstract system of ordering related to other skills, and that it represented the belief that all human beings are musically competent. Musical thought is the keeper of diversity, manifested in culturally-specific practices. Such practices can be experienced actively as transmission, that is, the handing down of preserved traditions in order to induct the child into the musical community, what Dissanayake (2000) says creates belonging. They can also be experienced passively, as enculturation.

From infancy, humans read and respond to musical cues in speech and song, initiating vocalizations and movement in reciprocal communication (Trehub & Trainor, 1993). Children on playgrounds use music to communicate meaning and intent through idiomatic sound gestures (e.g., the enigmatic sol-mi-la-sol-mi); and instrumental music communicates emotional content through metaphoric associations. Here, I differentiate between expression and connection, the former being motivated by an intrinsic response to the musical cues, and the latter, a more person-based response to the invitation from another. Both draw from the notion of synchronicity and "being with" (Custodero, 2005a) as well as Trevarthen's (1999) intrinsic motive pulse and his concept of communicative musicality (Malloch & Trevarthen, 2008).

Individual-Centered Investigations

While the social framework addresses the interactions between individuals, much research focuses on music as it is defined within individuals. Since musical expertise is often equated with high levels of acquired skill (Ericcson & Charness, 1994), it follows that studies of young children and music often involve the nurturing of skill, especially in response to specific training. Studies concerned with observable or

measurable physical and cognitive indicators of an individual's musical behavior is considered skill-based; research concerned with sensory processes such as absolute pitch is considered perception-based. Defining music as perception is perhaps the most easily quantifiable framework, and represents a more fixed view of individual musicianship associated with the physiological.

Educative Investigations

Finally, two educative frameworks are offered: Music as Experience and Music as Curriculum. The first is phenomenological and concerned with the temporal and spatial qualities of music encounters and carries with it an assumption that if one is engaged in the experience, one is learning (Fazey & Merton, 2002). Two types of experience addressed are the aesthetic, which refers to the condition of being temporarily transported; and flow, which is a deepening of reality when one feels the generative nature of simultaneously being highly challenged and highly skilled. Both of these educate implicitly. A curricular stance offers a more explicit educative component including models, which present through pedagogical example, and principles, which focus on guidelines or standards.

METHODOLOGY

This study began with a conceptual framework that views music as a unique human activity. Music is also a creative endeavor, and, as such, may suggest previously untapped possibilities for insight. Given this rich variety of musical interpretation available, the question became "What could the use of music as an analytic tool tell us about our scholarly collective work in early childhood music research?" To address this question, research presentations from ECME meetings from 2002-2010 were reviewed for one or more

of the musical frameworks listed above. Because these were individual studies, often without explicit claim to a larger theoretical frame, or at times, with references to multiple frames, a second mode of analysis was employed using the "song" as a way to examine the means by which the framework was carried out. Decisions were made by reading and re-reading the texts, trying on various frameworks, and noting appearances of both "music as" and "song as" phrases. The process was reiterative, and care was taken not to force studies into inappropriate categories. The intent was to understand the studies and how they might contribute to understanding frameworks for research: the frameworks were malleable and redefined and renamed, in part, by the studies, which constituted the membership.

RESULTS AND DISCUSSION

Analysis revealed a consistent representation of the Social- and Educative-based categories. The Individual-based categories were less consistently represented (See Table 1). Most first authors were from predominantly English-speaking countries (60%), with almost 30% from the U.S.; 11% were male.

Music as Culture

In this category it is interesting to note the absence of U.S. representation, perhaps due to the perception of the dominant group as normalized and the non-dominant groups as "others" (Bourdieu, 1990). The range of settings (four continents) where enculturation was considered is noteworthy, as is the trajectory of Kenyan scholar Elizabeth Andang'o, which encompasses both transmission and enculturation. As a community, we seem fairly divided between these conceptions of culture, which may represent a strong difference in the conceptions of childhood.

- Who are we excluding in our research?
- How are issues of power enacted or transgressed?
- How do multiple cultural identities of researchers influence their scholarly work?
- What does it mean to view song as an artifact vs. a source?

Music as Communication

Each study in the Expressive category focused on children's spontaneous musical behaviors at home or in public places. (The decision to include Young and Gillem's (2006) study above rather than here was based on the enculturating role of media.) Expressivity, considered communication "of music" was discussed in terms of embodiment and vocalization; children reportedly responded to their environment in inventive ways that were similar across modes and geographies. Connection refers to the interactive communication "with music"; possible, in part because of the collective nature of mutual understanding of musical idioms.

- Is language a viable model to analyze musical communication?
- How does formal structure serve to connect? Disrupt?
- What is the source of musical invention in children?

Music as Skill

The focus on training musical skill, mostly singing, was consistent across the decade. Pitch accuracy was the most prominent topic (Persellin, 2002, 2006, 2008). Training of teachers was an especially interesting comparison in 2004, when Gluschankof defined skills of teachers in the context of what they did with children (in-service) and Burton what they reported learning at the pre-service stage. Two additional studies

reflected relatedness between musical skills and the need for basic resources, working with populations living in difficult conditions.

- How do sociological conditions influence validity of testing models?
- How do skills and culture / communication intersect?
- Do we have a responsibility to provide universal access to musical skills? Is it possible?

Music as Perception

When song is interpreted as input, the sensory system perceives it as music, dependent upon its constituent parts. Rutkowski et al. (2002) addressed perception of singing and speaking voices via a measurement of melodic accuracy; Gabrielsson (2002) addressed the topic through analysis of emotional content. Woodward's interest in assessment was aligned with measurement; she and the other two researchers mentioned are not typically associated with perception as it is usually understood in research stances. Researchers in this category were less likely to be "regular" attendees at the ECME seminars, and so offered views that were comparatively novel.

- Does (or should) the ECME seminar provide spaces for reinterpreting or re-imagining research?
- How are skills and communication related?
- What is perceivable? What is measurable? What is not?

Table 1. Implicit Frameworks of Research Studies Presented at ECME over the Past Decade.

Music as ...	2002	2004	2006	2008	2010	Song as ...
CULTURE (Social)						
Transmission		Marsh Street	Andang'o Nash	Andang'o Anselmi	Acker et al. Niland	Artifact
Enculturation	Beyer Chen-Hafteck & Masuele Gluschkof	Mairet Kigozi	Ilari Young & Gillem	Mackinley	Andang'o Young et al.	Source
COMMUNICATION (Social)						
Expression	Minami	Beyer Chen-Hafteck	Custodero et al. Leu	Addessi Pieridou		Invention
Connection	Trevarthen*	Dissanayake* John	Lim Mackenzie St. John	Scott Hall St. John		Form
SKILL (Individual)						
Training	Persellin Gruhn	Gluschkof Burton	Persellin	Koutsoupidou Persellin & Bateman	Geiger	Outcome
Mediation		Gawlick Portowicz & Brand				Resource
PERCEPTION (Individual)						
Reception	Gabrielsson	Ilari & Polka Moreno-Sala		Hefer et al.		Input
Measure	Rutkowski et al. Woodward			Freire & Friere		Evaluation
EXPERIENCE (Educative)						
Aesthetic	Froehlich Holgersen & Fink-Jensen	Boyce-Tillman	Holgersen	Manins & Froelich		Understanding
Challenge	Custodero	Calissendorff St. John Sims	Addessi et al. Stevens & Johnson-Green	Young * Bell Chen-Hafteck & Schrader-Joiner		Possibility
CURRICULUM (Educative)						
Models	Leu	Evans, et al.	Suthers Lee Niland	Street & Young	Lee & Sun	Exemplar
Principles	Miranda Boyce-Tillman	Suthers Miranda	Rutkowski	Vuckovic et al.	Burton	Device

Note:* = Keynote

Music as Experience

The nature of children's musical experiences and the concurrent implicit learning that takes place (Siegler & Alibali, 2004) has been consistently well-represented in the research at ECME seminars over the past decade. The aesthetic interpretations speak to the importance of beauty and spirituality (Boyce-Tillman, 2004), and attunement (Holgerson & Fink Jensen, 2002). The role of the body in resonance with musical cues creates a context for song as understanding. Challenge is interpreted as it functions in flow experience (Custodero, 2002, 2003, 2005b): combined with positive perceptions of one's own capabilities it yields a self-perpetuating rewarding musical activity. Flow studies appear in 2002, 2004, 2006, and 2008; Sims (2004) and Calissendorff (2004) presented studies for which the activity created its own possibilities motivating continued engagement independent of adult direction.

- What do children learn when encouraged to follow their own "reading" of musical cues?
- How do we read an individual's implicit understandings? How do they contribute to explicit knowledge?
- How do the boundaries defining Experience compare to those that define Culture?

Music as Curriculum

Interpretations of music as curriculum abound in the ECME seminars – it is clear that most of us are scholar-teachers with a self-induced mandate to make our theorizing, research design and findings, and teaching applications mutually informative. In this analysis I am interpreting studies as either developmental –that is, that they are demonstrating models for practice; or as supportive, that is, providing evidence for the theoretical or documented guidelines for best practice. When the lesson is the focus, a song becomes an exemplar; when the focus is on the guidelines, song becomes a device for enacting those principles.

- What does standardization provide for teachers and learners?

- What constitutes curriculum?
- What are the roles of teacher and learner?

CONCLUSIONS AND IMPLICATIONS

The aim of this review was not to conclude, but to open spaces for conversations and action. As Carol Kassner offered in 1996, it is a call to think musically about our collective work and to consider the juxtaposition of musical function, meaning and experience as it may lead to new perspectives. As we pass the torch to one another, the environment brightens, and more is revealed.

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Research Paper:

Developing the Australian Preschool Music Education Survey

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ABSTRACT

Few studies have attempted to identify how music education is practised in Australian early childhood settings. Anecdotal evidence, international studies and Australian primary school research all indicate that there may be problems in the provision of music education in prior to school settings. This paper outlines the development of a survey questionnaire, created to examine music education practices across Australian preschools and guided by the following questions: 1) How is music education practised in Australian preschool settings? 2) What are the factors affecting music education practices in Australian preschool settings? 3) How can the provision for preschool music education be more effective? Based on a questionnaire developed in the United States of America, The Australian Preschool Music Education Survey has been contextualised for an Australian audience. Examples of amendments are included in this paper. This study aims to provide much-needed base data for further research, debate and action in Australian early childhood music education.

Keywords: Preschool, Kindergarten, Music, Australia, Early childhood

THE PROBLEM

“Little is known about the actual programming of music and movement experiences in early childhood settings, despite the recognition of varying opinions regarding these experiences” (Sharpe, Harris & McKeen, 2005, p. 2). Few contemporary studies have attempted to investigate how music education is practised in

Australian early childhood settings, with research undertaken in this field largely focusing on improving music education in (one or more) local early childhood centers, through researcher interaction. Whilst these studies are of high importance, and much can be learned from such action-research projects, Australia does not currently have a nationwide understanding of how music is practiced in early childhood settings. In order to identify, discuss and address issues in Australian preschool music (as we do in school and tertiary music education), it is essential to first establish *how* music education is practiced. A national perspective is particularly relevant at this time, given the recent introduction of the first Australian national preschool curriculum, *Belonging, Becoming, Being: The Early Years Learning Framework for Australia* (Australian Government, 2009).

Anecdotal evidence suggests that there may be problems in the provision of music education at the preschool level. In my work with pre-service preschool teachers, I am recurrently exposed to them recounting, with concern, their observations of preschool music education in the Australian region of Victoria. Upon returning from visiting preschools for extended professional practice (or *teaching rounds*), these pre-service teachers testify that the quality of music education in preschools is very poor indeed. Perhaps most worrying are the reports that a large number of experienced teachers are excluding music education from Australian preschool programs all together. Similar stories are beginning to surface from other Australian academics, both formally (DeVries, 2008) and informally, indicating that

there may be a nationwide concern. The problem is, these claims cannot be substantiated due to the lack of research in this area.

In the primary and secondary education sectors, the Australian Government's *National Review of School Music Education: Augmenting the Diminished* (2005) shone a necessary light onto music education in schools. As a result, research in this area has blossomed, with those in the field continuing to tackle the myriad issues highlighted. Problems were identified in pre-service music teacher training, curriculum support services, arts partnerships, leadership in music, and great discrepancies were found in the access to quality music education (Australian Government, 2005). Leading Australian experts, Dr. Peter DeVries and Dr. Louie Suthers, report that early childhood music education is also in crisis, and question the exclusion of early childhood music from the National Review (DeVries, 2008; Suthers, 2008). Had early childhood levels been included in the study, perhaps we may now have a better understanding of musical practices in prior to school environments. At this stage, however, it is unclear whether the issues found in school music education are consistent with those facing early childhood music education. As early childhood settings differ so greatly from school environments (in structure, pedagogy and purpose), it is essential that any research conducted in pre school music education be carried out with careful consideration of the learning context. That is to say, it should not be assumed that early childhood music education practices reflect those found in school music. Research particular to early childhood music education in Australia is greatly needed.

AIM

This study aims to examine music education practices across Australian preschool settings, in order to create base data, identify limiting factors, and discuss possible ways forward in this area

SETTING THE SCENE: PRESCHOOL EDUCATION IN AUSTRALIA

Preschool education in Australia refers specifically to the “planned educational program for children in the year before the first year of school. Children are usually aged between 4 and 5 years of age. A qualified early childhood teacher, who has completed a degree in education, plans the program and is usually supported by a teacher assistant” (Walker, 2004). Preschool education is largely the responsibility of state governments, although the federal government has increased its influence in recent times. Each state and territory regulates preschool education independently, and provides informing curricula and standards to maintain quality. In order to improve consistency, the Australian Government has recently formed a centralised Office of Early Childhood Education and Childcare, whose role is to produce national policies (including the recent curriculum framework) for early childhood education (Australian Government, 2009; Australian Government, 2008).



Figure 1. A map of Australian states and territories

Two general models of preschool structure have been noted in Australia. The first, coined *The Government Model*, describes preschool education in Western Australia, South Australia, Tasmania, The Australian Capital Territory and the Northern Territory. Here, the majority of preschools are government owned and run. They

are funded at a state level, and may be stand-alone venues, affiliated with state schools or operate in community settings. This is vastly different to the preschool education found in Victoria, New South Wales and Queensland. In this *Non-government Model*, most preschools are non-government owned but are subsidised by either state or local governments. Fees for attending are generally collected from parents, and these preschools may be stand-alone enterprises, situated in long day-care settings, affiliated with independent schools, or found in community venues (Australian Council for Education Research, 2009). Music education practices within both preschool models will be examined in this study.

THE RESEARCH QUESTIONS

The following questions will guide this project:

- 1) How is music education practised in Australian preschool settings?
- 2) What are the factors affecting music education practices in Australian preschool settings?
- 3) How can the provision for preschool music education be more effective?

THE SURVEY

The survey questionnaire method was selected for this study, as it is a very useful tool for collecting a wide range of ideas without relying on a large research team involvement (Pring, 2000). It is also of particular use when wishing to collect both numerical and descriptive data (Sharpe, Harris & McKeen, 2005). Perhaps most useful to this research is the ability of the survey questionnaire to examine practices from the perspective of a large number of participants (in this instance, preschool teachers).

Although, to this researcher’s knowledge, there have been no national studies of Australian preschool music education practices, in the United States of America such research is available. Gaining momentum from more state-specific examinations of music education practices in preschools (Golden, 1989; Tarnowski & Barrett, 1997), *Looking Back, Looking Forward: A Report on Early Childhood Music Education in Accredited Preschools* (Nardo,

Custodero, Persellin & Brink Fox, 2006b) is the most important study to this research project. It is, in many ways, an American equivalent to what The Australian Preschool Music Education Survey hopes to achieve. That is to say, it is a national “investigation of musical practices...as reported by early childhood professionals” (p. 278). The following components of the American study have been assumed: the survey instrument itself; the amendment of the survey instrument for contextual purposes; and, the creation of a clustered sample to ensure national representation. Although these research aspects have been taken directly from the American study, due to cultural differences in beliefs about music, teacher self-efficacy, teacher training, and pedagogy, it is not expected that the results of the survey will be similar. What is more, practices in the USA were found to adequately reflect their music curriculum standards (MENC National Standards for Pre-K Music), of which Australia has none (Lee Nardo et. al., 2006b; Southcott & DeVries, 2006).

THE PARTICIPANTS

The study will involve 500 qualified preschool teachers, sourced from accredited preschool settings across Australia. A clustered sample has been created to represent the views of participants across Australia.

Table 1. Participant sampling across the eight states and territories of Australia

Region	Total number of preschools	Sample
Victoria	1245	115
New South Wales	936	87
Queensland	1489	138
Northern Territory	104	10
Western Australia	855	79
South Australia	450	42
Australian Capital Territory	90	8
Tasmania	230	21
TOTAL	5399	500

AMENDING THE QUESTIONNAIRE FOR AN AUSTRALIAN CONTEXT

A number of contextual amendments have been made to the original survey instrument (Nardo, Custodero, Persellin & Brink Fox, 2006a), to ensure it is well-received by an Australian audience. Removal of irrelevant questions, changes to wording, amendments to pedagogical references, addition of further relevant questions, and expansion of question types, were required. An example of each of these changes is discussed herein.

Removal of Questions

The example below, taken from the Early Childhood Music Education Survey (2006) outlines a question that was eliminated from the Australian survey.

7. Do any of the people at your centre have the following music training?

	Yes
	<input checked="" type="checkbox"/>
Music Specialist Credential	
Kodaly Certification	
Orff-Schulwerk Certification	
Kindermusik Training	
Musikgarten Training	
Music Together Training	
Private music lessons	
College courses EC Music	
Music workshops or clinics	

Figure 2. Question about staff music training in the Early Childhood Music Education Survey. (Original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

Without prior research to depend on, it is not presently possible to create a list of staff training options, such as that seen in the American survey. Although it is understood that both the Orff and Kodaly approaches to music and movement education have been reasonably influential in Australia, few early childhood teachers have received dedicated training in these areas. Music workshops for early childhood teachers are not common. Music education *training*, in general, does not appear to be widely accepted or adopted by Australian preschool teachers, as curriculum moves further away from direct instruction and towards more emergent curriculum ideas. It is important to note here that there are no prerequisite studies in music for either generalist

preschool teachers *or* specialist early childhood music teachers in Australia. The participants will be asked the more general short-answer question: “How can early childhood teachers be better supported to implement music in preschool settings?” It is anticipated that the issue of training may arise here. Further research, that is specific to training in music for early childhood teachers, will follow this study.

Changes to Wording

Minor changes to wording were made throughout the survey. The following example depicts how even the most basic of education terms can be irrelevant or misinterpreted in another system.

3. Which of the following most closely describes how often direct instruction with planned music lessons occurs in your centre?
 ___ Four to five times a week
 ___ Three times a week
 ___ Twice a week
 ___ Once a week
 ___ Less than once a week
 ___ Never

Figure 3. The original question about curriculum and scheduling in the Early Childhood Music Education Survey. (Original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

3. Staffing

3a. Which of the following best describes HOW OFTEN children participate in guided musical learning experiences at your preschool?
 (Tick only one)

<input type="checkbox"/> More than 5 times per week	<input type="checkbox"/> Once per week	<input type="checkbox"/> A concentrated block (for part of the year only)
<input type="checkbox"/> 4-5 times per week	<input type="checkbox"/> Once per fortnight	<input type="checkbox"/> Rarely
<input type="checkbox"/> 2-3 times per week	<input type="checkbox"/> Monthly	<input type="checkbox"/> Never

Figure 4. The amended question as it now appears in the Australian Preschool Music Education Survey. Note the different terminology used. (Survey based on the original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

It was necessary to alter references to *direct instruction* and *planned music lessons*, in order to reflect more child-centered terminology. This follows a trend that is now widely accepted throughout Australian early childhood curricula and literature. The term *direct instruction* in music would be foreign to many early childhood

teachers, who largely focus on scaffolding play-based learning opportunities. Such interventions are most often planned for in advance, using the interests of an individual child or group of children (“focus child/ren”) as inspiration. For this reason, the term *planned* was eliminated in the Australian version of the questionnaire, and *guided* was used in place of *direct instruction*. Likewise, *music lessons* would generally be seen as something that occurs as a co-curricula enterprise (if at all), and would most likely be outsourced to a private music specialist. The term, *musical learning experiences*, was assumed.

Amendments to Pedagogical References

The most significant changes, required to contextualise the questionnaire for an Australian setting, were those relating to pedagogy. Most notably, all questions relating to direct teaching strategies in the American survey were amended. In order to capture the current teaching and learning climate in Australia, it was necessary to rewrite the survey to include further references to spontaneous music-making and free-play learning.

TEACHING STRATEGIES

21. When teaching new songs, teachers encourage children to: (Check all that apply and put two checks by the one that most applies.)

	Yes <input checked="" type="checkbox"/>	Most applies <input checked="" type="checkbox"/>
Sing along with cassettes and CD's		
Sing along with teachers without recordings		
First listen to the teachers sing all or part of the song and then the children echo		

22. When teaching movement activities, teachers encourage children to: (Check all that apply and put two checks by the one that most applies.)

	Yes <input checked="" type="checkbox"/>	Most applies <input checked="" type="checkbox"/>
Move without any teacher modeling		
Move with teacher also participating in the activity		
First watch the teacher and then the children are invited to do so		

23. The type of musical movement activities that teachers do *arg*: (Check all that apply and put two checks by the one that most applies.)

	Yes <input checked="" type="checkbox"/>	Most applies <input checked="" type="checkbox"/>
Move to music that has special instructions (like "the Hokey Pokey" or Greg and Steve's "Stop and Go")		
Move to music that has no special instructions (children are freely responding)		
Move without music		

Figure 5. Questions relating to pedagogy in the Early Childhood Music Education Survey. (Original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

4c. When children engage in SPONTANEOUS MUSICAL EXPERIENCES at your preschool, what are they most likely to be doing? (Please rank from 1 to 5, with 1 being the activity most often experienced, and 5 being the least often experienced)

- Singing or chanting
- Playing musical instruments or sound-makers
- Dancing or moving
- Composing or creating new music
- Listening and responding to music

4d. When children engage in FREE-PLAY WITH MUSICAL RESOURCES at your preschool, what are they most likely to be doing? (Please rank from 1 to 5, with 1 being the activity most often experienced, and 5 being the least often experienced)

- Singing or chanting
- Playing musical instruments or sound-makers
- Dancing or moving
- Composing or creating new music
- Listening and responding to music

5b. How often do the children engage in the following musical learning experiences, WHERE THE ACTIVITY IS LED BY THE CHILD?

(Tick one of D:Daily / W:Weekly / M:Monthly / Y:Yearly / N:Never)

- Sing alone
- Sing with a group
- Sing without music accompaniment
- Sing with recorded music
- Sing with live instrumental accompaniment
- Experiment with instruments and sound-makers
- Play instruments without music accompaniment
- Play instruments with music accompaniment (live or recorded)
- Make up instrumental accompaniments to songs, stories, and poems
- Create short pieces of music, using voices, instruments, and sounds
- Invent original symbols to represent their musical ideas
- Read music
- Identify the sources of a wide variety of sounds
- Move expressively to music
- Dance with other children
- Respond to music using dramatic play, or manipulatives like scarves and puppets
- Describe music in their own words
- Describe music in their own pictures
- Listen and respond to recorded music
- Listen to background music
- Utilise music technology, such as computers with music software

Figure 6. Questions relating to pedagogy in The Australian Preschool Music Education Survey. (Survey based on the original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

Additional Questions

Teacher confidence in music has long been recognized as a major influencing factor on music education implementation in Australian schools (Jeanneret, 1997; Russell-Bowie, 2004). It is not known whether this is transferable to preschool settings. The following question was added to The Australian Preschool Music Education Survey, with a view of ascertaining whether there is a correlation between confidence and preschool teacher choices in music education.

1d. Which of the following best describes HOW YOU FEEL about teaching preschool music?
(Tick only one)

- I have the skills and knowledge to implement successful musical experiences
- I have the skills and knowledge to implement music, but lack the confidence to successfully implement music
- My skills and knowledge are not at the level I would like, but I attempt to implement music anyway
- My skills and knowledge are not at the level I would like, so I do not feel confident to successfully implement music
- I do not wish to acquire the skills and knowledge to successfully implement music

Figure 7. Question relating to teacher confidence in the Australian Preschool Music Education Survey.

Survey Question Types

Whilst many of the original survey question types were maintained, a rating scale and an additional short answer section were introduced in the Australian Preschool Music Education Survey. It is anticipated that these inclusions will provide data suited to qualitative analysis. This will complement the statistical data achieved through the use of multiple-choice questions.

Table 2. Survey question types in the Early Childhood Music Education Survey. (From the original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

Question type
Check only one
Check all that apply and put two checks by the one that most applies
Check all that apply
Check one of daily, weekly, monthly, yearly, never
Approximately what percentage?
Comments

2a. What is the MOST IMPORTANT USE of music in your preschool learning program?
(Please rank from 1 to 8, with 1 being most important and 8 being least important)

- To enrich the learning environment
- For enjoyment and recreation
- To develop children's self-esteem
- To develop children's social skills
- To develop language and literacy
- To provide another way for children to experience and understand other key learning concepts, such as mathematics and reading
- To provide another way for children to express and tell about their world
- To develop musical skills and knowledge

(or tick)

Not applicable: Music is not a component of the learning program at our preschool

Figure 8. Introduction of rating scale question in The Australian Preschool Music Education Survey. (Survey based on the original survey instrument by Nardo, Custodero, Persellin & Brink Fox, 2006a.)

SIGNIFICANCE OF THE STUDY

The Australian Preschool Music Education Survey will be the first nationwide examination of Australian preschool music education practices. As a result, it is anticipated that the findings will add an Australian voice to an existing international dialogue about preschool music education implementation, as well as offering a preschool perspective in Australian discussion about music education practices. It is expected that the findings of this study will inform both policy and practice in preschool teacher education, through identifying and addressing issues affecting teachers' ability to practice music in preschools. The study will also provide the much-needed base data required for future research into Australian preschool music education.

The Australian Preschool Music Education Survey will be distributed to participants in July 2012, with the dissemination of results planned from late 2012.

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Best Practice Paper:
Music Spring Buds:
An Innovative Early Childhood Music Education Program in China

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ABSTRACT

This paper introduces an innovative early childhood music education approach - Music Spring Buds in China - and how it integrates different Western music education theories into the context of Chinese culture in response to the challenges of current Chinese music education situation. To achieve the goal of shaping a comprehensive personality instead of only skill-learning, the program takes Constructivism as its core approach to provide a unique environment for children to feel and experience music and the opportunity to learn music in their own way and at their own pace. The uniqueness is reflected in its (1) program structure – not only provides classes for children, but also involves their parents to adult salon and family music activities; (2) class organization – includes much live music listening and playing experiences; repertoire of classic masterpieces in diverse styles while addressing children’s multiple learning modalities; and (3) pedagogical approach – carefully considers music selection, teacher preparation and periodic parent communication. Positive outcomes of the program have been observed. The children listen with sensitivity to musical expression, and demonstrate concentration, creativity and teamwork.

Keywords: Early childhood, music education,

innovative, China, Music Spring Buds

AIMS OF MUSIC SPRING BUDS

Today, although China is open to new ideas from other parts of the world, China’s education system in general is still very traditional. The focus of music education is often on results in examinations and competitions rather than the learning process; cognitive rather than affective experience; rote-learning rather than creative activities; teacher-directed instructions rather than child-centered experience. As a result, young children are often pushed to strict discipline in practicing and developing virtuoso skills in the same way as expected from adult learners.

Music education should be a pillar of shaping a comprehensive personality instead of being skill-based learning or entertainment. Children growing up with music in their environment understand aesthetics and harmony, which are fundamental to the society. Young children need an environment to feel and experience music, with the opportunity to learn music in their own way and at their own pace. Therefore, in response to the current situation, *Music Spring Buds* program was founded in 2010 in Beijing, China in order to achieve this goal.

The program provides a three-dimension cubic

learning environment – children attend music class with their parents on a weekly basis; parents attend adult chamber music salon on a monthly basis; and families join music activities such as orchestra/ chorus dress rehearsal or live music performance on quarterly basis. Parental involvement is considered the key element of the program in order to cultivate the musical seeds into the family soil. The aim is to bring music to the family so that it becomes part of children’s lives.

Since the establishment of *Music Spring Buds* (2 years ago in 2010), the student numbers have grown to more than 150; their ages range from 6 months to 7 years old. Classes are organized into four levels according to children’s ages. Each level has different teaching objectives based on children’s physical and psychological characteristics. Hence, the class structure and teaching method are progressive. Group size is limited to a maximum of eight children in one class and each class is 45 minutes in length. Two teachers are allocated to one class; one walk-in rotation-based instrumentalist is added for the classes for older children. Each class is videotaped. Teachers are required to take individual student observation notes for each class for research and parent feedback purposes. Periodic one-to-one parent meetings are held with written report and video clip provided to review individual student’s development.

THEORETICAL BACKGROUND

A number of theories have influenced *Music Spring Buds* program. Constructivism is the core of its teaching and learning approach, with the children as the constructors of knowledge and teachers as the facilitators. Suzuki’s emphasis on listening to quality music and masterpieces is also adopted. According to Chen-Hafteck (2009), children are able to appreciate different styles of music, and adults should not judge what children can and cannot understand. Therefore, the *Music Spring Buds* music environment includes both Chinese and Western classical masterpieces and music of diverse styles; high quality performance recordings as well as live music playing

experiences; instrumental and vocal music.

Multiple learning modalities, including visual, aural and tactile/kinesthetic, are addressed in the design of musical activities. Dalcroze’s eurhythmics that engages children to feel and sense music with their body is also part of the approach. Moreover, Orff’s comprehensive approach to creative music education, which is also advocated by Chinese music educator, Professor Zhuoya Xu (Xu, 1996) is also used. Thus, vocal and instrumental exploration, movement, and improvisation are included. Rudolf zur Lippe’s theory of Holism, new consciousness of the sense (Mastnak, 2006), also inspires the program to focus on affective musical experience more than cognitive musical concepts.

PEDAGOGICAL APPROACH

The objectives of each music lesson are:

- to provide high quality listening experiences in early childhood;
- to engage children with well-designed active music-making activities;
- to facilitate awareness of various elements of musical expression (including melodic lines, rhythm, dynamics, musical form, orchestration, etc.) from the selected music pieces and improvised live music playing.

Music Selection

Besides greeting, intermission and farewell, music appreciation activities are organized based on two pieces of music. From experience, we determined the ideal duration of those two music pieces is about 3’30 to 4’30 for our age group. This is not too short to provide children enough time to appreciate the music nor too long to lose their concentration.

Secondly, the musical form needs to be clear and simple. Within that time range, the musical form usually cannot be very complicated. Repetition is the way of learning for young children. During repetitions, children will be able to capture the essence of the music. Hence, in the selection and design process, we pay special attention to the

musical form of each piece, as it can be a very effective vehicle for children to grasp the logic and structure of the abstract side of music. In our practice, well-received examples are mostly in Ternary form (ABA).

Thirdly, the music selection for vocal exercise is based on children's language and singing ability. For the youngest children (6 months to 1.5 years), songs are selected for parents to sing for their children. For the class of children ages 1.5 to 3 years, children's songs are selected for students who have just started to speak. For the two class of older children ages 3-5 and 5-7 years, more art songs and folk songs are selected, in particular those from China.

Fourthly, the music selections should create aesthetically comfortable listening experiences for students and their parents, just like concert program design. We try to avoid too much emotional variability and big gaps in style within one class; however, between classes, music pieces need to be diversified in style to enrich children's perception to music. We have pieces ranging from Baroque to modern movie music, from dance music to symphony, from percussionist chamber group to pop singer, from Europe to China. As long as they are quality music, they can reach people's heart.

Teacher Preparation

Teacher professional development is fundamental to the program. Teachers are music major university graduates with teaching experience. The challenges of this program do not only lie with their musicianship, but how to apply our pedagogy to very young children. The key steps are:

1) Performing music analysis: We use different methods to help teachers first feel the music as we would want the children to. We ask them to dance, to sing, and to paint the music. Then, we take them back to basics. We study the music measure by measure, and then go through the musical form, dynamics, phrasing, melodic line, harmony, tune change, music image, motif and

orchestration. Teachers then are prepared to build activities into the music.

2) Highlighting musical elements: For each music piece, many interesting musical characteristics can be addressed. In order not to confuse children with too much, the activities usually focus on one or two key musical elements. For instance, a strong rhythmic feel versus a smooth lyrical expression; an ABA musical form change. Teachers have to learn how to select the key musical elements to be highlighted in their lessons.

3) Designing age-appropriate activities: As the design is tailor-made for different age groups, teachers need to understand the physical and psychological development milestones for each level. Although we have laid out different teaching objectives and structure for different levels, it often takes a while for teachers to internalize these objectives after a lot of teaching practice. Pediatricians and psychologists are also invited to speak to the teachers. To be able to come up with good design for each level, understanding children's language capability, fine motor skill, and body coordination is crucial. All this information needs to be considered in the props material set-up before activities, e.g. fur, scarf, ribbon, ball, and choice of instruments. For instance, for the youngest children whose capability of operating a small instrument is limited, we apply more body movement with or without supporting props. On the other hand, the older children can get involved with multiple instruments.

4) After class review: Teachers have to take notes on their observations of students' performances. This helps them learn how to observe children's development in order to design future classes. Notes will also be shared with parents for parent meeting. Video is taken for each class and reviewed with teachers as a group to discuss means of improvement, which we found to be an effective method of professional development.

Periodic One-to-One Parent Meeting

Every 12 weeks, teachers set up a one-to-one parent meeting to discuss children's individual development in terms of class engagement, music expression, emotional control and social behavior. Teachers share 12-week class observation notes with parents to provide vivid examples and video clips are shared to illustrate highlights of development. Parents often found these meetings helpful to further understand their children's progress.

ACTIVITIES OF CHILDREN & TEACHER

Each class is 45-minutes. Two teachers are in active roles with a maximum of 8 children and their parents. An additional instrumentalist is invited for 8 minutes for the two classes of older children ages 3-6. Children are welcomed with the greeting music that enhances social behavior followed by simple rhythm activities. Then the core of the lesson starts. Children are seated in a circle with two teachers. Teacher A sets up the activity with a story and introduces with language and examples how children can play the game while Teacher B distributes props or instruments if necessary. When music starts, students are led by two teachers to play with music. They can simply imitate teachers or other children, or come up with their own ways of engagement. Teachers will try to lead to construct the children's own content and proactively capture their creative behaviors in music. When music starts, teachers are required to use very little language, keep good listening environment, and use their body language to facilitate children. The class ends with farewell music while children say good-bye to teachers and their classmates.

Sample activities (illustrated with video clips)

Activity 1: Sound and instrument exploration

Age group: 6-18months

Key message: 1) Sound from natural substance;
2) Sound from percussion instrument made of natural substance

Design:

- 1) Present the natural substance (e.g.walnut, bean, sand) and let children play and make sounds out of them;

- 2) Present percussion instruments (e.g.castanets, sand, shaker) and let children play and make sounds out of them;
- 3) Group the substances with similar sounds into the same box when tidying up

Activity 2: Chinese folk song singing

Age of children: 1.5 – 3 years old

Key message: 1)Xinjiang tribe culture introduction; 2) Learn the song; 3) Demonstrate the dance while singing as written in the words

Design:

- 1) Present photos about the people, architecture, food and landscape of Xinjiang;
- 2) Use different pictures and props to explain the lyrics;
- 3) Learn the repeated lines with teacher singing and dancing;
- 4) Ask parents to play Xinjiang drum to accompany;
- 5) Sing and dance with drum

Activity 3: Spring Festival Overture

Age of children: 5-7years old

Key message: 1) Chinese music expression; 2) Change in musical form

Design:

- 1) Students mirror graphic layout with music;
- 2) Students play instrument with graphic layout with teachers
- 3) The music is about how people celebrate traditional Chinese New Year (Spring Festival), the most important festival in Chinese culture. When the teacher prepares for this piece of music, she combines the important Chinese cultural elements into the context setting. She uses pictures to illustrate music line, and she uses Chinese drum and cymbals, dumpling, firecrackers, red paper cut and lanterns to express the music dialogue. Students can easily put themselves into the festival context while listening as this is something they experience in life.

OUTCOME

For children and parents who have been in the program for more than three months, the most important reward is the enjoyable musical

experience they had on a regular basis. Teachers have also observed positive outcomes of the program: the children listen with sensitivity to musical expression and demonstrate concentration, creativity and team-work.

CONCLUSION

Young children have absorbent minds (Montessori, 1988). The core value of *Music Spring Buds* program is to provide a musical environment where children and their families can be engaged and learn about music, which is a sophisticated aesthetic language. Our mission is to lay the foundation for children to continue pursuing music for the rest of their life.

ACKNOWLEDGMENTS

My sincere gratitude goes to Dr. Lily Chen-Hafteck for her generous support to *Music Spring Buds* program and my paper. I would also like to thank the entire team for their hard work in the past two years, especially Nicholas Smith, Shen Yue, Ren Limin, Jin Jian-Yu and Chai Su-Ning.

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Research Paper: *An Examination of a Pre-School Music Enrichment Programme in a Special School for Pupils with Physical and Multiple Disabilities*

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ABSTRACT

This study uses a music enrichment program with an active parent component in an early childhood education setting for pupils with physical and multiple disabilities to examine how effective relationships between parents and professionals are likely to have empowering benefits for parents leading to them to enhanced perceived control over life events. The investigator acknowledges the relevance of the study for parents of children with disabilities as these parents may experience isolation, uncertainty and a loss of confidence in adjusting to a diagnosis of their child's disability.

Empowerment is defined as a process by which individuals gain mastery over their lives and a critical understanding of their environment, while empowering outcomes concern the attitudes, knowledge, and behaviours associated with perceptions of control competence and confidence. Parent professional partnerships are defined as parents and other family members working together with professionals in pursuit of a common goal where the relationship between the family and the professional is based on shared decision making and responsibility and mutual trust and respect.

The study uses participatory action research (PAR) methodologies with the objective of encouraging a community of learners that will engage in PAR principles: participate in a dynamic process of action and reflection, use the present reality as a starting point to build on,

collectively investigate and act, and conscientiously produce new knowledge.

The research conducted by means of a two phase study involves firstly the collection of base line data from teachers in Phase 1. Teachers are invited to participate in focus group interviews to explore the following questions: What is partnership? What factors influence effective partnerships? Within the context of a special school what are teachers' current experiences of partnership with parents?

Phase two of of this PAR study involves an intervention in the form of a pre-school music enrichment programme with active parent involvement. The discipline of music has been chosen for the intervention because of its potential in providing a powerful medium of self expression and communication and because of its motivational qualities. The four themes of Well-being, Identity and Belonging, Communication, Exploring and Thinking, detailed in the Irish document 'Aistear the Early Childhood Curriculum Framework' (NCCA, 2009) are used as lenses to investigate how a music enrichment program can facilitate dialogue between parents and teachers.

Keywords: Partnership, preschool, music enrichment, children, parents, teachers,

INTRODUCTION

This paper examines how the provision of a music enrichment program with an active parent

component, in a pre-school setting in a special school, has promoted collaborative relationships between parents, children and early years providers. In order to do this, the thematic framework evidenced in the Irish Framework, *Aistear the Early Childhood Curriculum Framework* (NCCA, 2009) has been utilised. Four interlocking and complimentary themes: Well-being, Identity and Belonging, Communication, Exploring and Thinking, are presented in this Framework document, drawing on similar thematic frameworks developed in New Zealand and England (DES, 1998).

The specific research question addressed in this study is how a music enrichment programme with an active parent component can facilitate dialogue between parents and teachers, allowing them to appreciate their reciprocal or complimentary role in the holistic development of the young child. The rationale for this study is strengthened by the fact that within the Republic of Ireland, parental involvement is cited as one of the core areas for development in the National Quality Framework (NQF) for Early Childhood Education (CECDE, 2004a). A submission by the Centre for Early Childhood Development and Education (CECDE) has highlighted however, that presently there is “no single coherent system of family support available to all parents and families” and that in order to avail of certain supports a family must be identified as not functioning properly (CECDE, 2004b). This deficit approach has been identified by Russell (2005) as in danger of perpetuating parents’ feelings of isolation, uncertainty and lack of confidence.

THEORETICAL PERSPECTIVE

Research indicates that effective relationships between parents and professionals are likely to have empowering outcomes for the parents (Dunst & Trivette, 1996; Northouse, 1997). Empowering outcomes may be defined as attitudes, knowledge, and behaviours associated with perceptions of control competence and confidence (Dempsey, Foreman, Sharma, Khanna, & Arora, 2001; Nachshen, 2005). These characteristics of empowerment have been shown

to contribute to enhanced perceived control over life events, which in turn may positively influence a range of human behaviours and functioning (Skinner, 1995). Studies by Trivette, Dunst, Boyd and Hamby (1995), and Trivette, Dunst and Hamby (1996) have found that professional helpgiving styles are a significant predictor of empowering outcomes for parents. These studies have demonstrated that there are two important aspects of help giving practices associated with positive benefits: participatory help-giving practices and relational help-giving practices. The former are made up of activities that strengthen parents existing competencies as well as providing opportunities for joint decision making between themselves and help givers. The latter are associated with the nature of the relationship between the help giver and the help receiver and are demonstrated through activities such as showing empathy and active listening as well as help receivers’ perceptions about the extent to which they are viewed as competent by help givers (Dunst & Dempsey, 2007).

In England, reports such as the Lamb Inquiry *Special Educational Needs and Parental Confidence* (DCSF, 2009) place a strong emphasis on relational practices such as good, honest, open communication and active listening as key to the development of positive working relationships. The report emphasises the importance of practitioners listening to parents stating that “for many parents of disabled children and children with SEN, good communication was often as much about the capacity of the school or service to listen to them as to talk to them” (p. 40). A key element of this study has been to model how a pre-school music enrichment programme at a special school for pupils with physical and multiple disabilities can provide the helpgiving practices alluded to above.

METHODOLOGY

This study has been conducted by means of Participatory Action Research (PAR). The roots of a PAR project can be found in the work and philosophy of Paulo Freire (1972). In his writings on critical pedagogy, Freire framed education as primarily a dialogue amongst

educator and students. The fundamental premise of this style of interaction is that no one person is considered an expert, imparting information to those who listen. Rather, all individuals are experts and learners, subjects and objects, who act as both the educator and student in dialogical encounters.

The participants in this study comprise of the music teacher/researcher, teachers, parents, pre-school class teacher, pre-school special needs assistants and nine pre school pupils at a special school for pupils with physical and multiple disabilities. An integral element of the research was a nine week pre-school music intervention comprising of a preschool music enrichment programme with active parent involvement.

Garwick, and Seppelt (2010) advise that time is needed to develop effective collaborations with families and community partners in PAR projects particularly in the planning phase of the project. They advise that investigators consult with participants early in the planning phase to identify barriers to participation and appropriate incentives. With this in mind, this researcher has conducted an initial information gathering phase involving the collection of baseline data from the school teaching body in order to inform the subsequent intervention phase of the project.

The intervention comprised of a nine-week music enrichment program with active parent participation with nine preschool pupils in the special school setting. The class teacher and special needs assistants actively participated in, and supported, the class with the music teacher/researcher facilitating the intervention. Each of the nine sessions was videotaped for later analysis and viewing by the parent group. Following each weekly music session, participating parents were invited to participate in focus group interviews. The synergy and dynamism generated within collectives mean that focus group interviews often produce data that are seldom produced through individual interviewing and observation and can result in especially powerful interpretative insights (Kamberelis & Dimitriadis, 2005). In inviting

parents to actively participate in the class alongside their child, the researcher has acknowledged the primacy of the parent as a role model for their child at this key early learning stage. In setting up this interactive forum between the children their parents, and their teachers, recognition has also been given to the second set of principles in *Aistear: The Early Childhood Curriculum Framework* (NCCA, 2009) relating to children's connections with others. In particular, the music intervention has providing a forum where parents and practitioners can work together to help children learn to the best of their ability (p. 9).

FINDINGS

Themes that emerged from the study included: parent/teacher perspectives on significant learning goals for early years pupils with special needs, the facilitation of reciprocal understanding through parent/ teacher relationships and parents' views of their role in the partnership process encompassing their position as experts on their children.

Early Childhood Education Learning Goals

The findings strongly indicated that both parents and teachers were of similar mind in their recognition of significant learning goals for early years pupils with physical and learning disabilities across the four themes of Well-being, Identity and Belonging, Communicating, Exploring and Thinking. In terms of children's well being, parents and teachers identified social play as of crucial significance for their pupil population. Teachers made reference to the opportunities afforded by the music enrichment program for role play and imaginative play while tying in with experiences children could relate to. By contrast, parents readily recognised the lack of opportunity for free, self initiated, and spontaneous play in their children's home environments. An awareness of the importance of school in affording opportunities for social play was indicated by parents cognisant of the importance of play for their children's mental, emotional and social development and in providing "the most basic right of childhood" (Elkind, 2007, p. xvii).

Parent/Teacher Relationship

One of the key aims of the theme of identity and belonging is that “children will have strong self-identities and will feel respected and affirmed as unique individuals with their own life stories” (NCCA, 2009, Principles and Themes, p. 26). Central to children developing their sense of self, is their understanding of themselves as separate to others. Thus the learning goals that children “understand that as individuals they are separate from others with their own needs, interests and abilities”, that children “build respectful relationships with others” and that children “express their own ideas preferences and needs, and have these responded to with respect and consistency” are important aspects of the fulfilment of this aim. The findings indicated certain resistance to the fulfilment of the above mentioned goals owing to parents experiencing separation anxiety as their child made the transition from home to school.

Teachers recognised that a big issue for parents in helping their child to settle in school was the development of trust. Teachers also showed understanding of the difficulties imposed by the extra care and health needs of children with disabilities. They cited the fact that many of the children in their care unlike mainstream children might not have experienced any form of separation from their parent before attending school like being placed in the creche or staying with an auntie. Critically however, while a more engaged level of interaction between adult and child was evident in interactions afforded through the music enrichment program, certain tensions were also evident. One the one hand, the desire to utilise the music enrichment programme to effect collaboration between parents and teachers was embraced positively by some parents who saw music as a fun way of encouraging children’s learning. At the same time concern was expressed of the danger of placing undue pressure on parents by expecting them to implement the music enrichment program in the home setting. This opinion was offset however, by the view that contrary to the music program placing expectations on the parent, it could in fact offer some relief from the demands of other

programs like physiotherapy where there is expectation of some kind of physical improvement in a child’s well-being or independence.

The Partnership Process

Findings from the study indicated that parents placed great value on the responsiveness of teachers to the communicative needs of their children. One parent expressed the benefits to her as a parent, to her family and to her child of having the facility of a special school teacher who could understand and communicate with her child while also taking the time to allow him the opportunity to respond.

Research has indicated that developing a greater understanding of parental expectations concerning their disabled children’s education can support parents in achieving their goals and in so doing enhance relationships between home and school (Russell, 2003). Findings from this study indicated parents’ desires to be involved in their children’s learning. One parent who had not been involved in the music enrichment program but who participated in the focus group interview, commented on how music and singing had brought on her son’s speech. This parent’s desire to be involved in her own child’s learning is echoed in findings from the Synergy project (Cederman, 2006), where parents of young children with special needs in diverse settings expressed great satisfaction in being recognised as experts on their own child, becoming an important part of the early intervention team, and being trained in the skills to help their child’s learning.

CONCLUSION

This study has used the tool of a music enrichment program with an active parent component to examine parent/teacher partnership in a pre school setting in a special school. The findings indicated that parents did not want to be passive participants in their children’s education. A parent’s desire to be involved in her own child’s learning echoed in previous projects with parents of children with disabilities (CECDE, 2006b), suggests that expertise cannot be the sole

prerogative of professionals, where predominantly one-sided dialogue can only offer incomplete perspectives (O'Connor, 2008). Enabling parents work in active dialogue with professionals towards meeting the needs of their children through involving them in their children's learning can counteract parents' feelings of isolation, uncertainty and lack of confidence while assimilating their contributions as unique insights into the needs of children with special educational needs (SEN).

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Workshop:
Why Do We Do That?
Questioning Five Common Practices in Music for Children

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ABSTRACT

Common practices in teaching music to children (ages 3-12) often follow an established method that prescribes a sequence for teaching tonal and rhythmic patterns plus what practices best teach those patterns. This workshop proposes that some of those sequences and practices may be built on faulty information or reasoning. Comparison activities pose questions about 1) studying SO-MI; 2) using TI-TI TA syllables; 3) over-emphasizing beat; 4) selecting patterns for study; 5) following a sequence for teaching and learning.

Keywords: Music methods, So-Mi, rhythm syllables, beat, musical patterns, figural grouping, sequence

DESCRIPTION

For over 30 years, I have taught, thought, and written that we, as a profession, would benefit (and so would our students) from re-thinking the sequences we use in teaching music to children. When “method” becomes the authority in our lessons, we may stop watching the children and stop wondering if what we’re doing makes sense (Bennett, 1986). Instead of relying on our own skills of observation and our own sense of musicianship, we may rely on expert opinion without even knowing how those experts got their opinions.

SO-MI INTERVAL

Folk songs and oral traditions capture the nuances of language, its melodies, rhythms, and phrasing.

- Why would musical patterns that are idiomatic to one language be used in other countries to determine a sequence for teaching children music?
- If the So-Mi interval is so primal to children’s vocalizations, why do we spend so long teaching it? (Bennett, 2005).

TI-TI TA SYLLABLES

Teaching children that TI is an eighth note needs to be un-taught when suddenly TI is used to name the first note of a four-sixteenth-note pattern.

- Why should we avoid songs in compound meter and rhythms that include anacrusis?
- Why not use a syllable system that does not rely on notation to identify syllables?

BEAT EMPHASIS

Knowing and performing the steady beat are not prerequisite to knowing and performing music.

- Why would we have young children pounding the beat and performing music in a way that no ensemble director would want from his/her ensemble?
- Why let beams and bar lines determine the ways in which we teach music?

PATTERNS

Most methodologies tend to use the *look* of music (notation) rather than the *sound* of music to select patterns for study.

- How would our selection of patterns differ, if we relied on what we *hear* rather than what we *see*?

SEQUENCE

Some “foundational” concepts in teaching music to children may not be so foundational . . . to children or to music.

- Why do we delay informing children about what they already know in order to maintain our sequence?

CONCLUSION

If we a) commit ourselves to avoiding any practice that winnows musicality out of children in order to teach them music; b) if we avoid teaching children what we must eventually un-teach for them to make music with fluency and nuance; c) if we open ourselves to questioning practices and sequences that experts tell us we should be using, . . . how would we change our principles and practices?

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Wednesday, 11 July

FLAMES OF MUSICAL BEGINNINGS

Amanda Niland, Host for the Day

- 9:00 **Song Singing**, led by Margré van Gestel
- 9:30 **Research Paper: *Impacting Premature Infant Outcomes through Womb Sounds and the Maternal Singing Voice***
Sheila Woodward (USA, South Africa)
Smeeta Sardesai (USA)
Jack Turman (USA)
Discussant: Kaarina Marjanen (Finland)
- 10:15 **Research Paper: *Pre- and Postnatal Music Education for Holistic Development and Communicative Well-being***
Kaarina Marjanen (Finland)
Discussant: Sheila Woodward (USA, South Africa)
- 11:00 **Break and Posters**
- 12:00 **Discussion Groups**
- 13:00 **Excursion, Lunch and Dinner**

Research Paper:

Impacting Premature Infant Outcomes through Womb Sounds and the Maternal Singing Voice

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ABSTRACT

This pilot study aimed to determine whether sound-based intervention improves independent oral feeding, growth and neurodevelopmental outcomes in preterm infants up to two years of age. Considering the poor prognosis for optimal neurodevelopmental and psychological outcomes for many preterm infants through adolescence, this study aimed to make a valuable contribution to the literature. The auditory environment in the isolette is deprived of many of the sounds that would normally be experienced during pregnancy. This allowed us to conduct interventions with novel sounds, including intrauterine sounds and the maternal singing voice. This ongoing study aimed to answer the question: Does sound-based intervention improve independent oral feeding, growth and neurodevelopmental outcomes in preterm infants?

Data on a range of outcome measures were collected and comparisons between the outcomes for participants in a control group and those in two experimental groups were statistically analyzed. Assessment of the results took into account background information on the participants, such as birth conditions, diagnoses, medical interventions and discharge age; in addition to physiological data, such as heart rate, respiratory rate and oxygen saturation levels; and observations of behavioral responses measured prior to, during, and after onset of the daily intervention. Outcome variables included oral feeding prior to discharge, in addition to growth measures and neurodevelopmental assessments administered before discharge and up to 2

years. It is suggested that the results may lead to wider research and potentially impact society's view of the importance of early auditory stimulation in human development, and care of the premature infant.

Keywords: Premature infant, singing, womb sounds

INTRODUCTION

Neurodevelopmental Outcomes in Premature Infants

Preterm delivery (PTD) (< 37 weeks gestation) and low birth weight (LBW) (< 2500 grams or 5lbs, 8oz) are the leading causes of infant mortality in the United States. The rate of PTD has increased 12% between 1993 and 2003, accounting for over 499,008 live-born infants (12.3%) in 2003 (National Center for Health Statistics, Final Natality Data). Accompanying the rise in preterm deliveries are improved preterm infant survival rates (53.6.7% for birth weights of 500-749 grams (g), 86.3% for birth weights of 750-1000 g, 94.2% for 1001-1250 g, 96.8% for 1251-1500 g) (Lemons, 2001) resulting in an ever-increasing number of preterm infants surviving into adulthood. In general, the poorest outcomes are associated with infants born very preterm (<32 weeks), and those born extremely preterm (<28 weeks gestation) (Tucker & McGuire, 2004), although recent studies indicate that late preterm infants (born between 34-36 weeks gestation) are susceptible for learning problems.

In general, the prognosis for optimal neurodevelopmental and psychological

outcomes for many preterm infants remains poor through adolescence (Cooke & Foulder-Hughes, 2003; Marlow et al., 2005; O'Brien et al., 2004; Allin et al., 2006; Botting et al., 1998; Vohr et al., 2000). Moreover, it is crucial to recognize that long-term neurodevelopmental morbidity can be present even in the absence of apparent neurological deficits. For example, neurologically intact preterm infants born between 30-34 weeks often test lower on standardized tests of intelligence and attention than children born full term (Caravale et al., 2005). Our study followed children through two years to determine if sound-based interventions improves independent neurodevelopmental outcomes.

Linking Growth Deficits to Poor Neurodevelopmental Outcomes

A recent study by Ehrenkranz et al. (2006) showed that growth velocity in the NICU has a significant, possibly independent, effect on neurodevelopmental outcomes in extremely low birth weight infants tested at 18 and 22 months corrected age. Their study is one of many that link poor extrauterine growth (weight, or head circumference) in preterm infants with neurodevelopmental outcomes (Clarke et al., 2003; Latal-Hajnal, 2003). It is a serious, ongoing problem that at NICU discharge, or 36 weeks postmenstrual age, most infants are less than the comparable 10% percentile birth weight for completed weeks of gestation according to reference data (Ehrenkranz et al., 1999). We recognize the important role that nutrients play in promoting healthy growth. In this study, we investigated the impact of sound intervention on feeding that is linked to growth and neurodevelopment outcomes up to two years of age.

Feeding Disorders in Preterm Infants

Feeding disorders, defined in this proposal as failure to consume adequate nutrition by mouth to meet growth needs, occurs frequently in preterm infants, with the incidence ranging from 33% to 70% (Guimber et al., 2003; Rommel et al., 2003; Slonin et al., 2000; Verma, Sridhar, & Spitzer, 2003). Even children with low-risk prematurity, born between 32 to 37 weeks and without medical complications, have been found to have

behavioral sensitivities that can impact feeding (Dodrill et al., 2004). Factors contributing to poor feeding outcomes include: weak, immature jaw movement in biting and chewing, more tongue protrusion, delayed transition to drinking from a cup, prolonged duration of mealtimes, and reduced amount of food eaten at mealtimes. Difficulties with feeding have lasting impact on infant growth, development, and social behaviors, as well as impacting the parent-child relationship. In turn, difficulties with parent-child interactions have been found to adversely impact children's nutrition and feeding (Black et al., 1994).

Feeding is comprised of a complex set of appetitive (the motivation to seek food and regulate food intake) and consummatory behaviors (suckling, chewing, drinking, licking) that are linked to one another via reciprocal forebrain-brainstem connections (Rinaman, 2004). Numerous studies have described feeding problems associated with preterm infants (Medoff-Cooper, McGrath & Shults, 2002; Mizuno & Ueda, 2003; Lau et al., 2000; Hawdon et al., 2000; Gewolb, 2001). Interventions have been tested that primarily focus on consummatory behaviors and/or nonnutritive suckling (NNS). A recent Cochran analysis revealed that data do not support a role for nonnutritive sucking interventions for improving postnatal weight gain, energy intake, and post-conceptual age at full oral feeds, but do support the use of NNS to facilitate the transition from tube to bottle feeds (Pinelli & Symington, 2005). What is lacking in previous studies is an analysis of the integrity of the appetitive drive in these infants, and the connection between appetitive drive and consummatory action. This study sought to determine whether sound-based intervention impacted successful nutritional feeding. Based on the work of Birch (1998), which demonstrated that a child's food preferences and feeding patterns are greatly influenced by early food and feeding experiences, we evaluated the impact of sound-based intervention on independent oral nutritional feeding.

Sound-based Intervention Improving Feeding and Cognitive Outcomes in Preterm

Infants

In humans, auditory processing becomes functional very early in development, while still in utero (Dragnova et al., 2005; Norton et al., 2004). Neonates show preference for the mother's voice, suggesting familiarity with sounds heard before birth (DeCasper & Fifer 1980), supported by investigations on fetal discrimination of the maternal voice (Kisilevsky, 2003). Increased weight gain is evident in preterm infants with the presence of sound stimulation (Katz, 1971; Kramer & Pierpont, 1976), leading us to investigate influences of maternal sound stimulation on infant feeding and cognitive development.

Based on data regarding the relationship between feeding problems in preterm infants and failure to thrive and psychosocial distress after discharge from the neonatal unit (NICU), we propose to test the effectiveness of auditory-based NICU interventions to facilitate independent oral feeding in the NICU and improve growth and cognitive outcomes. We hypothesized that sound based intervention in preterm infants would facilitate earlier attainment of full oral feeds and improve growth and neurodevelopmental outcomes.

METHOD

Participants

The study population included preterm infants admitted to the NICU at the LAC+USC Hospital in Los Angeles, born at 26 weeks to 36 weeks gestation. Infants were admitted into the study from day four after birth. Exclusion criteria included any infant with a craniofacial malformation; with multiple congenital abnormalities; with a family history of deafness born to a mother that is HIV positive; born to a substance-abusing mother. Furthermore, these include any mother who does not have basic proficiency in English or Spanish and/or who is illiterate. Withdrawal criteria included increasing irritability upon exposure to the acoustic stimulus; unexplained significant worsening of clinical status; cessation of the study by the researcher; lack of cooperation from the mother; withdrawal from the study by the parent, which is possible at any time during the course of the study.

Procedures

Subjects were recruited to the research team by the investigators. If the mother agreed to be approached by the investigators, the study was discussed with her in order to solicit her informed consent to allow the baby's participation in the study. Each mother giving consent to her infant's participation in the study had an audio recording made of her singing a song of her choice for possible use in the study. The researcher used a quiet, private area on the same floor as the NICU for this recording. Infants were randomly assigned to a control group or one of two experimental groups that were exposed to either a recording of the maternal heartbeat (obtained from previous intrauterine recordings), or to a recording of the infant's mother singing a vocal melody combined with intrauterine sound. A Bose Companion II PC powered speaker (which was wiped with a sterilizing agent) was embedded at the head of each infant's incubator, out of reach of the infant. For the two experimental groups, sound was generated by means of an iPod connected to the speaker. Settings were programmed to present the sound stimulus at a set volume was mechanically prevented from exceeding 70 dB. The sounds were presented during an 8-hour period daily between 7 PM-7AM, when minimal procedures are being performed on the infant. Medical staff in the NICU was instructed to cease presentation of the sound stimulus when a medical procedure was taking place (activating the mute button) and to recommence the presentation once the event was completed.

No risks were anticipated for this study. The medical staff in the NICU will, as a routine part of their daily responsibilities, were in the habit of recording any adverse events. If an infant had an adverse physiological response to the stimulus, as determined by the attending physician or NICU nurses, then the stimulus would be removed and the investigators would be notified immediately. We would attempt to introduce the stimulus on the following day and if the infant had the same adverse physiological response it would be removed from the study. If there was a trend of adverse physiological responses, then we would notify the IRB and submit for protocol revisions that would reduce

the adverse physiological response. Data analysis was ongoing throughout the study and the investigative team met periodically to review data and study progress, which included review of infant responsiveness.

Data Collection of NICU Outcome Measures

On a daily basis, at the presentation of the sound stimulus, physiological data (heart rate, respiratory rate, temperature, oxygen saturation) were recorded for 2 minutes before the onset of, and 2 minutes after the onset of the sound stimulus. In addition, the researcher notated behavioral responses during this period using the Anderson Behavioral Assessment Scale. Growth measures were assessed throughout the NICU stay and up to two years of age, including weight, length, and head circumference. Successful oral feeding outcome measures were collected prior to discharge

Data Collection of Post Discharge Outcome Measures

Infants in all groups were assessed for growth measures (weight, length, and head circumference outcomes), cognitive outcomes measured through application of the Battelle Developmental Inventory, 2nd edition (BDI-2), to obtain a global assessment of early childhood development, including the domains of gross motor, fine motor, personal-social, adaptive, motor, communication, and cognition. (The Spanish version was used for children whose home language was Spanish).

Data Analysis

The study aimed to provide results of a statistical analysis that compared the independent nutritional feeding, growth and neurodevelopmental outcomes in the preterm infants in each of the three groups. Significance was determined at $p < .05$.

RESULTS

Results are under continued investigation as the study progresses and results of the first set of participants will be presented, pertaining to nutritional feeding, growth, and (as available) cognitive testing. Based on provisional data collected, there is some indication of possible impact on outcomes. Analysis of results took into account physiological data (such as heart

rate, blood pressure, respiratory rate and oxygen saturation levels) and observations of behavioral responses measured prior to, during, and after the intervention.

DISCUSSION

The impact of sound intervention on physiological and neurodevelopment outcomes were measured. No startle effect or adverse responses has been noted to the sound stimulus. It is anticipated that the results may lead to further studies that might answer the broader question of whether early auditory stimulation impacts human development and support the importance of providing a musically stimulating environment during early childhood.

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Research Paper: *Pre- and Postnatal Music Education for Holistic Development and Communicative Well-being*

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ABSTRACT

Music education and early interaction are commonly well known as separate phenomena. Music, in the current research, was considered as a way of communication. The connections of music education with interaction, supporting development with musical nurture, were investigated in this phenomenological study to fill in the gap. Multiple strategies methodology: both qualitative and quantitative measures, theoretical -, data -, investigator - and methodology triangulation were employed. The empirical study was conducted as an adaptation of an action study, with systematic video analysis as a main method. The musically structured amodal communication in the groups of (pregnant) mothers and (in utero) babies were compared in the investigation in three groups, 1) for both pre- and postnatal musical sessions (E); 2) only for postnatal musical sessions (C1); and 3) for no musical sessions at all (C2). Strong, multiple connections between music and linguistic interaction were manifested in the early behaviour of the mother and the baby, and in the infant's development. Especially the prenatal musical experiences were found significant for communication skills on the basis of vocal, visual, bodily and emotional evidence; early interaction and music are connected.

Keywords: Attachment, early interaction, fetuses, infants, mothers, music education.

BACKGROUND

Theoretical background

The Musilanguage theory (Brown, 2000) is constructed through music and language as

deriving from the same net. On the basis of the analysis of phonological properties and phrase structure of musical and linguistic utterances, music and language have evolved from a common ancestor, a musilanguage stage, presented as five alternative choices within Brown's theory (2000). Music stands for the musically meaningful emotive meanings and language for propositional phrases and referential meanings, when observed as acoustic embodiments of sounds from which a verbal song is created. Our voices serve the most primitive brain structures. When breathing and singing, the primitive brain and the new brain function simultaneously, harmonizing the powers of control (Odent, 2008). Language and music are both tools for human communication.

The Ethological Theory and the Relationships Approaches (Hinde, 1997) complemented with *the Musilanguage Theory* (Brown 2000), *The Music-emotions Theory* (Juslin, 2001), *Constructivist Learning Approach* (Tynjälä, 1999), *Hannaford's Theory of Holistic Learning* (2004) and early childhood music education principles (Wood 1982), created the theoretical background for the curriculum and its implementation in the study. The Musilanguage theory (Brown, 2000) can be considered a main theory, as it explains much of the reasons for music so clearly impacting us.

Pedagogical background

When considering theories for music teaching, one must know how a child's holistic and musical development and the on-going musical and holistic learning events are structured and connected. The philosophies of music

education, musical structures and components and the embodied, mental and cognitive effects of music working in the brain, starting prenatally, serve as a ground for the pedagogical and methodological choices made.

In this investigation, holistic, goal-oriented music education was applied among pregnant mothers. The elements of body, emotions and reason were underlined (c.f. Hannaford, 2004, pp. 6-7) in the musical activities within the empirical part, as an adaptation of the action study. According to Donna Wood (1982), the sun's rays are able to touch all areas of development: physical development, emotional development, intellectual development, social development, creative response and development and, finally, fun and happiness. These areas of development were treated from the viewpoint of the curriculum and goal setting. Gardner's MI-theory (1993) points in the same direction as the ideas of Wood. David Chamberlain (1998) as well, describes the connections of this *Theory of Multiple Intelligences* to the foetal development in detail.

In this paper, I describe what it is about music that impacts us, and how music works to help us better understand the underlying musical processes supporting a child's learning. The most suitable and appropriate ways of planning, teaching, and setting goals for music, or having music as a support in learning, cannot be reached otherwise. In a deep learning event, emotions, body and reason are working together, the experiences connected in the limbic system of the brain (Hannaford, 2004).

AIM OF THE STUDY

The aim of the study was to determine what kind of connections would be found between pre- and postnatal musical experiences and early mother-child-interactions and how music education would affect mother and baby, when observing certain phenomena in detail. The prenatal experiences and their postnatal effects were observed and compared with two comparative groups without prenatal musical experiences due to the theoretical knowledge of the foetus' development and evidence of emotional qualities in both music and interaction.

METHOD

This dissertation focused on clarifying the connections between interaction and music education. For both of these a large body of research exists already, thereby creating a solid basis for the investigation. The intention was to explore the possibilities of music education in supporting very early mother-infant interaction, with the particular emphasis on the connections between pre- and postnatal musical experiences, and various elements of music as a part of mother-infant communication in relation to emotions, bonding and attachment. Pre- and postnatal music education was also used to support mothers in their growth towards parenthood through strengthening their skills in listening, being present and expressing themselves as part of their communication abilities. In addition, the aims and targets of the selected musical activities were connected with the babies' interaction behaviour as a sign of well-being.

The study was based on phenomenological philosophy and implemented by means of practical music education periods, constructed in three chronological sections: 1) a prenatal study, 2) a postnatal study and 3) a questionnaire at the time the children were approximately 16.2 months of age. A short preliminary study was conducted to start the investigation. Only the mothers with foetuses of group E (n=7+8) attended the prenatal part, and the mothers and babies of groups E (n=7+8) and C1 (n=7+7) participated the postnatal part. All the groups attended the empiric part 3. Group C2 (n=7+7) mothers and babies only participated in the study procedure without musical sessions. Because of the heterogeneous nature of research questions and the objectives, it was clear that multiple methods/triangulation (Brewer, et al. 1989; Layder, 1998; Cresswell, et al. 2007; Bryman, 2008) would be needed and could be applied in relation to data collection, the investigator's role, theories and methodology (Cresswell, et al. 2007.) All these triangulation forms were used.

Systematic video analysis was the main method in this study. Before the analysis a pre-test and classification were made. The mothers with their babies participated in the interaction

episodes in front of two video cameras every second week, five minutes at a time. They were asked to spend time with the baby as usual, communicating with him/her and taking care of the infant just as normal in their domestic surroundings. Three types of software were used to analyze the data: Annotation, HyperResearch and Praat. Information about the types of presence and reactions, the emotional qualities and the various ways of communicating was gathered, as well as information about musical features, voice types and density of communication.

SUMMARY OF THE MAIN IDEAS

Based on observations of all video material (the interaction episodes), communicative activities were most developed in group E. In all the groups though, the most common communication features observed were bodily and vocal communication. The postnatal period attachment appeared to be affected by the prenatal musical experiences.

In the following two figures a brief summary of the communication features is shown. In Figure 1, a picture of communication is created based on mothers' descriptions in the follow-ups, filled in once a week on a certain self-chosen, same day of the week. The mothers were given details about their own attitudes for communicating with the baby at the moment of the description, descriptions about the baby's reactions for the mother's communicative activities and descriptions about the baby's responding tempo.

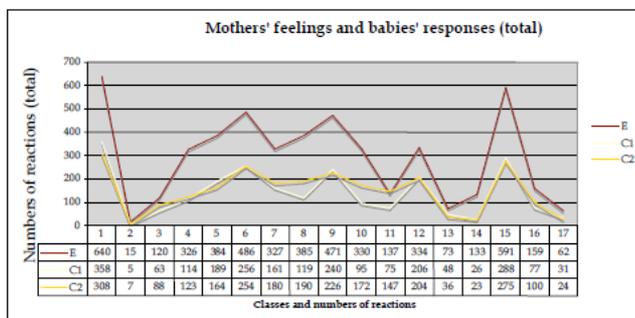


Figure 1. Mothers' feelings and babies' responses (total, n=170)

The responses were counted by numbers of reactions. While the lines describing groups C1 and C2 follow each other, communication

activities were significantly greater for group E, which was due to the higher takes of all kinds of reactions, including the few "negative" alternatives. The contents of the classes were: *mother's attitude* (1) positive; (2) negative; (3) neutral; *baby's reactions* (4) calming down; (5) activating; (6) finding eye-to-eye contact; (7) vocalizing; (8) bodily participation; (9) satisfied; (10) facial participation; (11) total happiness; (12) smiling; (13) laughing; (14) tired, crying; *baby's responses* (15) immediate; (16) delayed; (17) no contact.

In Figure 2, a description of the communication as a whole, based on a holistic overview of the video data, is shown. Group E seems to be the most active in communication. In the figure, mothers and babies interaction features were summarized.

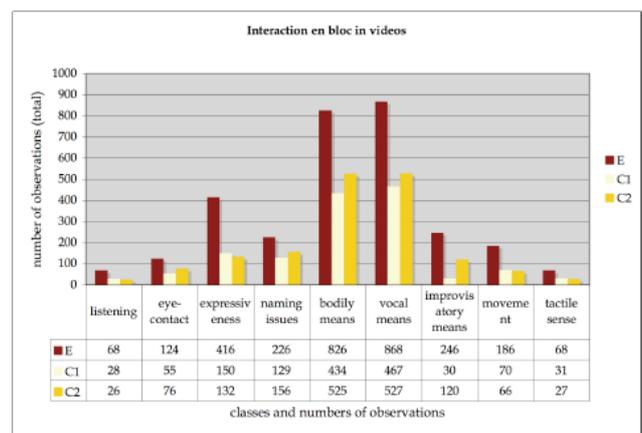


Figure 2. Interaction en bloc in videos (n=97)

On the basis of the video material, the early mother-child interactions emphasized bodily and vocal means, complemented with improvisatory means, expressiveness, movement and other means, which are described in the figure above. Mothers' and babies' communication was more active in E than in either of the other two groups.

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

Some new doors were opened in this study, in the field of early childhood music education. In music education the most profound reasons for continuing the work should be based on the understanding of music as an all-around human system to maintain understanding, well-being,

and culture. Only through music, especially when emphasizing vocal rehearsal, bodily movement and abilities of expressing emotions, it is possible to maintain a close bond between a mother and her infant.

Music can transmit thoughts before speech and after speech. In this study, holistic prenatal music education was shown to support the holistic behaviour shown, as well as vocal and expressional abilities. Interaction, beginning in the domestic environment, should be supported. Mother-child bonding became stronger through musical support. The training of music educators should be strongly developed in diverse directions. Through future research the gaining of new data about the possibilities and effects of music would be important; for example, in relation to music educators in maternity care and day care systems, systematically supporting the lives of young families as a part of the multi professional teams working within the health care and day care organizations. In strengthening maternity and day care teams with music educators, more support could be provided to parents. This would, at the same time, increase the work opportunities for music educators and help in diversifying the profession.

At the outset of this study, I could not imagine finding such a fascinating set of theories about humans and their emotional and artistic abilities, especially in the context of music. The value of a deep, warm and secure relationship with one's mother cannot be overestimated. Parents are essential to a child. Music should be foregrounded, contributing to quality of life, starting from the very youngest age groups.

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Thursday, 12 July

FLAMES OF MUSICAL INTERACTIONS

Claudia Gluschkof, Host for the Day

- 9:30 **Song Singing**, led by Margré van Gestel
- 10:00 **Research Paper: *Salta Miralta: A Study of the Musical Mechanisms to Adjust Interaction between Adults and Children in a Catalan Lap Game***
Jéssica Pérez Moreno (Spain)
Discussant: Jill Holland (Australia)
- 10:45 **Research Paper: *How Young Children Use Semiotic Tools to Communicate Through Music Play in School Contexts***
Michelle Tomlinson (Australia)
Discussant: Lily Chen Hafteck (USA)
- 11:30 **Break and Posters**
- 12:15 **ISME Session and Discussion Groups**
- 13:45 **Lunch and Rest**
- 16:00 **Best Practice Paper: *Young Children's Music Symbol Reading and Arranging***
Susan Kenney (USA)
Discussant: Katharine Smithrim (Canada)
- 16:45 **Workshop: *Co-Constructing Music-Rich Environments in Preschool Settings***
Alison Reynolds & Kerry Filsinger (USA)
Discussant: Laura Huhtinen Hilden (Finland)
- 17:45 **Free Time and Preparing for the Evening**
- 19:00 **First Boat to Vidos Islands**
- 20:00 **Second Boat to Vidos Islands**
- 21:00 **Conference Gala Dinner (last boat back leaves at 23:30)**

Research Paper:
Salta Miralta: A Study of the Musical Mechanisms to Adjust Interaction between Adults and Children in a Catalan Lap Game

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ABSTRACT

The scenario for this research is a pilot centre for 0 - 3 year-olds. By having a Teacher Training Innovation project as a starting point, the school community is familiarised and sensitive to a music education program. The author, as a participant researcher, lived together with a group of 13 two-year-olds and their teacher with the aim of having a deeper understanding of the development of daily musical situations that take place in a group of children. The research went through an emergent process featured by an open and flexible design that adjusts to the necessities of the research problem. A mixed method solution was adopted following two perspectives of analysis. This paper presents the horizontal line of study that consists in analysing how one activity –a Catalan lap game– develops over time. As part of the results four musical mechanisms that adjust the interaction between the interlocutors in the learning process are observed: beat and way of starting, agogics, kinds of action at the end and articulation. The elastic and specific treatment given to these elements allows participants to personalize the game and to adjust it to the current experiences and capacities of each child.

Keywords: Case study, emergent research, interaction, lap games, school setting.

LEARNING IN THE EARLY YEARS FROM A CONSTRUCTIVIST APPROACH

Throughout our childhood events take place that shape and determine our lives in the future (Jordan-Decarbo & Nelson, 2002; Wild, 1999). The child learns in a global way through observation, appropriation and participation in

the real situation (Molina, 1997) into social relations that are, as pointed by Molina and Jiménez (1992,p. 50), “las mediadoras entre el niño y su medio de vida, el cual es un medio culturalmente organizado” [*the mediators between the child and his way of life, which is a cultural organized way*].

One of the most natural ways the child participates in real and significant situations is while playing. Games are basic cultural exchange elements that allow us to put into practice a huge number of competences that we need to live socially. So it is by enculturation that most of the aspects we learn take place (Blacking, 1973; Vilar, 2004).

The constructivist approach to learning considers that humans make and remake concepts and meanings from interactions between our previous conceptualisations and the data obtained from the experiences in activities within an environment and with the environment itself (Coll, 1990). It means that the active participation of the child is indispensable and the role of educators is essential to provide exchange situations as well as to be their mediators. Interaction is a vital element in teaching-learning processes. The shared resolution of tasks is one of the most powerful tools for the cognitive development of infants (Pérez, 2011a).

THE STARTING POINT

An Innovation and Teacher Training Project in Early Childhood Music Education was implemented in 2006 in a network of Escoles

Bressol¹ (EB) in a city of the Barcelona area (Malagarriga & Pérez, 2007). The project provided a music theoretical background for the teachers; those following it could make the most of the time it lasted and, apart from learning structured resources, were able to organize musical activities in their classrooms while developing a proper way of thinking about it. This project was developed in two phases. The first one lasted two years and involved the whole network of EB with nine different centres, which means that more than 80 practitioners followed it. In the second phase a new EB was taken as a pilot centre. The aim was to bring music closer to children's daily lives designing a specific didactic program for each of the three levels of the EB. Several observations of children's behaviour and many tests and validations proposed in many teachers' team meetings were carried out to decide what would be the direction and features of the proposals.

The richness of the context and the systematic observations to carry out the aims of the project pointed out the necessity and at the same time the opportunity to develop a proper research emerging from a real situation. This would be my PhD. I took a sample a group of 13 children (average age 22 months 28 days, being the youngest 19 months 3 days and the oldest 24 months) from that pilot EB, and its teacher.

AIMS AND METHODS

I decided to follow an emergent process as pointed out by Guba and Lincoln (1994) and Rossman and Rallis (1998) among others, where the research is developed from the data obtained from its course. It is a design that Tójar (2001) features as open and flexible.

Once I defined the main aim of the research - to have a deeper understanding of the development of daily musical situations that take place in a class of two-year-olds - I focused on the methods. As Ander-Egg (1987) and Olsson (2009) pointed out, the nature of the research has determined the method, and not the

other way round. It has allowed me to choose the methods that match my requirements. The investigation is framed by a qualitative paradigm.

In line with Custodero (2005), Young (2005) and Young and Gillen (2000), I carried out participant observations during one month each morning and every fortnight after that period for four more months. I used a mixed methods solution based mainly on action research but also in ethnography and case study. As data collection tools I used video recordings, field notes and interviews with the teacher.

I defined two ways to analyse the data. On the one hand, I did a vertical analysis to know what happened during one day (Pérez, 2011a; 2011b) and, on the other hand, I carried out a horizontal analysis to know how one activity was developed while I did the observations. This paper presents some of the aspects resulting from the second analysis.

MAPPING THE DATA AND HORIZONTAL ANALYSIS: THE *SALTA MIRALTA* LAP GAME

I started with an emergent reading process in order to organise the data. While watching the recorded data I first listed what was happening in general lines. Rapidly I realised that the activity of the lap game *Salta Miralta* was highly demanded by the children, especially after the intense period of observation. When I came to the group each fortnight the activity always took up the first part of our time together.

This lap game can be played in different ways. The most common way is to hold hands with a child who is standing on a high surface, for example a step or the nappy changing area. While singing the song the adult bends their knees in order to help the child to do the action –to jump. S/he uses the name of the child when required by the lyric (see Figure 1). Simultaneously on the last word the adult takes the child and makes him jump to the floor. In our case the activity started while I was holding hands with a child and she started to jump. Instinctively I sang the song and helped her to mark the end by picking her up by her armpits.

¹ An Escola Bressol is a Catalan Educative Institution that provides schooling for children from 4 months to 3 years-old. This period is considered an Educative Stage and it is supported by a proper curriculum. The education of 0 to 3 year-olds is not compulsory although it is very common.

The children around saw it and wanted to play as well. We ended up playing together in a circle, holding hands and falling to the floor at the end of it.



Figure 1. The *Salta Miralta* lap game

Following the voices of the children (Dahlberg, 2010) I selected this activity to be analysed to fulfil the aims of the horizontal perspective. I extracted all of the clips of the activity from the recordings and mapped them as well. In my data the *Salta Miralta* was carried out 402 times, sometimes individually, sometimes in groups of up to eight children.

CONSTRUCTION OF THE ANALYSIS TOOL AND SELECTION OF THE CASES

Once I reached this point I needed to come back to the goals of the study to make them more precise. The main goal in the horizontal analysis is to give evidence of the musical educative potential of the lap games, taking the *Salta Miralta* as a case. I started then the construction of a tool –an observation form (Pérez, in press) – that would allow me to study it. Firstly, I segmented the song into four motifs. Afterwards, I listed the musical elements contained in the song to see how they were treated in each of the motifs and described the categories. Eventually this tool went through a validation test carried out by three experts that analysed the same four clips successfully.

Since I wanted to do a deeper analysis of the activity, it was necessary to hone in on a smaller data set. I decided to carry out three case studies of the most representative children. After defining the criteria for choosing them, I eventually followed Mar (the girl with whom I started the game), Martina (the one who started to sing first and who also did it to her doll) and Ariadna (the girl that did it most: 160 times!). As I used a fixed camera to record the sessions, some of the clips did not have enough quality to be analysed –principally some of the actions were out of frame, the sound of others was missed or very difficult to follow. Another criterion for selecting the clips was needed. I

would take two individual clips per children per day and one group clip children/day. With these criteria I got 67 clips of video to analyse.

RESULTS

Despite the fact that the focus of results exposed in this paper are the musical mechanisms to adjust adult-children interaction in the activity, this research reveals some interesting aspects about how this lap game in particular –and lap games in general– can be considered as flow activities.

I found that four musical elements of the lap game, and aspects related, were developing the role of mechanisms that model interaction between the researcher and the three children. I present them next:

1. Beat and way to start: I observed that the majority of the times the adult starts singing, the song follows the suggested beat the child takes while starting the required corporal action to play the game. We can see in Table 1 the results of Ariadna in relation to this mechanism. (see Table 1 at the end of the paper)
2. Agogics: I state that the common way to sing *Salta Miralta* is following a regular tempo during the first half of it and playing around with the agogics in the second half. There are a few beats at the end of the song where we usually pause the pace and action. In Table 2 the results of this aspect can be seen in Martina's case.
3. Kind of action at the end: as discussed the game was carried out in a different way from the common one, so during the first instance I picked up the children to mark the end. Once they had familiarised themselves with the activity, I started pushing their arms down just before the last beat in order to foster an autonomous way to end the activity –simply falling on the floor. We can observe how when the adult leads the end it is done in time, while the action carried out by the children left a rich spectrum of different precision attempts. Martina and Mar were autonomously in time at the end of the period.

Table 2. The kinds of agogics in the case study of Martina

Agogics	1st motif	2nd motif	3rd motif	4th motif
Regular	10	9	4	2
<i>Ritardando</i>	/	/	1	/
<i>Accellerando</i>	/	1	2	2
"Cau" semipause	/	/	1	
"Cau" pause	/	/	2	
"Cau" doble beat	/	/	1	
"Si" semipause				1
"Si" pause				2
"Adéu" semipause				/
"Adéu" doble beat				/
"Adéu" pause				2

4. Articulation: from the two possibilities categorised, “jumped” and “linked”, the majority of times the song was sang following the first option. The second one is detected just 10 times associated with the fourth motif of the song.

CONCLUSIONS AND IMPLICATIONS

I state that if an adult plays this lap game (and others by extension) in a conscious way and permanently observes the children, s/he can help them to achieve several musical concepts from a playful atmosphere that will be necessary to construct a solid base for music education. On the one hand, if we follow the natural and personal tempo of each child, we allow them to adjust the beat to their capacities and to start playing the game from their previous experiences. All of the possibilities are welcomed and follow a unique learning track, from the children who do not know how to jump already to the others that do it very fast. On the other hand, in order to help them to solve the activity autonomously, the adult should sing the song observing the children and give them time and clues to finish the action on time. Playing around with agogics on the crucial beats of the game helps the children to perform a successful activity. It creates an

elastic and flexible melody that is singular for every child and for every time we play. This idea is linked with the way we finish the game. The adult has to be ready to propose new elements to challenge the same activity, adjusted to the child’s capacities, and fostering autonomy is a necessary direction to take. From the start of the activity, a “jumped” articulation of the song is provocative of the required action to play: jump following the beat.

To provide appropriate educational opportunities for infants wherein they can participate in a happy and successful way in good quality musical experiences is a challenge for our rapidly changing society. Passing on the flame of our lap games repertoires is a fantastic way to ensure the future of early childhood music education.

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Table 1. Kinds of beat that Ariadna followed in relation to the clips of video

CLIPS BEAT	2	4	6	9	1	1	1	2	2	3	3	3	3	3	3	3	4	4	4	4	4	5	5	5	6	6
Impose	x		x					x									x									
Shared		x												x	x											
Sugges				x	x	x	x		x	x	x	x	x					x	x	x	x	x	x	x	x	x

Research Paper:

How Young Children use Semiotic Tools to Communicate through Music Play in School Contexts

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ABSTRACT

This study provided a thick, detailed description of young children's music play in a classroom setting. Interpreting play in this context consisted of identifying children's selection of appropriate tools for representing their lived experiences and determining how they constructed meaning using these semiotic tools. Negotiation and communication in an educational setting were examined. Children's use of materials and embodied forms of meaning making (semiotic resources) in their music interactions were core concerns of the study. Multimodal Analysis was used to interpret video data: examining the actions of children first, then their verbal responses, in music invention. Together these components of analysis assisted in investigating the layers of actions and associated meanings (the semiotic resources) in young children's music play. Ways by which children selected resources to communicate meaning through their everyday music play revealed the semiotic work, the cultural influences of their investment of effort. Music play in classroom settings revealed children formulating and testing ideas, stretching their inventive music dialogue and redesigning music activities during their first year of school. Preliminary results will lead to further study of young children's capacity in multimodal communication: their embodied and artistic representations of meaning.

Keywords: semiotics, multimodality, transformative redesign, music education

OBJECTIVES OF THE STUDY

Children's music play in small group activities at school was examined through a multimodal lens to find out how children use materials and

actions to communicate in these contexts. This study investigated commonsense ways of using music to express meaningful everyday learning experiences. This is known as semiosis (Jewitt, 2009; Mavers, 2011). Ways of representing meaning in children's music play was seen as being related to their selection of semiotic resources (musical instruments, voice, materials, movement, gaze and facial expression) for communication.

SUMMARY OF REVIEW OF LITERATURE

In Australia's national curriculum, the early years are seen as vital for play-based learning that "fosters imagination, discovery and inventive practices" in social groups that "challenge each other's thinking and develop new understandings" (EYLF, 2009, p. 70). Play-based learning is seen as an important part of the Arts. Play and the multimodality of music are fundamentally related. Play-based learning in music is developed through engagement, communication and a sense of purpose. It is a context for learning through which students organise and make sense of their world, as they engage actively with people, objects and representations. Learning through play is one of the principles of early childhood pedagogy in the *Early Years Learning Framework: Belonging, Being, Becoming* (Department of Education, Training and Workplace Relations 2009). Research has contributed to deeper understanding of the important role of teacher interactions during children's play (Fleer, 2010; Ryan & Goffin, 2008). Edwards and Cutter-Mackenzie (2011) looked at modeled, open-ended and purposefully framed play and found all play types act together to enrich learning contexts.

Young (2009) observed that as they engage in open-ended play through selection of musical materials (voice, tuned percussion and embodied gesture), children make constant reconstructions (transformations) in the new communicational mode of music. Transduction involves ideas transferred across modes, from speech to music, or music to dance, using different genres that select features, omit some and add others. The process, involving the interest and agency of participants, is not just “translating, but is in itself transformative” (Kress & Van Leeuwen, 2001, p. 5). Children *redesign* an idea or aspect of their experience in the world and develop mastery of modes through play (Mavers, 2011). Modes can be defined as a child’s cultural shaping of semiotic resources. These resources include gesture, gaze, bodily action, voice and proxemics (spatial relations) as well as materials (instruments, voice, puppets and picture books). In social semiotic theory, conventional modes of communication or discourse must have functions that are *textual* (message entities), *interpersonal* (social interaction/communication) and *ideational* (actions/events in the world) to fulfill purposes of communicating ideas (Kress, 2009). This study demonstrates that in the mode of music the elements of pitch, rhythm, dynamics, timbre, tempo and phrasing are also necessary for extension and expansion of meaning (Van Leeuwen, 1999).

Semiotic resources assist in reconstructing meaning and communicating that meaning to self and others. The term *music dialogue* in this study implies the interplay of modes during children’s music interactions using semiotic resources, in shared and negotiated responses of purposeful play. Children have been known to use familiar strategies and resources to communicate meaning in negotiated interactions and learning experiences in classroom music, particularly their strategies for creative music making or composition (Bruner, 1986; Burnard & Younker, 2002; Diagnault, 1996; Jorgensen, 2002; Wiggins, 1994, 2003; Wilson & Wales, 1995; Younker, 2000; Younker & Burnard, 2004). In a reciprocating manner, teachers and children share ideas and materials and consider alternative viewpoints.

Music pedagogic frameworks are now considered insufficient unless they appeal to the creative capacity of children and build on their complex and plentiful music inventions made in playground games and out-of-school practices (Barrett, 2011; Custodero, 2009; Darian-Smith & Henningham, 2011; Green, 2008; 2011; Marsh, 2008).

Communication of learning through meaningful experiences is realised in redesign (Jewitt, 2009) by changing socially constructed knowledge into social action and interaction. In studies of group music interaction, children negotiated and redesigned musical ideas using instruments and voice, exploring melody, rhythm and gesture (Elliot & Baker, 2008; Wingstedt, 2008). In co-operative music play with instruments (Hallam, 2009; Young, 2009), the researcher playfully co-constructed music with children to enrich musical thought and response. Young (2003) highlighted the need for ongoing research examining the “inter sensory whole” of music (instruments, voice, materials and movement) to identify “forms of organisation that are identifiable and competencies they imply, so that appropriate provision and pedagogical strategies can be designed” (Young, 2003, p.56). Mans (2002, p.59) acknowledged the increased use of play ... “not only as content but as the form of all musical learning activities.” In studies by Custodero (2006) and Barrett (2009, 2010) children were seen as competent in inventive music play before school, building on previous knowledge and experiences of music across contexts. Early years classroom settings were perceived as arenas for furthering this agency, promoting children as “curriculum makers” in music education (Barrett, 2007, 2009). Harrop-Allin (2011, p.167) demonstrated how teachers might “recognise, recruit and develop children’s musical identities” in classroom learning through the affordances and designs of their music games. In this study, children’s selection and transformative redesign of semiotic resources in classroom contexts are investigated to determine how their prior experiences and interactions in music might enrich learning.

METHODS

A group of ten children in their first year of an

Australian school were selected for their interest in music. These children gathered for half an hour a week over the course of six weeks to invent music using tuned percussion and singing games. Children were invited to select semiotic tools (drum, xylophone, puppets, movement and singing) to communicate while telling stories through music. Mediated discourses focusing on actions, interactions and use of resources were noted as children communicated meaning with peers and the researcher. Video data were collected during these sessions, transcribed and analysed using a multimodal approach (Bezemer & Mavers, 2011, Flewitt et al, 2009; Kress, 2003; 2009). The music events were analysed using a variety of conventions in reconstructing the video data and these choices were made to “shape the account of social interaction in significant ways” (Bezemer and Mavers, 2011, p. 203). This method highlighted moments of particular attention and simultaneity.

Inquiry into children’s embodied forms of representing and communicating meaning required a transformation of the use of investigative resources (Flewitt et al, 2009). Focus was not on language-based techniques, but on the whole “multimodal ensemble” of communication as part of a social event or experience (Kress, 2003; 2010). As this study prioritised embodied actions over language during interactions, video transcriptions addressed the question, “What are the actions taken here?” Communicative modes “are always directly linked to the actions that the actors perform at a particular time and in a particular location” (Norris, 2009, p. 88). These links were made in the analysis. The focus was on semiotic resources used to construct meaning: negotiated interpretive actions and materials selected by children interacting in music play in classroom contexts.

In music, elements or concepts of percussive or lyric effects, dynamics, timbre and tone, pitch, meter, rhythmic variation and harmony are all important for making meaning and for redesign. In this study, they were useful for identifying modal redesign: how meaning is translated or made across modes in a multimodal ensemble. Children were seen to do this with growing

aptitude in the focal events.

RESULTS

In the data gathering stage of this study, participants were invited to create music texts freely and spontaneously as they interacted in music play with peers. The researcher observed, sometimes providing prompts, and took video clips of participants negotiating responses through music. Participants consistently displayed purposeful, effortful behaviour while selecting semiotic tools in co-operative music play.

In collaborative explorations of music transformation, Edward and Anna invented duos on the xylophone that were rhythmically complex, alternating with one keeping a beat while the other played syncopation, then vice versa. This playful dialogue involved using a limited melodic range on their xylophone. The richness of their motifs echoed the rhythms of jazz music used in the general music program. Stephen and Leighton used the same range with melodic variations in 3-note patterns, one on high and one on low register, keeping a steady beat. Daniel and Sophie demonstrated selections of complex rhythm patterns, timbre and dynamic range, and through gesture and gaze exchanged ideas. Dylan and Bob invented sung stories and displayed fine motor control on drums and xylophones, contributing a steady beat in ensemble.

The music dialogue between two peers on selected percussion was an extraordinary moment of learning where the children discovered new ways of making sounds through the affordances of the instruments, and transformed these sounds into harmonies and rhythms that fitted together in a musical whole. This was made possible as, in pairs, participants performed for their peers. They listened and responded to each other while immersed in performing an improvised piece using a limited range of pitched notes, developing new rhythmic ideas and combinations of notes in harmony.

Some activities involved transmodal redesign of experiences, first represented in the mode of speech (recount) then the mode

of music (on a metallophone). Tracey told of a green bird flying away by repeating a sequence of three notes below the tonic, then a rising glissando followed by a repeat of the low sequence in diminuendo, finishing softly on the tonic. Anna captured ghost-like sounds by softly striking the bass metallophone and playing minor seconds in rising sequences, finishing on the supertonic and leaving her “unbelievable” story unresolved, in suspense. Daniel made two darting, sharp, striking movements with his mallets, each note in turn, followed by two notes simultaneously, as a repeated motif with variation. This strongly expressed the terrifying power and influence of “a red snake lying in the grass” and then “biting my baby sister.” He demonstrated sophisticated awareness of structure and repetition in music texts. Leighton “saw a red-back spider at my home – in the bathroom,” capturing this with back-and-forth consecutive fourths and fifths, (C-G; D-G), a repeated G, then a final high, suspended E.

Bob explained how he “was just thinking it in my head, and then it made the sounds I wanted.” While he kept a steady beat without rhythmic variation, he explored the pitch potential of the instrument, with interval leaps from low to high, then back. Edward, his twin brother, “falled over – you know those cement steps – and I hurted my knee.” He expressed this on the metallophone by first scanning the whole range visually, then repeating the lowest note six times, following it with one high note at the top of the range. The individual stories were highly symbolic representations of experiences, first expressed in the mode of speech then in the mode of music through transmodal redesign on metallophone, selecting salient features of pitch, dynamics, rhythm and phrasing.

The image shows a musical score for an Orff Bass Metallophone and O. B. Met. ensemble. The score is divided into four systems. The first system is for Orff Bass Metallophone and includes two parts: 'Green Bird' and 'Red Snake'. The second system is for O. B. Met. and includes 'Ghost' and 'Falling'. The third system is for O. B. Met. and includes 'Snake Story' and 'Spider Stalk'. The fourth system is for O. B. Met. and features a single melodic line. The music is written in 4/4 time and uses a treble clef.

In whole group instrumental music inventions Bob developed leadership qualities, using conducting gestures (alternating folded arms and pointing), bodily actions and voice, shaping responses from the participants. Tracey also displayed leadership through gesture and voice, interacting with the group to weave a story. Millie was initially quiet and observant, but developed her agentive disposition through negotiation, animated facial expression and accommodating body language accompanied by verbal instruction to conduct group instrumental stories. She invited members to explain their choice of instrument, and how it helped tell the story. Daniel displayed agentive dialogic behaviour by constantly mediating and negotiating between peers using gesture, and by exploring the drum sets as he moved across the room. Dylan, Edward and Sophie contributed through body language and gesture, and limited verbal negotiation, to solve problems.

In one classroom music event Tracey, who had recently arrived from Brazil, was bilingual but found difficulty in verbally expressing in English her account of an event with a bird that fell from a tree, and a little boy who saved it. However, she was much more fluent expressing the event through music using transmodal redesign. Her verbal account came to life as she led the participants in a music ensemble. Agentive in her role as “director” of a music drama, she requested each participant to select a percussion instrument. Together the children reconstructed meaning through choice of ways to play their instrument by exploring the potential affordances of the xylophones, drums and guiros. Her purposeful choice of who should play and in what sequence was based on visual, aural and gestural clues. Sometimes she watched a participant and chose them for their awareness and eye contact. In this way she chose Sandra as the little girl who saved the bird (changing the content of the previous story). Through listening to disjunct

(contrasting) timbres of the bass drum and guiro, she chose to add more complex elements to her story. These were the crocodile and the kangaroo (the latter being chosen as a motif running through the entire piece, because the participants were keeping a steady beat). This event was an example of transmodal redesign from speech to music. The decisions of Tracey and her friends were made using purposeful ideas to advance the story and bring it to a satisfying conclusion. There were many levels of complexity in the choice of music elements and interaction of modes to form a multimodal ensemble of meaning. The music event was an effortful artistic expression of an experience.

Thick descriptions of music play revealed principles and purpose in the child's selection of semiotic tools for communication of experiences and ideas. It was found that this selection sometimes involved a process of negotiation in not only what materials to use to make music texts in play, but how the child's activities, embodied meaning-making and interests influenced the choice and use of these materials. Children were innovative in providing musical ideas or motifs, interacting by imitation or cross-rhythmic dialogue. During music invention, children constantly chose how they rearranged and featured recognised and familiar aspects of performance. They were engaged in redesign.

CONCLUSIONS AND IMPLICATIONS

Young children's use of semiotic tools in music play was found to be multimodal in the use of tools (instruments, voice) and other resources (gesture, gaze, bodily action, proxemics) influenced by individual social and musical experiences. They used complex semiotic work to shape meaning in musically inventive practices during interactive classroom activities. This involved the interplay of many communicational modes - familiar and embodied representations of their ideas - for interpretation, redesign and reproduction (Mavers, 2011). The use of a social semiotic lens and multimodal analysis revealed how children creatively and flexibly negotiated and communicated using music elements in the mode of music to enhance their music text-making dispositions, and shape new

experiences through music play. Analysis of video data encapsulating children's music dialogue revealed their capacity to redesign music texts in exploratory discourse, featuring embodied actions.

In this study, young children participating in intelligently structured music play demonstrated a secure understanding of elements in the music that they identified as belonging to a particular genre or style. They used a variety of strategies to select and synthesise these musical elements and to express an understanding of different genres through movement, playing instruments, and song. There was a general preference for certain musical elements - melodic motifs and rhythms - over others, selected in performance. Educators may accurately assess what children do know, their strengths and abilities, in activities where these elements are expressed through embodied and culturally familiar ways. Multimodal analysis shapes future planning of learning activities in context, enabling children to build on prior knowledge and experience to strengthen their musical identity. This approach rejects a deficit profiling of children. Preliminary results should be useful for policy and practice that enriches young children's learning with multimodal programs that are inclusive of and sensitive to embodied, musical representations of knowledge and ideas.

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Best Practice Paper: *Pre-school Children's Music Reading and Rrranging*

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ABSTRACT

This paper reports on four-year-old children's use of symbols to represent known songs. During a teacher-directed activity, the children learned a song, and then were shown pictures to represent the words for each phrase. The phrase pictures were later placed in a center to motivate children to sing during free exploration. Children showed such excitement as they played and sang with the pictures, that the teacher entered the play with "what if" prompts to encourage further exploration. The children eventually mixed the picture order then changed their singing to match the order of the rearranged phrases. Other reading and composing ideas followed, using abstract symbols. This dance between children's creative behaviors prompting teacher, and teacher's ideas prompting children led to a series of events that completely changed the planned curriculum and revealed surprising information about how young children work with symbols.

Keywords: Early childhood, pre-school, music reading, composing, creativity, child-centered classroom

INTRODUCTION

Educators and researchers have often used children's invented notations to help understand how children think musically. (Bamberger 1982, 1991, Upitis 1992, Davidson and Scripp 1988, Gromko 1994, Barrett 2004.) Some have found that children will draw pictures to represent the songs they know. Others have found that when younger children use abstract symbols they represent chunks of sound rather than individual notes. Bamberger's (1982) analysis of children's invented notations noted that younger children's

invented notations tended to focus on motifs or groups of sound. Davidson and Scripp (1992) also observed that young children's symbols focused on structural chunks rather than individual notes.

Reading symbols for sound is the other side of writing, and perhaps considered an automatic outcome of writing. Certainly children read what they have written. But reading someone else's symbols may require different mental tasks. Separating reading from writing tasks may give us new information in understanding young children's cognitive music development. If children's invented notations tell us that children perceive sounds in groups, then it may be that reading symbols that represent groups of sound is a logical place for them to begin. Less research has been reported on preschool children's reading of music symbols. Richards' (1980) explored the use of what she called ideographs (arbitrary symbols used to represent chunks of sound rather than individual notes) as a step in the constructive process leading to standard notation. Bennett and Bartholomew (1997) have further explored the use of ideographs to help children discover meaning in reading music. More recently, Bennett (2010) has demonstrated the use of ideographs with preschool children reading nursery rhymes.

The following story reports on how one class explored music reading using picture and ideograph symbols to represent chunks of sound. Questions that occurred as we reflected on events are italicized at the ends of some paragraphs.

EDUCATIONAL SETTING

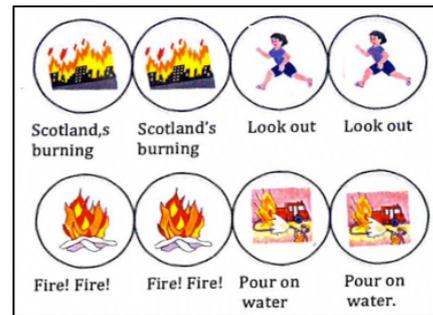
The setting is a music preschool class of four-year olds on the campus of Brigham Young University in Provo, Utah, USA. The children meet once a week for 20 weeks. The room is arranged into learning centers that encourage (1) singing, (2) playing instruments, (3) listening to recorded instrumental music, (4) playing with music symbols and pictures of composers, etc., and (5) exploration of electronically generated music toys. Forty minutes of class time is spent in child-initiated free exploration with teacher and college students interacting when appropriate to support children's play and to encourage further exploration. The remaining 20 minutes is teacher-centered group time where children learn new songs, participate in guided listening and movement activities, listen to live musicians perform, and play rhythm instruments together.

THE STORY

The events reported here are not a result of a planned research study or curriculum, but rather of observed behaviors that continually surprised those of us teaching the four-year-old children. The children's behaviors altered how the classroom instruction progressed from week to week as we responded to their excitement.

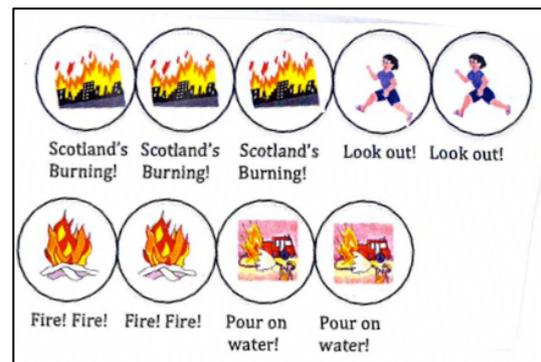
After teaching four-year-olds "Scotland's Burning" using dramatic play to express the words, we showed children small pictures representing the words of each phrase. Because parents do not attend our four-year-old class, we provide children with a take home manipulative each week to encourage music play at home and to inform parents about our class time. This particular week we sent home a "Sing 'n Play Mat" of Scotland's Burning. The following week, a copy of the "Sing 'n Play Mat" was placed in the play space to encourage children's independent singing, ordering and sequencing. (Kenney 2012). In this case, eight pictures were shared with the children. Words were not included with the pictures but are included here for readers' convenience (see Figure 1).

Figure 1. Scotland's Burning phrase pictures



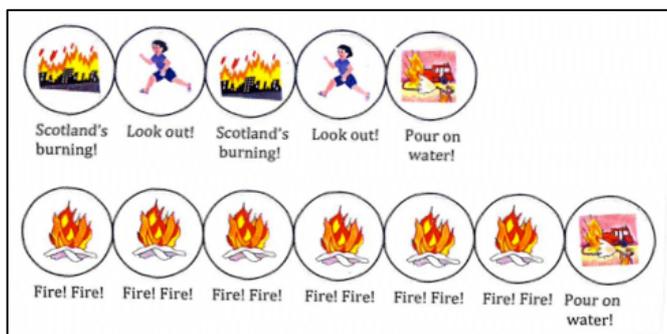
During free exploration time, the children took turns singing the song while putting the phrase pictures in order. On one particular day, I had multiple copies of the pictures and so added another picture for phrase one and asked, "What if you added another picture?" One child immediately took the picture, placed it with the others and then sang the song repeating the first motive before going on (see Figure 2).

Figure 2. Scotland's Burning with added picture



"What if you add more pictures," we asked, placing dozen or so extra pictures in the space. The children began adding pictures, creating their own variations of the number and order of phrases in the song. "What if you mix the pictures up?" Excitedly, the children rearranged the picture order and then sang with surprising accuracy, only occasionally missing a phrase melody. (see Figure 3). *What was it about this activity that made it so compelling to children?*

Figure 3. Scotland's Burning rearranged phrases



We were surprised at how excited the children were to play with the song in this way. Even the child diagnosed with autism, who typically chose not to interact with the group, edged his way toward the place where children were singing while playing with the symbols. Equally surprising was the relative accuracy of the melodies as they sang.

Bamberger (1991), writing about her studies on the development of musical intelligence in young children, stated: “The events that attracted my attention [were those that] were surprising or unexpected because they implicitly challenged some deeply held tacit assumptions” (1991, p. 269). She went on to suggest that the lens (traditions, assumptions, conventions, learning theories, etc.) we look *through* shapes and organizes our perceptions thus determining *what* we see. She encourages educators to take a look *at* the lens to think about how personal assumptions impact what we teach and what we see in children’s responses. How might our assumptions be keeping us from nurturing children’s deeper knowing? How might our assumptions be keeping us from seeing the knowledge children bring with them to class? Does our eagerness to teach certain information in certain predetermined ways blind us to knowing who the children are, what they can do? How can we be more effective in getting out of the way?

It was the surprises that prompted me, and our college music education students, to try things we

had not thought of before. We made pictures representing phrases of other songs the children knew and presented them in future classes. The children seemed delighted to arrange the pictures of each song in mixed order and then sing the newly arranged song.

One day, when pictures from three songs were in the play space, (Scotland’s Burning, Cherries So Ripe and So Round, and Are You Sleeping) we asked what might happen if pictures were used from each of the songs. Eagerly a child began to create a “score” representing chunks of music from different songs. (see Figure 4). We were delighted to see the child’s excitement, but I was quite certain that the singing would not be as successful as the “notation.” What a surprise to hear the child sing the whole composition with

Figure 4. Combination of three songs

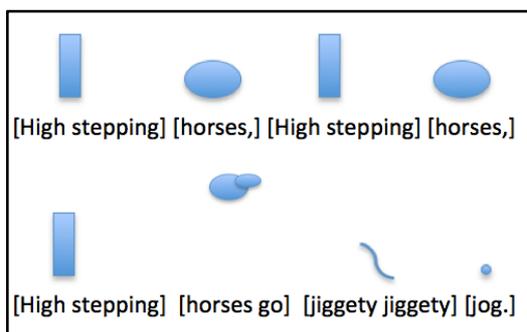


melodic accuracy, never losing awareness of the tonal center. *What mental constructions had occurred to enable children to manipulate pieces of songs while holding the whole?*

Parents reported that their children continued this kind of play at home and wanted more and more pictures. One parent shared video footage of her two-year-old son (thirty-four months) reading pictures of Scotland’s Burning after watching his four-year-old sister read it at home. He demonstrated ability to read the symbols accurately, even when they were out of order, just as the “fours” were able to do. Although his singing was not as accurate as the “fours,” the melodic contour reflected his awareness of the melody of each section—another surprise! *What age is optimal for this kind of exploration?*

Using pictures to represent chunks or phrases is similar to Richard’s use of ideographs. I had used ideographs with older children, but never with preschoolers. The excitement of the children composing and reading picture symbols prompted me to try ideographs. After the children learned the singing game High Stepping Horses (Richards, 1985), I sang the song while drawing symbols on the board. A line was used to represent one motive, an oval another, etc. (see Figure 5).

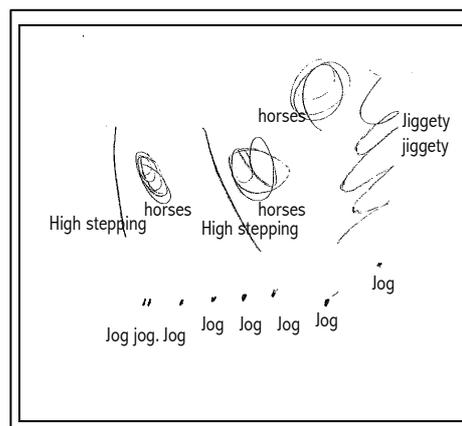
Figure 5. High Stepping Horses Ideograph



The children quickly learned that each symbol stood for a section in the song and read the symbols as they sang. They did it with such ease, that we proceeded as we had with the pictures. “What if we repeated a symbol?” we asked. The children then began to write extra symbols, adjusting their singing to match, just as they had with the pictures. *Is it possible this practice will facilitate reading traditional music notation in the future?*

One day, four-year-old Rosie brought an ideograph to class that she had made at home. Her mother reported that Rosie decided to write the ideograph for her crying baby brother “to make him happy.” She wrote her score, then sang as she read it (see Figure 6). Words have been added here to aid you, the reader. When Rosie read the song for the class, she pointed to each symbol moving from left to right, until the “jog” words which she read from right to left. *Can the brain read with ease from right to left as easy as from left to right?*

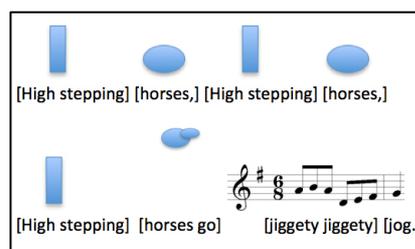
Figure 6. Rosie’s ideograph



Ideographs for other songs were created as we engaged in a dynamic interaction that continued from week to week. The “what if” approach was an effort by us to provide children with challenges without telling them what to do. It allowed the children to explore and come up with ideas we had not thought of and thus more surprises.

Near the end of the year, the teacher decided to substitute standard notation for the song chunk “jiggety, jiggety” and “jog.” (see Figure 7).

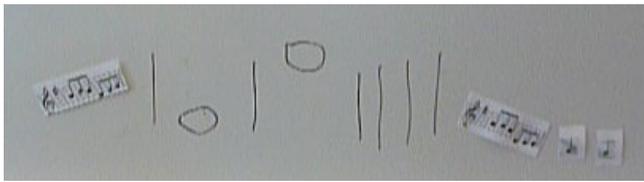
Figure 7. Ideograph with standard notation chunk



Children read the standard notation as a symbol that replaced the previous symbol for that part of the song. They included it in their future arrangements. One of the music education students in the lab placed the standard notation chunk at the beginning of the song. The children were delighted and began inserting the “jiggety, jiggety” notation throughout their ideograph arrangements, often ending with five or six “jog”

notes. (see Figure 8).

Figure 8. Sebastien's ideograph



We wondered what would happen if we encouraged the children to touch each note head as they sang “jiggety, jiggety jog.” One child studied the score and then sang each note as “jog,” including the dot on the G-clef (see Figure 9). When touching the notes, “jiggety, jiggety jog” became “jog” for the G-clef dot, then “jog, jog, jog, jog, jog, jog, jog, jog.” The children could perceive the notation as a symbol to represent a chunk of sound, but not as a representation of each sound of the rhythm.

Figure 9. Reading standard notation



This event happened near the end of the year and there was not time to explore what might happen with teacher coaching. *How will adding notation chunks impact children's perceptions?*

Throughout the year, the children's fascination seemed to be in seeing “how hard” they could make the song by using as many symbols as possible. The symbols determined how the song would go. However, on the last day, one child sang what he wanted before putting the symbols in place—an interesting twist! *Is it possible that with time, the children will begin to use the music sounds rather than the symbols to determine how their songs will go?*

REFLECTIONS

This story is about both teaching *and* learning.

We thought at first it was about children's symbol reading. But we soon realized that our experiences and questions were also about ourselves as teachers as well as children as learners. Our many surprises reminded us that our pre-conceived beliefs are strong and can influence how we teach and what we see. We had not developed a habit of looking *at* our lens, rather than *through* our lens to see how traditions and training had influenced what we see and how we teach. When we resisted the temptation to explain, direct, “teach” or tell, the children performed beyond our expectations.

As for the children's symbol reading, it is obvious that even very young children are written symbol users. They are internally motivated to create and manipulate symbols when provided with an environment that encourages such behavior. They are able to rearrange, then sing, known song phrases without losing awareness of the tonal center, and they can sing melodies from Middle C to high D with pitch accuracy.

QUESTIONS

Of course we were left with many questions, some inviting us to reflect on our own practices and others that need to be researched.

- What was it about this process that made it so compelling to children?
- What mental constructions had occurred to enable children to manipulate *pieces* of songs without losing the tonal center or awareness of the whole?
- Given the success of the two-year-old, what age is optimal for this kind of reading exploration?
- Is it possible that reading symbols for chunks of sound will facilitate reading traditional music notation in the future? Composition?
- Is reading chunks of traditional notation rather than individual notes a better place to begin?

ACKNOWLEDGEMENTS

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Workshop: *Co-constructing Music-rich Environments in Preschool Settings*

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ABSTRACT

In our interactive workshop, we share objectives, activities, and discussion topics to encourage informal music co-constructions among children and adults.

Keywords: Young children, spontaneous music making, Reggio Emilia, documentation

INTRODUCTION

Those who study music acquisition suggest children best learn music when immersed from birth in a music-rich environment (Azzara, 2002; Gordon, 2007; Lindeman, 2011). A variety of music, opportunities for young children's informal music exploration and play, expert structured and unstructured guidance, and child-teacher music interactions characterize music-rich environments (Berger & Cooper, 2003; Fox, 1989; Gordon, 2003; Hsee, 2007; Kenney & Persellin, 2000; Reynolds, Long, & Valerio, 2007; Runfola & Rutkowski, 2010; Taggart, 2000; Valerio, Reynolds, Bolton, Taggart, & Gordon, 1998). Since children can interact musically nearly any time and place, adults who spend extended time with them have ideal opportunities to notice children's expressive music abilities (such as singing, chanting, moving), co-construct music with them, and document those interactions.

During the 2011-2012 academic year, we visited Project P.L.A.Y. School once weekly. At P.L.A.Y., teachers Karen and Kathy and 13 children (ages 2 years and 7 months to five years in fall 2011) co-construct the learning environment — a model also espoused by early childhood teachers in Reggio Emilia, Italy (Chayot & Goldenberg, 2010; Infant-toddler

Centres and Preschools Istituzione of the Municipality of Reggio Emilia, 2010). Karen, Kathy, and the children have welcomed us weekly into their morning free exploration time. Each visit lasted at least an hour and 15 minutes.

In this workshop, we offer snapshots of our time at P.L.A.Y., representing possibilities for music interactions with different children in similar settings.

OBJECTIVES AND ACTIVITIES

During this workshop, we offer ISME ECME participants the following:

- Elements positively contributing to our co-construction of a music-rich environment.
- Opportunities to co-construct strategies for using music ideas in a musical context.
- Examples of co-constructed music interactions as they unfolded at Project P.L.A.Y. School.

We share elements we have found helpful for informal music interactions, including 1) being prepared to interact using music in a variety of tonalities, meters, and styles; 2) establishing relationships with the children; 3) communicating through music; 4) noticing children's spontaneous music ideas and incorporating those into songs and chants; and 5) using play as a context for music interactions.

After viewing a video vignette from Project P.L.A.Y. School highlighting those elements (shared with parental permission), we offer video excerpts from other vignettes captured at Project P.L.A.Y. School. With a partner, participants will play with musical possibilities

for extending and validating children's music ideas featured in the clips. Then, partners will gather to share their ideas with each other. Next, Kerry and Alison offer the complete video vignettes from which they extracted excerpts to share how co-constructions unfolded with the children.

IMPLICATIONS

Reflecting on the ideas from the session, we invite participants to share their experiences co-constructing music with children and their learning from this workshop. Together, we will discuss questions and possible implications from learning to co-construct music-rich environments, such as helping adults value and incorporate children's expressive music into daily interactions; and informing approaches to teacher preparation, professional development, and research. Finally, we share messages from Karen and Kathy, co-directors of Project P.L.A.Y. School.

ACKNOWLEDGMENTS

We gratefully acknowledge Karen Chayot and Kathy Goldenberg, Co-Directors; and the children and families of Project P.L.A.Y. School in Melrose Park, PA, USA for their warm welcomes each week! We enjoy learning with you and musiking together!

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Friday, 13 July

FLAMES OF MUSICAL COLLABORATIONS

Elisabeth Andang'o, Host for the Day

- 9:30 **Song Singing**, led by Margré van Gestel
- 10:00 **Workshop: *Bringing Multicultural Songs to Children – The Process of Discovering and Understanding Musical Cultures***
Lily Chen-Hafteck (USA/Hong Kong)
Elisabeth Andang'o (Kenya)
Angelita Broocks (Brazil)
Discussant: Elissa Johnson-Green (USA)
- 11:00 **Research Paper: *Developing Student Collaborations with the Potential to Reveal New Learning Experiences and Understandings of Process and Practice in Music Education***
Chris Naughton (New Zealand)
Discussant: Rachel Whitcomb (USA)
- 11:45 **Break**
- 12:15 **Research Paper: *The Kindergarten Children's Chorus: A Collaborative Music Project***
Aleksandra Acker (Australia)
Discussant: Pamela Stover (USA)
- 13:00 **Closing Ceremony**

Workshop:
Bringing Multicultural Songs to Children:
The Process of Discovering and Understanding Musical Cultures

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BACKGROUND

Music and culture are closely related. Music is an expression of culture and culture influences music. Traditional songs of many cultures in the world often serve the function of transmitting the cultural knowledge and values from generation to generation. They tell stories of the people and the places through the musical and linguistic sounds that characterize the cultures. It is a common practice in many world cultures that adults sing traditional folksongs and/ or children songs to children for preserving their cultural heritage among the new generation. Therefore, through learning the songs of a culture, one can increase understanding of the culture. The inclusion of songs from different cultures in the curriculum can be an important way for music educators to approach cultural diversity in classroom.

The effects of singing songs of other cultures in increasing cultural understanding have been supported by a number of research studies. An increase in understanding of native American culture by white American children (Edwards, 1994; 1998), Cape Verdean culture by Portuguese children (Sousa, Neto & Mullet, 2005), and Chinese culture by American children (Chen-Hafteck, 2007a; 2007b) have been reported as a result of learning the music and songs of those unfamiliar cultures.

SOCIOCULTURAL APPROACH TO MULTICULTURAL MUSIC EDUCATION

In a multicultural society, we have to learn to understand and appreciate each others' cultural

backgrounds. A lot of our ethno-cultural attitudes and beliefs acquired early in life are usually deeply-rooted. Therefore, it is important for teachers to start helping children understand other unfamiliar cultures early in life. Through musical activities, students can experience culture in a lively manner. Through cultural studies, students can develop an in-depth understanding of music from unfamiliar cultures. Teaching songs with their sociocultural context is essential for developing an in-depth musical and cultural understanding.

According to the sociocultural approach, songs are taught together with their cultural information so that children can learn not just the songs, but also the context in which the music originates. The process of selection and compilation of songs appropriate for classroom teaching is therefore very important, with preference to those that have strong connections with their cultural origins.

In the following discussion, songs and their cultural backgrounds from three countries, namely China, Brazil and Kenya, will serve as examples to demonstrate the sociocultural approach to multicultural music education (information from Chen-Hafteck, Gleason & Anderson, 2012).

GONGXI GONGXI: CELEBRATING CHINESE NEW YEAR

China, the most populous country in the world with over 1.3 billion people, is located in East

Asia. There are 21 provinces and 5 autonomous regions. The Han Chinese is the largest ethnic group, making up of 91.59% of the population. Besides the majority Han Chinese, 55 other "nationalities" or ethnic groups are recognized in China.

China is one of the world's oldest civilizations. The Chinese people have unique cultural values, beliefs and customs. Chinese cuisine, medicine, martial arts, are just a few examples that are well-known outside the country and reflect the unique Chinese culture.

There are many traditional festivals in China. Chinese New Year (*Chun Jie*, meaning Spring Festival) is the most important festival of the year. It is celebrated in late January or early February. The Western Calendar is different than the Chinese Lunar Calendar, so the New Year date falls on a different Western Calendar date each year. For the New Year Festival, people who live away from home return to spend the holiday with their families. Activities include paying respectful visits to elders, hanging red paper cut-outs and couplets, and enjoying banquets. Children are given "lucky money" received in a red envelope called "hong bao." Food and snacks that are served during the New Year all have symbolic meaning that is basically for bringing good luck in the New Year. The lion dance is also performed during this festival.

Gongxi Gongxi means Congratulations. It is a song that Chinese people sing to celebrate Chinese New Year. The lyrics say: In every big and small street, In the mouth of every person, the first sentence we say when we meet, that is "Congratulations. Congratulations, congratulations to you!"



Figure 1. Song from China: *Gongxi Gongxi*

SOU EU MACUELELE: A GLIMPSE ON THE HISTORY OF BRAZIL

Brazil is the largest country in South America. It is bounded by the Atlantic Ocean on the east side and by most South American countries except for Ecuador and Chile. Brazil is the world's fifth largest country, both by geographical area and by population with 192 million people.

Brazil is a mestizo (mixed-race) country. Most Brazilians descend from the country's indigenous peoples, Portuguese settlers, and African slaves. Since the arrival of the Portuguese in 1500, considerable intermarriage between these three groups has taken place. What is known in Brazil as "brown population" (*pardo* in Portuguese) is a broad category that includes Caboclos (descendants of Whites and Indians), Mulattoes (descendants of Whites and Blacks) and Cafuzos (descendants of Blacks and Indians). Caboclos form the majority of the population in the Northern, Northeastern and Central-Western regions. In addition, Brazil also has a large population of descendants of immigrants from diverse countries, including Portugal, Spain, Germany, Japan, the Middle-East, Poland and Ukrania in the South.

The song, *Sou eu maculêlê*, originates from Bahia in Brazil. The lyrics say: I am *maculêlê*, I am, We came from South America, We are *Vitória Régia* from Brasil. The song is to be sung with the *Maculêlê* dance that came from the "Cucumbi" folk dance.

The *Cucumbi* was a revival of the fights between Indians and Africans during the colonial period. Maculêlê was performed during Our Lady of the Purification feast in February, in the city of Santo Amaro in Bahia, Brasil. This dance genre usually starts when the leader waves a long stick around his head. The musicians play drums, ganzá rattles and agogôs to beat out the rhythm. Each participant holds two wooden sticks, which are struck-together to the rhythm of the chants, in order to defend themselves from each other. Body movements usually follow the Congo rhythm, with accents on the fourth beat.

Traditionally, the performers usually painted their faces, arms and legs with black paint, dyed their lips red and covered their hair with wheat flour. They also painted horizontal red and white stripes on their faces and arms. Maculêlê costumes consisted of short-sleeved striped T-shirts, short trousers, red Portuguese pointed caps, and red scarves tied around their necks and waists. No shoes were worn.

Figure 2. Song from Brasil: *Sou eu maculêlê*

TOKERELO MERIYA: AN ADVENTURE INTO THE KENYAN JUNGLE

Kenya is situated on the eastern coast of Africa. The country lies astride the equator. Kenya's capital city is Nairobi. The name 'Nairobi' is derived from one of Kenya's indigenous languages, the Maasai language. It means "the place of cold waters." Nairobi is said to be one of the cities with the best climate in the world. It gets neither too hot nor too cold throughout the

year.

Kenyans are generally trilingual. This means that every Kenyan speaks at least 3 languages. These include an indigenous language, English, which is the official language of communication, and Kiswahili, the national language. Kiswahili is also the main language spoken in East Africa. Kenya has about 42 indigenous ethnic groups. These groups are classified under 3 Kenyan communities that fall under 3 primary groupings: Bantu, Nilotes and Cushites.

Kenya has an abundance of wildlife. Some of the wild animals found in Kenya include lions, giraffes, gazelles and hippopotamus. There are many game parks in Kenya. The most famous is the Maasai Mara Game Reserve in the Rift valley Province. Others are the Nairobi National Park and the Amboseli safari lodges and camps. Many tourists from all over the world travel to Kenya each year to see these animals. Such trips are known as 'safaris'. The term 'safari' has now been internationalized and generally refers to a visit to game parks or reserves. It originally means 'journey' in Kiswahili.

Tokerelo Meriya, is a song about the leopard. It comes from the Turkana community who live in North-western Kenya. They live in a dry area of the country, where survival is the primary concern. They are pastoralists, always moving around with their cattle in search of pasture. Many wild animals are found in this area. This song is sung when a leopard has been spotted. It warns people to run away because a leopard is dangerous and should be feared. The lyrics say: The leopard! If you meet it, run or it will finish

you.

Figure 3. Song from Kenya: *Tokerelo Meriya*

CONCLUSION

Multicultural music experience should be an important aspect in early childhood music education. Learning music with its cultural context provides children an authentic musical experience. It also helps children deepen their understanding of cultures. Therefore, the socio-cultural approach to learning multicultural music needs to be advocated.

ACKNOWLEDGMENTS

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Research Paper:
***Developing Student Collaborations with the Potential to Reveal
New Learning Experiences and Understandings of
Process and Practice in Music Education***

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ABSTRACT

This paper outlines the research project—‘Changing Places’ which was designed to explore alternative practices in early childhood music teacher preparation. Two research staff and a small group of eight students from two tertiary institutions—The University of Auckland (UoA) and New Zealand Tertiary College (NZTC)—engaged in a collaborative project where students were paired up and worked together with children on music teaching and learning activities in early childhood centres in Auckland New Zealand. The idea was to see if students from different training orientations (music education and early years) could work together to form new pedagogical insights, ideas and perspectives of early childhood music education. The paper begins with an outline of the background concepts and philosophical ideas informing the research and continues with a summary of subject-centred literature that guided staff and student action in the project. The project methodology is then presented along with a summary of key emergent themes and findings from the student collaborations. The paper offers recommendations for further practice and a summary of key points arising from the research as a whole.

Keywords: Early Childhood Teacher Education
Music Students Collaborative Research

INTRODUCTION

One problem associated with the music student teacher is the way in which, over time, music performances become increasingly seen as ‘objects’—or ‘music pieces’—that exist primarily for the purposes of accurate reproduction and/or the aesthetic and subjective inner world of the music listener. Pedagogically, this overarching perception of music transmission impacts student on musicians in terms of their conception and realization of themselves as music teachers. The danger with this kind of music-world-view, is that teaching practices become focused primarily on securing and maintaining specific performance outcomes, regardless of the differing needs, aims and motivations of the young children with whom they are working. Further, over reliance on certain kinds of performance outcomes can prevent other, more emergent, learning to surface, such as cross-modal learning (eg. dance/music) and child initiated learning generated from the impulses and creative actions of children themselves.

One the other hand in New Zealand the early childhood student teacher’s view of learning tends to be more holistic in nature, in synergy with the Early Childhood curriculum—*Te Whaariki (1996)*—and its overarching principles of Mana Atua (well-being), Mana Whenua (belonging), Mana Tangata (contribution) and Mana Aoturoa (exploration). As such, *Te*

Whaariki promotes the practices of making and developing learning ideas that spring from the children within the context of their families and centre environment. The challenge for early childhood student teachers is to bring these ideas and ethos into a music-learning framework. However it is suggested that the music-as-object ideology still maintains a strong influence in early childhood through performance-packaged performance technologies and CDs, which are used frequently in centres and background resources in mat-time. The researchers hypothesised that the Changing Places project could offer alternative ideas and practices for early childhood students in music engagement with the young children that would be more in keeping with the valued aims of *Te Whaariki*.

Taking these pedagogical ideas into account, a unique opportunity existed where students from two institutions could join together in a collaborative project where they could learn from their respective contexts and engage together with children in music learning initiatives. In the initial phases dialogues between tertiary music staff (Lines & Naughton, 2009) opened up potential for shared practice following the assessment of needs of students in both institutions (UoA and NZTC) with regard to their pedagogical knowledge of music education in early childhood. With both staff members involved in inquiry orientated courses about music and arts education an opportunity existed for a collaborative research programme to be established where students from both institutions could learn together and assist each other in the formulation of pedagogical understandings and practice in early childhood music education.

SUMMARY REVIEW OF LITEARTURE

The early childhood literature strongly supports a more open, exploratory and collaborative approach to music learning. Key research articles point to the early childhood music educator increasingly seeing music as a holistic learning mode in young children as opposed to a performative package or a mere time filling activity (Young, 1995).

Alcock (2008) examines music and rhythm as a mode of creative communication and play. She points to children's drama activities, improvisation, and spontaneous play commonly found in early years centres as examples of "rhythmic musicality" (Alcock, 2008, p. 328). Similarly Barrett's (2006) research on children's vocalized interactions with others (carers, family, children) suggests a deeper mode of learning and communication that is often dismissed or not observed closely by adults. Barrett's particular interest is in the phenomenon of spontaneous song in young children—which she sees as a very real expression of creativity in a child, and the complex contextual environments that nurture this form of expression. Early spontaneous song making, Barrett affirms, becomes an expansion of "mutuality, belonging to, finding and making meaning, competence and elaboration" (p. 207) for the child. Knudsen (2008) expands on Barrett's research to show how children's vocalisations, as fundamental forms of human expression, become "technologies of the self" or embodied learning tools that "act upon the self" to reinforce a certain mental state or mood—in other words, they become ways of knowing the self as self (p. 287). Musical learning, when seen in this way, becomes a vital means of understanding oneself and forming a sense of personal identity within a group.

Gluschankof's (2008) ethnographic research on kindergarten cultures found that each kindergarten had its idiosyncratic culture, which was formed through a combination of factors such as family differences, ethnicities, kindergarten teacher beliefs, and peer cultures. She examined kindergartens where music was considered an essential element in education and kindergarten life. Cultural differences that impacted learning, she maintains, are evident in the music and music play observed in each kindergarten—and most particularly each place afforded a different kind of musical expression from the children.

METHOD

Once a small group of students was recruited for

the research project from each institution, the lecturers prepared a series of music workshops. Students were introduced to each other and worked together collectively on music activities and games initiated by the researchers. Student pairs were formed depending on a range of factors including locality, transport issues and student interest. Workshop time was allocated for student planning, for the sessions where student pairs would work together in centres with children. Following this, students met in early childhood centres over six weeks, once a week, and initiated music games, play and learning activities with young children at four early childhood centres. Each pair worked together and explored different music interaction opportunities with the children and carefully followed where each interaction led.

Data Collection Procedures

The researchers used a range of text, voice and visual means of data collection in order to explore evidence and ascertain the nature of the student interactions, pedagogical thinking and practice, and the contextual aspects informing each centre case. These were as follows:

- *Online Moodle*
This provided the students with a space for group discussion, the interaction of ideas and the sharing of experiences.
- *Post-session Dialogues*
Immediately following each teaching session students met to discuss and evaluate/debrief the session, compare experiences, and offer planning ideas for the following session the next week.
- *Live video recordings*
Selected sessions were video recorded for first-hand capture of learning outcomes and experiences.
- *Researchers' Observations*
The researchers visited each centre at least once to track progress and note first hand the student-child interactions that were

going on. This was useful to compare and confirm interpretations of experiences later on.

- *Student Assignments and Evaluations*
Students met with staff following the sessions and discussed their experiences in the centres.

RESULTS

Qualitative data from the research was analysed and key themes extracted. The themes represented patterns of pedagogical interest that reflected the experience of the study programme from the student's point of view. Further, changes in the students' understandings and teaching and learning practices were summarised to express the impact of the programme on the students.

Shared Ethos

A common feature of the *Changing Places* project was the shared ethos that developed between the research staff and students of both institutions. Of note was the 'fit' between the different skill-set and knowledge-base of the two groups of students on the one hand and the project aim on the other, which was to develop knowledge and learn more about music education in early childhood through the student collaboration. The planned collaboration suited the needs of the students and the different knowledge each group provided fitted the learning needs in each student group.

Through the moodle discussions students were also able to share some of their contextual or 'situated' knowledge. This was important for the early childhood students who were already working in centres and intimate and familiar with each centre environment. The early childhood students thus had an opportunity through the moodle to provide more situated knowledge for the music students who were coming into the experience cold.

Listening, Observing and Teaching in the Moment

Another common theme reported by both student

groups was that the project enabled them to become more effective listeners and observers—and thus more able to make teaching and learning decisions with the children. This was reflected in some students becoming more attuned to the *process* of music learning as opposed to the common orientation of aiming towards a music *product*—which in western culture is often viewed as a song or performance piece. Coming to terms with the notion of music performance and the process of music practice was an interesting development.

Holistic Learning

A key pedagogical idea that emerged from the project was that music learning was very much part of a holistic learning experience for the child. This meant that the conventional boundaries between what was commonly perceived of as music and ‘extra-musical’ learning and behaviour were not so readily present. Music learning happened alongside moving, dancing, stories, language, games and a whole range of physical and emotional experiences. The students from both groups caught onto music being much broader than one element in the imagination and life of a child. The power of music to stimulate the imagination was a common interest point for all the students. This was prevalent in a ‘boom whackers’ session initiated in one centre.

CONCLUSIONS AND IMPLICATIONS

The main idea of the *Changing Places* project was to see if students from different educational orientations (music education and early years) could work together to form new pedagogical insights, ideas and perspectives of early childhood music education. A collaborative and exploratory programme was also seen as a chance to investigate a different kind of early childhood teacher preparation in music and observe whether different approaches contributed in any way to changes in the musical, educational and practical teacher-world-views held by both groups of students.

It was evident that students participating in the research enjoyed working in the collaborative

student pairs and the online moodle created an effective and motivating online community of learning that affected the project positively. This engagement led to many interesting outcomes. Several key pedagogical themes emerged from the collaborative practice with implications for tertiary institutions:

It is recommended that future teacher education courses be developed that involve collaborations between teacher education student groups (eg. early childhood, primary, secondary training) and domain specific student groups (eg. music, dance, language, science).

Teacher education programmes based on practical fieldwork can be merged with research informed teaching concepts.

Further use and development of online moodle discussions have the potential to build learning communities and shared interests.

A key aspect of the *Changing Places* project was the use of pedagogical strategies that gave students an opportunity to reassess their conceptions and ideas of their learning within a practical context. The project favoured a balance of direct, practical strategies with strategic space for student self-discovery. Future teacher education programmes would do well to incorporate self-exploration of ideas alongside more instructional components.

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Research Paper:

The Kindergarten Children's Chorus: A Collaborative Music Project

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ABSTRACT

This research involved a case study of a children's choir. The project investigated children's engagement with choral singing as part of the educational theme 'sustainability'. Participants consisted of education staff, music specialists, the researchers and children of a kindergarten that specializes in the Arts. This Arts program was used as expressive media to give the children an active voice in the sustainability project. Music is an art that lends itself to group endeavors, whereas the children's work in the visual arts tended more to individual or small group expression. Therefore a children's choir was formed. Musical skill development was encouraged; musical aspects specifically explored were those of performance, orchestration and choreography. Decisions about repertoire, concerts and the nature of performance were shared. The aim was to explore the potential of music as self-expression within the context of collective action around a discrete issue. This action research was conducted in cycles, each followed by a process of systematic reflection. Data consisted of participant observation and audio-visual recording. Analysis was on-going in order to inform the implementation of each cycle. This paper reports on the choir and music being an instrument to promote joint activity and a common purpose.

Keywords: choral singing, action research, sustainability, young children and music, specialist Arts program

INTRODUCTION

This research took place in an Australian kindergarten, which has specialist Arts program. Each year the kindergarten is part of an international investigative project and this year the theme was sustainability. The kindergarten explored the theme through the specialist Arts areas available; visual arts, dance, drama, sculpture and music. The subject of sustainability is not new to this setting and children have already carried out in-depth investigations of the near-by river, the bird life and bush around the kindergarten. The aims of this study were threefold. One was to explore the potential of music in addressing a particular topic through a collaborative project, two was to use the music to involve children, staff and parents in reciprocal learning and the third was to introduce into the music program new musical concepts that complemented the idea of a choral group. Therefore the stated aims were:

1. To explore the potential of a collective music endeavour to collaboratively explore the topic of sustainability
2. To introduce the concept of performance as a method of co-construction of knowledge
3. To examine children's engagement with new musical activities such as, conducting, choreographing a performance and the use of percussion to accompany a performance.

In this paper we report on the children's enthusiasm for conducting.

SUMMARY OF REVIEW OF LITERATURE

Ideas on the significance of content (Barrett, 1993), context (Brice-Heath, 2003) and intent participation (Rogoff, 2003) were important for this research. Music is an art form that draws upon all areas of child development - the physical, intellectual, social and emotional aspects of development. Increasing the amount and variety of musical experiences young children receive has been linked to improvements in other general abilities (Young, 2003). Music interaction is also a way for children to learn how to deal with challenges and to derive a deeper understanding of the concepts of time, space (Custodero & St. John, 2007) empathy (Acker, 2010) and this case, sustainability (Deans, 2010). The emotional satisfaction, which comes from aesthetic experiences, and opportunities for self-expression are additional contributions of music to the child's development (Acker & Nyland, 2011). Some researchers argue that this wealth of benefits from a single medium-related endeavor exceeds comparable benefits from any other single pursuit (Bridges, 1994).

One of the most popular ways in which children engage with music is singing. They enjoy spontaneous singing as well as readily engaging in more structured and instruction based group-singing experiences. Studies indicate that singing is important for cognitive, social emotional and language development (Vuckovic, 2006). The children's choir was established with these values of music and singing in mind and then the introduction of a performance (Nyland, Ferris & Deans, 2010) and the different roles that could be adopted within the singing group were explored. Given the nature of the project, the number and diversity of participants it was decided an action research model would provide the most suitable methodological approach for organizing the inquiry.

METHOD

Believing that musical experience is inseparable from the context of the experience, we adopted a socio/cultural approach to children, learning and daily encounters. Young children display cultural competence from an early age and are skilled users of symbolic languages. The research was qualitative, descriptive, interpretive, and data collection was naturalistic. Aspects of the choir experience were planned by the staff and researcher who had participated in a number of music projects with these children in the past (Acker & Nyland, 2011; Nyland, Ferris & Deans, 2010). Participants were all the kindergarten children and consisted of two three-year-old groups and two four-year-old groups, eight educators, two music specialists, researchers and a significant number of the parents. Data were collected through field notes, audio-visual recording, participant observation and a parent questionnaire. Events recorded were the planning and reflective discussions that took place during the research cycles, the choir activities and the activities associated with the performance. Ethics approval was obtained from the RMIT University human ethics committee to carry out this investigation.

The research was planned in a number of cycles. The initial planning involved the staff, specialists and researchers. As each cycle was recorded and the observations reflected upon the participatory nature of the project became more inclusive, bringing in the children as active decision makers and with the aftermath of the performance, the parents.

Cycle 1. Singing songs about sustainability. A repertoire of songs supporting the idea of sustainability were introduced in the children's home rooms by one of the music specialists spending a day each week moving from one room to the next introducing children to a suite of songs.

Cycle 2. The concept of performance was introduced. This took a number of forms. The staff performed for the children. Groups of

children decided they would perform for staff and each other and practiced during spontaneous play.

Cycle 3. Children were introduced to performances via YouTube (e.g. Kolibri Children's Choir). From this they decided what extra roles were needed and conductors and musicians entered the scene.

Cycle 4. The performance

Cycle 5. The parent questionnaire

Cycle 6. Reflections, ongoing activity and future plans including the formation of a staff singing group and the choir as an on-going part of the kindergarten's music program.

As action research is a complex cycle of change across time (Cain, 2008) one example of the growth of shared knowledge from cycle three is presented here. The third aim of the research was an examination of new musical ideas, conducting was new and the children's reactions were enthusiastic. This paper presents examples of the children's investigation of the act of conducting and discusses implications.

RESULTS



Image 1. Ana conducting 'Celebrate the Rain'

A week before the performance, the Blue Gum room children and their teachers went on their regular visit to the local river where they explored different plants and inhabitants. At one stage, a small group of girls got together and decided to perform one of their favorite songs 'Celebrate the rain'. Anna (4) conducted, while

their classroom teacher recorded it. This song is an original piece composed by the children's music specialist.



Image 2. The children are playing at having a choir rehearsal



Image 3. The conductor says: "Stop"



Image 4. The children and staff performing for families and friends

On a day of performance, everyone was very excited. The children practiced coming on and off the stage. In between, some decided to have their own rehearsal, following careful and specific instructions of their "conductor". Later on that evening, the children performed for their families. Their unison message was very well perceived.

DISCUSSION

The third aim of the research project involved examining children's engagement with new musical activities such as conducting. The above observations indicate that these children became engaged with the concept of conducting and the photographs reflect a high level of involvement in some of the particular characteristics of conducting. The first

photograph shows a child conducting an 'a capella' group during spontaneous play. Her body language is communicative; she is using hands, face and eyes to shape and control the song. Given the lack of accompaniment she also had to supply her own timing. The video of this segment suggests she kept the group together. In the other observation the children were preparing for the main performance and started practicing conducting as part of their play. The children divided themselves into audience, performers and conductor. This conductor is showing leadership skills in her emphatic use of hand gestures. The final photograph is of the children formally lined up with an adult conductor in the same space on the same day.

Playing the conductor has been a popular role with these children and the adults have organized turn-taking during formal rehearsals as well as noting they explore this role during spontaneous play. Conducting might be equated with powerful roles in other games in that the conductor interprets, dictates timing and controls the game in the way a royal figure of a detective might in another role play. That music can become part of children's everyday dramatic play is an important discovery for the music program in this centre. Previous music play consisted largely of investigating sound and did not contain these aspects of theatre. So already, in relation to the third question we posed for this cycle of the research a new dimension in children's use of a musical as a play activity.

The children were asked about their interpretations of the conductor's role and these are a few samples of their ideas: "Conductors have a special stick and they use their hands to tell the choir what to do"; "If the conductor stops, you have to stop singing"; "the conductor helps the children sing in the order".

CONCLUSIONS AND IMPLICATIONS

This example of children conducting indicates that these children were competent to extend their knowledge of music and generalize it into their

play. The conductor during the spontaneous play incident was compelling enough to carry the beat throughout the song and to mime and organize the music for the group of children. She showed skill in understanding beat and rhythm and her movements were expressive. Further exploration of children playing with the concepts of the role of the conductor could lead to children developing an (w)holistic notion of duration, pitch, dynamics, timbre, structure as they interpret the music and communicate to the others how they should perform. McDonald (1979) comments on how "strongly motivated towards music" young children are and how they will consciously recreate rhythms patterns and melodies (p. 2). She further discusses the importance of adult leadership to encourage such explorations. When reflecting on what we observed in the children we considered the following, "Children show us how and where to begin through their spontaneous music making: adults are necessary to plan where to go and how to get there" (McDonald, 1979, p.3).

Action research for research grounded in practice has the advantage of being participatory, inclusive and ongoing. In this case the children's choir could become an ongoing project that developed through the process of constant reflection, revisiting and planning to go in directions that could not have been foreseen at the beginning of the cycles. Somekh (2006) has suggested that action research should contain the characteristics of planning, action, evaluation, reflection and conclusions and this music project contains all these characteristics in each of its cycles. The teaching staff at the centre, music specialists, and university researchers are all involved in carrying out this project and each stage has been carefully recorded. There was a distinct focus at the beginning on the children and singing which has become a chorus group and events like performances have grown from this. At each cycle the participants reflect on the aims and carefully plan so the research is participatory, purposive and progressive (Cain, 2008).

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Poster Abstracts

The Articulation between Politics, Theory and Pedagogical Practice at Extension Courses for Children at the Federal University of Bahia, Brazil

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In Brazil, music education is increasingly being initiated in early human life, whether in regular or specialized schools. Therefore, there is an urgent need for specific teacher training applied to the introduction of music at early childhood music. Both the facilities for infant music classes and the curricular programs need the support of university education, research and extension activities. All these three areas must be articulated and treated as an inseparable body of knowledge. Therefore, we reaffirm the extension as an academic process in which every action must be linked to the formation of people and as a field to generate knowledge and innovation. Therefore, the purpose of this doctoral study is to analyze the collected data (questionnaires, interviews, observations and documents related to the institutional norms) in terms of the articulations that may be considered relevant to improve teacher education for childhood music education practices at university extension projects. The teacher education process needs to happen in a wide and effective format, including not only the skills given by curricular plans, but also with all relevant information relating to the relationships and articulations between the context and the actors present in every process of musical training. This research under development is studying the political-educational university articulations at the extension courses of the music school of the Federal University of Bahia (Brazil) that interfere with the practice of

the specific training of student-teachers. It is addressing the following research question: "Which are the articulations between policies, pedagogical practices and theories that may be relevant for the education of teachers for children music initiation courses?" Procedures used are related to a qualitative methodology and may be defined as a descriptive case study. The data will be analyzed from four perspectives, namely: Institution, Teachers, Students and Community. For data analysis we use as a theoretical reference the PONTES Approach (A. Oliveira, 2001-2011) and other research and literature sources related to the topic. The study discusses suggestions to develop connections among the variables that surround the educational process, especially for the quality of university extension projects and its relevance to the education of music teachers when music is initiated with small children.

Relationships Among Music Listening, Temperament, and Cognitive Abilities of Four-Year-Old Children

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The purpose of the study was twofold: (a) to investigate electrophysiological (EEG) responses during listening to two contrasting styles of music, and (b) to investigate the relationship between listening to recorded music and the

cognitive abilities of 4-year-old children. EEG data were collected on a baseline condition of eyes open. These data were then compared to EEG data produced when children listened to selections of Bach and rock music, and while performing a standardized cognitive test of visual closure. Behavioral data were also collected on sex, age, home environment, and temperament. Results indicated children's EEG data were not significantly different for the two styles of music suggesting that young children may be more accepting of different musical styles. However, children scoring high on the visual closure test could be predicted by Beta band electrical brain activity at site F3 (F3 is in the left hemisphere associated with reward, attention, long-term memory, planning, and drive) and by Alpha band electrical brain activity at site O2 (O2 is in right hemisphere occipital lobe associated with visual processing). Discriminant analysis indicated that electrical brain activity at those two sites correctly classified 90% of the cases of children scoring high on the visual closure test. Neither sex nor the home environment measure yielded significant differences. Children scoring high on the visual closure test were shown by a temperament measure to be more outgoing in new situations than low scoring children. Their temperament probably interacted with music and social climate of the classroom.

The Effects of an Early Childhood Music Program on Children's Development – Parental Perception

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This poster presents an investigation into parental

perception of developmental changes that parents of young children attributed to an Early Childhood Music Program in the past eight years. The study concentrates on the quantitative data obtained through the Parent Questionnaire containing the items related to children's musical, emotional, social, physical, and cognitive development. 219 parents of children aged 14 months – 6 years responded to the questionnaire at the end of the first year of their children's involvement in the Program. A comparison is drawn between parental perceptions related to two groups of children: aged 1-3 years, and 4-6 years.

Musical Instruments in a Norwegian Preschool

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Through activities with the elements of music, we can find a way of making music more prominent in preschools. This poster will show results of a project created in cooperation between a preschool teacher-training program and a municipal preschool group. Not many Norwegian preschools have many instruments for the children to play, but there is a lot of singing. The national curriculum for kindergartens also says that there should be a variety of musical activities, but many preschool teachers don't know how to implement this mandate. In this project, the aims were to explore some activities with instruments, and to see if these activities could give benefits to the children in their own games, and in their development. To do this, we chose to work with some of the elements of music: rhythm, pulse, tempo, dynamics and timbre using drums, other percussion instruments, Orff instruments, as well as kitchen utensils. Norwegian and Nordic views on aesthetic learning and how children respond in musical activities, as presented by Svein-Erik Holgersen,

Lars Løvlie, and others, have provided the theoretical basis for the project. Analyses of how the children explore instruments are compared to some of the descriptions in children's artistic development by Victor Lowenfeld. This poster will show some examples from the activities with a group of 3–5 year old children. There will be text, pictures and video from the project. Through the project we learned more about how the children respond to the activities, how they understand elements of music as pulse and timbre, and how they explore new instruments. The poster will also illustrate some of the important impacts of the activities; that the children use elements from the formal activities in informal games, and they continue to explore and play with the material.

The Effect of a Male Singing Model on Kindergarten Children's Use of Singing Voice Achievement

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Replicable singing models are important as children learn to use their singing voices. Previous research indicates that for elementary school aged children a child model is most effective, then a female model, then a male model. However, in my work with preschool children in a more informal setting, I have noticed that many of these children do not seem to have difficulties singing along with my male undergraduate students. In this setting, the children hear female and male voices singing simultaneously in their appropriate octaves. The purpose of this study was to investigate the effect of a male singing model on kindergarten children's singing voice achievement. Twenty kindergarten children received informal music guidance once a week for 30-40 minutes over a three-month period from a team of two music teachers, one female and one male. The teachers

sang together during activities, but sometimes the female teacher took the lead; other times the male teacher. After one music class, in September, the children were administered the *Singing Voice Development Measure* (SVDM) twice, two days apart. The female teacher administered the test first with her voice as the singing model. The male teacher administered the test on the second day with his voice as the singing model. In December, SVDM was administered in the same manner. Two raters evaluated the randomized recordings of the children's (n=15) use of singing voice. Intra-judge reliabilities ($r=.89$ to 1.00) and inter-judge reliabilities ($r=.880$ -. 991) were high. Paired t-tests revealed no significant differences between models in September; significant differences, favoring the female model, were found in December. Near significant gains in use of singing voice over the 3-month treatment period were made with a female model. Results are consistent with previous research findings.

The Characteristics of the Development of the Activity that Started from "Sound Awareness" for Four-year-old Children

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The purpose of this study was to clarify the transformation of the elements of the activity through considering the characteristics of the development of the activity that started from "Sound awareness" for four-year-old children. I examined the practical process of this program for three years. Subjects were 68 four-year-old children evenly divided among the three classes. Each early childhood educator practiced the activity with the young children for twenty minutes in a day and I took observation records of the practical process once a week. I examined the characteristics of the development of the activity that started from "Sound awareness" for four-year-old children. As a result, I understood

the following characteristics of the development of the activity. "Sound awareness" in the second year of the practice became an object of the activity of the fictional experience. However, "Sound awareness" of the activity was limited to the sound concerning everyday life in the first year of the practice. In the process of the story in the second year of the practice, the children expressed themselves through the experience of the patternized vehicle. The characteristics of the development of the activity advanced from the movement to the understanding of the musical elements at the same time. In the third year, the elements of the activity such as an onomatopoeia and a mimetic word partially shifted to the initial activity in the fourth phase of this program. Furthermore, the young children could have the music experience directed to the understanding musical elements with realizing various sounds by the elements of the activity that reconstituted the conception of the sounds as "Kitchen beat". The activity became an incentive to create new elements of the activity. This activity of the musical expression program encouraged the young children to create their own expression.

I Know a Frog: Integrating Science, Music and Children's Literature

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This best-practices poster demonstrates integrating science and music through the use of children's literature as appropriate for early childhood. Based on the trend of integrating two or more subjects in holistic teaching, it is also grounded in the hands-on Orff-Schulwerk process of using improvisation and creativity. Not only is thematic integration used, but also the shared processes of structure, form or instrumentation. In shared-process integration, a book, song or story is used as a centerpiece and is analyzed and linked to various topics, concepts and skills. The

centerpieces exemplifying this shared process integration are Robert Kaylan's "Jump Frog Jump" and the song and game "I know a frog" by David Woods. The thematic integration using frogs and ponds in music, science and literature activities is strengthened by using shared process integration of improvisatory orchestration of pond sounds. The percussion instruments creating a sound carpet for "I know a frog" also orchestrate the story "Jump, Frog, Jump", a cumulative book. Thus, it is natural to integrate other cumulative books and songs in addition to the theme of frogs and ponds. Since "I know a frog" is a sol-mi-do song and is an object passing game, it is logical to integrate other sol-mi-do songs as well as other object passing games.

Babyconcert: "The Sound of the Flute"

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Introduction: Baby's love musical stimuli; parents love to take their baby for a day out. Baby's love beautiful sounds; nursery's want to offer activity's. Aim: Offer a single musical experience to infants (up to 18 months) and their carers, also at the nursery. What happened beforehand: In normal 'Music on the Lap' lessons for infants there are a lot of special and musical moments. From there I went a step further: The best musical moments gave rise to building these up to an appropriate set with musical baby material in a theatrical and musical form. The location gives it a quiet and safe atmosphere where babies and their parents / carers feel at home. Auditory stimulation: The music builds quietly. In between sounds there is room and quietness for the babies to process the auditory stimulation and to localize the sounds. Short musical tracks alternate with simple repetitive sound elements from different directions. In the tracks are a lot of "peekaboo" elements, jokes, and rhythms that invite them to move. The flute

sounds create surprise and recognition: from soprano to bass recorders, flute, tin whistle, flute, piccolo and ocarina. The songs are a varied set of styles and rhythms which builds to the tension of young children, in which also can be actively participated by the children and their parents / carers. Handel's Minuet and the folk melodies are arranged in a way that they arouse curiosity of babies. The auditory stimulus is supported by visual stimuli (in decor, play materials, bubble and light) sensory stimuli (decor, game content) and the presence of one's own parent or guardian. Results: Baby's respond positively to this musical experience; are stimulated to musical activity, come to rest and relax. Baby's respond motorically and vocally to musical stimuli and wait actively at the sounds to be followed. Parents/carers share a special and soothing experience. By offering a 'budget' version, nurseries are able to organize such a musical activity. The similar in intent 'Christmas concert' is being booked in December. Nurseries in this way want to offer an activity to the very young.

The Second Generation: We Celebrate Annie!

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Background: 2013 will be the 100th anniversary of the birth of Annie Langelaar (1913-2001). In the period leading up to this event, the foundation 'Muziek op Schoot' will pay attention to Annie Langelaar. In addition to her other extensive musically pedagogical work, her experiments in playgroups were the impetus to the current 'Music on the Lap' practice. Since the 50's she pioneered working with music with the very young, keeping the possibilities and interests of these children as a starting point. She was also cofounder of ECME. *Aim:* The aim is to reflect on the current state of affairs. What can, after all these years, will be found of Annie Langelaars's

ideas in the Netherlands? Did the flame that she sparked become extinguished or was it passed on or did it even become a bonfire? *The flame extinguished:* In Child Care music practice is largely reduced to singing a few well-known songs before eating fruit in the morning. The musical training of the teachers has been neglected. As a result they sing in too low of a voice, make the wrong choices of repertoire and don't undertake any other musical activities. There are a lot of missed opportunities. *The flame passed:* Annie Langelaar's work has been adopted by more than 300 'Music on the Lap' teachers. Its principles still serve as a basis in teacher training and MoS practice, the music courses for young children with their parents. Fortunately, this knowledge does return to more nurseries through the hiring of more MoS teachers on a permanent or project basis. Here they give quality lessons and give the right example to pedagogical employees of their 'good practice'. In this way, the first steps are taken to give music a better place within child care. *The bonfire?* Foundation 'Music on the Lap' will take Annie Langelaar's anniversary in 2013 as an opportunity to organize large projects nationwide. The starting point is to get the Netherlands acquainted with music for the very young. There will be easily feasible projects for the nursery, cheerful sing-in programs for young children with their escorts, and accessible children's concerts with live music coming close to the children all inspired by Annie.

Meaningful Early Childhood Musical Experiences: How Undergraduate Music Educators Crafted and Implemented Music Lessons in Underserved American Preschools

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The Early Childhood Music Initiative (ECMI)

was designed to address ongoing challenges in preschool music in the United States. Many preschools do not provide formal music instruction by trained music education professionals due to a lack of funding to hire such individuals. With this in mind, seven undergraduate music education majors (ECMI Teachers) crafted and implemented developmentally appropriate weekly music lesson plans for use in preschools over a five-month period. Lesson plans included vocal and rhythmic warm-up activities, singing, exploring instruments, creating music, moving to music, and connecting music to children's literature. Over 240 preschool children participated in ECMI, and 125 preschool teachers attended a Professional Development Conference to learn developmentally appropriate musical activities for use in their classrooms. A Lesson Collection was developed and distributed with contributions from early childhood music experts from across the country. The success of ECMI indicates an interest and need on the part of preschool directors and teachers to include music in meaningful ways in early childhood education. The special relationships between ECMI Teachers and the children in participating preschools further support the need for consistent music education in all early childhood settings.

The Role of Music in American Preschools: Teachers' Practices and Attitudes

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The purpose of this survey study was to determine: (1) the nature of musical activities in preschools in Pittsburgh, (2) the extent to which music is occurring in preschools, and (3) current preschool teacher attitudes regarding the implementation of music in early childhood instruction. In the spring of 2011, emails were sent to 104 preschool teachers from across

Pittsburgh with a link to an online questionnaire using *Survey Monkey*. Participants were chosen based on their registration for a conference focusing on music in preschool. A total of 66 preschool teachers responded to the questionnaire, yielding a response rate of 63%. Data was analyzed using descriptive statistics (frequency counts, percentages) and qualitative methods to determine categories and trends. Participants' musical backgrounds consisted of singing or playing an instrument for enjoyment (75%), singing in a choir (71%), and taking private lessons (52%). The majority of teachers have received training to include music in instruction through undergraduate methods classes (58%) and professional workshops/conferences (56%), while fewer teachers received such training during student teaching (28%) and graduate courses (11%). Ninety-eight percent of participants indicated they have included music while teaching, with 78% reporting that musical activities occur in their classrooms every day. Seventy-one percent of respondents include music both as a separate activity and in combination with other activities, and 68% reported that musical activities are included in curriculum documents or school guidelines. Commonly reported musical activities implemented by preschool teachers were singing songs (100%), playing rhythm instruments (95%), moving to different sounds and rhythms (93%), listening to music in the background (92%), using other objects to make music (87%), playing pitched instruments (83%), and using imagination and creativity to express oneself through music and dance (74%). Teachers' self-reported descriptions of musical activities occurring in classrooms indicate that music is integrated with other subjects/activities such as dance, language arts/children's literature, culture, holidays, and art. Attitudes regarding the inclusion of music in preschool instruction were favorable, with all respondents indicating that they think music should be included regularly in early childhood education. Fifty-two percent feel successful or very successful in their ability to include musical activities in their classrooms. When asked to describe the benefits of music,

many teachers reported that children enjoyed musical activities and that these endeavors assisted in overall engagement, behavior, and attitude in classrooms. Commonly reported assisting factors for including music were in-service training in music instruction (94%), professional conferences (92%), demonstrations by music specialists (88%), and summer workshops (88%). Commonly reported inhibiting factors were a lack of training to teach music (48%), financial constraints for the purchase of musical materials (46%), a lack of planning/preparatory time (42%), and a lack of personal musical background (37%). Results indicate that preschool teachers support the inclusion of music in early childhood instruction and have included music in their classrooms. Since the teachers surveyed had voluntarily registered for a conference focusing on music and therefore may have a special interest in musical activities, results should not be generalized to all preschool teachers. Findings indicate that preschool teachers would welcome professional development opportunities focusing on ways in which they can include music appropriately in instruction. With this in mind, music educators can play a role in assisting preschool teachers in including music by providing demonstrations of musical activities and collaborating with preschool personnel.

Toys and Trash: Spontaneous Singing in the playrooms and “Junkyards” of the Israeli Kibbutz

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Toys and play spaces have changed radically in the last fifty years. Public demand for toys that develop the brain, commercialization of toys that have ever more specific themes, and increasing public concern about child safety have each, in their way, caused children’s imaginative spaces to shrink. Psychologists explain that efforts to stimulate, protect, and enrich children’s play threaten the more natural, “freewheeling,” imaginative play so vital for healthy cognitive and emotional development (Spiegel, 2008). How is children’s spontaneous singing, which we know to be a core element of their play, affected? (Bjørkvold, 1989). The researchers in this study are investigating kibbutz settings in Israel, where typically modern play spaces with commercially made toys are slowly taking over the more traditional “junkyard” (areas of play consisting of everyday items such as discarded telephones, televisions, appliances, and even cars). The researchers plan to make multiple observations in each of three kibbutz settings in Israel where “junkyards” and modern play spaces each exist, in efforts to determine whether a more natural setting, such as the junkyard may encourage more spontaneous singing. Observations will be documented in field journals using thick-description field notes. The qualities and quantities of spontaneous singing will be documented using a coding system previously developed by the primary researcher. Educational and kibbutz values, free time, time experience, and adult-presence will all be considered.

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