



International Society for Music Education: Early Childhood Commission Seminar

Listening to Diverse Musical Beginnings

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

**Universidade de Brasilia
Brasilia, Brazil**

15-19 July 2014

Compiled and Edited by: Joanne Rutkowski (USA)
Editorial Assistance:
Amanda Niland (Australia)
Patricia St. John (USA)

©International Society for Music Education 2014
www.isme.org



All papers and workshops presented at the 2014 ISME Early Childhood Music Education Commission in Brasilia, Brazil, were peer refereed before inclusion in the Conference program and Seminar Proceedings.

Conference Review Committee and Editorial Board

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

Margré van Gestel (Co-founder Music on the lap, Director O.K! Sing and play/ O.K! Zing en doemaar mee, Zevenhuizen, The Netherlands)

Chee Hoo Lum (Visual & Performing Arts Academic Group at the National Institute of Education, Nanyang Technological University, Singapore)

Amanda Niland (Co-Chair of the Commission; Institute of Early Childhood - Macquarie University, Sydney, Australia)

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

Patricia St. John (Founder and Executive Director of Carondelet Music Center, Latham, NY, USA)

National Library of Australia Cataloguing-in-Publication

Author: ISME Commission on Early Childhood Education International Seminar
(16th: 2014: Brasilia, Brazil)

Title: Proceedings of the XVI International Seminar of the
Commission on Early Childhood Education, Brasilia City, Brazil [electronic resource] /

ISBN: 978-0-9942055-0-6 (ebook)

Notes: Includes bibliographical references.

Subjects: Music--Congresses.

Music in education--Congresses.

ISME Commission on Early Childhood Music Education

Dewey Number: 780.7

Our sincere appreciation is expressed to the following people and organizations for their support and sponsorship:

Seminar Host: *Ricardo Dourado Freire, Professor of Music Education*

Institution: *Departimento de Musica, Universidade de Brasilia*

Early Childhood Music Education Commission Commissioners 2012-2014

Commission Chair:

Margré van Gestel (The Netherlands)

Commission members:

Elizabeth Andang'o (Kenya)

Chee Hoo Lum (Singapore)

Amanda Niland (Australia)

Joanne Rutkowski (United States of America)

Patricia St. John (United States of America)

Vision

To share and to promote current ideas in early childhood music education which relate to research and to teaching, to assure every child's right to become musically responsive and thereby to enhance the quality of children's lives.

Mission

Desiring to promote music in the lives of all young children, our mission is:

- to provide an international forum for the exchange of ideas regarding the various ways in which children may participate in their own musical culture;
- to improve the quality of research and learning in the field of music education world wide;
- to stimulate thought and effective practices in recognition of every children's right to music education; and
- to examine the effect of music on children in changing societies.

General Information

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

The intent of this Commission is to further the quality of research and scholarship in the field of early childhood music education and, through that, to stimulate thought and the practice of music in early childhood throughout the world. Our meeting every two years provides the setting in which we seek to bring together music educators from around the world to learn about and to share the newest ideas regarding research and pedagogical practices in early childhood music education. Their personal theories about the nature of music, the responsiveness of children, and what constitutes effective practice in bringing the two together interest other practitioners. The Commission offers a cultural framework through which ideas are shared.

Goals of the ISME Early Childhood Commission are to:

1. promote music in the lives of young children, regardless of talent, to create an enhanced environment that will result in the well-being and development of the whole child;
2. provide an international forum for the exchange of ideas regarding music and the young child, birth to age eight (and even pre-birth, as more scientific knowledge becomes available in this area);

3. stimulate the growth of quality music instruction, teacher training and research in musical development and instruction with the young child;
4. learn ways that various cultures approach musical enculturation in the young child (i.e. natural absorption of the practices and values of a culture); compare and discuss similarities and differences in music instruction and music learning across cultures; and to
5. examine issues which are of importance to the future of music in the lives of young children such as the influence of mass media and technology; the rapid change of society; the role of the family in musical development; the role of culture and schooling in musical development; and preservation of cultural traditions in the light of the breakdown of cultural barriers.

To accomplish these goals the Commission will:

1. hold biennial conferences or seminars in conjunction with ISME world conferences every two years in a venue geographically near the site of the conference;
2. contribute to the ISME electronic newsletter regarding early childhood music education; solicit and publish articles in other ISME publications;
3. endorse extra occasional courses which would focus in greater depth in promoting the general practices and principles of the commission. Endorsement of any proposed course, seminar, or conference will require a unanimous vote of approval from all six Commission Members currently serving, and would involve no financial support;
4. present early childhood sessions at ISME world conferences; and
5. work to reach early childhood music educators throughout the world - to maintain regular contact through the ISME electronic newsletter, the Commission Web Site, and biennial conferences and seminars.

Table of Contents

Selection of Papers and Workshops	ii
Information about the ECME Commission	iv
Table of Contents	vi
Welcome from the ECME Commissioners.....	x
Program Overview	xii
Tuesday, 15 July - Schedule	1
Keynote: <i>Diverse Musical Beginnings: Creating New Musical Beginnings in the Lives of Young Immigrant Children</i>	2
Kathryn Marsh (Australia)	
Models of Practice: <i>Bringing Live Music to Young Children: Concerts for Children aged 0-4 in the Netherlands</i>	4
José Retra & Margré van Gestel (The Netherlands)	
Research Paper (Abstract): <i>Tunes and Rhythms as Transitional Objects: Children's Spontaneous Music Behaviors on the Subway</i>	9
Lori Custodero (USA)	
Claudia Cali (Italy)	
Adriana Diaz-Donoso (Peru)	
Workshop: <i>Music and Creativity with Canela Fina Group: Original Songs to Stimulate a Variety of Abilities in Children</i>	10
Angelita Broock (Brazil)	
Kamile Levek (Brazil)	
Carla Suzart (Brazil)	
Research Paper: <i>Fostering the Musical Skills of Children and their Teachers through a Newly Designed Music Program</i>	12
Saarikallio Suvi (Finland)	
Rourke O'Brien (USA)	
Wednesday, 16 July - Schedule	17
Research Paper (Abstract): <i>Co-constructing Music and Research: Making Music Audible and Visible</i>	18
Alison Reynolds (USA)	
Heather Waters (USA)	
Models of Practice: <i>Educating the Creative Mind Project: An Advocacy Effort for Early Childhood Music and Arts Education</i>	19

Lily Chen-Hafteck (USA/China)

Research Paper: <i>Collaborative Music Project: Sharing our Singing</i>	24
Berenice Nyland (Australia)	
Aleksandra Acker (Australia)	
Workshop: <i>Pedagogies of the World: Developing an International Collaborative Constructive Teaching Model</i>	29
Beth Bolton (USA)	
Michal Hefer (Israel)	
Joohee Rho (Korea)	
Kerry Filsinger (USA)	
Ricardo Dourado Freire (Brazil)	
Research Paper: <i>Reflection on Practice – An Assessment of Four Early Childhood Educators’ Reflective Journeys in the Implementation of Music and Movement Curriculum</i>	31
Jane Sinyei Mwonga (Kenya)	
Research Paper (Abstract): <i>Musicship – the Didactics of Music Activity in Early Childhood Education</i>	32
Ylva Holmberg (Sweden)	
Thursday, 17 July - Schedule.....	33
Research Paper: <i>Playful Musical Activities for iPad: The Carnival of the Animals as a Support for Musical Interaction</i>	34
Kaarina Marjanen (Finland)	
Research Paper (Abstract): <i>Musical Beginnings with Technology: Young Children’s Preferences and Responses to Musical iPad Apps</i>	41
Suzanne Burton (USA)	
Aimee Pearsall (USA)	
Friday, 18 July - Schedule	42
Research Paper (Abstract): <i>Informal Music Education: The Nature of a Young Child’s Engagement in an Individual Lesson Setting</i>	43
Lauren Kooistra (USA)	
Research Paper (Abstract): <i>The Effect of Movement Instruction on Memorization and Retention of New Song Material Among First Grade Students</i>	44
Nada Martinovic (USA)	
Workshop: <i>Music Spring Buds in Practice: Enhancing Chinese Culture Engagement through Children’s Chinese Music Learning</i>	45
Lucy-Weihua Luo (China)	

Saturday, 19 July - Schedule.....	46
Models of Practice: <i>From University to Real Life: What I Learned with Esther Beyer</i>	47
Paula Cavagni Pecker (Brazil)	
Workshop: <i>Improvisation: Music Games of Childhood</i>	52
Teca Alencar de Brito (Brazil)	
Invited Remarks: <i>On Cultural and Musical Development in the Early Years: The Case of Rhythmic Synchronization</i>	53
Beatriz Ilari (USA/Brazil)	
Poster Abstracts	54
<i>Investigating Modes of Orality in Music Pedagogy in Kenyan Preschools</i>	54
Elizabeth Achieng' Andang'o (Kenya)	
<i>World Music Education: A Model for Creative Learning?</i>	54
Shari Lindblom (Australia)	
<i>A Model of Practice in Early Childhood Music Education in Curitiba: Analyzing Different Levels of Music Work During the Class</i>	55
Vivian Dell' Agnolo Barbosa Madalozzo (Brazil)	
Tiago Madalozzo (Brazil)	
<i>The child in the cultural-historical theoretical perspective: Contributions to educational practice with music</i>	55
Andréia Pereira de Araújo Martinez (Brazil)	
Patrícia Lima Martins Pederiva (Brazil)	
<i>Songs of Togetherness: Singing and Identity in a Nursery Community</i>	56
Amanda Niland (Australia)	
<i>Foco Musical: Acculturation in Project Philosophy</i>	57
Miguel Pernes (Portugal)	
<i>About Music: Criteria and Application of Musical Accompaniments and Arrangements in Early Childhood Music Education Practice</i>	57
José Retra (The Netherlands)	
Margré van Gestel (The Netherlands)	
<i>Continued Investigation of the Effect of a Male Singing Model on Kindergarten Children's Use of Singing Voice Achievement</i>	58
Joanne Rutkowski (USA)	

The View from the Floor: A Narrative Exploration of a Community
Teaching Practicum 58
Sarah H. Watts (USA)



Welcome from the ECME 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, China and Greece.

Every human being should have access to quality music and music education, to be able to participate in their musical cultures with high levels of emotionally and socially rewarding musical communication and expression. Music is fundamental to understanding, and communicating with, the world around us. Meaningful musical participation can contribute to well-being and enrich lives.

The theme of the 16th seminar '**Listening to Diverse Musical Beginnings**' will encompass the diverse musical beginnings at home, in school, and in communities. Collaborative and constructive models for musical beginnings from all over the world will be shared and the assessment of children's musical beginnings will be an interesting topic for discussion. In the 21st century technology, particularly digital media are prominent in young children's lives and several presentations will address this.

With participants from all over the world, creative and critical thinking in musical beginnings will be influenced and colored by different cultures. It will be enlightening and interesting to listen to each other and create multidimensional images of pedagogies. In addition to presentations during this seminar we will have time for brainstorming ideas, and possibilities for initiating collaborative research discussions.

Creating bridges to other musical cultures is vital. The exchange of knowledge and experience can generate understanding of specific and historical forms and meanings of musical expression. Collaborative research can lead to new insights in the field of music education with children 0-4 (and parents) and in the first years of formal education.

The special focus of the Early Childhood Music Education Commission is on the beginnings of musical participation and development. Working with young children and parents in children's centres and schools, as well as training music teachers, are fundamental. Children are guided in becoming balanced people: capable of handling emotions and of communicating musically. Sharing knowledge and practice helps us to generate a solid foundation for music education all over the world. Music educators and researchers from different cultures can contribute to broad insights on music education and its content.

You will find that the program reflects the vision of ECME, representing a cross-section of the endeavours of practitioners and researchers around the world. We are grateful to Ricardo Dourado Freire, Professor of Music Education at the Departamento de Musica, **Universidade de Brasilia** for hosting us. A warm welcome to Brasilia, Brazil for our 16th Seminar!

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

Commission members:

Joanne Rutkowski (United States of America, 2008-2014)
Amanda Niland (Australia, 2010-2016)
Elizabeth Andang'o (Kenya, 2010-2016)
Patricia St John (United States of America, 2012-2018)
Chee Hoo Lum (Singapore, 2012-2018)

Schedule Overview

Mornings:

	TUESDAY July 15	WEDNESDAY July 16	THURSDAY July 17	FRIDAY July 18	SATURDAY July 19
	Musical Beginnings at Home, in School, and in Communities <i>Daily Host:</i>	Collaborative and Constructive Models for Musical Beginnings <i>Daily Host:</i>	The Role of Technology and Media in Children's Musical Beginnings <i>Daily Host:</i>	Guiding Children's Musical Beginnings: Pedagogies of the World <i>Daily Host:</i>	Coda and Conclusions <i>Daily Host:</i>
8.30	Opening and Welcome <i>Musical Intermezzo:</i> Choro Group	Song sharing: <i>Margré van Gestel</i>	Song sharing: <i>Margré van Gestel</i>		
8:45			ISME Session— <i>Sheila Woodward (USA/South Africa)</i> , ISME President-Elect		
9.00	Keynote: Diverse Musical Beginnings: New Musical Beginnings in the Lives of Young Immigrant Children <i>Kathryn Marsh (Australia)</i>	Paper Co-constructing Music and Research: Making Music Audible and Visible <i>Alison Reynolds (USA)</i> , & <i>Heather Waters (USA)</i> , Temple University	Paper Playful Musical Activities for iPad: The Carnival of Animals as a Support for Musical Interaction <i>Kaarina Marjanen (Finland)</i> University of Eastern Finland	Song sharing: <i>Margré van Gestel</i>	Song sharing: <i>Margré van Gestel</i>
9.20				Paper Informal Music Education: The Nature of a Young Child's Engagement in an Individual Lesson Setting	Paper From University to Real Life: What I Have Learned with Esther Beyer
9.30					
9.40		Paper Educating the Creative Mind Project: An Advocacy Effort for Early Childhood Music and Arts Education <i>Lily Chen-Hafteck (USA/China)</i> University of California at Los Angeles		Paper The Effect of Movement Instruction on Memorization and Retention of New-Song-Material Among First Grade Students <i>Nadia Martinovic (USA)</i> , Kent State University	Paper <i>Paula Cavagni Pecker (Brazil)</i> Projeto Musica per Bambini
10.00	Paper Bringing Live Music to Young Children: Concerts for children aged 0-4 in the Netherlands <i>José Retra and Margré Van Gestel (Netherlands)</i> RPMEgroup / O.K! Sing and Play		Paper Musical Beginnings with Technology: Young Children's Preferences and Responses to Musical iPad Apps <i>Suzanne Burton (USA)</i> & <i>Aimee Pearsall (USA)</i> , University of Delaware		Workshop Improvisation: Music Games of Childhood <i>Maria Brito (Brazil)</i> , Universidade de São Paulo
10.20		Break			
10.40	Break		Break	Break	
10.50					
11.00		Paper Collaborative Music Project: Sharing Our Singing <i>Berenice Nyland (Australia)</i> , RMIT University; <i>Aleksandra Acker (Australia)</i> , RMIT University			
11.10	Paper Tunes and Rhythms as Transitional Objects: Children's Spontaneous Musical behaviors on the Subway <i>Lori Custodero (USA)</i> , <i>Claudia Cali (Italy)</i> , <i>Adriana Diaz-Donoso (Peru)</i> , Teachers College/Columbia University		Musical Intermezzo: Projeto Música para Crianças	BREAKOUT SESSION: II Collaborating on Future Research in Early Childhood Music Education	Invited Remarks On Culture and Musical Development in the Early Years: The Case of Rhythmic Synchronization <i>Beatriz Ilari (USA/Brazil)</i> , University of Southern California
11.30		Workshop Pedagogies of the World: Developing An International Collaborative and Constructive Teaching Model <i>Beth Bolton (USA)</i> Temple University; <i>Michal Hefer (Israel)</i> The Wingate Institute for Physical Education and Sports; <i>Joohee Rho (Korea)</i> , Audie; <i>Kerry Filsinger (USA)</i> SUNY Buffalo State; <i>Ricardo Dourado Freire (Brazil)</i> Universidade de Brasília			
11.40			Comments from Kathryn Marsh		Closing Ceremony <i>Musical Intermezzo:</i> Orquestra Infantil e Juvenil da UnB
11.50	Posters: Short Oral Presentations		LUNCH and Prepare for Excursion		
12.00					
12.30	LUNCH	LUNCH		LUNCH	LUNCH

Afternoons:

	TUESDAY July 15	WEDNESDAY July 16	THURSDAY July 17	FRIDAY July 18	SATURDAY July 19
		Creative and Critical Thinking in Musical Beginnings	EXCURSION		
14.45	Song-sharing	Song-sharing		Song-sharing	Departure
15.00	Poster Browsing	Paper: Reflection on Practice—An Assessment of Four Early Childhood Educators’ Reflective Journeys in the Implementation of Music and Movement Curriculum <i>Jane Sinyei Mwonga (Kenya)</i> Moi Girls' High School, Eldoret		Workshop Music Spring Buds in Practice: Enhancing Chinese Culture Engagement through Children’s Chinese Music Learning <i>Lucy-Weihua Luo (China)</i> Xin Ya Kong Qi Music Studio	
15.40	Workshop Music and Creativity with Canela Fina Group: Original Songs to Stimulate a Variety of Abilities in Children	Paper: Music Ship-The Didactics of Music Events in Preschool Settings <i>Yiva Holmberg (Sweden)</i>		Final comments from Kathryn Marsh with Open Discussion	
16.00	<i>Angelita Broock (Brazil), Federal University of Bahia; Kamile Levek (Brazil), Federal University of Bahia; Carla Suzart (Brazil)</i>	Break			
16.20	Break	BREAK-OUT SESSION I: Collaborating on Future Research in Early Childhood Music Education			
16.40	Break				
16.50					
17.00					
17.10	Paper Fostering the Musical Skills of Children and Their Teachers through a Newly Designed Music Program <i>Saarikallio Sivi (Finland)</i> University of Jyväskylä; <i>Rourke O'Brien (USA)</i> Children’s Music Foundation			Free time and preparing for the evening	
17.50					
18.00	Dinner on your own	Dinner on your own		Seminar Gala Dinner	
20.00		<i>Musical Intermezzo: TBA</i>			

Tuesday, 15 July
Musical Beginnings at Home, in School, and in Communities
Amanda Niland, Host for the Day

- 8:30 **Opening**
Musical Intermezzo: Choro Group
- 9:00 **Keynote: *Diverse Musical Beginnings: Creating New Musical Beginnings in the Lives of Young Immigrant Children***
Kathryn Marsh (Australia)
- 10:00 **Model of Practice: *Bringing Live Music to Young Children: Concerts for children aged 0-4 in the Netherlands***
José Retra and Margré Van Gestel (The Netherlands)
RPMGroup / O.K! Sing and Play/ O.K! Zing en doe maar mee
- 10:40 **Break**
- 11:10 **Research Paper: *Tunes and Rhythms as Transitional Objects: Children's Spontaneous Musical Behaviors on the Subway***
Lori Custodero (USA), Claudia Cali (Italy), Adriana Diaz-Donoso (Peru)
Teachers College/Columbia University
- 11:50 **Posters: 5-Minute Oral Presentations**
- 12:30 **Lunch and Rest**
- 14:45 **Song-sharing**
- 15:00 **Poster Browsing**
- 15:40 **Workshop: *Music and Creativity with Canela Fina Group: Original Songs to Stimulate a Variety of Abilities in Children***
Angelita Broock (Brazil) Federal University of Bahia; Kamile Levek (Brazil) Federal University of Bahia; Carla Suzart (Brazil)
- 16:40 **Break**
- 17:10 **Research Paper: *Fostering the Musical Skills of Children and Their Teachers through a Newly Designed Music Program***
Saarikallio Suvi (Finland) University of Jyväskylä & Rourke O'Brien (USA) Children's Music Foundation
- 17:50 **Announcements**
- 18:00 **Dinner on your own**

Keynote:
***Diverse Musical Beginnings: Creating New Musical Beginnings
in the Lives of Young Immigrant Children***

Kathryn Marsh (Australia)
The University of Sydney
Sydney, Australia
kathryn.marsh@sydney.edu.au

When thinking of musical beginnings, our thoughts naturally turn to the very beginnings of children's musical lives and those aspects of communicative musicality that create a musical bond between babies and caregivers. Malloch and Trevarthen (2009), and Trehub (2010) in addition to many others (Custodero, 2006; Custodero & Johnson-Green, 2003; Ilari, 2005; Trehub & Nakata, 2001-2002; Young, 2008) have contributed enormously to our understanding of ways in which musical communication occurs in the early years of children's lives. Many researchers have studied these forms of musical communication between adults and young children and between children themselves (Marsh, 2008). The term, "Musical beginnings" also engenders thoughts of musical enculturation, discussed with reference to a diverse range of cultures by researchers such as Campbell (2002) and Lum (2007, 2008) and in Campbell & Wiggins (2013). Children are profoundly influenced by the musical opportunities that surround them and their learning is immediate and ongoing.

In contemporary society, global conflict and migration has resulted in the presence of bicultural children in many nations, with multiple possibilities for musical engagement emerging within their home and host cultures. For these children, issues of social integration, identity construction, cultural maintenance and change must be negotiated on a continual basis. This paper explores some of the ways in which music participation, and more specifically, participation in musical play, contributes to the wellbeing of bicultural children. In particular the paper addresses the contribution of musical activities to

the wellbeing of newly arrived immigrant and refugee children and the ways in which these musical activities provide new musical and social beginnings for these children (Cross, 2005). It discusses the ways in which the musical beginnings embodied by lullabies can offer a shared source of social comfort and maintenance of identity for young immigrant children and mothers. This paper draws on an international study of children's play and a recent study of the place of music in the lives of refugee and newly arrived immigrant children in Sydney, a city in which people from more than 100 birthplace nations have settled.

References

- Campbell, P. S. (2002). The musical cultures of children. In L. Bresler and C. M. Thompson (eds), *The arts in children's lives: Context, culture, and curriculum* pp. 57-69. Dordrecht, The Netherlands: Kluwer Academic Publishers.
- Campbell, P. S., & Wiggins, T. (2013). *The Oxford handbook of children's musical cultures*. New York, NY: Oxford University Press.
- Cross, I. (2005) Music and social being, *Musicology Australia*, 28(1), 114-126.
- Custodero, L. (2006). Singing practices in 10 families with young children. *Journal of Research in Music Education*, 54(1), 37-56.
- Custodero, L. & Johnson-Green, E. A. (2003). Passing the torch: Musical experience and musical parenting of infants. *Journal of*

- Research in Music Education*, 51(2), 102-114.
- Ilari, B. (2005). On musical parenting of young children: musical beliefs and behaviors of mothers and infants, *Early Child Development and Care*, 175:7-8, 647-660.
- Lum, C-H. (2007). *Musical networks of children: An ethnography of elementary school children in Singapore*. Unpublished PhD dissertation, University of Washington.
- Lum, C-H. (2008). Home musical environment of children in Singapore: On globalization, technology, and media. *Journal of Research in Music Education*, 56(2), 101-117.
- Malloch, S. & Trevarthen, C. (Eds.) (2009). *Communicative musicality: Exploring the basis of human companionship*. Oxford, UK: Oxford University Press.
- Marsh, K. (2008). *The musical playground: Global tradition and change in children's songs and games*. New York: Oxford University Press.
- Trehub, S. E. (2010). In the beginning: A brief history of infant music perception. *Musicae Scientiae*, (14)2, 71-87.
- Trehub, S. E. & Nakata, T. (2001-2002). Emotion and music in infancy. *Musicae Scientiae*, 5(1), 37-61.
- Young, S. (2008). Lullaby light shows: everyday musical experience among under-two-year-olds. *International Journal of Music Education* 2008 26(1), 33-46.

Models of Practice:
Bringing Live Music to Young Children:
Concerts for Children aged 0-4 in the Netherlands

José Retra (The Netherlands)

RPMEgroup/Preschool Music Education Centre
Amsterdam, The Netherlands

[\(info@preschoolmusiceducation.org\)](mailto:info@preschoolmusiceducation.org)

Margré van Gestel (The Netherlands)

O.K! Sing and play/ O.K! Zing en doe maar mee
Zevenhuizen, The Netherlands

[\(info@singandplay.nl\)](mailto:info@singandplay.nl)

ABSTRACT

This exploratory project aims to offer live music in the form of family concerts with music educational aspects to children aged 0 to 4. By using specially written and arranged songs that are developmentally appropriate next to instrumental pieces as well as the use of objects, a process of musical meaning making is created through which the children can understand and enjoy the music. In this process, the presence of (grand)parents and/or carers is vital to create a familiar and informal environment to stimulate musical learning.

Keywords: concerts, musical learning experiences, meaning, cultural context

INTRODUCTION

The concerts are created to bring live music into young children's lives, emphasising musical experiences and actual contact with the instruments and their players. During these concerts for children aged 0-4, (grand) parents/carers and children can discover the pleasure of singing, listening and making music together in a safe and well-structured though informal environment. The creation of these concerts is informed by early childhood music education practice, early childhood music education theory and early childhood music education research, and by an established early childhood music education approach in the Netherlands as well as our personal musical and

music educational experiences. Our mission is to arouse interest in early childhood music education and early participation in music cultural life.

BACKGROUND

Departing from the point that even babies are already sophisticated listeners (Ilari & Polka, 2006) and that very young children are able to discern metrical structures (Trehub & Hannon, 2006) and melodic structures (Welch, 2006), we initiated concerts to bring live music into young children's lives. Coming from a joint extensive background in early childhood music education, we also wanted the concerts to have music educational aspects in order to provide children with relevant musical learning experiences in an informal concert environment (Dionyssiou, 2013). Young children learn by social interaction, by participating and by active listening.

As a result, an exploratory project (Stebbins, 2001) was created to gain ideas and insights based on our mission that young children are entitled to live music of good quality instead of electronically diminished versions. This also implied a conceptual consideration: what do we - the initiators of the concerts - consider musical childhood to be and as a result how can we engage young children to enjoy and fully participate in the musical environments we offer them?

The implementation of music educational aspects expresses our wish to arouse not only interest and early participation in music education, but also these elements, when used in a developmentally appropriate way, can support young children in maintaining their concentration during a concert. According to Sims (2005), "Just like any other skill, the ability to listen attentively for a sustained period of time to both live and recorded music must be developed and practiced" (p. 78).

Making decisions about the kinds of music that can be presented in a concert will undoubtedly be influenced by personal ideas about what good music is and by choices for suitable music educational purposes. The choice for certain music pieces and how the audience experiences these appear to be culturally bound (Blacking, 1973; Trevarthen, 2002). Musical experiences "cannot be transmitted or have meaning without associations between people" (Blacking, 1973, p. x). Offering purposeful and meaningful live musical experiences depends on the cultural context in which meaning can arise from a "cultural agreement about what is perceived" (Blacking, 1973, p.9). "Knowledge of the social and cultural context in which children live helps ensure that musical experiences are meaningful, relevant, and respectful for the children and their families" (Flohr, 2005, p.3).

The transfer of meaning, implicit comprehension of the music on a personal level, is considered important to engage in music and to musically learn (Retra, 2010). Music is an art form that unfolds over time and according to Blacking (1973), music is "humanly organised sound" (p.10). An aspect of this exploratory project is to arrive at a theoretical framework of reference to, amongst others, comprehend the functions and practical application of meaning not only as a way to understand and enjoy the concerts, but also as a support for musical learning processes during a concert.

Another aspect is active musical engagement that we consider to be a requisite to understand, interpret and remember music. Movements, with

or without the support of objects, can further musical representation and therefore the meaning of a piece of music (Retra, 2010). Through musical experiences and musical interaction the children will be able to explore what Walker (2000) names a "physical embodied frame of reference for knowledge and meaning" (p. 27). According to Trevarthen (2002) "meaning grows in personal relationships of shared pleasure and trust" (p. 178). Therefore we consider the presence of parents/carers a prerequisite during the concerts.

To stimulate recognition and familiarity, part of the repertoire is based on the daily environment of the children. Recognition is enhanced by the use of songs used in music education practice and specifically written for young children. According to Greenberg (1979) children aged nine months appear to respond more to vocal music than to instrumental music and he considers all children by nature to be vocal organisms. Songs have lyrics that support the meaning of the music and the possible action to perform during the song: singing what you do and doing what you sing (Retra, 2010). Furthermore, lyrics also provide points of reference to attach an activity to, in order to support the engagement of the children with the music. A range of objects is used – musical equipment and toys – supporting the lyrics of a certain song or piece of music. The use of objects most likely also supports a sustained period of attention.

PRACTICE

At this stage in the project, the concerts can be described as a form of prepared sequences of musical activities that are delivered as semi-staged performances. This structure is based on early childhood music education lessons in the Netherlands. These music classes are based on the recognition that all children are musical. All children can learn to sing in tune, keep a beat and participate in the music of their culture. In these classes, group processes are used, more or less derived from the family structure, as an important pedagogical underpinning.

Parents/carers are therefore considered to be important participants in the concerts. The presenter of a concert functions not only as an entertainer to engage the audience and deliver a pleasant musical experience, but also as a mediator of musical information and guides the listening and musical learning processes (Gestel van & Retra, 2011). A concert generally takes 30 to 45 minutes. An average of 8 songs and instrumental pieces will be performed. Each piece will take about 2 to a maximum of 4 minutes. The audience is invited to join the activities but they are not obliged to do so. The children are allowed to walk around and sit close to the musicians or when a larger ensemble is playing they can sit in between the instrumentalists.

Objects are distributed in between the pieces and connect to the content of the musical activity to come. For example, during 'The Teddy Bears Picnic' the children can dance with a teddy bear. Then they can rock the same bears to sleep with a lullaby 'Cuddle bear'. Consequently, for example, the lullaby of Brahms can be the next piece on the programme thereby connecting to the classical canon. The different parts of the programme are linked to each other often through a very small narrative that streams into the next activity.

According to Sims (2005):

Listening to a variety of styles give children the opportunity to encounter music beyond the level of their own performance ability and can provide them with a variety of positive musical experience upon which future learning can be built and future choices may be based. (p. 78)

The concert programme contains musical pieces in different styles: jazz, pop and classical. We also offer pieces in different keys and metres. These are aspects that are taken into serious consideration when constructing a concert programme.

The whole experience aims to be inspirational and to transport the audience in a state of flow: "A state of optimal enjoyment where one feels highly challenged and highly skilled" Custodero, 2005, p. 186). A shift of consciousness into a "zone" like feeling: being in the moment (Custodero, 2005).

ARRANGEMENTS

The songs used during these concerts generally consist of a single melody of 8 to 32 bars. Presenting them in a concert implied that arrangements had to be made for different ensembles. The arrangements were often tailor made to the performing ensembles with possibilities for adjustments for other instrumentations.

The texture of the arrangements is open but not over-simplified. Elements from contemporary classical music are modestly incorporated in a playful and obvious way: for example bi-tonality and pronounced major seconds.

The arrangements are written for specific instrument combinations but can be more or less easily transferred to other combinations. This way different ensembles that would like to participate in a concert can play the music.

Making the arrangements ourselves has two major advantages. Making arrangements appropriate for a performing ensemble ensures a good quality performance. Secondly, we can implement research results. For example, tempi of musical pieces that match the natural tempi of the children can further the synchronisation of movements to music and consequently evoke a sense of beat in the children (Retra, 2011). The songs are arranged in such a way that the tempi are appropriate for children aged 0-4. According to Pouthas (1996) even very young children can learn to regulate rhythmic responses to sound stimuli.

IMPLICATIONS

So far the concerts have met with an overwhelming approval, which we have taken as

an inspiration to go forward and further in developing this project.

The exploratory nature of the concerts will hopefully accumulate into a theoretical construct about possible ways to organise and conduct music educational concerts for young children, with the possibility of translation to other cultural settings. Our approach will be of a qualitative nature, incorporating direct observation (Rolf, 2001) and interviews.

REFERENCES

Blacking, J. (1973). *How musical is man?* Washington: University of Washington Press.

Custodero, L. (2005). Observable indicators of Flow experience: A developmental perspective on musical engagement in young children from infancy to school age. *Music Education Research*, 7(2), 185-209.

Dionyssiou, Z. (2013). Analyzing reactions of toddlers in music concerts designed for a six month to three years old audience. In J. Pitt & J. Retra (Eds.), *Proceedings of the 6th Conference of the European Network of Music Educators and Researchers of Young Children (MERYC)* (52-64). The Hague: Gehrels Muziekeducatie.

Flohr, J. (2005). *The musical lives of young children*. Upper Saddle River, NJ: Pearson Prentice Hall.

Greenberg, M. (1979). *Your children need music*. Englewood Cliffs, NY: Prentice-Hall.

Ilari, B., & Polka, L. (2006). Music cognition in early infancy: infants' preferences and long-term memory for Ravel. *International Journal of Music Education*, 24(1), 7-20.

Gestel van, M., & Retra, J. (2011). Ins and outs of Music on The Lap: an introduction. In *Proceedings of Vaikas ir muzika' Muikinio ugdyimo konferencijos ir kursai*. Vilnius, Litouwen.

Pouthas, V. (1996). The development of the perception of time and temporal regulation of action in infants and children. In I. Deliège & J. Sloboda (Eds.), *Musical Beginnings* (pp. 115-141). Oxford: Oxford University Press.

Retra, J. (2010). Movement is music. A study into aspects of movement representation of musical activities among preschool children in a Dutch music education setting (Ph.D. thesis). University of Exeter, UK. Retrieved from <https://eric.exeter.ac.uk/repository/handle/10036/3189>

Retra, J. (2011). Keeping the beat. In S. Young (Ed.), *Proceedings of the 5th Conference of the European Network of Music Educators and Researchers of Young Children (MERYC)* (265-273). Helsinki: Metropolia University of Applied Sciences.

Rolf, S. A. (2001). Direct observation. In G. MacNaughton, S. A. Rolfe & I. Siraj-Blatchford (Eds.), *Doing Early Childhood Research* (pp. 224-239). Buckingham, Philadelphia: Open University.

Sims, W. (2005). Effects of free versus directed listening on duration of individual music listening by prekindergarten children. *Journal of Research in Music Education*, 53(1), 78-86.

Stebbins, R. A. (2001). *Exploratory research in the social sciences*. London: Sage.

Threvarthen, C. (2002). Making sense of infants making sense. *Intellectica*, 1(34), 161-188.

Trehub, S. E., & Hannon, E. E. (2006). Infant music perception: Domain-general or domain-specific mechanisms? *Cognition*, 100, 73-99.

Walker, M. E. (2000). Movement and metaphor: Towards an embodied theory of music cognition and hermeneutics. *Bulleting of the Council for Research in Music Education*, 145, 27-42.

Welch, G. (2006). The musical development and education of young children. In O. N. Saracho & B. Spodek (Eds.), *Handbook of Research on the Education of Young Children* (2nd ed.) (pp. 251-267). London: Lawrence Erlbaum.

Research Paper:
Tunes and Rhythms as Transitional Objects:
Children's Spontaneous Musical Behaviors on the Subway

Lori A. Custodero (USA)
Teachers College/Columbia University
lac66@tc.columbia.edu

Claudia Cali' (Italy)
Teachers College/Columbia University
cc3292@tc.columbia.edu

Adriana Diaz-Donoso (Peru)
Teachers College/Columbia University
ad2903@tc.columbia.edu

ABSTRACT

In this study, we looked at music as a “transitional object,” documenting children’s spontaneous musical behaviors and the environmental, circumstantial, and personal characteristics that may influence them. We chose the subway as a space to observe children’s music making because it is a place of transition, and, although familiar to most children in New York City, each ride brings a new sea of strangers and circumstances requiring adaptation. Data were collected over 3 weekends on 2 subway lines; field observers traveled in groups of 2 or 3. Each observer filled out an observational protocol for each musical episode observed (N = 69), and constructed detailed narrative descriptions of their episodes within 24 hours. Coding involved multiple reviews matching narratives with protocols as well as comparing observer versions of same episodes. Frequency analyses revealed

complexity, inasmuch as single episodes involved multiple behaviors with multiple social contexts and descriptors. Vocal behaviors were the most frequently noted, comprising just under 50% of the 114 total behaviors observed; movement accounted for 23%. The most frequently documented function was “to comfort and entertain self,” appearing in 75% of the episodes observed, and linked to a preponderance of solitary vs. parallel or cooperative interaction. Communicating with others was documented in a third of the reports. Musical materials were mostly invented. Findings suggest that music evokes a sense of agency, providing a means by which children can attend to their own needs for feeling safe and being cognitively engaged.

Keywords: Spontaneous music, early childhood, observation, singing, transitional object

Workshop:
Music and Creativity with Canela Fina Group:
Original Songs to Stimulate a Variety of Abilities in Children

Angelita Broock

Federal University of Bahia
Salvador, Brazil
angelbroock@gmail.com

Kamile Levek

Federal University of Bahia
Salvador, Brazil
kamiles1@hotmail.com

Carla Suzart

Federal University of Bahia
Salvador, Brazil
calsuzart@gmail.com

Music classes in the early childhood, besides developing musical perception abilities, can provide links between sensitive, affective, aesthetic and cognitive aspects, and promote interaction and social communication as well (Brasil, 1998; Ilari, 2005). Some researchers suggest that musical educators should be able to fit their students' necessities (Oliveira, 2006; Broock, 2013), what motivates them to create activities and compositions. The Canela Fina Group arose in this context, having two areas of actuation: the musical group and early childhood music classes.

The musical group was created in 2010 by musical educators in Salvador-BA. In their teaching practice the educators were motivated to create new songs, with children and for children, approaching themes from infant's universe, as a little car, animals, wishes, and so on. Noticing that these songs were enjoyed by parents and children, the teachers created a music group to share the songs with persons beyond the classroom. The songs received a new format, with a variety of instruments and personal arrangements using different musical styles like *baião*, *samba de roda*, rock, blues,

reggae, and so on. The group members suggest that children are competent listeners (Ilari, 2009), and that is necessary to provide them a wide repertoire. This way, in the future, they would be able to select and criticise what to listen to. The Canela Fina Group's show includes songs composed by their members and friends, and traditional ones. The performance also takes into account elements of music education, originating from their experience as educators, stimulating children, parents and caregivers.

The *Canela Fina Musicalização Infantil* project was accomplished in 2013, when the founders felt it necessary to link the group name to the music classes. Up to this period, the teachers and musicians taught in other places, like the *Musicalização Infantil* Outreach Project at the Federal University of Bahia, and schools.

This workshop will share with music teachers some activities using the Canela Fina Group's songs. We chose two to present.

1) "O Carrinho" (The little car) by Kamile Levek

This activity will stimulate the students to sing, to move, to create movement or corporal actions, to play some musical instruments and to recognize them.

Procedure:

- Introduce the activity through history
- Present the song
- Suggest movements
- Stimulate the creation of movements
- Present some musical instruments
- Sing the song playing musical instruments

2) "Ontem à Noite" (Yesterday Night) by Kamile Levek

This activity will stimulate the students to sing, to move, to explore timbre and relate some

musical instruments with the timbre explored before.

Procedure:

- Introduce the activity through history
- Present the song
- Explore timbre using the voice and the body
- Relate musical instruments to the timbre explored with voice and body
- Explore the instruments' timbre
- Execute the song, singing and playing

The activities presented allow educators to explore with children a variety of abilities and musical concepts. They also permit the children to feel free to explore the musical elements in a creative way.

Research Paper: *Fostering the Musical Skills of Children and Their Teachers through a Newly Designed Music Program*

Saarikallio Suvi (Finland)
University of Jyväskylä
suvi.sarikallio@jyu.fi

Rourke O'Brien (USA)
Children's Music Foundation
Kirkland, WA
info@cmfinc.org

ABSTRACT

Classroom teachers with little formal musical training face a challenge in teaching music to preschool and primary school children. A new music program, First Note™, was developed to address this issue and tested with 130 children and their teachers participating in a pilot study. Measurements were conducted before and after the program. The children were asked to evaluate their own skills in rhythm, pitch, instruments, and music cultures, while teachers evaluated their own competence in teaching these musical domains. Children additionally provided general opinions related to music and school, and teachers about their general competence and attitudes for teaching music. Results showed significant increase in the children's self-perceived abilities in instruments and music cultures, while the teacher's self-perceived teaching skills increased significantly in all of the four domains. The children's desire for music and the teacher's perceived importance of music were already high before the program and did not change during the study. Additional significant improvement was found in relation to the children's attitude towards school and their family's encouragement for their music making.

Keywords: Music, Kindergarten, Curriculum, Early-Learning, Musical skills

INTRODUCTION

Children's Musical Development

Children are intrinsically drawn to music. However, aspects of their social environment including opportunities for exploring music, supportive attitude, and educational competence are also crucial in fostering their interest and musical ability. The period when children enter school is relevant for educational competence as this age contains increased differences in skills and changes in learning attitudes. Children go through a transition from young childhood's spontaneous enjoyment of free experimentation with music towards later childhood's interest in learning the patterns and conventions of surrounding culture (Gardner, 1973; Hargreaves, 1996; Swanwick & Tillman, 1986). Furthermore, at this age, children exhibit great individual differences in their development, not only regarding the change in attitude but also regarding musical skills related to the perception and production of musical elements, including pitch, rhythm, and harmony (Hargreaves & Galton, 1992; Hargreaves, 1996). Meanwhile, regarding children's socio-emotional development, this period is important for developing a sense of competence, which depends on experiences of accomplishment, capability, and personal abilities relative to other children (e.g., Erikson, 1980). Thus, this age period sets a requirement on the music teacher's ability to facilitate such shared musical activities that enable children with various musical skill levels to have self-confidence supporting experiences of learning and mastering.

The First Note Music Program

Despite the need for educational competence in teaching music to preschool and primary school children, music continues to play a minor role in primary school teacher training in many countries. Simultaneously, existing music programs for classroom use are designed for trained or certified music instructors and can be costly. And even then, few programs exist for students aged 4-7 years. First Note was created to address this issue and offer an affordable program that virtually anyone could facilitate. The 30-lesson program contains a teacher's manual with video support and all the tools needed to facilitate a full-year beginners music curriculum.

AIM OF THE STUDY

The current study was aimed at evaluating the effectiveness of the First Note Music program in helping teachers to develop children's musical skills. We gave voice to the children themselves and measured their self-perceived competence in music. Additionally, we explored whether the teachers perceived the program useful in advancing their own competence in teaching music. The study thus included two research questions: 1) How did the program influence children's self-perceived music skills and attitudes? And 2) How did the teachers perceive the influence of the program on their teaching?

METHOD

Participants

130 children and their teachers from six schools participated in the study. The children were 4-7-year-olds (mean age 5.42, sd .91), including 69 boys (53%). The children had practically no formal musical training prior to First Note. All teachers taught children aged 3-7. Some were special education teachers, and some had in-school support from a certified music teacher but most not. 31 teachers implemented the program, with ten of them providing questionnaire data for the study. Schools included both public and private schools with one school having a public/Montessori school mix.

Children's Self-Evaluation Measures

A brief, age-appropriate, and easy-to-answer questionnaire was designed to assess children's self-perceived musical skills and attitudes. Each child completed the questionnaire at the beginning and end of the program together with a teacher. Answers were given on a 5-point scale of smiley faces with a happy face referring to agreement and perceived competence and a sad face referring to disagreement and perceived incompetence. The first 4 questions concerned musical abilities, including rhythm, pitch, instruments, and music culture (Figure 1).

MUSICAL ABILITY: How would you describe your skills in...

...PITCH / IN TUNE SINGING? (That is, I can differentiate high and low sounds and I can sing a melody)



Figure 1. Example of a question for self-perceived ability in musical pitch. The question was read by the teacher while the child answered by showing a face on the scale.

The latter 4 questions concerned social aspects and attitudes towards learning music and being in school, consisting of: 1. How do you feel about singing and making music?, 2. Is your family encouraging your music making?, 3.

How do you feel about your school?, and 4. How do you feel about the other children in your class? Answers were given on the smiley face scale described above.

Teacher's Self-Evaluation Measures

Teachers filled out a questionnaire about self-perceived competence and interest in teaching music at the beginning and end of the program. The first 4 questions concerned competence in teaching the same four musical aspects asked of the children (rhythm, pitch, instruments, and music culture). Answers were given on a 5-point scale ranging from I'm not too confident about my skills in this particular area to I'm highly confident about my skills in this particular area. The following 3 questions were asked regarding general motivation and competence in teaching music: 1) How much do you like teaching music?, 2) How confident are you about teaching music?, and 3. How important do you think music lessons are? Answers were given on 5-point scales ranging from low to high. In addition, teachers wrote short descriptions about their experiences of how the program worked, how it influenced the children, and how it influenced their teaching.

The Music Program

The First Note Music Curriculum consists of 30 sequential lessons, facilitated through a series of videos, and a teacher's manual. The video portion features a certified music instructor "Miss Melody" and 4 young children "Music Friends" whom the classroom students mirror or echo. Each lesson begins with a short physical warm up exercise and a review of the previous lesson, and then a new concept with a reinforcing activity is introduced. The video then pauses to allow the classroom teacher to lead the class in the activity/song just seen or a creation of their own that supports the new concept. Each lesson has between 4 and 5 of these pause points and then ends with a video "visit" from a cultural guest who introduces a new instrument. The lesson ends with a review by Miss Melody. The program was delivered to students as designed and described above.

Analyses

Repeated-measures analyses were conducted using PASWStatistics 18.0. Within-subject MANOVA's were calculated for dependent variables assumed to moderately correlate (the self-perceived abilities in the four musical domains), while separate questions regarding attitudes were investigated through individual paired-sample t-tests. Teacher's comments were briefly qualitatively analyzed for identifying the key judgments about the program's applicability.

RESULTS

Children

Means, standard deviations, and significance test results for variables related to children's musical abilities and attitudes are presented in Table 1. All mean scores increased from pre to post measurements, but the difference was statistically significant only for some. The musical abilities differed significantly between the measurement times, $F(1, 4) = 3.29$, $p < .05$; Wilk's $\Lambda = .82$, partial $\eta^2 = .19$, and subsequent pairwise tests showed that the improvement was significant for instruments and culture, not for rhythm and pitch. As regards attitudes, significant improvement was observed for family support and school attitude, not for liking music or peers.

Teachers

Means, standard deviations, and significance test results for teachers' abilities and attitudes are presented in Table 2. Ability for teaching the four musical domains improved significantly, $F(1, 4) = 3.29$, $p < .05$; Wilk's $\Lambda = .82$, partial $\eta^2 = .19$, and subsequent pairwise comparisons showed that the difference was significant for all domains. As regards attitudes, significant improvement was found for liking and confidence, but not for the importance of teaching music.

Table 1. Children's self-perceived musical abilities and attitudes prior to and after the music program

	Pre	Post	<i>T</i>	<i>df</i>	<i>p</i>
	mean (sd)	mean (sd)			
Musical ability:					
Rhythm	4.60 (1.04)	4.63 (.69)	-1.38	72	.171
Pitch	4.24 (1.30)	4.44 (.93)	-1.06	74	.292
Instruments	4.35 (1.23)	4.77 (.65)	-3.20	66	.002
Culture	3.89 (1.46)	4.61 (.84)	-4.03	72	.000
Attitudes:					
Liking music	4.60 (.92)	4.71 (.62)	-1.14	76	.257
Family support	4.19 (1.33)	4.58 (.84)	-2.14	73	.036
School attitude	4.38 (1.24)	4.68 (.65)	-2.38	76	.020
Peers	4.48 (1.01)	4.63 (.84)	-1.26	75	.212

Table 2. Teachers' self-perceived abilities and attitudes for teaching music prior to and after the music program

	Pre	Post	<i>t</i>	<i>df</i>	<i>p</i>
	mean (sd)	mean (sd)			
Musical ability:					
Rhythm	3.00 (1.05)	4.10 (.74)	-3.97	9	.003
Pitch	1.80 (1.03)	3.30 (1.25)	-5.58	9	.000
Instruments	2.40 (1.17)	4.20 (.92)	-4.32	9	.002
Culture	2.78 (1.48)	3.89 (.78)	-3.16	8	.013
Attitudes:					
Liking	3.22 (1.09)	4.00 (.71)	-2.80	8	.023
Confidence	2.67 (1.22)	3.67 (.71)	-3.00	8	.017
Importance	4.56 (.73)	4.67 (.71)	-.56	8	.594

The qualitative results showed that the teachers found the program useful, fun, and easy to use, with only minor suggestions for improvement (e.g. adding lyrics to videos). Teachers reported effects on children's improved musical abilities, program enjoyment, and some transfer-effects with general competencies, such as in the quote below:

First Note had a positive impact on the students. A new group of students got to excel at rhythm and beat than excel at say reading. This helped gain their confidence. This confidence transferred into other subject areas. There was also a noted improvement in the students' musical ability. In the beginning, they were just banging sticks together but, by the end, they had real rhythm.

However, even more pronouncedly than the effect on children the teacher comments were illustrative of finding the program useful in developing their own abilities in teaching music:

I loved the program! I am NOT knowledgeable about music and this program made it really easy to teach. The program was supportive to helping me help the children learn.

DISCUSSION

The results showed significant increase in the children's self-perceived musical skills, particularly regarding instruments and music cultures. This emphasis may relate to the program's design of presenting new musical material through "guests" coming from different cultures. It may also have been easier for the children to evaluate their skills in these concrete domains instead of the more abstract concepts of rhythm and pitch. In comparison, the teachers' self-perceived teaching skills improved in all musical aspects, and the teacher comments indicated that the children also did learn skills related to melody and rhythm. Children's overall attitude towards school improved. Although it is difficult to say

how much of this was due to the First Note program, the comments from teachers did support the idea of some competence-related transfer effects occurring. Children's relationship to peers did not change, but significant increase was found in how much their family encouraged their music making. This is important, since parental support is crucial for fostering musical engagement. Finally, it seems that the program was particularly valuable in helping teachers to gain competence and skills for their own teaching. The only item showing no significant change was the perceived importance of music, which already received high ratings from teachers prior to the program starting. All other aspects improved significantly, and the value of the program for developing one's teaching skills in music was further supported by the comments.

REFERENCES

- Gardner, H. (1973). *The Arts and Human Development: A Psychological Study of the Artistic Process*. New York: Wiley.
- Erikson, E. H. (1980). *Identity and the life cycle*. W.W Norton & Company: New York.
- Hargreaves D. J. (1996). The development of artistic and musical competence. In I. Deliège ja J. A. Sloboda (Eds.). *Musical Beginnings. Origins and Development of Musical Competence*, 145-170. New York: Oxford University Press.
- Hargreaves, D. J. & Galton M. J. (1992). Aesthetic learning: psychological theory and educational practice. Teoksessa B. Reimer & R. A. Smith (toim.) *The Arts, education, and aesthetic knowing*, 124-150. *Ninety-first Yearbook of the National Society for the Study of Education*. Chicago: University of Chicago Press.
- Swanwick, K. & Tillman, J. (1986). The sequence of musical development: a study of children's composition. *British Journal of Music Education* 3, 3005- 339.

Wednesday, 16 July

Collaborative and Constructive Models for Musical Beginnings

Joanne Rutkowski, Host for the Day

- 8:30 **Song Sharing**, led by Margré van Gestel
- 9:00 **Research Paper: *Co-constructing Music and Research: Making Music Audible and Visible***
Alison Reynolds (USA) & Heather Waters (USA)
Temple University
- 9:40 **Model of Practice: *Educating the Creative Mind Project: An Advocacy Effort for Early Childhood Music and Arts Education***
Lily Chen-Hafteck (USA/China) University of California at Los Angeles
- 10:20 **Break**
- 10:50 **Research Paper: *Collaborative Music Project: Sharing Our Singing***
Berenice Nyland (Australia) & Aleksandra Acker (Australia)
RMIT University
- 11:30 **Workshop: *Pedagogies of the World: Developing an International Collaborative and Constructive Teaching Model***
Beth Bolton (USA) Temple University; *Michal Hefer (Israel)* The Wingate Institute for Physical Education and Sports; *Joohee Rho (Korea)*, Audie; *Kerry Filsinger (USA)* SUNY Buffalo State; *Ricardo Dourado Freire (Brazil)* Universidade de Brasilia
- 12:30 **Lunch and Rest**
- Creative and Critical Thinking in Musical Beginnings***
- 14:45 **Song-sharing**
- 15:00 **Research Paper: *Reflection on Practice—An Assessment of Four Early Childhood Educators’ Reflective Journeys in the Implementation of Music and Movement Curriculum***
Jane Sinyei Mwonga (Kenya) Moi Girls' High School, Eldoret
- 15:40 **Research Paper: *Music Ship-The Didactics of Music Events in Preschool Settings***
Ylva Holmberg (Sweden) Malmo University
- 16:20 **Break**
- 16:50 **Break-out Session I**
Collaborating on Future Research in Early Childhood Music Education
- 18:00 **Dinner on your own**
- 20:00 **Musical Intermezzo: TBA**

Research Paper:
Co-Constructing Music and Research:
Making Music Learning Audible and Visible

Alison Reynolds (USA)
Temple University
Philadelphia, PA
Alison.Reynolds@temple.edu

Heather Waters (USA)
Temple University
Philadelphia, PA
heatherwater@gmail.com

ABSTRACT

The purpose of this narrative and heuristic research was to understand what can happen when adults and young children co-construct music in a social, relationship- and play-based preschool during a third year of collaboration. Three questions guided the study: “How does musical content emerge?” “How is music play developed?” and “How do children and their teachers story their music experiences?” We visited the preschool weekly during free-play time for about 90 minutes. We joined Chayot and Goldenberg (two early childhood education facilitators), and 11 children who were two to four years old at the beginning of the preschool year. The collaborators documented and revisited musicing via video and audio recordings, photos, drawing/writing, and conversations. When children are at play, their

musicing coexists amidst the hundred languages of children. Children’s documentation of musicing illustrated elements of ownership and identity in their musicing processes. By revisiting their musicing, they facilitate other children’s musicing. Directors featured documentation of children’s musicing, equalizing the importance of it alongside other literacies. Collaborating mindfully to balance all voices supported ways of making music learning *audible* and *visible*, which in turn, supported the development of relationship- and play-based interactions. Viewing participants as co-researchers increased collaboration among them.

Keywords: Reggio-Emilia, documenting music learning, co-constructing music and research, early childhood music

Models of Practice:

Educating the Creative Mind Project: An Advocacy Effort for Early Childhood Music and Arts Education

Lily Chen-Hafteck (USA)
University of California, Los Angeles (UCLA)
lhafteck@ucla.edu

ABSTRACT

Children learn holistically. They are creative and love to express themselves through music and the arts. *Educating the Creative Mind* project aims to bring arts-based interdisciplinary curriculum to early childhood classroom that is most suited to young children's learning needs. It started in 2010 with an international conference that prepared the project by raising awareness and building network. Over 500 participants attended the conference. In 2012, a year-long professional development program was developed. 27 preschool teachers and 7 school administrators participated. In June 2012, the participating teachers attended the Music, Arts and Interdisciplinary Institute to learn how to design and implement an arts-based interdisciplinary curriculum. It was a collaborative effort among music teachers, visual art teachers and classroom teachers. Following the workshop, the teachers implemented the methodology into their classroom. During the year, they received support from project mentors who visited their classes and provided feedback and suggestions. Finally, they presented their project work that was a documentation of children's artwork and performances at the second international conference that took place in May 2013. These presentations were also published in a book that was distributed widely to disseminate *Educating the Creative Mind* approach.

Keywords: Interdisciplinary Arts, In-Service, Teacher Education

I believe that no goal is too ambitious

and no idea is unrealistic as long as one is committed and persistent in making it happen. Twelve years ago when I arrived in the USA, I was disappointed to discover the disconnection between early childhood music research at university level and classroom practice in public schools, just like the other countries where I had lived in. Educating the Creative Mind Project is an initiative that I started in an attempt to make a difference. My vision is for every child to love school, be motivated to learn, and be submerged in enjoyable music and arts experiences that balance and enrich their lives. This is an ideal that I will continue to strive for until it becomes a reality!

BACKGROUND

In the USA, the *No Child Left Behind* (NCLB) Act has resulted in an emphasis on standardized test score achievement in core academic subjects, particularly reading and mathematics. Consequently, teachers are required to teach to the test rather than attend to student learning needs. The focus upon core academic subjects, or rather the tested subjects, marginalizes other subjects in the curriculum. This deprives students of an all-rounded education.

According to Howard Gardner (2007), we are currently living in a time of socio-economic and technological changes that calls for new ways of learning and thinking. More than ever, younger generations need to develop diverse capacities that will help them face the world's future demands. He contends that the five capacities – the disciplinary, synthesizing, creating,

respectful, and ethical mind – are all important for one to understand the world and become successful in the society. Moreover, the highly influential theory of Multiple Intelligences (Gardner, 1993, 2006) recognizes that people have different cognitive strengths and styles. The eight intelligences are musical, bodily-kinesthetic, logical-mathematical, linguistic, spatial, interpersonal, intrapersonal, and naturalistic intelligences. Yet, Gardner has argued that in American schools, only the linguistic and logical-mathematical intelligences are emphasized and this does not provide opportunities for human potential to be developed to its fullness.

The significance of the arts in school curriculum and in student learning has been stressed by numerous educators (Davies, 2007; Eisner, 2004; Fowler, 2001; Gardner, 1990; Rabkin, 2004). In early childhood education, an arts-integrated curriculum is important for a child's all-rounded development (Isenberg & Jalongo, 2005). According to Jalongo and Stamp (1997), teaching becomes “routine, monotonous, and spiritless” when the arts are not included. They contend that arts are “an integral part of authentic learning” that teaches the whole child socially, creatively, emotionally, intellectually and physically (p. xvi).

Preschool is a critical period in learning and in achieving social justice in education; as such influence can be most crucial for children from underserved populations at this stage while the gap in scholastic achievement between them and other children is still minimal. Young children naturally love the arts, as observed from their engagement in activities such as singing, drawing, dancing, and dramatizing. It is therefore vital to provide these children with ample arts experiences that will develop their life-long interest in the arts. Unfortunately, the current budget situation in American public education has led to a decrease in time for the arts in the classroom. Children have to focus on academic subjects such as Language Arts and Math as soon as they start school, without

adequate opportunities for expressing themselves and creating through the arts.

OBJECTIVES OF THE PROJECT

Educating the Creative Mind project aims to bring a well-rounded education to children. Besides cultivating life-long interest in music and the arts that will enrich children's lives, an arts-based interdisciplinary curriculum can also help children develop an interest in learning which will in turn enhance success in school. In order to achieve this ‘grand’ educational goal, the project first started with an effort in advocacy and raising awareness through an international conference, followed by a professional development program that was completed with dissemination through a second international conference and publications.

PROJECT ACTIVITIES

Phase 1: Raising Awareness & Building Network

An inaugural international conference was organized at Kean University, New Jersey, USA, from March 4-6, 2010. It was supported by the Kean University Quality First Initiative Grant. It aimed to increase the awareness of the significance of the arts in children's lives and education, and to establish a network of policy-makers, educators, school administrators, teachers and parents who will join forces in finding ways to bring a well-rounded education to children. At this conference, Professor Howard Gardner, Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education, served as the keynote speaker. There were also a panel discussion among policy-makers, educators, school administrators and teachers; 25 breakout sessions with 60 paper, workshop and symposium presentations; a poster session with 14 presenters, and a round table session with 9 presenters. Additionally, there were two special events: a children's concert and a creative arts day that were opened to the public. Presenters came from 13 states within the USA, 12 countries and 5 continents. Over 500 participants attended the conference.

Phase 2: Bringing Arts-based Interdisciplinary Curriculum into Preschool Classroom

A year-long professional development program took place during June 2012 – July 2013. It was supported by the National Endowment for the Arts “Arts Works!” grant. The aim was to help prekindergarten and kindergarten (children ages 4-5) teachers develop skills in designing and implementing arts-based interdisciplinary curriculum. 27 teachers and 7 administrators (supervisors and principals) working in school districts of low-income families participated in the project. Music teachers worked together with visual art teachers and general pre-kindergarten and kindergarten classroom teachers at the *Music, Arts and Interdisciplinary Institute*. They learned to incorporate creative arts in early childhood classroom, highlighting the significance of interdisciplinary curriculum and collaboration among teachers. The workshops included:

- The Arts at the Center of the Classroom
- Sound Play and Musical Discovery: Nurturing the Seeds of Music in Young Children through Creative Activities
- Exploring, Constructing and Creating Meaning of the World: Visual Arts as a Medium of Expression, Communication and Learning for Young Children
- Creative Drama Across the Curriculum: Learning to Bring Imaginary Circumstances to Life
- Embodied Expression: Using Creative Dance to support Learning and Self Expression with Young Children
- Leading by Example: A Showcase of an Arts-Rich Context
- Creating a Culture for the Arts to Flourish in your Classroom

Following the workshop, teachers implemented the newly acquired methods into their classroom and project mentors provided support by visiting the classes and providing comments and suggestions through discussion and written observational reports. Finally, in May 2013, the second *Educating the Creative Mind* Conference was held at Kean University during

which the participating teachers (proudly!) presented the children’s artwork and performances that they documented in their arts-based classroom. 200 teachers and administrators from various school districts were invited (fees waived) to the conference where they learned about the interdisciplinary curriculum from the practical work presented by the participating teachers. Documentation of the project that includes both teachers and students work in the arts-based classroom was published in a book (Chen-Hafteck, 2013) that was distributed widely to schools and various education organizations and made available on the project’s website. Thus, the effects of the project did not end with the completion of the project. Through demonstrating successful models of arts-based education practices that were a result of this program, the project is able to promote the *Educating the Creative Mind* approach to more and more school administrators and teachers, and hence bring quality arts experiences to more children.

PEDAGOGICAL APPROACH

Children learn holistically. They are creative and love to express themselves through music and the arts. They learn the music of the songs together with the language of the lyrics. They sing, dance and act all at once. They learn about science by observing the world around them and drawing what they have understood about it. They count numbers while practicing rhythm in language and speech. The conventional approach that segregates academic and arts subjects in many American early childhood classrooms cannot fulfill the learning needs of children. Through the project’s professional development program, teachers were introduced to an arts-based interdisciplinary curriculum that provides children with an integrated learning experience including the arts.

In order to prepare teachers for this pedagogical approach, *Educating the Creative Mind* project workshop provided them with the opportunities to:

- Experience the processes of creative arts, from the perspective of music, visual art, dance and theater, drawing on what teachers bring with them while renewing their commitment to the arts, encouraging personal involvement and professional learning in the arts that align with the American National Standards of arts education;
- Develop knowledge of a sound framework for interdisciplinary arts experiences that draw upon basic principles of interdisciplinary teaching and learning;
- Participate in model lessons that foster meaningful connections among music, visual art, children's literature, and social studies and promote arts-rich learning;
- Develop imaginative interdisciplinary lessons that provide children with the opportunities to express themselves through and develop an appreciation of the arts in early childhood classroom;
- Examine teacher and student resources for connecting music to other arts and disciplines outside the arts;
- Design and evaluate strategies for assessing learning in and through the arts.

OUTCOMES

The project was a success. Pre- and post-project questionnaires by teachers, interview data from all project participants, mentor observation reports, together showed that the participating teachers increased their interest and commitment to the arts by the end of the project. They acquired skills and understandings about arts-based interdisciplinary education through their participation. In addition, many of the participating teachers were able to implement these new skills and understandings in their teaching and became more confident with using the arts in their classrooms. As a consequence, their students received more arts-based interdisciplinary experiences than those in previous years.

Teachers reported that they enjoyed preparing these lessons and were able to use their creativity. They also felt that their teaching experience was enhanced, as the children identified the experience as fun and not learning. Yet, the children had learned not just music, but also other academic skills. Teachers also found that when there was a connection to the curriculum, children were more excited about their artwork and were more engaged. One of the music teachers said that her final concert was very well attended. Nearly all the children came to the evening performance with their parents and families, and the auditorium was filled like never before.

CONCLUSION

I applaud the hard work and commitment of all the participating teachers of the project. It is amazing how much they have achieved in one year in terms of their understanding of children's learning through the arts and the methodology of putting it into practice in the classroom. The most rewarding part of the project as its director was the enthusiasm that I observed during the final evaluation meetings with the teachers. It was clearly a reflection of the excitement of the children from their classroom and their parents in response to the arts activities. I was pleased to learn that the teachers found the project helped them become more efficient in the classroom. The children were more motivated and engaged in their learning in comparison to the past. All the teachers, children and parents who were a part of the project have obviously gained positive art experiences and are now eager for more!

Although the professional development project has now come to an end, I see this as a new beginning. The wonderful enthusiasm that has spread around the 200-plus participants at the conference following the teacher presentations is a good sign indicating that the project has also made an impact on teachers and administrators other than those who participated in the project. I hope that the hard work of everyone in the

project will inspire further efforts in bringing an arts-based interdisciplinary curriculum into more classrooms. I believe that integrating the arts in education is an important means through which we can nurture children into well-rounded and creative individuals.

Acknowledgements

Educating the Creative Mind Project was supported by the National Endowment for the Arts and Kean University.

I am grateful to Dr. Janet Barrett who has graciously shared her expertise and provided excellent advice throughout the project. She has also served as the facilitator for the 2012 workshop and keynote speaker for the 2013 conference.

REFERENCES

Chen-Hafteck, L. (2013). *Educating the Creative Mind Project 2013 Report*. Union, NJ: Kean University.

Davis, J. H. (2007). *Why our schools need the arts*. New York: Teachers College Press.

Eisner, E. W. (2004). *The arts and the creation of mind*. New Haven, CT: Yale University Press.

Fowler, C. (2001). *Strong arts, strong schools: the promising potential and shortsighted*

disregard of the arts in American schooling. New York, NY: Oxford University Press.

Gardner, H. (2007). *Five minds for the future*. Boston, MA: Harvard Business School Press.

Gardner, H. (2006). *Multiple intelligences: New horizons*. New York, NY: Basic books.

Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York, NY: Basic books.

Gardner, H. (1990). *Art education and human development*. Los Angeles: The Getty Center for Education in the Arts.

Isenberg, J. P. & Jalongo, M. R. (2005). *Creative thinking and arts-based learning*. Upper Saddle River, NJ: Prentice Hall.

Jalongo, M. R. & Stamp, L. N. (1997). *The arts in children's lives*. Needham Heights, MA: Allyn & Bacon.

Pelo, A. (2007). *The language of art: Reggio-inspired studio practices in early childhood settings*. St. Paul, MN: Redleaf Press.

Rabkin, N. (2004). *Putting the arts in the picture: reframing education in the 21st Century*. Chicago: Columbia College Chicago.

Research Paper: *A Collaborative Music Project: Sharing Our Singing*

Berenice Nyland
RMIT University, Australia
Berenice.nyland@rmit.edu.au

Aleksandra Acker
RMIT University, Australia
Aleksandra.acker@rmit.edu.au

ABSTRACT

This paper is reporting on research that has been conducted over a number of years and the aim has been to investigate music and its place in an early childhood program with an arts based focus. This phase of the research consisted of semi-structured interviews with teachers and specialists who had previously participated in a staff singing group. The voluntary singing group was established by a music specialist, in the early childhood program, as a practitioner led research project. The initiative was designed to promote the visibility of music across the centre in a way that included specialist and generalist teachers and their different learning contexts. The aim was to build a community of music practice where staff could share repertoire, including their own group music experiences with the children in their group and bring the centre together for a performance for children and their parents. This part of the research project consisted of interviews with the adult stakeholders to ascertain whether the singing group had resulted in long-term benefits to the music program in the centre.

AIMS OF THE STUDY

This paper reports on research that has been conducted over a number of years and the aim has been to investigate music and its place in an arts based early childhood program. Topics have included children's musical competence, children's right to music, the role of the

specialist music teacher and this current paper reports on aspects of a teachers' singing group initiative. This initiative was designed to promote the visibility of music across the centre in a way that included specialist and generalist teachers and their different learning contexts. A teachers' singing group was established and documented as a practitioner driven research project. The focus of the research was to seek ways to strengthen the music program by building a community of practice (Lave & Wenger, 1991) amongst staff who shared repertoire and led to a music performance for the children. We report on the teachers' singing group and explore whether there were long-term effects on the status of music in the program that could be accorded to the singing activity, either directly or indirectly. Data collection took the form of semi-structured interviews with the adult stakeholders.





Figures 1 and 2. Some teachers in the singing group performing. Two children listening to their teachers.

REVIEW OF THE LITERATURE

The narrative that unfolds in this paper has occurred across time; there were actions and events and then reflection. The story itself is embedded in a socio/cultural/historical context in that the actors were engaged in joint cultural activity and co-constructed meanings about music within a particular context (Vygotsky, 1978). Greenhalgh, Russell and Swinglehurst (2005) suggest these are “defining characteristics of narrative” (p. 443). By considering this research to be across time we are drawing on a series of events from which we can extract narrative meaning (Bruner, 1991).

Three interrelated theoretical frames are used to discuss the dynamics and activities of the singing group. These are the concept of socially constructed relationships within a specific context (Harre & van Langenhove, 1999), the significance of participation (Lave & Wenger, 1991) and lessons about emotion and positioning that can be gained from literature on narrative form (Hogan, 2003). As a narrative form singing is a universal human activity, a vehicle for cultural transmission, has ceremonial significance and is a means of expressing communal and individual heightened emotional states (Unwin, Kenny & Davis, 2002). The participants in the research were protagonists in that they voluntarily participated and actively positioned themselves in the activity. There was constant grouping and regrouping, for instance; decisions about leading or supporting parts/harmonies, proposing songs, supporting song choice, level of engagement with

individual songs, voicing opinions and decisions about attendance were fluid.

The concept of positioning (Harre & van Langenhove, 1991) complements the idea of a community of practice (Lave & Wenger, 1999) and can also be seen to belong to a narrative expression of experience, since events have meaning in the past, present and future (Hogan, 2003). Wenger (1998) suggests that a community of practice is characterized by a group of people who choose to learn together in a field in which they have a common interest. Participants met in order to develop music skills and knowledge, in a collegiate fashion. They developed relationships that allowed collaborative learning and, as a result, they built shared experiences, mutual resources, ideas and stories. A community of practice was the underlying reason why the music specialist had proposed the staff singing group. The singing group was a learning community. This was an activity that could only exist as a group endeavour, and the staff had a common purpose, a domain and a shared repertoire. This was a situation of co-construction of knowledge through joint activity (Leon'tiev, 1978).

METHOD

The Setting

The site for the research was a preschool attached to a university. The centre has a research, as well as an educational agenda, and employs a number of arts specialists to develop special projects with the children and families. Music is one area of the program that has a specialist teacher and is also encouraged as part of the generalist program in the children's home rooms.

The Participants

The centre's director was a key player, a member of the singing group and one of the performers who sang for the children. She also suggested revisiting the singing project a year after it had culminated in a performance as she was interested in exploring whether there had been long-term benefits. The music specialist had a pivotal role in the singing group and had

provided the initial inspiration for this musical activity by taking a song to a staff meeting. A self-selected group of educators, teachers and specialists, made up the singing group and the performers. One researcher was a participant observer in the singing group. She sang with one of the harmony groups to help staff feel relaxed at her presence. When the interviews occurred, memory of the initiative was still strong amongst the staff; some wanted to restart the singing sessions.

Data Collection

Staff were interviewed and recalled their feelings about the singing group. As the impact of the group was a focus, participants were asked: did the practice of singing to the children effect visibility and significance of music in the centre program; did the singing group encourage more singing in the rooms; how did the children respond to teachers singing to them; and did the singing group help strengthen links between the specialist music space and the classrooms? The interviews were semi-structured. Probe questions were used where necessary. Questions had been submitted ahead of time and some of the interviewees attended the interview with notes.

RESULTS

The following are précis of the interviews followed by interpretive comments.

The Director's Interview

The director thought in the year following the singing and the performance for the children, the 'heart' had gone out of the idea of shared singing within the program. She thought this might have been due to a lack of shared repertoire, which had been one of the outcomes of the singing group. As someone in a leadership position in the centre she also used terms like 'social capital' and 'dollar return'. The latter referred to the effectiveness of the singing project in developing staff confidence, far more successful, she thought, than paying for a commercial in-service activity. She described the music singing group as a

'community'. For her there had been an excitement with the singing group that was not present in the following year. She was not sure a new group could be established and expressed caution, in that the initial group had created unexpected exclusions amongst staff because of the staff members who had not participated, either through personal preference or practical reasons like travel arrangements to and from work.

The Music Specialist's Interview

The music specialist had established the singing group project and thought music had found a reference point and been more visible in the centre. As the music specialist and the group music leader she also wanted to find a place for her own relationship to music within the project. She wanted to express her personal vision, 'not just about singing – I want to bring what inspires me'. Success was measured in the act of sharing, 'people had songs in their heads' and a possible future direction would be a 'vision of a music culture that would involve families, community and outside musicians'. She felt this was a concept that would require time and possibly the development of a new culture about music and participation within the centre if such ideas were to find a philosophical place.

The Educators' Interviews (specialists and teachers)

The educators felt they had gained confidence and an ability to be more spontaneous with their use of song, and they enjoyed the shared repertoire. They commented on the children's response to the staff performance; 'children thought we had the roles back to front'. All said they would welcome the return of the staff singing group.

A number of individuals expressed additional thoughts. One thought the isolation between rooms had broken down, another said she had started to use her voice and improvise with the children and one reported spontaneously making up contextual songs with children as that was more 'my type of singing'. These points

illustrated how some educators' practices had changed because of the singing group.



Figures 3 and 4. The music specialist conducting singing practices

IMPLICATIONS

The idea of positioning (Harre & van Langenhove, 1999) was used to revisit the original events of the teachers' singing group to see if there had been changing perceptions of participation across time. In this section, we discuss how participants positioned themselves at the beginning of the experience, how they perceived themselves in relation to the position taken, and we explored participant re-positioning as time elapsed. The overall question: Was there a redefinition of the participant's perception of the project?

The Director

The Director saw herself in a clearly defined role as opposed to a self-selected position (Turner, 2001). She was Director and leader. Her reflections concerned the impact on the centre, staff morale and on the creation of "social capital" within the workplace. The relationship with the specialist was a position where negotiation was needed. The suggestion of ownership of the initiative was also extant in her comments. In the interview she positioned

herself as a Director and her doubts about the exclusion of some staff members dominated her re-visiting.

The Director's interview indicates that she was always aware of her role; she did not need to appropriate power as she never moved beyond the formal role of Director. Her positioning was mainly on the interpersonal level of social and public action. This provides a context for the other participants.

The Music Specialist

The music specialist positioned herself as an advocate for the music. She expressed a desire for a less formal music arrangement that could lead to different dynamics and possible power shifts. She was designated music leader and this led to forced self-positioning as others were dependent on her skills. She wanted to reposition herself within the music program. This would require a redistribution of rights and duties in regards to music within the centre.

The Educators

As volunteers there were similarities in some of the educators' responses. They reflected on a more immediate level than the Director or music specialist. They commented on enjoyment, the children and the repertoire itself. Most would welcome another singing group. The changes in positioning that occurred across time were described largely as benefits to the centre. A material outcome was that most described how their own individual practices had been changed by the experience.

GENERAL DISCUSSION

The above descriptions relate positioning in relation to the singing project and indicate three approaches from the participants involved.

All participants had recollected aspects of the experience that suggest that the community of practice had some lasting benefits. However, all identified with their formal roles within the centre and work relationships and these were the defining features of the retrospective reflections.

The community of practice had a joint purpose that was shared and the group developed a common repertoire of songs which they all considered a valued resource. Wenger (1998) might recognise this as participants developing skills and knowledge together. The notion of shared repertoire operates at different levels. At a practical level the shared song repertoire allowed teachers to learn and practice new songs accurately in a supportive environment, a circumstance likely to reinforce their willingness to sing these songs when conducting music sessions in their own home room programs. The singing group, operating as a community, helped the music program in a practical way.

The educators recollected that their practice had been influenced positively. The influence on their practice differed. The nature of this experience ensured that each individual was able to work out for themselves how they might use singing and music with the children; it was possible to speculate that this was a more powerful response than might have resulted from a more formal in-service singing activity. The Director commented on this very point in her interview.

All participants recollected the emotional impact of singing together, and of performing together, particularly for the children. The benefits of singing are, in a sense, self evident. Hargreaves and North (1999) suggest that the social functions of music in everyday life relate to the domains of self identity, interpersonal relationships and mood. For the teachers, shared recollections of the experience of making music together as staff members, along with the recollections of the performance as a 'gift' they, as teachers, were able to give the children, were shared memories and emotional resources.

REFERENCES

- Bruner, J. (1991). *Acts of meaning*. Massachusetts: President and Fellows of Harvard College.
- Greenhalgh, T., Russell, J. & Swinglehurst, D. (2005). Narrative methods in quality improvement research. *Quality Safe Health Care*. 14. pp. 443-449.
- Harre, R. & van Langenhove, L. (1999). (Eds.) *Positioning theory: moral contexts of intentional action*. Oxford: Blackwell Press.
- Hargreaves, D. and North A. (1999). The functions of music in everyday life: redefining the social in music psychology. *Psychology of music and music education*, 27, 71-83.
- Hogan, P. (2003). *The mind and its stories: narrative universals and human emotion*. Cambridge: Cambridge University Press.
- Lave, J. & Wenger, E. (1999). *Situated learning: legitimate peripheral participation*. Cambridge: Cambridge University Press.
- Leont'ev, A. (1978). *Activity, consciousness, and personality*. Englewood Cliffs: Prentice Hall.
- Turner, R. (2001). Role theory. In *Handbook of sociological theory. Part 111*.
- Unwin, M. Kenny, D. and Davis, P. (2002). The effects of group singing on mood. *Psychology of Music*, 30, 175-185.
- Vygotsky, L. (1978). *Mind in society*. Massachusetts: Harvard University Press.
- Wenger, E. (1998). *Communities of practice: learning as a social system*, last retrieved www.infed.org/biblio/communities_of_practice.htm

Workshop:
***Pedagogies of the World: Developing an International Collaborative and
Constructive Teaching Model***

Beth Bolton (USA)
Temple University
Philadelphia, PA
bbolton@temple.edu

Michal Hefer (Israel)
The Wingate Institute for Physical Education and Sports
Netanya
hefermic@gmail.com

Joohee Rho (Korea)
Audie
jooheerho@hotmail.com

Kerry Filsinger (USA)
SUNY Buffalo State College
Buffalo, NY
filsinkb@buffalostate.edu

Ricardo Dourado Freire (Brazil)
Universidade de Brasilia
freireri@gmail.com

The aims of our workshop are to present results of our 3-year international collaboration through a live demonstration class with Brazilian children and to share our musical and theoretical framework within a multicultural body of music and teaching techniques.

We will engage very young children in singing, chanting, imitation, movement, and musical interaction. Children will experience teachers moving, playing instruments, singing and chanting in solo and harmony and performing a variety of music. Workshop participants will experience firsthand how children respond to music and how teachers respond to children's musical behavior. Our work is supported by our experience and study of Orff, Laban, and Gordon and by our study of child development.

The original goals of our collaboration were 1) to help one other become better teachers, 2) to become more informed about the learning process in children and adults, 3) to improve teacher-education, and 4) to foster musical interaction and communication in our teaching. Collaboration has enriched our teaching, expanded our ideas, and influenced the musical lives of teachers, parents, and children in our programs. Our shared vision of early childhood music education has provided rich support and encouraged development of our own teaching practice. Our aim is to encourage others to form supportive collaborations.

All members of the group have extensive teaching and workshop presentation experience in their home country and internationally. Collectively members have taught in Israel, the

United States, Brazil, Korea, Greece, China,
Spain, Singapore, Lithuania, Australia, New

Zealand, and the Dominican Republic.

Research Paper:
Reflection on Practice—An Assessment of Four Early Childhood Educators’ Reflective Journeys in the Implementation of Music and Movement Curriculum

Jane Sinyei Mwonga (Kenya)
Moi Girls' High School, Eldoret
mwongajane2008@yahoo.com

ABSTRACT

In Kenya, many providers offer training for early childhood educators, producing varying competencies among the teachers. In developing countries a generalized pre-service training in music is normally offered mainly due to a shortage of music specialists. The generalized music training approach is largely theoretical with minimal hands-on experience with children. Due to its functionality, music as an activity area in early childhood education is used as an instruction medium for other areas in the curriculum, in addition to being an area in its own right. This study explored selected teachers’ practices, beliefs and values; and aspirations regarding their experiences with music in early childhood development and education (ECDE), while identifying practical realities in terms of successes and challenges they experience in the music curriculum implementation process. How early childhood

teachers can engage in a reflective process for the purposes of understanding and enacting positive changes within their music and movement teaching practice was interrogated. This qualitative project involved ECDE teachers from the baby, middle and upper class levels of ECDE. For eight weeks, a variety of tools were used to analyze reflection in practice among the teachers for the purpose of engaging the teachers in a reflective process. Weekly observations were made, constructive dialogues initiated, and reflections in diverse formats were employed. The data is presented in the form of narrative stories that combine the events of the teachers’ pre-service and in-service experiences, out-of class and classroom reflections as they occurred in time.

Keywords: Reflection, Early Childhood Education, Music and Movement, Practice, Kenya

Research Paper: *Musicship: the Didactics of Music Activity in Early Childhood Education*

Ylva Holmberg (Sweden)
Malmö University
ylvaholmberg@mah.se

ABSTRACT

The aim of the study was to describe and to analyze the didactics in music activity in preschool settings. Particularly, to explore concepts which denote and capture the figuration of music activity. The overall research question reads: What characterizes music activity and its possible figuration in preschool practices? Possible figuration refers to an interwoven presentation, a didactic based concept that describes transforming the significance of music activity. A weave of empirical and theoretical threads of references include the answers to the following three subqueries: What appears to be the focused content in music activity? How is the music activity staged? How do children, teachers and music (in itself) act in music activity?

The empirical material was generated through video observation one day per week during

eight months at three preschools. Theories used were an abductive analyzing process in music didactics (Nielsen, 2006), the theory of bildung (Klafki, 2005) and musicking (Small, 1998).

Through the work the concept of musicship appears and is tried. It is constructed as a resource for reflection about music activity - something that opens up for critically and possibly also a creative relation to a music activity, based on process and constantly recreating as a form of music-related configuration. This concept allowed movement between the actual and the possible to facilitate the analysis and understanding of music activity.

Keywords: music, didactics, preschool, musicship, music activity

Thursday, 17 July

The Role of Technology and Media in Children's Musical Beginnings

Patricia St. John, Host for the Day

- 8:30 **Song Singing**, led by Margré van Gestel
- 8:45 **ISME Session**
Sheila Woodward (USA/South Africa) ISME President-Elect
- 9:20 **Research Paper: *Playful Musical Activities for iPad: The Carnival of Animals as a Support for Musical Interaction***
Kaarina Marjanen (Finland) University of Eastern Finland
- 10:00 **Research Paper: *Musical Beginnings with Technology: Young Children's Preferences and Responses to Musical iPad Apps***
Suzanne Burton (USA) & Aimee Pearsall (USA)
University of Delaware
- 10:40 **Break**
- 11:10 **Musical Intermezzo: *Projeto Música para Crianças***
- 11:40 **Comments: *Kathryn Marsh (Australia)***
- 11:50 **Lunch and Prepare for Excursion**



Listening to Diverse Musical Beginnings

Research Paper:

Playful Musical Activities for iPad: The Carnival of the Animals as a Support for Musical Interaction

Marjanen, Kaarina (Finland)
University of Eastern Finland
Joensuu, Finland
kaarina.majanen@uef.fi

ABSTRACT

The Carnival of the Animals (<https://itunes.apple.com/us/app/the-carnival-of-the-animals/id466412101?mt=8>) is an app developed for the iPad to be used with children, to playfully learn to interact: receive, send and creatively process information. The basis for the app to support learning derives from the understanding of the shared elements of music and languages (Brown, 2000). This study was a sub-study of an international study project on the Carnival of the Animals. The aim of the Carnival of the Animals study (Cslovjecssek & Perez, 2013) is to gain evidence of the app as a support for holistic communication and vocal-linguistic expressions skills, through cross-linguistic and multisensoric communication. The focus of this paper is to present the Carnival of the Animals app, highlighting its possibilities as a tool for music education, based on theories on creativity, musical interaction, learning and the construction of well-being, the positive equilibrium of children, and information on game studies. In this sub-study, the personal qualities of the children seemed to point out as factors to influence to the use of the app.

Keywords: Carnival of the Animals, interaction, iPad, language, music

THEORETICAL BACKGROUND

Creativity is easily associated with the arts and geniuses like Mozart or Van Gogh. It is very important, however, for the everyday life and the well-being of children to understand the significance of arts for everyone – as music educators we know a lot about the musical creation processes, and about their connections

to the everyday life, their availability for anyone. David Hargreaves (1999) talks about the "everyday creativity", and Patricia St. John (2006) about the meaning of communities as the heart of creative collaboration. In the Positive Equilibrium of Children study, the importance of creativity, imagination, element of comfort and friendliness were pointed out as central features for the positive well-being maintained, among the children from 8-12 years (Marjanen & Poikolainen, 2012).

Musical interaction is created on the basis of musical elements, which also connect music and languages (Brown 2000; Patel 2008). Shared experiences are very crucial for finding the connection between the mother and the child, starting from the prenatal phase. It has been stated, that the prenatal musical experiences had a very clear impact on the interaction abilities during the first months of the baby's life, functioning as well as a support for the young mother in the communication. This includes the abilities of sending and receiving messages (Marjanen, 2009). Emotions are fundamental in human communication and they can be supported musically. Flow (Csikszentmihalyi, 1990) is very important for learning and the motivation gained for it (Marjanen 2013).

A sense of belonging is very important for encouragement, expanding and extending contributions within a community of learners, especially in early childhood (Csikszentmihalyi, 1990; Dissanayake, 2000; Trevarthen, 2002). According to Custodero (1998; 2002; 2005), Littelton (1998) Moorhead and Pond (1978), St. John (2003, 2004, 2005) and Young (2003),

social influences within a classroom community of learners are essential in children's music learning experiences. The learning processes become bi-directional as interactions with peers and with adults, verbally and non-verbally (St.John, 2006). In this study, the interaction is focused on the communication with the nearest ones: the family members.

When participating in game experiences, the intentions, artifacts and participation features can be observed from the views of playfulness, challenge, embodiment, sensemaking, sensoriality and sociability (Pires, Furtado, Carrega, Reis, Pereira, Craveirinha & Roque, 2013). In playful musical actions, such as those offered in the form of iPad/iPhone tools, like *The Carnival of the Animals*, these connections with the creative musical interaction may be easily supported. What will be shown through this study?

PRESENTING THE APP: *The Carnival of the Animals*

"The Carnival of the Animals"¹, by cstoools GmbH, is an interactive story book with an interplay of music, language(s) and pictures. It includes easy tactile-acoustic audio tracks in an App format to be used in Ipad or Iphone. The story, following the musical idea of Camille Saint-Saëns'² composition, describes a story about a bored lion and the wild animals who want to have a great party. The App itself is a talking picture book with illustrations interlaced with numerous animated graphics and interactive elements. It offers a fun and playful learning environment for both children and adults, with any level of language competencies and with a variety of languages³ to choose from.

Main aims of the app:

- To enable children and adults to engage in music, language, art and technology by means of a suitable app;
- To provide an attractive, multimodal and interactive resource to listen to the *Carnival of the Animals* by Camille Saint-Saens;
- To give opportunities to listen to different languages in a context and to compare them as well with the original music and the visualization; and
- To offer choices concerning what to listen and how to do it

FOCUS OF THE WORK REPORTED

In these experiences about the use of the app, the idea was to learn about creating connections through playful interaction with the tool, because of an atmosphere relaxed to reach the socioemotional learning processes. This was supposed to motivate the children in their learning processes in the field of interaction skills.

THE STUDY

The study is targeted for children from 2 to 8 years of age, and conducted in several European countries. The study consists of two main phases:

- *Phase 1: Exploration*
 1. To track the activities and to draw the path followed by the children in relation to age range, when interacting with the app.
 2. To collect information on children's modes of representation preferences offering a multimodal range of options.
 3. To collect information regarding whether the interaction with the app can lead to social interaction (with peers and parents) and under what circumstances.
 4. To draw correlations between the profiles of the children who play with the app and the kind of interaction that results.

¹ Pictures and animation by S. Brühlhart, Sound and sound track by M. Cslovjcesek and text by A. Lück.

² interpreted by the Festival Orchestra of Basel under the direction of Thomas Herzog.

³ Finnish, Catalan, French, Dutch, German, Italian, English, Spanish, Romanian, Slovenian, Greek

5. To know about the degree of enjoyment of the interaction, the level of interest of the child for the app and the possible creative thinking it enables.
 6. To try to understand the individual choices and strategies the children follow when interacting with a multimodal app.
- *Phase 2: Interpretation*
Once arrived at some conclusions from the previous phase, proceeding with the second phase of the study will be possible. In order to be able to interpret the data, the sample will be widened focusing in the age range that results to be of more interest due to a high level of engagement, high levels of flow and richness of the interactivity allowed by the app. The intention is to later open the study to researchers from all over the world.

In this paper, the emphasis is on the experiences of the Finnish substudy. The results of the whole study will be available later, in a discussion with all the national substudies to participate in the collaboration. The data from several countries will be shared among the researchers via uploading it into a common pool, to find out about the interactive implications of the app more widely.

METHOD/APPROACH OF THE STUDY

We were asked to collect the data with two children from 2 to 8 years in each participating country. In my case in Finland, they were 6 years of age, a girl and a boy (N=2). The study procedure included

- *visits in the families; videotaping the visits*
 - o week 1, a visit up to 30 minutes + an interview with the parents;

- o weeks 2-3, visits once a week with the duration based on the child's needs and interests; and
- o week 4 or 5 one visit with the final interview with the parents
- *tracking the activity*
 - o time spent per page
 - o structure of the action
 - horizontal
 - vertical
 - o first click per page
 - o click speed: possible sequences, spaces to listen
 - o number of sounds at a time
 - o modality of the chosen actions (animations, verbal, sounds, soundtrack, music)
Idea for visualization: dots on a template screen

The Finnish study and the Finnish participants of the Carnival study (N=2)

I visited both homes four times, following the procedure given. These visits included interviews (1st and 4th), and observations of the child's natural play activities with the iPad app. The visits produced 5,55 hours of videos to support the other data sets and information gained. See Table 1 for the summary of the study participants gained from the interviews following the structure given.

For me, the children were like complete opposites to each other; the boy being quiet and quite unwilling to collaborate, and the girl being very enthusiastic about the game, finding new things on the app every time, talking about it and wanting to share her experiences with the family. Neither of the study participants had had any previous experience of the Carnival app, but both of them had played many other games. See details in Table 1 below. When looking at the data, the personal qualities can be clearly seen in the data tables according to the tracking of the activity.

Table 1 The Carnival study participants

	Boy, 6 years (n1)	Girl, 6 years (n2)
Familiarity with the device	No experience of Carnival	No experience of Carnival
Interest in technology	A lot of experience of other technological applications	A lot of experience of other technological applications
Personality	Quiet, calm Introvert, mathematical-logical creative	Vivid, talkative Extrovert, expressive, social-emotional, creative
Reading habits/ listening sensibility	Linguistic: a reader/writer	Linguistic: reader, writer, talker; listens to stories and music
Music activities	No instrument playing Piano at home	Plays some piano (individually, very seldom) Used to go participate in music playschool (and word art lessons) as an infant
Visual sensibility	No special remarks Likes to draw and does it a lot.	Loves beautiful things and pretty clothes Changes the dress several times a day Loves to draw Loves the arts
Language abilities	Story writer, creates books. Loves also to listen to the stories No special interest in foreign languages	Talker, reader, listener. Some interest in foreign languages. Very talented in improvising and imitating sounds
Special interests	Will start judo next autumn. No requests for the Carnival app between the visits	Goes to dance lessons & Gym lessons No requests for the Carnival app between the visits

RESULTS/SUMMARY OF THE MAIN IDEAS

The results of the study are still under further analysing processes, but information on the time spent, the structures of the actions both

horizontally and vertically already brought out the personal differences in communication, shown in the activities chosen from the app, and also in the video data, pointing out differences in the number of the communication efforts

shown very seldom by the boy (n1) but continuously by the girl (n2). The modality of the chosen actions, whether they are animations, verbal appearances, sounds, soundtracks or music with the idea of visualization, brought light into the importance of learning about the personalities of the children we interact with.

See Figure 1 below for the differences on the

time spent with the app. The ability to focus on the App was clearly longer, with the total sum of 232.28 minutes by the girl (n2) than by the boy (n1), total sum of 101.05 minutes. Also, the internal and external personalities, with the sex perhaps, were shown in the quality of interaction caused because of the App. Interactive creativity was existing for both, but the processes were different.

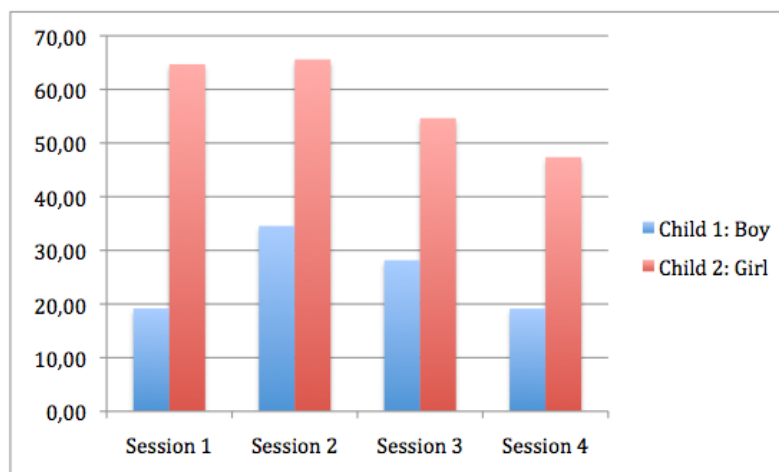


Figure 1 Comparing the total duration of the iPad sessions (N=2).

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The possible findings of active sequences and spaces, when comparing these two children focused in listening, imitating and interacting will be of good interest to music education methodology development. Providing researchers with an understanding of a child's behaviour and interests, with the understanding of the child's individual developmental features is important. More information of the main study to point out the cultural and other differences and similarities in the use of this iPad app will be brought out through the collaboration of the researchers and the expert analyst to facilitate the task of the researchers, who can focus on the qualitative part of the study.

The Carnival of the Animals study will benefit the work of music educators in collaboration with the other educators, while developing teaching methods and materials. Some

understanding of such games in learning according to the various personal features may guide us further. The iPads may offer lots of possibilities for us educators, but as the tool is quite young, the results in the form of studies are still lacking, to give evidence to the teaching work. The study will also benefit the development work of the apps developers.

REFERENCES

- Brown, S. (2000). The "Musilanguage" model of music. In N.L. Wallin, B. Merker & S. Brown (Eds.) *The Origins of Music*. London: The MIT Press, 271 - 300.
- Csikszentmihalyi, M. (1990). *Flow. The psychology of optimal experience*. New York: Harper & Grow.
- Cslovjecsek, M. & Perez, J. (2013). The Carnival of the Animals: A collaborative research project to explore the interactivity of 2

to 8 year-olds from diverse locations with an app for Ipad. Study plan. 2013.

Custodero, L. A. (2005). Observable indicators of flow experience: A developmental perspective on musical engagement in young children from infancy to school age, *Music Education Research*, 7(2), 185–209.

Custodero, L. A. (2002a). *Connecting with the musical moment: Observations of flow experience in preschool-aged children*. Paper presented at the International Society for Music Education Early Childhood Conference: Children's Musical Connections, July, Copenhagen, Denmark.

Custodero, L. A. (1998). Observing flow in young children's music learning, *General Music Today*, 12(1), 21–27.

Hargreaves, D. J. (1999). Developing musical creativity in the social world. *Bulletin of the Council for Research in Music Education*, 142, 22–34.

Marjanen, K. (2013). Reaching out to the positive equilibrium of children through music. *The European Journal of Social & Behavioural Sciences (EJSBS)* 1076-1083, Special Volume VI, Design in Mind 1, ICEEPSY 2013, October 2013. Paris: Cognitive Councelling Research & Conference Services (C-crcs). (eISSN: 23012218)

Marjanen, K. & Poikolainen, J. (2012) *Lasten Ikihyvä – hyvinvoiva lapsi kuntapalveluissa. Loppuraportti 20.12.2012*. (The positive equilibrium of children – a wellbeing child within the communal services. The final report 20.12.2012). Lahti: University of Helsinki. Retrieval in <http://www.lastenikihyva.fi>

Marjanen, K. (2009). *The belly-button chord: Connections of pre- and postnatal music education with early mother-child interaction*. University of Jyväskylä, Finland. Jyväskylä Studies in Humanities, 130. Dissertation.

Retrieval in <http://urn.fi/URN:ISBN:978-951-39-3769-0>

Moorhead, G. & Pond, D. (1978). *Music of young children* (reprinted from the 1941–51 editions). Santa Barbara, CA: Pillsbury Foundation for the Advancement of Music Education.

Patel, A. D. (2008). *Music, language and the brain*. Oxford University Press: New York.

Pires, D. Furtado, B., Carrega, T., Reis, L., Pereira, L.L., Craveirinha, R. & Roque, L. (2013). *The blindfold soundscape game: A case for participation-centered gameplay experience design and evaluation*. Auriomostly Conference, 2013.

St. John, P. A. (2006). Finding and making meaning: Young children as musical collaborators. *Psychology of music. Society for Education, Music and Psychology Research*, 34(2), 238-261.

St. John, P. A. (2005). Developing community, defining context, discovering content: Young children's negotiation of skill and challenge. *Early Childhood Connections*, 11(1), 41–47.

St. John, P. A. (2004). A community of learners: An investigation of the relationship between flow experience and the role of scaffolding in a Kindermusik classroom. Unpublished doctoral dissertation, Teachers College/Columbia University. New York.

St. John, P. A. (2003). Building on children's strengths: Do you hear what I hear? Poster presented at the Music Educators National Conference, Eastern Division Biennial In-Service Conference, March, Providence, RI, USA.

Trevarthen, C. 2002. Origins of musical identity: Evidence from infancy for musical and social awareness. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.) *Musical*

Identities, 21-38. Oxford, England: Oxford University Press.

Young, S. (2003) *Music with the under-fours*. London: RoutledgeFalmer.

Research Paper:
Musical Beginnings with Technology:
Young Children's Preferences and Responses to Musical iPad Apps

Suzanne L. Burton (USA)
University of Delaware
slburton@udel.edu

Aimee Pearsall (USA)
University of Delaware
aimee@udel.edu

ABSTRACT

Music-based technology is frequently incorporated in early childhood classrooms as an attempt to incorporate music education in the curriculum. However, there is a lack of research that addresses the educational benefits of music-based table applications for young children. We explored the preferences of four-year-old children (N=16) for music-based apps in a preschool setting. They found that those apps that had excessive visual stimulation were easy to navigate, and/or had familiar music were preferred by children. Moreover, while children engaged socially, there was a paucity of outward musical engagement. Understanding children's

preferences for musical apps while developing appealing apps grounded in music education research will provide developmentally appropriate and interactive music-based technology for young children and educators alike. Additionally, understanding the qualities of musical apps that are most likely to evoke musical responses (such as singing, chanting, moving, creating/improvising, or combinations thereof) will help to develop music-based technology that will provide maximum educational benefit for young children.

Keywords: young children, technology, iPads, musical apps

Friday, 18 July
Guiding Children's Musical Beginnings: Pedagogies of the World
Elisabeth Andang'o, Host for the Day

- 9:00 **Song Singing**, led by Margré van Gestel
- 9:20 **Research Paper: *Informal Music Education: The Nature of a Young Child's Engagement in an Individual Lesson Setting***
Lauren Kooistra (USA) The Pennsylvania State University
- 10:00 **Research Paper: *The Effect of Movement Instruction on memorization and Retention of New-Song-Material Among First Grade Students***
Nada Martinovic (USA) Kent State University
- 10:40 **Break**
- 11:10 **Break-out Session II**
- 12:30 **Lunch and Rest**
- 14:45 **Song-sharing**
- 15:00 **Workshop: *Music Spring Buds in Practice: Enhancing Chinese Culture Engagement through Children's Chinese Music Learning***
Lucy-Weihua Luo (China) Xin Ya Kong Qi Music Studio
- 16:00 **Final Comments with Open Discussion**
Kathryn Marsh (Australia)
- 16:40 **Free time and preparing for the evening**
- 18:00 **Seminar Gala Dinner**

Research Paper:

Informal Music Education: The Nature of a Young Child's Engagement in an Individual Lesson Setting

Lauren Kooistra (USA)
The Pennsylvania State University
University Park, PA
lk132@psu.edu

ABSTRACT

The purpose of this study was to gain insight into the nature of a young child's engagement in an individual music lesson based on principles of informal learning. The setting allowed the child to observe, explore, and interact with a musical environment as a process of enculturation and development (Gordon, 2013; McCloskey, 2012), and incorporated the piano as a readiness experience for further piano training. Twenty-four lesson episodes were isolated for close analysis. Richly descriptive narratives of each episode were analyzed by line-by-line transformation (Van Manen, 1990). The child's engagement was viewed through lenses of *lived space*, *lived body*, *lived time*, *lived other* (Van Manen, 1990), and *lived musicality* (Kooistra, 2013). Results found the child engaged in the setting by expanding the boundaries of the room, using the full range of the room; using his body in rhythmic response, using his body for tactile exploration and energized waiting/listening; directing the time by investing in his purposes, in lengthy participation as well as quick transition and in moments of returning ideas (termed *cycle of memory*); participating in multiple relationships within the lesson (with himself, parents, teacher, objects/instruments), creating pretend contexts;

making music (singing, chanting, moving, playing the piano and other instruments), exploring sounds, and believing in his musicianship.

Keywords: music learning, informal learning, preschool, piano, engagement

REFERENCES

- Gordon, E. E. (2013). *A music learning theory for newborn and young children*. Chicago: GIA Publications, Inc.
- Kooistra, L. (2013). *The experiences of two young children in informal piano settings* (Doctoral dissertation). In process, ProQuest Dissertations and Theses database.
- McCloskey, E. (2011). Inclusion as an instructional approach: Fostering inclusive writing communities in preschool classrooms. *Journal of Early Childhood Literacy*, 12(1), 46-67. doi: 10.1177/1468798411416790
- Van Manen, M. (1990). *Researching lived experience: human science for an action sensitive pedagogy*. Albany, NY: The State University of New York Press.

Research Paper:
***The Effect of Movement Instruction on Memorization and Retention of
New-Song-Material among First Grade Students***

Nada Martinovic (USA)
Kent State University
Kent, OH
nmartinovic11@gmail.com

ABSTRACT

Research has indicated that children use the physical body as a learning aid when learning new song content. While much research has focused on the use of movement as a way to facilitate the comprehension of various musical elements, very few studies have specifically examined how movement-based instruction can impact music learning and retention. Therefore, the purpose of this study was two-fold: (1) to investigate the effect of movement instruction on memorization and retention of new-song material; (2) to explore the differences between the types of movement used in the process of instruction. First-grade students (N=92) from a suburban public school in Ohio were tested in two experiments. Through a group treatment procedure, using the whole-song approach, and

individual testing across two time periods, a quantitative analysis measured the effects of movement versus non-movement instruction for the variables of text, pitch, rhythm, and melodic contour. Using the same procedure-model and two new songs, a second experiment was conducted to determine the effects of locomotor and non-locomotor movement instruction on text, pitch, rhythm, and melodic contour. The results indicated that movement instruction significantly enhanced memorization of text, rhythm, and pitch. Furthermore, locomotor movements were more effective than non-locomotor movements.

Keywords: early childhood, movement instruction, music instruction, music memory, song learning

Workshop: ***Music Spring Buds in Practice: Enhancing Chinese Culture Engagement through Children's Chinese Music Learning***

Lucy-Weihua Luo (China)
Xin Ya Kong Qi Music Studio
lluo@flowertochina.com

DESCRIPTION

Carl Orff advocated that children's early childhood music education should be based on their own language and its own culture. From its inception, Music Spring Buds has followed this direction by using Chinese songs and Chinese music pieces in vocal, movement and instrument sessions. Moreover, we have also planned those music activities involving traditional festivals based on Chinese calendar throughout the year, e.g. a song about moon cake will be introduced during Mid-Autumn Festival when everyone has moon cake as the tradition.

To go a step further, Music Spring Buds has experimented with how to build the Chinese mode of thinking into early childhood music education environment so as to enhance children's mother-culture identification. According to Dr.Huo's *L'inconscient est struture comme l'écriture Chinoise*, culture does start from language. Chinese language has a unique of integrating graphic, meaning and sound into one character, which is very different from western languages. This uniqueness defines the core of the Chinese mode of thinking, which derives from its graphic driven language structure. The study by Ramdon Consulting offers clinical proof that Chinese music helps children understand the graphic meaning of Chinese character, so as to form the

abstract thinking out of it. In our practice, we aim to take music as an important integration media to design activities that bring in multiple art forms. Children not only gain cultural experience in a holistic way, but also adopt the mode of thinking, i.e. the integration of graphic, meaning and sound, through linkage and reflection between music and other forms of traditional Chinese art.

At this workshop, two sample activities will be presented.

- 1) The Moon Night on the River in Spring
- 2) Dong Dong Qiang

IMPLICATIONS

A lot of valuable traditional culture roots were lost in the modernization of China. Parents of the current 0-6 years old have a strong desire to pursue these cultural roots, which are full of wisdom. Supporting the Chinese mode of thinking through music curriculum undoubtedly provides children with an easy but efficient way to engage with their mother culture. Parents also find it amazing that children learn the 'dreadful' Chinese words and poems through happy musical experiences. The Spring Buds program has been greatly influenced by Western pedagogy such as those of Orff and Dalcroze, but these have been adopted to enhance Chinese cultural learning. The program takes music education above and beyond.

Saturday, 19 July
Codas and Conclusions
Chee Hoo Lum, Host for the Day

- 9:00 **Song Singing**, led by Margré van Gestel
- 9:20 **Models of Practice: *From University to Real Life: What I Have Learned with Esther Beyer***
Paula Cavagni Pecke (Brazil) Projeto Musica per Bambini
- 10:00 **Workshop: *Improvisation: Music Games of Childhood***
Maria Brito (Brazil) Universidade de São Paulo
- 11:00 **Invited Remarks: *On Cultural and Musical Development in the Early Years: The Case of Rhythmic Synchronization***
Beatriz Ilari (USA/Brazil) University of Southern California
- 11:40 **Closing Ceremony**
Musical Intermezzo: Orquestra Infantil e Juvenil da UnB
- 12:30 **Lunch and Farewells**

See you in 2016 in the Netherlands!



Models of Practice: *From University to Real Life: What I Learned with Esther Beyer*

Paula Cavagni Pecker (Brazil)
Universidade Federal do Paraná
peckerpaula@gmail.com

ABSTRACT

The purpose of this paper is to tell, through my experience at *Projeto Musica per Bambini* (Porto Alegre/Brazil), the meaningful contributions made by the academic space - in its many dimensions of learning, research and extension - to my personal trajectory as an educator. Also, given the Brazilian venue of ECME this year, I'd like to celebrate the role of Professor Esther Beyer (in memoriam) in the development of early childhood music education. The paper will describe the main theoretical aspects of Beyer's proposal, in particular the use of Piaget's Genetic Epistemology. Finally, I choose an example of musical activity used in my classroom to show the many pedagogical possibilities that can arise when we understand the active role of the student in his development processes.

Keywords: Jean Piaget, early childhood, cognitive development, musicing

CONTEXTUALIZATION

This paper aims to share my teaching experiences through the lens of my own project for babies and toddlers music education in Porto Alegre, Brazil. The focus is on the importance of practices developed within my undergraduate education and to honor the contributions of Professor Esther Beyer (in memoriam) for the promotion of music education in our region.

In 2011, I started the *Projeto Musica per Bambini*, a space, which offers music education for babies and children up to the age of five within the community of Porto Alegre. The project is the result of what I experienced and learned during ten years working inside *Projeto Música para Bebês - Primeiros encontros com a*

música, coordinated by Professor Esther Beyer (in memoriam), which occurred between the years 2000 and 2010 as part of the extension programs maintained by the Department of Music of the Federal University of Rio Grande do Sul (Demus/UFRGS). Beyer (2004) reported that the emergence of *Projeto Música para Bebês* was the result of a twelve-year period of research. From a theoretical point of view, Beyer was concerned with the relationships between the development of verbal and musical language and the existence of a common origin between both (1988, 1994).

I was involved in *Projeto Música para Bebês* through a scholarship, which subsequently developed into an internship and, later, I became part of the teaching crew until the project's closure in 2010. Undoubtedly, what the University granted me over the years as a student was essential for directing my practice. I benefited during this period from what Martins (2007) calls the organic nature of higher education, where the appropriation of knowledge is given by assuming the teaching process as knowledge construction and assuming research as process where issues turn up as objects of study. The dynamics mentioned by Martins (2007) reveal the importance about working inside laboratories within the University, away from pressures, adaptations and especially concessions typical of the labor market.

The questions that arise in the project's everyday practice nurture discussion and provide practical examples of the theory discussed in the various courses and disciplines of the undergraduate curriculum. The professional role creates an urgency of knowledge and directs learning both

in the musical field into an educational one. Furthermore, before looking for a first job opportunity, the student has the possibility to exercise the responsibility and commitment of a professional profile under the guidance of a tutor. In my experience, the creation of *Projeto Musica per Bambini* was a natural result of this experimentation, which helped me to decide my focus as a professional, to concentrate on particular age groups and the proposal I wanted to work with.

Working with Professor Esther Beyer since my early days as an undergraduate student, I experienced ideas within her Psychology of Education methodology even before I knew the theories themselves. Each decision and each observation made were a testimony of her Piagetian beliefs, and knowledge about Genetic Epistemology, things that I could understand only at a later time. Before that, I learned to solve practical situations from these assumptions, a know-how that showed itself essential and enduring for the development of my studies. Definitely, when concatenating practice and theory, I could no longer give up this particular way of understanding the child.

THEORETICAL FRAMEWORK

Since we understand the baby as an active subject in his learning process, Jean Piaget's theory of human development has a strong influence on our practice and, above all, defines our approach. Already discussed by various theorists of music education (Bamberger, 1990; Frey-Streiff, 1990; Delalande, 1984), the learning process described by Piaget remains invariable, fixed when we are talking about objects in music. One such invariant is the adaptation process and equilibration (Montangero, Maurice-Naville, 1998), explained below:

Our belief is that an object becomes interesting to our eyes because of emotional triggers, which Piaget considered to be the main energy provider of the learning process. The human mind, in this case, must deal with the lack of

balance generated by these desires, adapting and incorporating novelties to structures already built. The process is dialogical, since we note the need to transform itself facing a new stimulus and accommodate what is built. On the other hand, as it changes internally, it requires new incorporations, motivated by a new emotional trigger. This game of assimilating and accommodating the object held by the subject is the form found to seek a balance between what we know and what we want to know.

Piaget demonstrated this adaptive process as non-variant since it acts in a similar way regardless of the stage of development in which the individual performs most of her learning. The baby, without ability to operate using logic, build on what she can play, pick up, throw - i.e., the sensorimotor stage. He cannot make assumptions at an imaginative level as a teenager, which is able to remake reality within one's own mind and then to transform and transcend what one knows. In spite of the dissimilar levels of complexity, there lies in both cases a common rail for continuing to build and rebuild structures, which assimilate and accommodate schemes in an endless mode.

A second theoretical framework, which guided our practice, was Piaget's Clinical Method. The Method, as demonstrated by Piaget, "consists of a systematic intervention of the researcher in terms of what the subject will be doing or saying (...). The researcher, through their actions or questions, seeking to better understand how the subject represents the situation and organize their action" (Delval, 2002, p. 12). Piaget noticed that a subject always changes during any proposed intervention, i.e. once you have made a proposal that aims to understand how the individual thinks, this proposal forces her to think and this act would cause a disruption and a strive for balance, as we have shown in the previous paragraphs. So, we started to consider the method of research as a pedagogical approach, that lets the child build his or her own knowledge induced by the right questions.

From the laboratory to the classroom, the Clinical Method continued to have an investigative character and at the same time a transforming one. In practice, we had to understand the more complex possibilities a baby had in a given moment to actually challenge him with something new. Thus, we chose a musical activity that contained objects to be discovered by the baby (the musical form for example) and proposed it through a game (a story-telling) that demanded from the baby a step further. Challenged by the activity, she would use all resources available to solve the problem, including the most complex elements in her mind, which gave clues about how the baby thinks while performing the task.

The goal, as a teacher, is to raise the degree of complexity of thinking of my pupil, in her time, leaving her alone to find resources to integrate the novelties. A new challenge then arises, where I double check how she thinks (exactly as proposed in the Method), to propose a new activity based on what she knows now, after the last intervention.

THE PROPOSAL MADE BY ESTHER BEYER

What stands out in Esther Beyer's pedagogical proposal is the wealth of possible activities. She determined a fixed routine consisting of dances, storytelling, a variety of songs, use of movement, massage, relaxation and exploration of musical instruments. The maintenance of this routine and its sequence of activities encourages families to build a relationship of trust with the baby and provides structure to the role of the teacher, both inside the room and outside, when creating new activities.

The repetition of the game over the weeks neutralizes the new and provides the baby with opportunities to notice the musical stimulus contained in the activity. Repetition is crucial and is dependent on the complexity of the content. The teacher must assess every moment on how the baby is appropriating the activity to decide her next investment. Saturated by the

possibilities of an activity for that moment, it is necessary to replace it and evaluate it, deciding whether it returns and for how long. The observation of the look, the movement, the comfort and the interest of the baby for a given material is a constant and endless exercise.

In the context of *Projeto Musica per Bambini* we have babies that are divided into groups not by age but by general development cycles, i.e. grouped by striking features such as walking, talking, and - later in their lives - by figurative needs as described in Ferreiro (1990). This reorganization of groups troubled Beyer (1988) and myself since the beginning of our joint studies, the reason being that the same age does not guarantee necessarily the same level of overall and musical development.

Currently, from birth to the third year of life, we have three distinct groups: lap children, children who move themselves and children who speak. Though every child is perceived individually in the game of provoking, understanding and proposing a new provocation, the collective proposals bring an interesting interactive element, where we can observe not only the dynamics of each baby, but also the dynamics of the group itself. For this, the homogeneity of the group makes the insertion of appropriate activities easier.

STORYTELLING AS A MUSICAL RESOURCE

In order to provide an illustration of the proposal created by Beyer and further developed by myself, I'd like to analyze a child story as told by a professor to her babies. I am talking here about a book named "O Gato com Frio (the cold cat)" (França, 2011), part of a well-known Brazilian collection "Gato e Rato (the cat and the rat)". This activity was presented for zero to three year-olds.

(a) *Musical form*. If the story revolves around the same text or catch phrase, we can treat the musical structure of the story as a rondeau with the maintenance of certain aspects

of the repetition and the incorporation of new features at every turn. In another example, after the introduction and exposition, we may reach climax and seek for closure. This way it is possible to let the baby experience the concept of form (and of a variety of standard musical forms), even if the activity is not, in principle, musical. However, given its appeal to the imaginative, it easily becomes stimulating to the baby and to the adults that accompany it.

(b) *Space and time*. As it is told, the story shows, from the standpoint of space and time, the same impermanence of music. Its constancy occurs during a window of time defined by the teller/performer. Exercising appreciation with finite time is in itself a challenge to the baby but repetition will assist her in building mental resources to enable active and attentive listening.

(c) *Melodic-rhythmic structures*. Every sentence we speak, like any musical phrase, is endowed with pitches, rhythms and dynamics. The teacher is compelled to musically enrich each sentence that she reads bringing music features forward. Masculine and feminine endings, different tempi, and other interpretation features add content and tell of our musical tradition. It also develops the process of musical enculturation, described by Sloboda (2008) as the sharing of experiences on the musical culture that happens all the time and that, as music teachers, we have an obligation to make the richest possible.

(d) *Soundscape*. Finally, the set of sounds of a given environment can be taken into consideration. The soundscape that is formed in a story is essential to the overall understanding of each situation and creates resources for the perception of these same elements when experienced outside the classroom, in real life.

FINAL REMARKS

This experience report is intended to illuminate the formative issue from the endogenous standpoint (the student responding to the

University's proposal) and demonstrate the process as a whole, since its inception, including its system and the return from the student/professional to society. It also extols the importance of academia: a wealth of controlled opportunities, with diversity of theoretical possibilities.

Above all, the report is dedicated to thinking about music education from the wealth of possibilities contained in the proposal made by Esther Beyer. Presently, assuming the position of a forming teacher, I am further convinced of the importance that Esther Beyer's active research work had in my career and in the history of music education in my country.

REFERENCES

- Bamberger, J. (1990). As estruturas cognitivas da apreensão de ritmos simples. (p. 97-124). In Sinclair, H. (org). A produção de notações na criança: linguagem, número, ritmos e melodias. São Paulo: Cortez.
- Beyer, E. (1988). A abordagem cognitiva em música: uma crítica ao ensino da música a partir da teoria de Piaget. Dissertação de mestrado, UFRGS, Porto Alegre, Brazil.
- Beyer, E. (1994). Musikalische und sprachliche Entwicklung in der frühen Kindheit. Hamburg: Verlag Dr. R. Krämer.
- Beyer, E. (2004). As aprendizagens no projeto "Música para Bebês". In GOBBI, V. (org). Questões de Música. (p. 99-107) Passo Fundo: UPF.
- Delalande, F. (1984). La musique est un jeu d'enfant. Paris: Éditions Buchet/Chastel.
- Delval, J. (2002). Introdução à prática do Método Clínico: descobrindo o pensamento das crianças. Tradução Fátima Murad. Porto Alegre: Artmed.
- Ferreiro, E. (1990). A escrita... antes das letras.

(p. 19-70) In Sinclair, H. (org). A produção de notações na criança: linguagem, número, ritmos e melodias. São Paulo: Cortez.

França, M. (2011). O gato com frio. Ilust Eliardo França. Freguesia, SP: Ática.

Frey-Streiff, M. (1990). A notação de melodias extraídas de canções populares. (p. 125-168). In Sinclair, H. (org). A produção de notações na criança: linguagem, número, ritmos e melodias. São Paulo: Cortez.

Martins, L. (2007). Ensino-Pesquisa-Extensão como o fundamento metodológico da construção do conhecimento na universidade.

Retrieved Nov 19, 2013 from http://www.umcpos.com.br/centraldoaluno/arquivos/16_09_2011_134/Ensino_pesquisa_extensao_como_fundamento_metodologico_da_construcao_do_conhecimento_na_universidade.pdf

Montangero, J. Maurice-Naville, D. (1998). Piaget ou a inteligência evolução. Trad Tânia Beatriz Iwasko Marques e Fernando Becker. Porto Alegre: Artmed

Sloboda, J. (2008). A mente musical: psicologia cognitiva da música. Trad Beatriz Ilari and Rodolfo Ilari. Londrina, PR: Eduel.

Workshop: *Improvisation: Music Games of Childhood*

Teca Alencar de Brito (Brazil)

Universidade de São Paulo

USP – SP, Brazil

tecadebrito@usp.br

www.tecaoficinademusica.com.br /[facebook/tecaoficinademusica](https://www.facebook.com/tecaoficinademusica)

According to the idea that improvisation fosters the creation of sound webs between the areas that constitute musical experience, this workshop aimed to share experiences in this realm through a continuous research focus on games of improvisation in Musical Education, mainly during childhood.

This project also aimed to connect concepts and practices from musicians and educators dealing with improvisation - the German musician and musical educator H.J. Koellreutter and his pedagogical approach that considers improvisation as a tool for human and musical development; Violeta Gainza, Argentinian music teacher and her proposition concerning improvisation in the context of 'open pedagogies'; and the Spanish musician Chefa Alonso and the free improvisation, among others), with the philosophical concepts proposed by the French philosophers Gilles Deleuze and Félix Guattari, highlighting the concept of the *ideal game*.

The *Ideal Game* is a game without pre-defined rules, which we play for the pleasure of playing, without a winner or loser. According to Deleuze, these are games of art and thought, and parallel children's games. In this sense, children have their own way to conceive the idea of music as a game.

In order to put in evidence the uniqueness of the thinking processes in musical practice between children and the educator, in shared workplaces, I considered children between three and eight

years old, and how they become engaged with musical games.

I presented my own improvisation games, highlighting the different ways of thinking and making music in childhood, which is a period of continuous and dynamic transformations. In so doing, I introduced some ideas about the concept of improvisation as viewed by children in their musical experience.

The work with improvisation emphasizes the creative processes of childhood that can be understood as a game of connections between listening, gestures (vocal, instrumental, corporal), creation (in its many forms) and interpretation - in other words, music as a game. Working with games of improvisation, children can experience the interrelation between sound and silence, and also other important musical aspects like the intensity and the density of the sounds in music. At the same time, musical games provide the opportunity to choose and play several musical instruments, with the freedom to experiment, to research and to discover many ways to produce sounds.

As an example, I refer to "The City Dream", a game of improvisation, which works with important musical concepts: listening, vocal timbres and the conductor's performance. The proposal gives "life" to the buildings of a city that sing alone while the inhabitants sleep. A child wakes up hearing these strange sounds made by the buildings, and then searches for them around the house and around the city. He begins to interact with them and becomes the conductor of the music in the city.

Invited Remarks:
***On Cultural and Musical Development in the Early Years:
The Case of Rhythmic Synchronization***

Beatriz Ilari (USA/Brazil)
University of Southern California
Los Angeles, CA
ilari@usc.edu

ABSTRACT

It is well known that culture plays a central role in the development of musical abilities. Yet most of what is known about musical development in childhood stems from research conducted in the so-called WEIRD (white, educated, industrialized, rich and democratic) societies (Heinrich, Heine & Norenzayan, 2010). Cross-cultural research concerning early musical development is equally scarce, particularly where young children's rhythmic abilities are concerned. In this talk, I present data from two recent studies on young children's rhythmic synchronization with music, as a means to rethink the concept of musical development. Conducted in Southern Brazil

(i.e., Curitiba), the first study replicated a study by Zentner & Eerola (2010), by examining how babies aged 5 to 18 months engaged rhythmically with music (Ilari, in press). The second study consisted of a cross-cultural investigation on rhythmic synchronization in Brazilian and German preschoolers (Kirschner & Ilari, 2014). Results from these studies were intriguing, in that there were both cultural differences but also similarities across cultural groups. Taken together, the results of these studies called for a reinterpretation of musical development. I will argue that one way to understand musical development is to interpret it as a dynamic system (Thelen, 2005).

Poster Abstracts

Investigating Modes of Orality in Music Pedagogy in Kenyan Preschools

Elizabeth Achieng' Andang'o
Kenyatta University
Kenya
andango.elizabeth@ku.ac.ke

Musical knowledge is transmitted through a variety of ways that may entail formal, non-formal or enculturative learning. Music teachers are products of a variety of experiences through which they acquire knowledge, values and attitudes about music. In many oral traditions, acquisition of musical knowledge occurs through rote learning and memorisation. Most teachers in Kenyan preschools encounter little or no training in music literacy, yet they successfully pass on musical knowledge to the children they teach. The aim of this study was to establish how preschool teachers in Kenya transmit musical knowledge to preschool children. A purposive sample of six preschool teachers within both rural and urban settings in Kenya was taken. The teachers were selected based on their commitment to school music programmes and preparation of children for performance in the annual Kenyan Music Festival, as part of extra-curricular activities that support learning. Information sought included teachers' background musical experiences and how these shape their teaching; preparation of classroom musical activities and acquisition of musical repertoire for teaching. Data was collected through interviews and observation of actual teaching and performance activities. Observations were also made during musical activities, with video recordings taken where permitted. Interactions between teachers and learners revealed many dynamics including the means of acquisition of teaching content; relationships between teachers and learners, and the aims of music activities in preschools. All of these were found to have implications for music

education. These results call for greater discourse in the field of music education, particularly in a culturally-diverse globe. Music educators need to acknowledge various pedagogical approaches that reflect a variety of music traditions. In acknowledging and embracing the different ways in which music is transmitted, educational practice can be more representative of diverse cultures, presenting a rich variety of approaches from which educators can choose.

World Music Education: A Model for Creative Learning?

Shari Lindblom
Griffith University
South East Queensland, Australia
shari.lindblom@griffithuni.edu.au

The diversity of different sounds, rhythms, styles, techniques and musical structures that exist amongst the worlds' musical traditions provides an opportunity for children to learn, experience and develop their breadth of musical knowledge. It also presents the chance for children to enhance their musical creativity, as they expand their musical understanding and musical abilities. For this "polymusicality" to develop, Anderson & Campbell (2011) highlighted the importance of early exposure to a large array of different musical traditions. In addition, many of the worlds' musical traditions feature improvisation as an important characteristic, which can provide a forum for imagination, experimentation and association of disparate musical ideas. All these aspects may contribute to enhance children's musical and general creativity. The development of creative thinking as a skill has recently had a renewed focus in education (Sharp & Metais, 2000; Kim, 2011), as the benefits of creative thinking are recognised. My research study contributes to the understanding of creative thinking, given

that there are only a few studies that investigate the effect music learning has on general creativity (Hallam, 2010,), and few studies that consider the success and outcomes from world music programs (Szego, 2002; Abril, 2006; Cain, 2011). The research takes a combined music pedagogical and music psychological approach. Through the development of a program of world music workshops for primary-school aged children, which involves learning West African Djembe, Hindustani classical music and Javanese gamelan, the study provides the opportunity for these children to acquire a level of polymusicality. Using qualitative and quantitative assessment via interviews, observation and psychometric testing, the potential changes in participants' musical and general creativity over the course of the workshops were analysed. Significant post-workshop increases in the children's' musical fluency, some increases in their musical originality and influences on their polymusicality were found.

A Model of Practice in Early Childhood Music Education in Curitiba: Analyzing Different Levels of Music Work During the Class

Vivian Dell' Agnolo Barbosa Madalozzo
Alecrim Dourado Formação Musical – Curitiba,
Brazil
vivian.agnolo@gmail.com

Tiago Madalozzo
State University of Paraná – FAP / Alecrim
Dourado Formação Musical – Curitiba, Brazil
tiago.madalozzo@unespar.edu.br

From 2003 to 2010, undergraduate students at the Federal University of Paraná (UFPR) have acted in an early childhood music education program that, even after its closure, has been the embryo of at least four current courses at private schools and public universities, in different parts of Brazil. One of them is the early childhood music education course at Alecrim Dourado, a private school in Curitiba, where six teachers,

former UFPR students, conduct the activities. The aim of these research is to describe and analyze three different levels of music work that characterize the model of practice employed at Alecrim Dourado, as a consequence of former practice and research of these teachers during their course at UFPR. This current model of practice is based on the principle that music learning leans on the musical experience that should be provided by the teachers to the children in class: “making music” instead of “talking about music”. Therefore, through observation of lesson plans and video recordings of the classes, it is possible to analyze how pedagogic strategies are developed among three different levels of music work during the class. These levels are: (i) implicit level, where there is a first contact with the properties of sound, emphasizing sound exploration and musical experimentation; (ii) intuitive level, where there is a precise work of recognition of the properties of sound and music; and (iii) intentional level, where there is a specific work with sound and music concepts, including music writing. From this perspective, it is possible to conclude that strategies employed in classes are designed as a tapestry, so that each level is employed according to different moments in the procedures: the structure of the class is adapted depending on the specific needs of each group.

The Child in the Cultural-Historical Theoretical Perspective: Contributions to Educational Practice with Music

Andréia Pereira de Araújo Martinez
Universidade de Brasília
Brasília, Brazil
Andreiamartinez4@gmail.com

Patrícia Lima Martins Pederiva
Universidade de Brasília
Brasília, Brazil
pat.pederiva@gmail.com

This work is part of a research dissertation that investigated what might be the guiding principles for educational practice of musical

activity with children. It was a theoretical research based on the cultural-historical theoretical conception the child is seen as a being that is born inserted in cultural context and as such participates in cultural activities that can contribute to its development. Therefore assumes that learning is to guide the development of the child. The rearing practices may contribute to the development and thus the child is to be regarded as a possibility.

The methodological approach adopted was to analyze the historical and cultural theoretical approach about the children and work with art, including music, in order to find traces to some principles that can guide educational practice of musical activity with children. A premise of the cultural-historical theory is that learning guide development. That said, it is evident the importance of creating conditions of possibility of a rich environment that fosters the accumulation of experiences and to assist in the appropriation of cultural tools.

The child is born inserted in a context -musical sound and plays with sounds from his birth. According to Vigotski the play with the sounds comes from the need of the child to be in the world, to communicate and to understand the environment around it. This relationship with sounds not just happens, it happens in the relationships established in the historical and cultural context. The author states that the child's consciousness arises in culture in the pursuit of cultural activities and this contributes to regulate their own behavior in society.

The child is born inserted in culture and thus, is able to observe, participate, understand and rework the cultural activities that are around you. She already has experience and knowledge that can contribute to the realization of musical activities. The child has interests and needs that need to be considered and respected in the educational process with the music. It is the need to move the thought and activity that the child carries. When the educational process is imposed, not part of the need to understand the

historical and cultural context, it becomes something alienating. We need to formulate your own child thought from their questions, curiosities and needs. That said, we are not ignoring the role of the teacher, because according to Vigotski, this is the organizer of educational space, which in turn has its importance.

Based on historical-cultural design, it is possible to point out some vestiges of guiding principles for educational practice of musical activity with children, such as learning to guide the development, so we need to create conditions of possibilities for appropriation of cultural tools and extension of experience, this will contribute to the expansion of the process of imagination and creation. Furthermore, it is essential to assume that the child is a being of possibilities, she has many ways to develop, it is necessary to respect this process of child development and, above all, respect the interests and needs of the child.

Songs of Togetherness: Singing and Identity in a Nursery Community

Amanda Niland
Macquarie University
Sydney, Australia
Amanda.niland@mq.edu.au

Songs are integral to young children's lives, both at home and in early childhood settings. Singing supports young children's interactions, communication and play, as well as nurturing their innate musicality. This poster presents a research project that explored the role of singing in one early childhood community - a nursery for children aged from six months to two years. The aim of the research was to analyse the contribution of shared singing to children's belonging, identity and togetherness. Methodology and design were based on ethnography and the narrative approach of portraiture. The researcher/ portraitist was a participant observer, sharing in play and musical experiences with children and staff. The study

was informed by socio-cultural literature, which emphasises the importance of social interaction, relationships and belonging for children's development, identity formation and musicality. This literature underpins the Australian early childhood curriculum, the Early Years Learning Framework. The development of a sense of identity encompasses social as well as individual aspects. A classroom is a community, and part of an educator's role is to foster children's sense of belonging in that community. Belonging is at the heart of early childhood pedagogy and is enshrined in curricula across many nations. In a nursery community for under twos, the theoretical concept of togetherness gives a meaningful framework for understanding these children's developing sense of belonging and identity. Togetherness refers to the way people naturally gravitate together, through shared motivations and interests. In young children's lives this is fostered by interactions and relationships, in families and communities. Data analysis revealed three types of singing events: spontaneous singing during play interactions, established singing rituals during routines and transitions, and intentional singing during planned group times. Singing was both staff- and child-initiated. High levels of responsiveness to children were evident in staff-initiated spontaneous singing, as well as in child-initiated singing where staff joined in. Staff-initiated singing was often used to promote togetherness, either to communicate intentions or instructions to children through established singing rituals or to invite them into social interactions or play. During group times, children's participation in familiar songs with conventional actions showed togetherness through shared social understandings. Singing was found to play a central role in the children's developing sense of belonging and identity and in the general sense of togetherness evident in this early childhood community.

Foco Musical: Acculturation in Project Philosophy

Miguel Pernes
Foco Musical, Portugal
miguelpernes@focomusical.pt

The aim of this poster is to share the work that we have been developing at Foco Musical in the domain of children's sensitiveness towards erudite music of occidental tradition, through an approach that we believe to be more efficient in a school context. For the outcome of our goals, in 1998, Foco Musical created its own orchestra – Orquestra Didáctica (Didactic Orchestra) – which allowed the creation and acquisition of repertoires and approaches to converge with the classroom interests, which is the starting point for a work that culminates in a live participated listening moment. Orquestra Didáctica's work doesn't end with opera and dance music genres; nevertheless, these categories assume a primordial importance in our activity. Due to the limit of words in order to share every step of the process, from the choice of themes criteria and repertoires to work on, to the resources and strategies adopted, we centre this small article on the philosophy of the pedagogical approach implicit in the methodology that we develop – Live Participated Music Listening. In attachment are succinctly summarised the impacts that this work has been having in the school community in Portugal.

About Music: Criteria and Application of Musical Accompaniments and Arrangements in Early Childhood Music Education Practice

Dr. José Retra
RPMEgroup/Preschool Music Education Centre
Amsterdam, Netherlands
info@preschoolmusiceducation.org

Margré van Gestel
RPMEgroup/OK! Sing and play
Netherlands
info@singsandplay.nl

We consider all children to be musical. Our aim is therefore to connect with young children's musical possibilities to provide them with the

necessary tools that will meet with their capacity for musical enjoyment and learning. The use of musical accompaniments and arrangements, recorded or live, can contribute substantially to the musical learning process and musical enjoyment of young children. Our aim is to create awareness how to use musical accompaniments in activities in early childhood music education and to explain criteria and grounds on which applicable choices can be made to further musical learning. In order for this process to be supported appropriately the construction of clear music educational aims will result in conscious choices for, for example tempo, key, range, texture and musical form like repetition and variation, thereby contributing to the musical learning environment. We will describe this process and present musical accompaniment and arrangement examples.

Continued Investigation of the Effect of a Male Singing Model on Kindergarten Children's Use of Singing Voice Achievement

Joanne Rutkowski
The Pennsylvania State University
University Park, PA, USA
rvi@psu.edu

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, many children do not seem to have difficulties singing with male undergraduate students when hearing female and male voices singing simultaneously in their appropriate octaves. In a recent study I found significant differences in models. However, gains in singing were not noted until the second half of the year; the male teacher only taught for the first half of the year. Therefore, the purpose of this study was to investigate the effect of a male singing model over an entire academic year of instruction on kindergarten children's singing voice

achievement. Nineteen kindergarten children received informal music guidance once a week for 30-40 minutes from October to May 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 two music classes, the children were administered the *Singing Voice Development Measure* (SVDM) twice, several days apart. The female teacher administered the test with her voice as the singing model; the male teacher with his voice as the singing model. In December and May, SVDM was administered in the same manner. Two raters evaluated the randomized recordings of the children's use of singing voice. Intra-judge and inter-judge reliabilities are being computed and paired sample t-tests used to analyze the data. Results will help male teachers determine if they should sing in their normal octave or in falsetto when providing singing models for kindergarten children.

The View from the Floor: A Narrative Exploration of a Community Teaching Practicum

Sarah H. Watts
Diocese of Harrisburg, PA, USA
sarah.hart.watts@gmail.com

One of the challenges of engaging pre-service music educators in effective teacher training is providing authentic and relevant avenues for the practice of the art and science of teaching. Joining forces with college campus daycare facilities, may provide fruitful training grounds for pre-service teachers as they learn to negotiate the planning of instruction, musical leadership, classroom management, and myriad other skills that come into play in the music classroom, while providing much-needed musical exposure for young children. This research study uses narrative research techniques to explore the experiences of pre-service music educators and preschool children in a teaching practicum experience related to

music education coursework at a Liberal Arts university. Throughout this coursework, pre-service music teachers are engaged in hands-on music teaching encounters with four and five-year-old children in a campus daycare over the course of an academic term. More specifically, the study seeks to investigate this practicum as a vehicle for the creation of community, using the scaffold of Jorgensen (1995), in which community may be described as place, time, process, and end. This multifaceted lens of community serves as a way to probe pre-service teachers' perceptions of their own development of music educators. The experiences of both pre-service teachers and preschool children indicate that this practicum experience was a successful endeavour, one that gave rise to a strengthening of community among the pre-service teachers and a fusing of university and daycare communities. Community as place emerged in terms of finding a place of empowerment, developing confidence, skills, resources, and tools to effectively engage children in active music-making. Community as process was highlighted through this dynamic entity where pre-service teachers were continually developing and evolving. Community as an end was illustrated through the meaningful musical engagement cultivated for both pre-service teachers and the children.