

WEAVING MUSIC INTO THE CURRICULUM BY A KINDERGARTEN TEACHER:

AN INSTRUMENTAL CASE STUDY

by

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BBA, Bethlehem University, 2002

ECE, Vancouver Career College, 2009

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to the required standard

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Abstract

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The purpose of this instrumental case study was to investigate the different ways a generalist teacher, having been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum. The main research question was: What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum? The participating kindergarten teacher was exposed to basic music concepts through eight one-on-one training sessions with the researcher and was asked to subsequently implement these musical concepts into the curriculum through practical activities, which aligned with subjects she was teaching. According to the teacher, although music concepts varied in level of difficulty, she was able to integrate them into the themes she was teaching. Partnering with the kindergarten teacher to craft the integrated activities while providing her with support and resources, resulted in her feeling a sense of ownership of the musical activities and an increased sense of self confidence in teaching music to her students beyond the period of time dedicated for this study.

Keywords: early childhood, kindergarten, generalists, music integration, curriculum

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For being my inspiration. Always.

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CHAPTER ONE

Introduction

Rationale

Scholars have purported that music enhances the total development of children in early childhood (Hackett & Lindeman 2001; Nye 1979; Williams, 1992). Gordon (1987) maintains that being exposed to music at this stage is vital to help children develop their lifetime musical aptitude, both rhythmic and melodic. Young (1995) joins Gordon in stressing the importance of teaching music in early childhood. There is ample evidence of the positive effects of music on children's intellectual abilities (Dewey, 1898; Hebecker, 2010; Pica, 2009; Uptis, 2000). In addition to positive intellectual effects, music has been proven to have a significant effect on children's social and physical development (Catterall 1998; Harris 2008; Luftig 1995; Terracciano 2011). Finally, research has shown that music can have positive effects on children's emotional development (Cooke 1959; Goodkin 2002; Langer 1953; Sloboda et al. 2001).

In spite of the clear evidence of the vitality of music exposure for the total growth of children in early childhood, the use of music in early childhood facilities is limited (Bainger 2010; Register, 2007). As a result, children are rarely exposed to quality musical experiences that are integrated into their curriculum (Bainger, 2010). Generalist teachers tend to exclude music from their programs because they lack the confidence to teach music (Bainger 2010; Figueiredo 2002). Lack of pre-service training in music is reported to be one of the major reasons for their lack of confidence (Bainger 2010; Russell Bowie 2009). A second cause of this lack of confidence concerns unhappy past experiences in music (Uptis 2003).

Efforts at in-service music training for generalist teachers have reported positive results in terms of changes in teacher attitudes, knowledge and self-efficacy (Terracciano, 2011). Providing music training for generalist teachers does not imply eliminating the specialist teacher's role. Rather, it is based on the notion that when generalist teachers receive sufficient support, they are reported to be able to contribute to the children's musical development (Figueiredo, 2002; Upitis 2003).

Through my observation of a variety of early childhood settings, I have noticed a lack of music activities and teaching. I also have noticed that while musical resources are often available, these resources are avoided by teachers. For example, many early childhood settings have classroom percussion instruments that remain unexplored and unused sitting idle gathering dust. I wondered why this was so. Having been informed by the literature I now know that musical resources are aimed predominantly at specialist music teachers or at least assume a basic knowledge of musical literacy and a good foundation of musical skills, which makes them inaccessible for the majority of generalist early childhood educators. Consequently, music is perceived as an exclusive subject for specialist music teachers.

As I am cognizant of both the power of music in the development of children in the early childhood phase and successful examples of providing support for early childhood generalist teachers to integrate music into their curriculum, I began to ponder what I could do to support early childhood generalist teachers in my area.

Research (cited above) has supported the notion that providing early childhood educators with musical training can increase their self-confidence and thus increase the amount of curricular time they spend on teaching music. I developed an interest in taking this research a step further. To explain, extant

research has addressed training elementary generalist or early childhood educators musically so that they can conduct music activities with their children. Although this research, such as studies conducted by Terracciano (2011) and Bainger (2010), has had fruitful results and a positive impact on participating teachers, the topic of equipping generalist educators with sufficient tools and knowledge to make music an integral part of the curriculum and other subjects has remained largely unaddressed. Discovering this gap in the literature, my plan was to assist one early childhood educator in developing a comprehensive vision of music concepts and, concurrently, to begin to weave music into her curriculum by adding her own unique input.

Purpose

Therefore, the purpose of this instrumental case study was to investigate the different ways a generalist teacher, having been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum. The main research question was: What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum?

Researcher-teacher sessions occurred over a space of eight weeks and aimed at aiding the participating teacher in transforming the various music concepts presented into enjoyable music activities that could be integrated organically into the topics of her daily curriculum. I hoped that this study would provide generalist early childhood educators with an example of the many daily opportunities into which they could weave music. In addition, I hoped that the results of this study might positively impact society at large and lend support for increased music teaching in local early childhood education settings. Further, I hoped that the results of this study might assist early childhood aged

children in both child care settings and kindergartens to have the opportunity of being exposed to a rich music environment and experiencing music as part and parcel of their everyday learning.

Delimitations

This study targeted one generalist kindergarten teacher in the Vancouver area. The amount of time dedicated to data collection was eight weeks.

Limitations

Conducting the research during the busy school year restricted the amount of time planned for the project. Each music concept was allotted around one hour researcher/teacher session and one 15 minute lesson where the teacher introduced the concept to the children. Extended time to absorb each concept deeply was not available.

Assumptions

I assumed that the status of teaching music in early childhood settings such as daycares and preschools was equivalent to that occurring in kindergarten classes in elementary schools. I also assumed that teacher programs in general deliver similar qualities of music training to their students regardless of the degree pursued.

Definitions

Through the course of this study, early childhood educators will be referred to as teachers and generalist teachers alternatively.

Summary

In summary, music has been proven to have a positive influence on the total growth of children especially in the early childhood stage. The use of music in early childhood settings, however, is limited due to generalist teachers' lack of confidence and a common rooted perception that music teaching is the reserve of specialists. Generalist teachers are poorly equipped with music preparation during their pre-service training. Nonetheless, they have been proven to have more confidence and gain more music skills when exposed to in-service music training. Extant research focuses mostly on equipping generalist teachers with gaining music skills to be performed with children. Little if any attention has been given to exposing early childhood generalist teachers to a basic yet practical and comprehensive view of music concepts that could be integrated into their everyday curriculum. The present study sought to fill that gap in the literature.

In the following chapter, I will review literature highlighting the importance of music in the early childhood stage as well as document the current status and practice of music in early childhood settings including the prejudices and perceptions concerning music. The chapter will end with a review of studies that report on in-service music training for generalist music teachers that were conducted either as group training or as individual researcher-teacher interventions.

CHAPTER TWO

A Review of Literature

The purpose of this instrumental case study was to investigate the different ways a generalist teacher, who had been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum. The study sought to answer the following research question: What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum? To provide an informed backdrop for the study, I conducted a review of literature that highlights the importance and practice of music in early childhood settings as well as literature that documents attempts at in-service music training for generalist music teachers.

The percentage of preschool age children in Canada has increased dramatically in recent years. According to Statistics Canada, the population of children aged four and under increased 11% between 2006 and 2011. This was reported to be the highest growth rate in 50 years (Statistics Canada, 2011). According to the same source, the early childhood sector in British Columbia (BC) has grown as well. The number of early childhood educators and early childhood educator assistants is expected to increase during the period 2011- 2015 (Statistics Canada, 2011). According to a report by McNeil in 2011, there are over 6000 licensed child care facilities in BC as well as more than 11,900 actively licensed Early Childhood Educators in addition to more than 4000 Early Childhood Educator assistants. Across the same province, there are 35 post-secondary training institutes offering early childhood education programs. The BC Government will spend \$296 million on childcare in 2011/12. That is a 40 per cent increase since 2000/01 (McNeil, 2011).

These statistics are interesting when compared to evidence that the preschool years are a period of rapid knowledge acquisition (Bloom, 1964) and a time during which the development of normal cognitive, physical and social behavior is profoundly impacted by the learning environment (Jacobson, 1979; Kandel, 1985; Kolb and Wishaw, 1980; Kuffler and Nicholls, 1976; Lund, 1978; Scott, 1962).

According to many music educators, music plays a prominent role in the learning environment during this period and “the nature of these early music experiences enables growing numbers of preschool children to develop positive attitudes toward music and gain better understanding and skills for expressing themselves with music” (Prusky, 1989).

The literature review that follows is divided into three sections. The first section discusses selected theories highlighting the vitality of early music experiences while the second contains an analysis of current music practices in early childhood settings. The final section deals with studies revealing early childhood educators’ attitudes and music training as well as challenges involved in teaching music.

Why is Music Vital for Early Childhood?

Although the nature versus nurture debate occupies a prominent place in the literature, there is also a substantial body of research that suggests music is innate. Custodero (2012) agrees with Gardner (1983, 1989, 1999) and Gordon (1971, 1978, 1988) and other scholars in claiming that musical ability is inherited. It only takes a few minutes of listening to children’s free play to conclude that it is spontaneous and originating from their hearts. Uptis (2000), Addison (1991), and Smithrim (1997) noted the importance of musical play and considered depriving children from playing with musical materials in the same way that they play with other objects, as disabling them and leading children into

being “crippled musically” (Upitis, 2000, p. 212). There is a growing body of evidence suggesting that arts in education “positively affect aspects of living and learning beyond the intrinsic values of the arts themselves” (Upitis 2005, p.110). This statement comes from Upitis’ (2005) report on the *Learning Through The Arts Project*,¹ a project aimed at integrating arts teaching into education. Upitis claims that during the three years of the project, there was a noticeable positive development in student participants with respect to reading comprehension, vocabulary, writing, geometry, computation, and estimation.

Although a considerable body of research supports the notion of music’s vitality and its positive effect on children, arguments have arisen over the opposing views of whether music education should be appreciated for its own sake or for the sake of its extramusical benefits. The dilemma for a number of scholars occurs when music begins to be appreciated for its auxiliary benefits and not on its own merits. Gordon (1987) and Young (2005) believe that music should be taught for music’s sake and not particularly for any other reason. Although Young does not deny the extramusical benefits of music, she suggests that music should hold its place in the general classroom setting. According to Young, music should be taught for the main purpose of fostering young children’s music capacities. Alper (in Seefeldt, 1999) takes a similar stand when stating that there are:

...many possibilities for relating music listening to the spontaneous interests and experiences of children, without the encumbrance of telling stories or conjuring up pictures not really related to music. Music is about music. If it illustrates stories or pictures at all, it does so only tangentially. (p. 259)

Other scholars, however, take an integrative stand claiming that music is part and parcel of children’s overall growth and not a separate entity. Hackett and Lindeman (2001) explain this position

¹ This project originated in 1999 when The Royal Conservatory of Music commissioned a three- year study on the effects of *Learning Through The Arts, LTTA* on 6675 students, grades one through 6 at 6 Canadian sites.

as follows: “Music contributes significantly to a child’s total growth and must be studied for its own sake as well as for its extramusical values” (p.6). Nye (1979) takes the same stand when advocating that experiences in music must become not isolated or merely entertaining. Nye (1979) advocates music as “an integral part of all activities in the educational program—science, social studies, language, health, safety, values, and mathematical concepts.” (p.3)

Nevertheless, in spite of minor as well as major differences in reasons as well as approaches on why and how to teach music for preschool age children, there is a common ground among scholars supporting the notion that positive early music experiences equip children with musical as well as non-musical benefits that will last a lifetime. Hence, as I will demonstrate in subsequent sections, music has been part and parcel of the early childhood education world; songs and rhymes have had a strong presence in daily child care programs.

Gordon’s Music Learning Theory. Early environmental experiences, according to Gordon (1987), are vital and a key determinant of the level at which an individual’s music aptitude, which he defines as “a product of both innate potential and early environmental experiences” (p. 7) is stabilized for life. Gordon states:

The more appropriate early informal experiences and formal instruction in music are, the higher the level at which a student’s music aptitude will stabilize. Also, the younger a child is when he begins to receive early informal and formal instruction in music, the more he can profit from such instruction and the higher the level at which his music aptitude will eventually stabilize. (p. 9)

Gordon merely argues that music aptitude will never be able to be nurtured during the child’s lifetime the way it can be during the developmental stage, which he defines as prior to age 9. He continues:

Because the level of music aptitude a child has at birth will change according to the quality of the early informal and formal musical experiences he receives, the music aptitude of children up to nine years of age is called developmental music aptitude. Research completed almost two decades ago substantiates the fact that music aptitude does not continue to develop, either positively or negatively, after a child is approximately nine years of age. Because music aptitude stabilizes at age nine, the music aptitude of students nine years of age and older is called stabilized music aptitude. (p. 8)

Not only does Gordon (1987) advocate for early music experiences, but also he warns that music aptitude will vanish if not nurtured by quality early music experiences. He claims: “It seems that moments after a child is born, the level of music aptitude with which he was born decreases” (p. 3). Gordon adds, “Unless a child has favorable early informal and formal music experiences, the level of music aptitude with which he was born, be it high or low, will atrophy, possibly to only slightly more than nothing” (p. 8). Asserting that music aptitude before age nine is developmental, Gordon emphasizes the importance of music experiences taking place earlier in this developmental stage claiming that they are of more importance than later formal music instruction when music aptitude is stabilized. He stresses that the child “should receive the highest quality of formal and informal music instruction while he is in the developmental music aptitude stage...” (p. 3). Specifically speaking, he adds that “the music instruction that a child receives in kindergarten will influence his level of developmental music aptitude much more than will the music instruction he receives in second or third grade” (p. 3).

Stressing the importance of investing in children’s music aptitude in the early childhood stage, Gordon (1971, 1987, 1988) links this investment directly to later music achievement. “Unless he has favorable early informal and formal environmental experiences with music, that level of music aptitude will never be realized in achievement” (Gordon, 1987, p.8). In this regard, Hackett and Lindeman (2001) are only one example of scholars who take the same stand as Gordon. They explain: “For students to grow

musically and prepare for lifetime encounter with music, the study of music must begin in the early grades and continue throughout the students' school years" (p. 6).

Music and children's total growth

Society's attitudes and views of the nature of children have always influenced the planning of early childhood activities. Aries (1962), for example, discussed that five and six year old children before the Romantic period were viewed as miniature adults, and thus expected to adapt to a sole mode of learning which is used in adult education, a language-based mode. Hence, education in that era was delivered solely through teaching isolated academic skills. Obviously, there has been a change since that time in society's perspective towards the early childhood stage. Nowadays, most early childhood educators and philosophers view the whole child principle as the basis of any kind of playful early childhood program planning. Underscoring this perspective, Williams (1992) summarizes the recent views about children as well as the consequences for effective teaching:

Most early educators understand "the whole child" to mean the child's complete integration of intellectual (cognitive), emotional, social, and physical capabilities. Learning in any one of these domains must necessarily involve all the others. Effective teaching, as a consequence, must draw upon these inner connections, with recognition of the distinctive ways in which young children take in and utilize knowledge of the world around them. (p. 1)

Teaching music is no exception. In the following section, I will discuss pieces of literature that highlight the effect of music on each area of children's development. This will be presented in three categories: music and cognition, social and physical development, and music and emotional development.

Music and Cognition. Gardner (1983) proposed the multiple intelligences theory and presented musical intelligence as one of eight frames of mind. Bee & Boyd (2007) comment on Gardner's theory by stating "many individuals with mental deficits have remarkable talents: some are gifted in music; others can perform complex mathematical computations in their heads" (p. 209). Despite being named by Gardner as a separate intelligence, music intelligence interacts with and affects other intelligences. As far back as 1898, Dewey claimed that music instruction possessed the capacity and potential for enhancing intellectual growth. Hebecker (2010) conducted a study on 30 preschool children who were tested using a traditional task for early numeracy assessment and on the ability to perform a series of rhythm patterns by imitation. She concluded that there is a correlation between number concept development and the performing accuracy of rhythm patterns. Pica (2009) highlighted the potential role of music in enhancing concept cognition. She suggested that academic concepts can be nurtured through experiencing listening and moving to music. Pica stated, "...the word slow has only so much meaning to a child when he reads or spells it..." (p. 74). In a related vein, Upitis (2000) illustrates the importance of early music experiences on cognitive skills by emphasizing their effect on children's brain development.

But the brain is not developed at birth, or even in the first few months and years of a child's life. In fact, recent research on brain development provides evidence that music experiences in early childhood are necessary in order for a child's brain to become as fully developed as possible. (p. 16)

Music has been proven to increase student creativity (Catterall, 1998; Luftig, 1995) as well as to assist students involved in the arts in reaching higher achievements than students who are not similarly involved (Catterall, 1998; Luftig, 1995; Upitis, 2005; Welch & Greene, 1995).

Building a music curriculum on this notion, Kindermusik International (2005), an international music curriculum for music and non- music early childhood educators, claims in their document that “Current research confirms that musical experiences create and strengthen neural pathways in EVERY area of a child’s brain!” (Kindermusik International, p. 32). Supporting research has suggested that music causes improvements in reasoning and memory (Aronoff, 1988, cited in Uptis, 2000). Lending further support to this notion, Greene (1995) reports that music enhances imagination while Csikszentmihalyi (1997) found that music positively affected the motivation to learn.

Goodkin (1988) emphasizes the connection between music, dance and brain functioning based on his long association with Orff-inspired activities and children. He follows a three-way approach to teach a dance, starting with teaching the whole dance, discussing with children specific critical points within the dance, then performing it again:

In the language of modern brain research, we can say that we follow the evolutionary growth of the brain. We begin with the right hemisphere of the brain, with the holistic and spherical ability to grasp the whole picture at once and then move to the left hemisphere of the brain, with its talent for language and analysis to clarify and reinforce. After this period of reflection, analysis and problem solving, we do the dance again, this time joining both hemispheres to work together for increased understanding. (p. 46)

Social and Physical Development. Terracciano (2011) along with Catterall (1998) and Luftig (1995) highlight the fact that music in early childhood is mostly experienced within a group, which, in turn, promotes social skills. Dewey (1896) understood that music activities have always provided children with a learning environment that enhances social and intellectual growth leading them to use spoken language to communicate. Physical benefits also accrue as, according to Gordon (2000), movement necessarily accompanies music. Terracciano (2011) categorises movement into “various

physical experiences [which] include locomotive (e.g., jumping, walking, and skipping) and non-locomotive activities (e.g., bending, swinging, and stretching) (p. 1). Harris (2008) and Dewey (1896) emphasized the role of social skills development in a child's language development and future problem solving skills in society. Harris' study concluded that children are able to acquire the language that helps them understand abstract concepts through musical interactions. Dewey emphasized that children learn best by absorbing the information through their multiple sensory systems: visual, auditory, and kinesthetic. Both scholars point to music education as being capable of reaching children through multiple modalities.

Dewey's theory of multiple sensory learning is consistent with Piaget's learning stages theory. Although not specifically highlighting music education, one could infer that Piaget's proposed learning stages could be projected on the development of children's music cognition. Piaget (1954) explains how physical, social, and intellectual skills are developed at various stages of life. Between ages two and seven, which Piaget calls the pre-operational stage, children should be able to process information manually and mentally. Young children, in the pre-operational stage, "learn music through singing short melodic patterns, moving to the element of rhythm, and playing a simple musical instrument" (Terracciano, 2011, p. 16). These activities form the basis for promoting an understanding of music that fosters the child's whole growth.

Music and Emotional Development. Although "it is surprising and very unfortunate that there is very little cross-pollination between research on musical preference and research on emotional responses to music" (North and Hargreaves, 2008, p. 126), there is evidence that music and emotions are strongly related. North and Hargreaves (2008) report on a British study by Sloboda et al. (2001), where it was proved that "music did not just make people feel better but also seemed to transport them away

from everyday concerns” (p. 141). In an attempt to explain the relation between music and emotions, North and Hargreaves (2008) summarize two studies by Cooke (1959) and Langer (1953) where:

...both regarded emotion as an essential part of the meaning of music, rather than as a detached ‘response’ to a ‘stimulus.’ In particular, research on strong experiences of music highlights the interaction of intrinsic and extrinsic musical meanings in creating particularly powerful emotional reactions in listeners. (p. 136)

Although the intrinsic versus extrinsic arguments about the value of music are regularly presented as irreconcilable explanations of emotional responses, North and Hargreaves (2008) assert that, “there is no reason why music cannot have *both* intrinsic *and* extrinsic meanings” (p. 135).

Goodkin (2002) emphasizes how music adds a deeper meaning to words that results in a more profound feeling as well as understanding of the context. Analyzing the contribution of music when added to words, he posits that the resulted songs

...carry an enormous amount of information tightly compressed. But unlike the CD ROM or textbook, the focus is not on *quantity* of information, but on *quality* information connected to feeling brought alive through breath and body. In one page, a textbook can give a great deal of factual information about the slave trade, but a three minute soulful singing of ‘Sometimes I Feel Like a Motherless Child’ communicates more truth about the experience of slavery than thirty pages of textbook facts. (p. 33)

As can be concluded from the literature reviewed thus far, the musical impulse is innate and has been proven to be an essential part of children’s overall growth. A call to nurture children’s music intelligence presents itself powerfully in the preschool stage where music aptitude is still developmental. The following section will deal with actual practices of presenting music in early childhood centers.

Music in early childhood settings. Between theory and practice.

Although few if any would argue the importance of music in the early childhood stage and settings, there is a clear need of translating these beliefs into practice. This section depicts the uncertain bridge between the belief in music vitality during this stage and its actual implementation.

While Russell Bowie (2009) visualizes an ideal world where “children would be engaged in music daily throughout their childhood and beyond, inspired and led by motivating and well-resourced music educators” (p.24), she brings her readers back to reality stating that “we live in a world which falls far short of this ideal. In many countries, music and the other arts subjects are given a low priority compared with the ‘basic skills’ of literacy and mathematics” (p.24). Russell Bowie is quick to concede that the situation can be quite different in Western countries. She writes: “In many Western countries, music specialist teachers have been trained, resourced and funded to implement developmental and sequential music programmes in elementary schools” (p.24). Apparently, according to Russell Bowie (2009), this happy picture of well-resourced specialist music teaching has not lasted, because while “music and the arts have decreased in priority in recent years, so numbers of specialist teachers have decreased... and generalist classroom teachers in many schools are expected to teach all of the arts subjects, including music” (p.24). She concludes that non-specialist teachers have little confidence in their own musical ability and music teaching skills due to lack of quality music training which was a core focus only for specialist teachers (p.24).

Bainger (2010) points to the fact that “the provision of music in many preschools and day-care centres still consists merely putting on a CD for the children to dance to, and singing a few traditional nursery rhymes” (p.18). Through my own observations, music is present at two main times in the

average childcare setting's daily programs. The first of these occasions is the transition time that occurs between different activities. Register (2007) found that music helped children transition more quickly, and concludes that musical transitions resulted in changes in the behavioral response of children. She noticed that children "seemed to have developed a better 'comfort level' by having cues that indicated a predictable outcome" (p.27). In her study of musical transitions, Register also concluded that "[m]usic, when designed and used in a systematic manner, provides a way for students to work through change while maintaining positive engagement with their classmates, teachers, and environments" (p.30) which, in her opinion, provides a good means to group management. In the following quote, Register (2007) generalizes that often, early childhood specialists use music exclusively for this particular purpose:

Early childhood professionals commonly mention using music to structure time and activity in the classroom environment. For example, researchers in numerous publications have discussed ideas for helping children transition from one daily activity to the next through the singing of familiar tunes with new words as a means of prompting them to complete a task or engage in a particular behaviour. (p. 26)

Second, music is used to ease memorizing of information required for other subjects, for example, "The Alphabet Song," "Head and Shoulders, Knees and Toes," "Five little Ducks," to name a few. These are examples of songs that ease acquiring and enhancing information necessary for language, science, and math respectively. Register (2007) points to a study by Wolfe and Horn (1993) where

...melodies [were used] as structural prompts for learning and retention of sequential verbal information in their work with preschool students. They found that students learned sequential numbers more quickly when the numbers were taught using familiar melodies rather than unfamiliar melodies or spoken instruction. (p. 25)

Although one cannot deny the importance of music in facilitating learning in other subjects or easing transitions, problems arise when music's role is restricted to a servant model, which is reported to

be practically taking place. In the *Learning Through The Arts (LTTA) Project*, Upitis (2005) warns that, “By suggesting that the arts might serve as handmaidens to other subjects, a danger exists that the arts will not be valued for their distinct contributions to education (Winner & Hetland, 2000, cited in Upitis, 2005, p.111). Obviously, there is still a gap between theories that are rooted in beliefs expressing the vitality of music in early childhood and real practice. Such theories need extensive efforts in addition to a significant amount of time to be bridged into quality practical implementation.

The Learning Environment. It is worth mentioning that initiating music in early childhood settings is not exclusively challenging for teachers with no musical background but also for those with specialized music training. To creatively bring music into classrooms, music and non-music teachers alike are required to step out of their daily teaching regimes into new horizons. Gordon (1978) emphasizes the importance of teachers being open-minded to children during this informal learning stage, which is prior to age six, and considers that the readiness children gain from this stage is a pre-requisite to learning in subsequent formal instruction, past age six. He purports that music specialists are not always aptly prepared for this task. He explains:

Most music teachers have definite ideas about what constitutes appropriate formal instruction in music for students over six years of age. This writer believes that formal music instruction should be based upon principles of learning theory. But many music teachers have not thought about what constitutes appropriate informal instruction in music for students under six years of age. They should give thought to the matter, because without the readiness which informal instruction provides, students will learn less in formal instruction. (p. 9)

In a call for teachers to explore new horizons, Kennedy (2000) suggests two alternatives for teacher educators: either to continue to teach the same material repeatedly or to step out of the

proverbial box and create new quality experiences. Although Kennedy is speaking primarily to music teacher educators, her words are relevant also to generalist teachers. Kennedy states:

However, brave, radical music teacher educators could opt for the second alternative, while realizing that difficult decisions lie ahead as they seek to restructure teacher training programs, but remaining secure in the knowledge that the young beneficiaries of their efforts will lead richer and fuller lives. (p. 148)

So what does the literature say about the role of the teacher? There are certain roles that generalist teachers could play to guarantee quality music experiences for their children. Emphasis needs to be given to building a quality learning environment, taking into consideration children's natural process of learning. Upitis (2000) underscores the fact that a child's learning process is the same in music as it is in language and that this knowledge should be reflected when preparing this rich music environment:

It follows that an environment filled with possibilities for music exploration and creation would approximate the environments that support language literacy. Children would be encouraged to play with music first, learning to write and read music later. The environment would include a wide variety of sounds and symbols of music, even symbols that children didn't understand. An environment for music literacy would also encourage children to use the symbols of music to communicate, including symbols of their own creation. (p. 17)

Upitis (2000) highlights roles early childhood teachers could play in enhancing the music experience. She writes: "In musically rich demonstration environments, teachers set the scene for children to work, play, learn, and compose together" (p.18). Gordon (1988) emphasizes the role of the teacher as helper and facilitator, where the learning process and audiation are being internalized and the child is transformed naturally. In general, this makes it easier for generalist teachers and lessens their burden. Gordon (1988) writes:

A teacher cannot teach a student to audiate. That is a matter of music aptitude. A teacher, however, can teach a student how to audiate by helping him make the best use of the audiation aptitude that he possesses. That is a matter of music achievement. (p. 7)

Through collaboration with an experienced music teacher, Wiggins (1998) underscores an essential conclusion about the role of the teacher made by the teacher herself after self-reflection. “She had come to the realization that ‘being in charge and being in control are not the same thing’” (p.286). Despite the fact that this collaboration had been between a university professor and a music teacher, nevertheless it clearly demonstrates that the teacher’s burden can lessen with the realization that one can be in charge without always being in control. This probably would give relief to generalist teachers as well as they specifically know the requirements of their role. Wiggins (1998) adds that through the years, this specific teacher realized that “her favorite lessons had been the ones where she had been least ‘in charge’” (p.286). Allowing opportunities for arts requires unleashing the inner artist within each person rather than dictating artistic works or fearing of lack of skills. Kennedy (2000) supports this particular notion when she points to the fact that “[a]ttempts to force creative activities and learning work less well than allowing time and space for it to bloom” (p. 133).

Williams (1992) stresses that, “what young children learn is at least partially dependent upon how they learn” (p.1). Building a rich learning environment must reflect the wholeness of the child. This strikes a chord with the foundation of Reggio Emilia’s approach. Developed in Italy in 1945 at the end of Second World War, this early childhood educational approach called for enhancing emergent curriculum and encouraging the nurturing of children’s own creative learning. Malaguzzi (1998), founder of Reggio Emilia, emphasizes the multiple and different ways a child learns in the “The Hundred Languages of Children” poem. He stresses the critical role school and community play in

children's learning by pointing out the negative effects that could be created when marginalizing the multiple ways in which children's learning take place:

The child has
a hundred languages
(and a hundred hundred hundred more)

but they steal ninety-nine.

The school and the culture
separate the head from the body.

The school and the culture
separate the head from the body.

They tell the child:

to think without hands

to do without head

to listen and not to speak

to understand without joy

to love and to marvel

only at Easter and at Christmas (p. 3)

Reggio Emilia's philosophy is built to fit into and suit the development of the whole child which, in turn, aims at making learning an extension of natural curiosity rather than forcing it to fit uncomfortably into a set of isolated academic skills. The Reggio Emilia approach established as a priority the protection of children from becoming subjected to institutionalized doctrines in the early stages (Malaguzzi, 1998).

The Orff approach to music education, although not targeting the early childhood stage specifically, was built on a similar foundation to that of Reggio in that it allowed for divergent thinking and exploration. Offering a different way of learning music, Orff (Keetman, Murray, Orff, 1976) suggests a music learning environment that provides the elemental basics of music integrated with dance and poetry. Elemental music is an invitation to return to the basic and first principles of music (Goodkin, 2004; Warner, 1991). This holistic view can see the child only as a whole, incorporating not only mind and hands to perform the technique, but also involving the soul and body.

Summarizing this section, a child's cognitive, social, and physical growth as well as academic accomplishments, are all dependent on the available learning environment. The literature reviewed suggests that a positive music environment in early childhood settings can be expected to foster noticeable musical as well as extramusical benefits to children. Providing a rich learning environment that nurtures children's learning potential and achievements is dependent upon understanding children's styles of learning and structuring learning environments accordingly. Generalist teachers need assistance to step out of their prejudices, overcome their challenging fears of music teaching, and explore ways of enhancing music experiences in their settings. This leads to the third section of this review, which depicts and analyzes some attempts to assist early childhood educators to provide effective music experiences for young children.

Early childhood educators' attitudes and challenges towards music

There is a common view among numerous music educators that music is not an activity that can be developed exclusively by "specialists, but it should be viewed as an area of human knowledge that belongs to all individuals. Generalist and specialist teachers could work together with the aim of offering

a more complete school education” (de Figueiredo, 2002, p. 85, citing Plummeridge, 1991). In addition, Russell Bowie (2009) points to the fact that “although it has been recognised that specialist teachers need to be working in the primary classroom, funding is not provided for this to be implemented effectively” (p.25). Therefore, due to these educators’ views about music as an area of human knowledge, and many other times to lack of funding, “teachers are now expected not only to teach English, science, mathematics, social studies, physical education and many cross-curricular perspectives, but also to have the expertise and confidence to teach music, visual arts, dance and drama” (Russell Bowie, 2009, p.24). Figueiredo (2002) as well as Upitis (2003) contend that involving generalist teachers does not mean eliminating the specialist music educator completely. It is agreed, though, that, “the generalist could contribute to the children’s musical development if they received appropriate preparation” (Figueiredo, 2002, p.84). Byo (1997) suggests that time formally set aside for music is not enough, and that generalist teachers’ involvement would guarantee to some extent that music would take place on a daily basis. This is particularly effective in a country like Brazil, where in spite of the fact that music is part and parcel of the culture, “there is no formal musical education before 11 years of age” (Figueiredo, 2002, p.84).

Although the above views sound reasonable, they were written by music educators. In many cases, their views on music education contradict those of early childhood practitioners. Such a contradiction constitutes the basis for the latter group’s challenges. Surveying a sample of student teachers from 1998 to 2004 from five countries—Namibia, South Africa, Australia, USA and Ireland—Russell Bowie (2004) found some common ground which highlighted detected problems. Creative Arts Students’ Attitudes National and Overseas Associate (CASANOVA) is a similar study yet with an even larger scope conducted by Russell Bowie (2004) aimed at investigating student teachers’ attitudes

towards the Creative Arts both in relation to their own personal background, skills and attitudes to each of the creative arts strands of music, dance, visual arts, as well as drama, and in relation to their perceived ability to teach each of these strands in the primary school classroom. The study emphasized that the problems identified related to music education seem to be universal across the five countries with the lack of priority for music in schools, and the lack of teachers' personal musical experiences being of greatest concern (Russell Bowie, 2004). Responses of students were given on a five-point scale and the results indicated that:

Most responses from the students were in relation to the lack of personal musical experience of the teachers (78%), and the lack of priority for music (77%). About two-thirds of students indicated that lack of adequate resources (66%) and not enough time in the teaching day (63%) were problems related to teaching music lessons, 58% indicated that lack of knowledge about syllabus requirements was a problem, and almost half of the students (49%) responded that lack of time to prepare was a problem in teaching music lessons. (p. 13)

Interestingly, the results of this study confirm findings of a number of similar studies conducted by Russell Bowie as well as a smaller scale investigation, which took place in 2003 targeting student teachers solely from Australia. In a more recent study, Russell Bowie (2010) conducted research that targeted international student teachers from five countries without reporting many differences in findings. Keeping in mind Russell Bowie's quantitative research (2003, 2004, 2009, 2010), a closer look into teachers' attitudes through a qualitative lens will now be investigated. In this section, I will attempt to answer three questions concerning generalist teachers' attitudes towards music instruction and education. As the questions were constructed according to the results of reviewed studies, answers will be extracted from this same body of literature that deals with generalist teachers and attempts to involve

them in teaching music. Generalist teachers refer to those teachers who teach in the early elementary years as well as early childhood educators. Frequently, they will be referred to as teachers.

What is the level of confidence of generalist teachers when teaching music? Are any reasons mentioned?

The question of whether or not music educators' expectations concerning the teachers' role vary from the teachers' expectations of themselves is worth asking. Russell Bowie (2009), reporting on a study surveying participants in five countries, highlights the lack of teachers' arts education and expresses dissatisfaction with the results of arts programs run by those teachers and describes them with "less than adequate music and other arts education programmes" (p.24). In the same study, she reports that, "research has highlighted the situation of non-specialist elementary teacher education students in these countries as having little confidence in their own musical ability and their ability to teach children music (Jeanneret 1997; Kim 2001; Lephed n.d.; Mills 1989; Sanders and Browne (1998))" (p.24). She also asserts that "some of the problems identified include that teachers perceive that they do not have the confidence, competence, resources, skills, time or priority to implement an effective arts programme (Mills 1989; Russell-Bowie 1997; Senate Environment, Recreation, Communication and the Arts Reference Committee (SERCARC) 1995; Van Niekirk 1997)" (p.24). Russell Bowie (2009) discusses possible reasons that caused the existing lack of confidence in her study participants and concludes that lack of pre-service music training is the key. She explains: "Generally, they were not expected to have the skills and expertise to implement music programmes, as this was seen to be the domain of the music specialist teacher, and so they were not trained accordingly" (p.24). In related research, Upitis (2003)

documents a novice experience of an Ontario generalist teacher who had to teach music. Upitis (2003) quotes this teacher as she described her first experiences:

I was the worst recorder teacher in the world. I remember one Grade 6 class; I was just like Hitler. They did learn to play, but it was painful, not joyful. I was so mean to them when they held the recorder the wrong way or played the wrong notes. (p. 12)

Further support for this view comes from Bainger (2010) who highlighted lack of pre-service training during her collaboration with three non-music Australian teachers whom she assisted to teach music in their childcare settings. According to participating teachers, lack of focus on music in their undergraduate training resulted in a lack of competence in music. In her first interview, one of the teachers highlighted teachers' music preparation in comparison to their preparation in other subjects.

I guess it's just a different area from anything else you do, like mathematical concepts or literacy - music is very different. You have to have a lot of knowledge and when you don't have that knowledge it's difficult . . . we're trained in literacy and numeracy as teachers, but not necessarily music. That's where we are struggling and trying to work out what to do. (p. 18)

Bainger (2010) concludes that “today’s teachers are a product of their own arts-poor education system” (p. 18) by emphasizing consequences of mal pre-service education. She elaborates: “. . .teachers do not have background skills or understandings of their own about music to draw upon, as they do in other learning areas. This also reinforces their low levels of confidence” (p.18).

A second issue impacting confidence level concerns teachers' past experiences with music. Unhealthy experiences of the past can result in a low level of confidence in teaching music during in-service training. According to Upitis (2003):

It is no wonder that some music experiences leave students scarred. When we first started teaching music education courses to pre service teachers in the mid-1980s, we heard, in every class, that at least two or three of these young future teachers had been told, as children in elementary school, to “mouth the words.” We have now heard these stories for two decades--every year, it's the same thing. These are not abusive practices of the past; these are abusive practices of the present--perpetuated by both music specialists and classroom teachers. (p. 12)

A third cause of teachers' lack of confidence is the dictum to follow a certain curriculum. In spite of the fact that curricula are created to ease a teacher's load, they can be more challenging to implement than no curricula at all if not well communicated. Referring back to Russell Bowie's (2009) study, she found that two thirds of her population reported lack of adequate resources. The study does not specify if this population spread through five countries was referring to resource availability or lack of useful resources. Nevertheless, even when a curriculum was available, teachers found it to be a challenge to implement.

The probable dangers of using a curriculum are twofold. The first one is mentioned indirectly by Upitis (2003) when she states that this same teacher was “compelled to ‘follow the curriculum’” (p.12). Although no information about the curriculum was provided in the study, it is obvious that the teacher expressed a feeling of stress and overwhelming pressure in following this curriculum. Second, providing a music curriculum for teachers has the potential to hinder the innovative process of learning. Teachers who lack confidence to teach music are more likely to be dependent on available resources or any available curriculum instead of creating something original. Furthermore, supplying teachers with a curriculum negates Orff Schulwerk's approach *per se* as it was based originally on the premise that children as well as teachers can be creative, highlighting the need for the teacher to have healthy self-doubt and reflection to serve as a catalyst for creative teaching. After many years of using the Orff

approach in his teaching, Goodkin (2002) states that it is not enough for the teacher "...to just learn fun activities, exciting material, clever processes;" the teacher "must be a reflective thinker and active doer" (p.xii). Without intending or claiming to design a curriculum, Orff provided teachers with activity suggestions for music classes. Providing some exercises to practicing teachers might provide starting points for them to build upon according to their previously and newly acquired knowledge and experience. Warner (1991) describes the exercises provided by Orff as "points of departure and motivation for improvisation" (p.6). Nevertheless, it is a "demanding discipline for teachers, for it requires that each instigate his or her own method of investigation and procedure" (Goodkin, 2002, p.1). Goodkin found that teachers reported positive experiences when experiencing the flexibility of the Orff approach as opposed to following a highly structured curriculum. Summarizing the teachers' feedback in both the Upitis (2003) and Goodkin (2002) studies, one can conclude that while teachers feel overwhelmed when following a stepwise procedure that will apply equally to all situations, they generally feel creative and enjoy teaching when they only get a stimulus or a framework from which to develop lessons. In other words, these scholars claim that teachers need support to a certain extent while at the same time, having a space to insert their own input and a contribution based on their own ideas and experience rather than feeling so bound by a detailed curriculum that they avoid it all together.

The fourth cause of teachers' lack of self-confidence is the perceptions held by teachers concerning music and music education. De Figueiredo (2002) explains: "Any generalist teacher that cannot play a conventional musical instrument is considered by some as ill-equipped to develop musical activity" (p.85). Claiming that this is a false perception, she suggests that playing a musical instrument is not a pre-requisite to incorporating music in the classroom arguing that, "such a point of view is strongly

based on a traditional emphasis on notational literacy, ignoring other competencies in dealing with music education” (p.85).

Teachers involved in Bainger’s (2010) study, although professing no doubt about children’s musicality and joy when making music, demonstrated doubts about their own musicality. She writes: “Because none of the participants were fluent, active instrumental players or singers, this assumption resulted in the belief that they were not musical. In return, “This core belief undermined their individual musical confidence” (p.21). Bainger, like de Figueiredo, discusses lack of confidence resulting from the belief, on the part of generalists, that teaching music can only be successful if one is a singer or instrument player. Therefore, in the first interview, her participants “equated musicality with demonstrable music performance skills” (Bainger, 2010, p.21). In addition, they showed concern about controlling the class especially in movement and playing instruments.

In a study in Brazil, de Figueiredo points to the fact that teachers hold “the view that talent is needed to have any musical experience” (p.86). According to de Figueiredo, this perception “has consequences in the preparation of the generalist teacher who is often considered without capacity for any artistic activity” (p.86). Although participants had the perception that involving music activities is conditional to having talent, still, most of de Figueiredo’s interviewees “affirm that, through appropriate preparation, musicality can be developed” (p.85).

Lacking confidence to teach music has consequences and, according to Bainger (2010), a key result is reliance by generalist teachers on structured musical activities rather than introducing free music play: “When lacking confidence, a teacher tends to rely more on an instructive approach (Kagan, 1992), and this is often seen in the way music is approached by early childhood teachers (Wright, 2003).

Bainger (2010) adds: “As has already been referred to, taking an instructive approach puts the burden on the teacher of being an expert” (p.23). This, in turn, will affect how teachers introduce music experiences to children.

The reasons for lack of confidence and areas of confidence deficiency vary from teacher to teacher. Thus, since it is attributed to varied reasons, teachers’ lack of confidence should be dealt with individually when launching a music project in cooperation with non-music teachers. Bainger (2010) suggests that teachers:

...experience this general lack of confidence as a group of specific issues, each of which need to be individually addressed before the teachers can develop their skills and confidence to the extent that they become effective and active music makers with their children. (p. 25)

Interestingly, there is a similarity among studies in the literature investigated regardless of geographical area. The four key reasons for generalist teachers’ lack of self-confidence when teaching music are inadequate music preparation, unhealthy experiences of the past, being asked to follow a certain curriculum, and accumulating generic perceptions about music education. This lack of self-confidence is an international issue that requires international efforts to both address and eradicate.

Have any positive efforts been taken to address this lack of confidence and if so, have there been any positive changes in attitudes and practices?

Studies in this area have shown that a positive effect can emerge from interventions. To explain, teachers seem to react positively to music training. Terracciano’s (2011) study with early childhood educators reported positive changes in three dependent variables that were being investigated: educators’

attitudes, knowledge, and self-efficacy. Terracciano's findings are consistent with those from a similar study conducted by de L'etoile (1999). Both scholars reported that after receiving in-service music sessions, participating educators felt more comfortable and confident. According to Terracciano, in-service music training "altered the participants' attitude for the importance of music education in the early childhood setting" (p.104). Bainger (2010) joins this group of scholars to report a gradual change in perceptions, self-perceptions, and attitudes that resulted through efforts to ameliorate teachers' attitudes towards music teaching. She explains:

As the collaboration progressed, the participants' self-perceptions of their own musicality began to change. All the participants were singing a lot more in their music sessions, as well as singing directions and instructions to the children throughout the day. Six-months into the collaboration, in the second round of interviews, a noticeable change in self-beliefs around their own musicality was reflected in the participants' comments. (p. 22)

Bainger (2010) found that changes were observed when participants' level of confidence increased through the process. Bainger reports that change in confidence level resulted in change in self-perceptions, which was obvious in the participant teachers' final evaluation reporting positive changes as well as valuing her capabilities and "describing herself as musical" (p.22). In turn,

...the tension between two conflicting beliefs – the natural musicality the participants could all see in their children, and the self-perceived lack of musicality they felt in themselves, seemed to ease when the participants became more comfortable singing with the children. (p. 21)

Perceptions towards music have played a big role in causing the gap between teacher beliefs and practice. Regarding perceptions in two fine arts disciplines, Custodero (2012) makes an important comparison between music educators' beliefs about children's art and children's music. She emphasizes how when the phrase *children's art* is used, it is generally referred to art made *by* children, whereas

when one refers to *children's music*, one automatically thinks of music written *for* children. Such perceptions are reflected in practitioners dealing with teaching music differently than the way they deal with teaching language. Upitis (2000) asserts that, “we encourage original utterances from children, but we expect children to imitate the music of other composers” (p.17). Usually, according to Upitis (2000), “Children's novel speech (e.g., ‘All gone milk’) is praised, and their early attempts at writing (or scribbling) are celebrated. In contrast, children's novel music-making is rarely given the same consistent attention, if it is even noticed” (p.17). Upitis (2000) challenges educators to “[i]magine trying to teach young children language by asking them read and write first, requiring them to curtail their speech until they were able to read!” (p.17). Referring to common expectations from language learning in contrast to expectations from music instruction, Upitis (1992) emphasizes:

Another important feature about learning language is this. Even before children reach school age, they learn that they are expected to learn to read and to write. But children are not expected to read and write music in the same way. Further, when children take lessons, music is typically taught with a "read first, play later" approach. (p. 17)

These different perceptions not only cause differing approaches to language and music teaching in children's earliest school experiences, but also they continue to reflect society's ideology towards music education throughout the whole educational system. Bringing this into teachers' awareness, as well as clarifying their role in creating a music learning environment would make it less challenging for them, which in turn would ease the implementation process.

On a related topic, Bainger (2010) reported a dramatic shift in teaching style from teacher centred to child-centred leadership after her interventions with generalist teachers. In her opinion, this shift had the benefit “of relieving the participants of the burden of being expert in a field where they lacked confidence” (p.24). Reporting the consequences of changes in practice, Bainger explains: “Where

the participants have become more confident, they have become more inclusive and playful, moving away a little from a more instructive style of teaching, towards a more child-centred and playful style” (p.24). This is consistent with findings reported by Upitis (2003) who highlights changes in one participating educator’s life to an extent that, with support, the educator’s quality of practice and class atmosphere practically transformed to a new exciting horizon. Referring back to the teacher, who described herself as the “Hitler recorder teacher,” (Upitis, 2003) chronicles this teacher’s journey after she expressed her interest in learning the guitar. “We encouraged her, and provided some workshops and resources. Over a period of several years, by taking private lessons with a high school student, she became a competent guitarist” (p.15). Through the process, this particular teacher became convinced “that making mistakes was part of the learning process. And over time, her teaching of music changed dramatically” (p.16).

Whether it was an in-service training program or collaboration with a generalist teacher, the results of the above studies demonstrate consistent positive results on teachers’ attitudes, and confidence as well as their self-efficacy. The next section will investigate the motives that caused this reported constructive professional development.

If there was a positive change in attitude, what was the stimulus to make this change a success?

Although answers to this question have been mentioned anecdotally during the previous section, an attempt will be given here to extract and investigate stimuli noted in the reviewed literature. An effort will be made to sort them into categories. Many, if not all, overlap.

Support. Without appropriate help for teachers, Bainger (2010), along with other scholars, affirm that “Generalist teachers in both the pre-school and primary areas of education report that they can feel intimidated by having to offer music activities, often to such a degree that they avoid it all together” (p.18).

Bainger (2010) describes the nature of a relationship with teachers that could result in fruitful results, suggesting that the most effective type would be a supportive long-term collaboration model of professional development. According to Bainger, this long-term collaboration “involves the establishment of a supportive relationship between expert and teacher, where the expert works as a mentor with each teacher in their own practice and work place” (p.25). From her experience, Bainger concluded that “consistent and open dialogue based on mutual respect, and practical follow-up is an essential part of this type of professional development” (p.26). Consequently “a positive change in the teacher’s practice and their perceptions of their own music skills and confidence” (p. 26) would be the natural result. Bainger contends that “an essential aspect of the collaboration was the building of trust between each participant and the researcher, based on the understanding that the researcher was there to support the teacher, rather than to assess their work” (p.24). According to Bainger, although participants needed to be reassured of this continually, “the supportive and practical feedback helped to overcome this to a large degree” (p.24).

In Bainger’s study, teachers were supported in different areas to foster their confidence. Concerning personal musical skills, an emphasis on singing took place. She explains: “Reassuring the participants that they could sing was particularly important in bringing about a positive change in the participant’s self-beliefs around singing” (p.21). Bainger mentions another kind of support for teachers,

which involves “setting up and facilitating musical play that involved exploring sound and developing music skills through games and play activities (p.24).

Continuous suggestions concerning conducted activities were provided. Bainger states that “the participants have been encouraged to use regular repetitions of musical games with extensions each time; to strengthen their repertoire, and develop both their own and the children’s musical confidence” (p.22). Bainger adds: “The participants were also strongly, and repeatedly encouraged to value and utilise the children’s ideas and suggestions as a real resource” (p.24). Another aspect of support for enhancing teachers’ music skills was given in Upitis (2003), when, upon the teacher’s request, guitar instruction was facilitated.

Training. Before investigating the impact of teacher training, it is worth pointing out how it is commonly defined. In an attempt to distinguish between education and training, (Goodkin, 2002) claims that education is “concerned with wholeness, with drawing forth that which lies within. It proceeds from the inside out, growing from the interest and temperament of each individual and calling on his or her contribution to the process” (p.127). By contrast, the same author defines training as “moving from the outside in, bringing the student through an existing body of knowledge and ways of doing things” (p.127). Although in his opinion we need both, during training Goodkin sees that “the greater share of responsibility falls to the student to rise to the demands of the given structure and to master the essentials of the craft” (p.127). With this in mind, Russell Bowie (2009) emphasizes the importance of tailoring professional music education training programs in teacher education institutions. She also underscores the key role these institutions have in educating and preparing pre-service teachers. This approach aims at minimizing the greatest concerns that cause teacher lack of confidence: lack of priority for music in the schools and a lack of personal musical experience. She writes:

Teacher education institutions could achieve much in both these areas, by giving music adequate time and priority, thereby equipping their students with the skills, knowledge and attitudes to teach music confidently in elementary schools. With the balance of practical experiences and research-based activities (both action research and research into the importance of music to children's development) pre-service teacher education students could graduate with adequate confidence and effective knowledge to make a difference in the lives of the children in their future classes, make a positive impact on the priority and practice in their schools in relation to music education and teach their children about the world of sound and music. (p. 33)

In addition, she warns that failing to do so will, in turn, result in graduating teachers with insufficient knowledge and tools that will normally be transmitted to future children. "When teachers have not been personally or professionally involved in musical experiences they have little chance of becoming effective music teachers" (p.33). While Russell Bowie highlights the importance of education, De Figueiredo (2002), through working with early childhood educators, realized the inadequate tools and skills teachers were equipped with and therefore, emphasized the importance of continuous in-service training for teachers:

The responsibility for preparation in several artistic languages is very large because the students will be future teachers who will become references for future generations. If music preparation is superficial or inadequate, it might be taught subsequently in a superficial and inadequate way. The university does not prepare the teacher completely, as personal beliefs, studies, and interest can mitigate defective aspects of arts skills formation. Furthermore, agreeing with Hoffer (1993), "all teachers need to continue their education in some form after graduation" (p. 12). The teacher cannot be just the individual that delivers received information. The music preparation in the Pedagogy courses should emphasize epistemological aspects of music education in order to create thinking teachers, capable of building as appropriate pedagogical practice related to the present time. (p. 86)

De Figueiredo and Russell Bowie are only two of many scholars who consistently advocate for adequate teacher training in response to problems addressed. Terracciano (2011) proved there were

positive results for the in-service training he conducted with a number of teachers. Terracciano (2011) claims there is clear evidence that teachers lack the knowledge, attitude, and self-efficacy for providing what he called Developmentally Appropriate Musical Practice (DAMP), “in the areas of curricular development and instructional strategies to young children during the traditional school day ...” (p.98). Through his work with 26 early childhood educators in order to nurture their ability to foster DAMP in the learning environment, Terracciano concluded that “participants improved based on the fact that this study provided an intervention in order to influence the outcome of the dependent variables” (p.100).

In-service training for generalist teachers has taken several forms aimed at developing varied skills. Byo (1997) claims that when general classroom educators experience an in-service music training program, they will gain sufficient knowledge on how to incorporate music standards in the classroom setting. Byo (1991) suggests that since there is not enough time allotted for specialists to teach music, generalist teachers may better benefit their children and expose them to the standards set by the National Association of Music Education. Terracciano (2011) describes the content he chose as “an educational program that outlined the development of a music curriculum and instructional methodology on how to teach various musical concepts and skills to young children from birth to age eight” (p.99). Bainger (2010) focused on the practical side and encouraged participants to facilitate more active games and allow the children more freedom and movement. Participants, according to Bainger, “were encouraged to facilitate music games that focused specifically on developing the children’s listening skills” (p.22). Working on the singing voice was a big focus of Bainger’s study as she proceeded gradually with teachers to gain confidence in using their voices.

Using the voice more actively in speech also acted as a scaffold to slowly gain confidence to sing out strongly for and with the children. A step-by-step approach encouraged the participants to practice modulating and animating

their voice while speaking in chants, then introducing games that allowed both the participant and the children to play freely with vocalizing and extending vocal range, sometimes through mimicking animal voices, or using the voice to make siren sounds. The participants were encouraged to actively take part in these games with the children, as a way of developing their own singing voices. In this way, the children's learning was mirrored in the teachers' learning, and confidence for both parties increased correspondingly. (p. 24)

Being aware of the need for class management skills during music activities, Bainger concluded that during the training, "the participants were given simple strategies that help to manage the children's excitement and control the noise levels" (p.22). She also gave suggestions about the ratio of children to teachers. Bainger's (2010) results were excellent. She noticed that, "[m]astering and using these strategies has resulted in a marked increase in the use of instruments and more active musical games" (p.22).

In general there is a common ground among scholars that points to the positive effect of training on teachers' performance. It can be concluded that training has the benefit "of developing strategic thinking for the educators and, as a result, teachers learn how to provide music education in the classroom setting" (Nicholas, 1993; de l'Etoile, 2001, cited in Terracciano 2011, p.33).

Confidence. While scholars agree that a lack of confidence in one's own music abilities and music teaching abilities undoubtedly exists, Russell Bowie (2009), through her experience in teacher training, stresses the importance of reforming the music education programs in institutions to boost teachers' confidence. In contrast, others in subsequent examples promote in-service music training as a quick and short-term strategy to raise the level of teacher confidence.

Terracciano (2011) asserts that, "the educators' attitude for the importance of music education has a direct influence on their confidence level for being an effective educator in the learning

environment” (p.101). Still, as mentioned above, there is sufficient proof for teachers’ lack of confidence. Bainger (2010) reports that, “each participant’s lack of confidence in music was often marked by an emotional quality that demanded on-going sensitivity and tact from the researcher” (p.25). The good news is that when a participant’s confidence level was raised, especially in singing, the teacher was always stimulated to change attitudes and practices.

Summarizing this section, the literature reviewed shows that educators’ levels of confidence showed a noticeable increase when exposed to quality training and sufficient support. Specifically, the level of confidence in singing “made a significant difference in deepening the participant’s personal involvement in music play” (Bainger, 2010, p.24). When participants report becoming more confident, changes in their attitudes and practices take place. Bainger reports that, “they have become more inclusive and playful, moving away a little from a more instructive style of teaching, towards a more child-centred and playful style” (p.24).

Joy of learning and acquiring knowledge. An increase in quality knowledge was reported to cause changes in teachers’ self-perceptions and in perceptions about music as well as music teaching. According to scholars, educators are able to ascertain the knowledge for providing quality music programs if provided with resources, guidance, and support (Bush, 2007; Hash, 2009; Terracciano, 2011). Being aware of the new acquired knowledge, teachers were stimulated and felt in control. This initiated an effect on their attitudes towards music itself. According to Gordon (1997), “the more students understand music, the more they are able to appreciate it” (p. 18). According to the reviewed studies, this holds true for teachers also. Terracciano (2011) concludes that attitudes are influenced when educators have the ability to comprehend types of activities that are developmentally appropriate for children (p.101).

Summary

As noted in this review, music has a huge impact on both children's and teachers' lives in both direct and indirect ways. Witnessing positive changes taking place in the lives of their students is a powerful motivator for devoted educators who are working to enhance music instruction in their own classrooms. Bainger (2010) concludes that through working with teachers, "the participants recognised the link between these types of games and an increase in the children's overall ability to comprehend and co-operate, making general management easier" (p.22).

In short, it is concluded from this review that music fosters the development of the whole child. Generalist early childhood teachers need assistance in involving music in their classrooms and daycare centers, where music is mostly used for transitions or to serve other subjects. Although resources are available to support these teachers, many report not having enough knowledge about what or where to find these resources as well as experiencing difficulty with implementing music instruction in their classrooms. Several studies report on initiatives to assist teachers. A number of these initiatives involved training, while others used a collaborative model. When implemented, authors collectively report positive consequences that increased educators' confidence level in incorporating music into their everyday schedule.

It is evident that if early childhood educators are effectively given either pre-service or in-service training in teaching music, their confidence levels in delivering music classes will rise. This necessitates personal and professional commitment on the part of educators along with quality resources. While effective changes in pre-service training for early childhood teachers' education require long-term

efforts as well as society support, in-service training and collaborative models may help resolve part of the problem in the meantime.

The following chapter discusses the methodology used for the study. In the following chapter, I will explain the rationale for choosing case study as the research design, and follow that with a description of the criteria for selecting the case to be studied. Subsequently, I will recount the step-by-step procedures used to implement the study. The chapter closes with a description of data tools, data collection, and data analysis.

CHAPTER THREE

Methodology

Introduction

The purpose of this instrumental case study was to investigate the different ways a generalist teacher, who had been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum. The main research question for the study was: What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum?

Research design

From the review of literature, it became clear that there was a commonality between the music experiences and challenges of teaching music for early childhood educators. This study focussed on one early childhood educator in an attempt to get a deeper understanding of the particulars and potential challenges of this particular case rather than studying a larger population in an attempt to make generalizations.

After considering several design options, I chose case study as the methodology for my research. I deemed case study to be the most appropriate research design to investigate my problem and answer the research question. Case study research seeks to take a close look at the case within a real life context and my research question required an extensive and in depth description of the case. The specifics of this case might well create an opportunity for future collective and quantitative studies to be pursued.

Case Study

According to Creswell (2002): “A case study is a problem to be studied, which will reveal an in-depth understanding of a ‘case’ or bounded system, which involves understanding an event, activity, process, or one or more individuals.” (p. 61). Later on, Creswell (2007) expands the case study research definition by describing it as a qualitative approach in which the investigator explores a bounded system (case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (for example, observations, interviews, audio visual material, and documents and reports), and reports a case description and case-based themes (p.73). An alternate definition for a case study was stated by Eckstein (2002): “A case can be defined technically as a phenomenon for which we report and interpret only a single measure on any pertinent variable (p.124). Yin (2003) defines it thus: “A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (p. 13). Stake (2009) divides case studies into two categories according to their nature. The first of these is the intrinsic case study which, according to Stake (2009), “we are interested in... not because by studying it we learn about other cases or about some general problem, but because we need to learn about that particular case” (p.3). The second type is the instrumental case study “when there is a need for a general understanding, and [we] feel that we may get insight into the question by studying a particular case” (p.3). Stake explains that, “this use of case study is to understand something else. Case study here is instrumental to accomplishing something other than understanding this particular teacher” (p.3). A collective case study would take place if there were a need to choose several cases to study a phenomenon. According to this classification, the present inquiry was an instrumental case study. I selected one case, one kindergarten teacher, to investigate the music

knowledge and skills a generalist early childhood educator with no formal music background needs to integrate concept-based music activities with confidence in an early childhood curriculum.

Creswell (2007) agrees with Stake's approach (1995) upon steps to be followed to pursue a case study. Starting with identifying the approach in the first step, they suggest a second step of case study selection. Researchers proceed then to data collection, which is followed by data analysis and interpretation.

Selection and Description of Case

This case study targeted a kindergarten teacher with no formal music background who was employed in a private school in British Columbia, who possessed at least a Bachelor of Education (Elementary) degree, and who had at least one year of early childhood teaching experience. I chose Sandy Vale School,² a Christian school, as the site for the study for several reasons. First, its geographical location, located in the BC lower mainland,³ meant that children from varied demographic backgrounds attended the school (although all shared similar religious beliefs). Second, the fact that it was a private school with autonomous administration meant that fewer procedures for launching this study in the school were needed as compared to the protocols required in public schools. Third, the administration of Sandy Vale School was known for its openness to applying novel educational ideas into their classes. I contacted the school administration by e-mail to request permission to conduct the study and I was contacted for an interview. Once the school principal had agreed to the study, she contacted the two kindergarten teachers. One teacher was identified as meeting the participation criteria and was provided with an "invitation to participate" letter. Fortunately, she was willing to participate in

² School name is a pseudonym

³ BC lower mainland is a name commonly applied to the region surrounding and including Vancouver

the study. In addition to her degree in education, the participating teacher had a Bachelor's degree in English literature with a concentration in visual arts.

Procedures

I began by requesting that the participating teacher sign an informed consent form which was followed by a one hour initial interview (see Appendix 3 for the interview protocol). The interview was conducted in the teacher's regular classroom and was recorded using my personal iPhone. The answers were later transcribed and used for the analysis process. I then scheduled eight weekly one-on-one training sessions with the participating teacher at a mutually convenient time. During each of the approximately one hour training sessions I presented to the teacher brief information about some music teaching and learning approaches in addition to introducing one music concept per session. The methodologies of introducing the selected music concepts were inspired by the ideas of Orff (Goodkin, 1988, 2002, 2004; Keetman, 1974; Orff, 1978), Kodaly (Choksy, 1981; Kodaly, 1974), Dalcroze (1935), and Gordon (1991, 1997, 2000, 2001, 2004). The eight music concepts that were introduced were timbre, pulse, rhythm, dynamics, pitch, phrase, tempo, and expressiveness. During each session there was a short theoretical PowerPoint presentation followed by a practical activity and a discussion. Generally, activities were based on focused listening. Prior to each session, I emailed a written outline an explanation of the next session's topic to the teacher as a preparation for the session. After introducing the new music concept for each session, I asked the teacher to brainstorm ideas and ways of linking and incorporating the new information with knowledge she had already acquired, for instance, topics she was already, or would be, teaching. For example, did she have children's books that could be related to the newly learned music concept? Also during the session, I assisted the teacher to create and prepare a 15-minute activity that integrated music with another subject from the kindergarten

curriculum. After each session, I emailed the PowerPoint presentation used to illustrate the session's contents to the participating teacher.

Following each one-on-one session and on a different day of the week, the teacher implemented the 15-minute activity with her class. Training sessions with the participant took place during the teacher's preparation hours and implementation in class occurred during instructional time. I observed all implementation activities and audio recorded them using my iPhone as well as taking written field notes. After each implementation the teacher and I had a brief discussion as to how the activity went. The teacher was asked also to complete an evaluation form (Appendix 1), which I presented to her at the beginning of the one-on-one training session before every weekly activity implementation. The evaluation form was completed by the teacher between the activity implementation and the next one-on-one session. The researcher/teacher discussion was usually prolonged and detailed at the beginning of each one-on-one session, thus providing an evaluation for the previously implemented activity.

I scheduled a final one hour interview at the conclusion of the eight training sessions and subsequent teaching activities to evaluate the overall experience with the teacher and go through the evaluations of the eight sessions. This process aimed at assessing the changes in the teacher's attitudes towards music teaching and self-confidence from the beginning to the end of the study.

Session Descriptions

Session One: Timbre. During the first one-on-one session, I introduced Alicia⁴ to Edwin Gordon's theory of music learning. Using a PowerPoint presentation, I defined the terms "music aptitude" and "audiation." Gordon defines the term "aptitude" as a measure of a student's potential to

⁴ Participant name is a pseudonym

learn and emphasizes that music aptitude is a product of innate potential and early environmental experiences. According to Gordon, the level of music aptitude starts to diminish moments after a child is born. I pointed out during the session that before age nine, children are considered to be in the stage of developmental music aptitude, which, according to Gordon, is critical to their lifetime music development. Developmental music aptitude is of more importance to the music development of children than the subsequent stage that takes place after age nine. I stressed the importance of having kindergarten children exposed to musical experiences on a daily basis instead of only attending the regular music class which took place twice a week, half an hour each time. I emphasized the importance of listening and distinguished it from “hearing” and “audiation.” “Audiation” is defined by Gordon as the foundation of musicianship. Gordon clarifies that audiation takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing “by ear,” improvising, composing, or notating music. In the session, I explained that audiation, according to Gordon, is a cognitive process in which the brain gives meaning to the musical sounds and that it is the equivalent to thinking in language. I concluded that through development of audiation, children learn to understand music. Gordon (1991, 1997, 2000, 2001, 2004) emphasized that understanding is the foundation of music appreciation, which he introduced as the ultimate goal of music teaching.

Transitioning from the theoretical to the practical, I connected my introduction to Gordon’s music learning theory to focused listening and highlighted the theme of timbre. I had the teacher experience listening to different sounds, starting from surrounding sounds and recorded sounds to listening for nature sounds within a piece of music and expressing it with free drawing. The ultimate goal of this session was to help the teacher, who would in turn help the children, focus on the sense of

hearing and focus on listening to sounds they were exposed to every day, sometimes without noticing them. Sound tracks and suggested music to be used were available for the teacher on the compact disc she received before this session. Although she had enough audio materials to use in all activities, Alicia was also encouraged to use any piece of music she found suitable.

During the latter part of the session, Alicia was encouraged to connect the newly learned theme of timbre to the theme she had already been using with her class at that time. Some brainstorming and idea sharing of integration occurred. Then Alicia took the time until the day of activity implementation, which was planned for the day after the session, to reflect and finalize the activity she wanted to perform with the children. The themes she happened to be teaching were spring and Mother's Day.

Session Two: Pulse. In the first few minutes of this session, Alicia handed me the evaluation form she completed following the timbre activities she did with the children after session one. I discussed with her the details of the performed activities and shared my fieldnotes with her orally. I then began the second session with an introduction to Orff approach, explaining its history and origins. I underscored the deep connections between music, dance and poetry on which Orff based his approach. Referring to Goodkin (2002), I explained that Orff is called an approach or process rather than a method as Orff suggests no stepwise procedure to follow that can apply to all situations. Since elemental music was a big interest for Orff, I highlighted it in this session by enhancing the simplicity suggested by the approach when making music.

The latter part of this session was dedicated to introducing the pulse or beat concept and I connected it to the Orff approach in terms of starting with the basic unit in rhythm. According to Cooper and Meyer (1960) pulse can be described as a series of precisely equivalent stimuli that recur regularly. I clarified that pulses are regular and equivalent whereas the pulse rate is called tempo.

Different suggestions were given for activities that could help children experience the pulse and internalize it. These suggestions were divided into two categories. The first consisted of feeling the pulse with the body such as feeling the heartbeat, and some gross motor actions such as walking and jumping steadily. The second category encompassed ways of sensing the pulse from the surrounding environment, such as listening to the ticking of a clock and using visual tools and music instruments. This category also included feeling the pulse in a piece of music. Finally, an introduction to recognizing the pulse in a rhyme was given as a preparation to Orff's approach of linking rhymes and music, which would follow in the subsequent session.

At the end of this session, Alicia was able to brainstorm by making connections to link the concept of pulse with the theme of patterns that she had been teaching in math.

Session Three: Rhythm. This session began by Alicia presenting me with the evaluation form from the previous implementation activity. Then we discussed in some detail and compared notes to evaluate the implementation of the pulse activities that Alicia did with the children during the previous week. Next, I began the third session, which focussed on rhythm. At the outset, I introduced a variety of music games involving body percussion and name games. I taught Alicia to echo and improvise different rhythms using different sounds of the body while emphasizing the concept of silence. Name games were introduced as a stimulus for improvising a variety of rhythms. Wiggins (2001) defines rhythm as a combination of sounds, both long and short, and silence. Wiggins also emphasizes that rhythm requires an understanding of a steady beat as a base for this combination. Additionally, she points to the fact that this combination "is related to a development of a sense of simultaneity and ensemble" (p. 67).

Visual tools were presented to help explain the concept of rhythm in an effort to accommodate the varied modes of learning: auditory, visual, and kinaesthetic. The visual tools included pictures that

represented certain sounds and silence. These pictures included handprints and children's names where each group could be alternated to create different rhythmic patterns. Patterns were classified as pictures of four in an attempt to start giving the sense of the common meter, 4/4. Finally, examples of rhymes with very simple rhythms were presented to the teacher to illustrate Orff's approach of extracting music out of rhymes and poems.

At the end of the session, Alicia was encouraged to integrate the rhythm topic to one of the subjects she was teaching. She made a direct connection to the math curriculum where she was teaching patterns.

Session Four: Dynamics. Session four began as before with Alicia presenting me her completed evaluation form and a discussion and evaluation of her practical implementation of activities concerning pulse. The focus of the fourth session was dynamics. I mentioned that dynamics in Greek means powerful. According to Wiggins (2001), the term dynamics indicates the loudness or softness of a sound; in other words, it normally refers to the volume of a sound or a note (p. 67).

I made several suggestions of activities to enhance the concept of dynamics with children. They ranged from playing with the dynamics of voice and body sounds to exploring the different dynamics while playing instruments. One suggestion involved using a series of visual images each larger than the one before, aimed at enhancing the understanding of gradual change in dynamics for a certain sound.

Since there is a tendency to confuse the concept of dynamics with that of tempo, we discussed the distinction between the two. While dynamics is associated with the loudness or softness of music, tempo describes how fast or slow the music is. Two pieces of music were presented, one with several changes in dynamics and the other with variations in tempo.

Integrating music into the themes that the kindergarten children were learning took place during the session.

Session Five: Pitch. After evaluating the fourth week's practical implementation and discussing my field notes as well as Alicia's completed evaluation form, the fifth session began. In this session, the focus was an introduction to the concept of pitch. I started by giving a brief introduction to Kodaly (Choksy, 1981) stating his views on the vitality of singing in music education. From that point, I defined pitch as the highness and lowness of a tone. Kodaly's hand signs for sol and mi,⁵ using the notes G and E above middle C were explored. In addition to demonstrating the notes by using my voice to sing them, I used the soprano recorder to enhance the understanding of the interval between these notes. As the same interval takes place between the notes C and A (above middle C), I also demonstrated them on the recorder after which Alicia was encouraged to play them. As a visual illustration, these notes were demonstrated on a glockenspiel and a piano keyboard.

I suggested some activities and games to enhance the concept of pitch. Some were games that help children explore their singing range of low to high pitches and vice versa. Other games focused on playing with the minor third interval. The teacher was given some suggestions for using Kodaly's hand signs as well as the recorder to highlight the notes with the minor third interval while asking the children to physically react according to what they perceive visually or aurally. For example, if they hear the two notes of G then E played, they might touch their heads and then touch their knees reflecting the highness of the first note and the lowness of the latter one and vice versa.

⁵ Sol and mi are the 5th and 3rd notes in the major scale and the interval is a minor third. This interval is the first one introduced in the Kodaly method.

Lastly, three pieces of music were suggested to use as a demonstration for differences in pitch. The first one focused on low and high human voices, while the second and third were excerpts from Saint-Saëns *Carnival of Animals* that featured high and low sounds of music instruments. Ideas of integration were discussed during the session.

Session Six: Phrase. The sixth session focused on the concept of phrase. After the discussion of the practical implementation for the concept of pitch that occurred the week before, the sixth session started. A quick comparison between the phrase in language and the musical phrase took place. A definition was created for the musical phrase that described it as an entity that has complete musical sense of its own. It was also mentioned that phrases are united to compose a melody.

In accordance with both Orff (Goodkin, 2002; Keetman, 1974; Orff, 1978) and Dalcroze (1935) approaches, movement was used to communicate the concept of phrase. Using examples from folk dances and traditional music from around the world, I offered some suggestions on how to present the concept of phrase to the children. Suggestions varied from dancing to a piece of music and changing actions at the end of a musical phrase, to applying traditional games such as “Duck goose”⁶ to musical selections so that the “picker” would keep pointing or tapping on each player’s head in turn until the end of the phrase after which the child who was picked would chase the picker and so on. Other suggestions targeted some classical music pieces that have clearly defined musical phrases. I provided some historical notes for the classical pieces to give a sense of the music context. Opportunities on how to integrate the concept of a phrase into the curriculum were discussed.

⁶ A group of players sit in a circle, facing inward, while another player, the “picker” walks around tapping or pointing to each player in turn, calling each a “duck” until finally picking one to be a “goose.” The “goose” then rises and chases and tries to tag the “picker,” while the “picker” tries to return to and sit where the “goose” had been sitting. If the picker succeeds, the “goose” is now the new picker and the process begins again. If the “goose” succeeds in tagging the picker, the “goose” may return to sit in the previous spot and the “picker” resumes the process.

Session Seven: Tempo. Initially, some minutes were dedicated to discuss the practical implementation for the phrase activities that took place during the week before. The core focus of the seventh session was tempo. A definition of the term was provided. According to Wiggins (2001), tempo is defined simply as fast or slow.

Some games were provided as suggestions to highlight the concept for the children. Movement was not only suggested as part and parcel of these games, but also it was the main means to assist children in feeling the different tempi with their bodies. Two games that I demonstrated were moving the body according to the rhythm played on a percussion instrument and playing a percussion instrument according to the speed the body is moving. Different variations were suggested for each game. Singing a song or saying a rhyme that children already know at different speeds was another suggestion I made to highlight different tempi. Finally, stressing different tempi in music, a Greek piece of music was suggested. I introduced the idea of children moving a parachute as they listened to a piece of music with varying tempi. A discussion took place about ways of integrating the new concept into the theme being taught.

Session Eight: Expressiveness. As usual, the session began with a discussion and evaluation of the practical implementation of the previous week's concept, tempo. The final session focused on expressiveness. I commenced with a quick review of past sessions and the process that children had passed through during the eight weeks. From exploring sounds to controlling them, the children had passed through the previous seven sessions in preparation for the stage where they could start using all that they had learned in expressing an idea, a picture, a story as well as their feelings.

Several activities were suggested to create an opportunity for children to use the musical concepts they had learnt in attempting to express some of their ideas or feelings. Activities varied from adding sounds to a story to using an instrument to express feelings, to using some instruments to initiate a conversation between a pair of children. Some music pieces were suggested to promote the idea of expression in music. One was “The Elephant” from the *Carnival of the Animals* by Saint Sæens and another was the “Flight of the Bumble Bee” by Rimsky Korsakov. I proposed that a discussion could take place with the children to analyze the kind of instruments used to express each creature, the elephant and the bee. To explain, low sounds and a slow tempo were used to express the walking of the elephant while high-pitched instruments were used in a fast tempo to express the flight of the bumble bee. As a final point, opportunities to integrate the concept of expressiveness in the curriculum were discussed.

Data Collection

The data for the study consisted of emails, audio recordings and transcripts of the two interviews, audio recordings and transcripts of the teacher’s activity implementations, lesson outlines as well as PowerPoint presentations for each training session, the researcher’s fieldnotes of activity implementations, and evaluation forms.

Initial emails to the school administration and the teacher were kept in a special folder in my email. I recorded initial and final interviews via my iPhone and subsequently transcribed them to be used for the analysis. Audio recordings for the eight implementation activities were also transcribed and used for analysis. In addition to recording and transcribing the activities, I observed and documented them in fieldnotes. This documentation added another layer of trustworthiness to the study.

Further data consisted of evaluation forms. Immediately after the implementation of each activity, the teacher was given an evaluation form consisting of a set of questions (Appendix 1) aimed at spotting signs that could be related to the children's level of understanding and willingness to be involved. These weekly evaluations were an attempt to determine how much learning took place during each activity. The questions were answered by the teacher, and the completed form was brought to the following training session where I discussed the form with her and together we evaluated the previous activity. The first question on the evaluation form required a general description of the children's reaction to the activity. Question 2 was a rating scale for the two main points that I was examining as determinants of success for each activity. These two points were the "joy and engagement of children" as well as "observed signs that could reflect an understanding of the music concept introduced, i.e., clapping with the beat, raising hands for a high pitch and lowering them for a low pitch, etc." The last five questions were open ended and highlighted information about the activity itself with description of its implementation, integration of music and children's reactions. Additionally, any suggestions the teacher had to improve the activity according to the practical implementation were added in this section.

Additional data were my lesson plans attached to the weekly emails to the teacher, which consisted of a written outline and explanation of each next session's topic. PowerPoint presentations for each session contained details of the content of the eight one-on-one training sessions content and were sent to the teacher via email as attachments following each session.

Data Analysis

The process of analyzing the data commenced in the first week of this project. I listened to the initial interview and transcribed it while jotting some notes and highlighting main points about the

teacher's prejudices, practices, confidence and attitudes towards music teaching. An initial researcher/teacher evaluative discussion took place right after each activity to compare both points of view after which it was resumed at the beginning of the weekly one-on-one training session to evaluate and analyze in greater depth the differences as well as similarities between my field notes and Alicia's point of view expressed in her evaluation form.

Later on, after each weekly activity implementation with the children, I listened to the audio recording, transcribed it, read my fieldnotes and wrote a reflective written document. I intended in this reflective writing to list my impressions and analysis concerning the activity's implementation. It was also my intention to include any connection that linked the one-on-one session with the activity implementation listing any possible difficulties the teacher had expressed. In addition, I made attempts to analyze the children's reaction as well because their reaction would be a reasonable indicator of Alicia's level of communicating the allotted music concepts.

After the eight weeks were completed, I interviewed the teacher again to determine her overall evaluation of the project. This final interview was audio recorded and transcribed as well. Subsequently, I read the transcripts and listened again to the audio recording of the first and final interviews for comparison, analysis and determination of any changes in Alicia's attitudes and confidence towards integrating music into her classroom through the project.

To begin to document the study, I chose to start Chapter 4 with an entry vignette that provides the context for the study. Following the entry vignette is a description in chronological order of the teacher's weekly music activities. For each week of the eight weeks, a short vignette introduces the weekly theme, followed by snippets of the main activities performed in the specific week. I drew these

snippets from the complete transcripts of the weekly activity implementations by picking major events that would provide the reader with a brief overview of the 15 minute class.

Subsequently, I provided a description of the activity for the week that highlighted my observations of the children's reactions and the participating teacher's performance. The following section recorded my discussions with the teacher in terms of activity evaluation which took place briefly right after the implementation activity and in detail before each subsequent one-on-one training session. Afterwards, my reflective journal for the week was provided followed by a final section describing the teacher's musical journey highlighting her reflective thoughts, new skills acquired, and a discussion of the evaluation form for the week. I followed the same pattern for each of the eight weeks.

Chapter 5 presents the interpretation of this study. To compose this section, I followed the eight step coding process suggested by Creswell (2009). According to Rossman & Rallis (1998), coding "is the process of organizing the material into chunks or segments of text before bringing meaning to information" (as cited in Creswell, 2009). I printed out the interview transcripts as well as the chronological order with all the sub sections presented in Chapter 4, read through them again while taking side notes of recurring points. Afterwards, I narrowed the several topics into four main codes that summarized major issues. I used markers of four different colors to highlight the parts that fed the four selected codes.

Consequently, I chose to divide the interpretation of the data presented in Chapter 5 into four main sections. The first, "Alicia's Musical Growth," demonstrates the participating teacher's musical growth through the project and the ways she saw her attitudes and confidence in integrating music were changed. This section depicts the differences in the participating teacher's answers from the initial to the

final interview. In this section, I borrowed the major questions used in the literature review in Chapter 2. Since these questions attempted to analyze the state of music in early childhood settings from different angles, their use to analyze the participating teacher's musical journey and growth was an attempt to connect the results of this particular study with the literature. The second section, "Fun," demonstrates the many references to fun during the time of the study. Fun while learning was present in the children's attitudes and comments as well as in those of Alicia. The third section, "Teacher's Role," depicts the roles Alicia assumed during the study and how they compare with her initial prejudices. Findings are connected to the literature where appropriate. The final section, "Challenges to Overcome," presents the obstacles Alicia expressed during the one-on-one sessions and activity implementations. Ideas on how these challenges and difficulties were dealt with or were suggested to be dealt with in the future are given.

Chapter 6 presents conclusions and links the study findings back to the research question in an attempt to explain how this question was answered. Implications for future research are suggested.

Triangulation

According to Stake (1995) triangulation is needed in "our search both for accuracy and alternative explanations" (p.107). Stake adds: "...we need discipline, we need protocols which do not depend on mere intuition and good intention to 'get it right'" (p.107). Two triangulation protocols used for this study were data source triangulation and member checking. To effect data source triangulation, I made sure that the data for this study were collected from different sources. The data for the study contained emails, audio recordings and transcripts of interviews, audio recordings and transcripts of activity implemetations, lesson outlines as well as PowerPoint presentations for each training session,

researcher fieldnotes of activity implementations as well as researcher/ teacher discussions, and evaluation forms. Cross referencing the various data sources allowed me to unearth the four major codes for the interpretation. For member checking, I sent the interview transcripts to the participating teacher to determine, according to Creswell (2009), whether she felt the information was accurate.

Summary

As an in-depth quest was required to answer the research question, I selected an instrumental case study as the research design. In this chapter, I described the method, outlined procedures in detail and presented the tools used for data collection. The chapter closed with a description of the analysis process. In Chapter 4, I will present the musical journey of the participating teacher, chronicling her progress through the eight training sessions and her subsequent implementation of the music activities.

CHAPTER FOUR

Musical Journey in 8 Weeks

According to Stake (1995), the traditional research report is “ill-fitting for a case study report” (p.128). Additionally, Yin (2009) maintains that “Overall, the preference of the potential audience should dictate the form of your case study report.... Your report should reflect emphases, detail, compositional forms, and even a length suitable to the needs of the potential audience.” (p.170). I designed this chapter with my potential audience, kindergarten teachers, in mind. The chapter was crafted to provide sufficient detail in order to draw a comprehensive picture of the project for kindergarten teachers. Jargon was minimized as much as possible. I reasoned that a detailed, easy to read description of events would be more relevant to the intended audience’s experience than a purely technical report.

It is worth mentioning that Alicia explained to her children the reason for my regular visits clarifying that both of us were planning music activities for them. During the 8 weeks, children greeted me whenever I entered their classroom or whenever they saw me anywhere at their school, such as the playground or the library. Sometimes, I had to redirect the children’s attention to the music lesson as some of them approached me at the back where I was sitting during the music activity to share things with me or to initiate a conversation. It is understandable that my presence during the implementation probably caused Alicia to be alert especially in the first week. Alicia showed more confidence performing the activities as weeks went by.

The prelude of this chapter will be an entry vignette, which will be followed by a recounting of the eight sessions and activities in chronological order. A short entry vignette in addition to details of the

implementation with the children will precede a reflection about the week and an evaluation from the participant teacher's perspective. This pattern will repeat for each week over the eight-week period.

Chapter 4 will close with a final vignette.

Entry Vignette

The kindergarten class was located at the very end of a long hallway. The hallway had a small ramp and was decorated with colourful children's art along with some cubby holes that contained jackets and outside shoes. At the end of the hallway, on the left side, stood the big blue wooden door of the kindergarten class. Upon entering the room to observe the first time, I could see some small tables on the left side that had stacks of children's work, while right in front of me, were different learning centres. On the right side there was a big carpet in front of a chalkboard that had a calendar, alphabet chart, and names of children placed on it. On the carpet was the teacher's chair. Next to the carpet was a small desk with a CD player and some pieces of paper placed on top. Some music instruments were placed underneath the desk. Right behind this desk and under the windows were shelves that contained board games and different puzzles. In the corner that linked the wall with the windows and the area of the centers, was the teacher's desk. In the area between the carpet and the centres, there were four tables with four chairs on each. On each table, there were two small baskets—one of pencils and one for crayons. These tables were used for writing, drawing and lunchtime.

It was the final term of school. The 12 boys and 8 girls wandered around the class traveling from one center to another looking peaceful and happy. Alicia Bartolli announced that music time would start soon and she began counting down for the children to finish cleaning up and gather at the carpet. Alicia had a clear voice and strong class management skills.

Chronological Development of Study

The following section recounts the activities that were conducted with the children during the eight weeks. For organizational purposes, each section contains a small vignette about the week, snippets from the activity description with the children followed by a teacher/ researcher reflective discussion. A researcher's reflection on each specific week is then demonstrated and followed by Alicia's Journey section where it informs her progress and discusses the information filled by her in the evaluation forms. Contents of the eight evaluation forms are listed as follows: (Appendix 1.2: Session 1- 4) to (Appendix 1.2: Session 5-8).

Week 1: Timbre

Vignette #1. *Spring blossoms are flourishing all around; it is April again. Alicia, the teacher, is working on Spring and Mother's Day themes with her students. She explains that the piece of music children are going to listen to was composed by Vivaldi, a musician from Italy and is part of a larger composition called the Four Seasons. Alicia shares with her students that they will listen to the "Spring" movement. She hands each child a piece of paper, and then guides all of them to their desks where they can listen and draw. While setting up the music, she asks the children to imagine, while listening, a special place where each of them can take their mothers next Saturday. One child yells out: "I don't know yet!" Alicia replies excitedly: "You don't know yet because I haven't started the music yet!" Alicia added later: "Let's think what colors this music makes you think about or want to use."*

Activity Description: Timbre. In week one's lesson, Alicia chose to perform three activities with the children: listening to surrounding sounds, listening to recorded sounds and listening to music while drawing. In the first activity, Alicia led the children into a discussion of the sounds they heard as a

group so that they could listen to each other's ideas. Sounds mentioned varied between sounds within the class (crumbling of the name tags), sounds in the hallway (voices of teachers and other children), sounds outside the windows (aeroplane) and some imaginary sounds (vacuum cleaner).

The second activity involved visualizing and describing the sounds. Children looked excited to participate and various ideas that indicated triggering of children's imagination came up. For example, when listening to the sound of cows, a child said: "*I thought that this was a bulldozer*" while another responded: "*I thought that was my dad sleeping!*" Alicia's questions helped the children think more deeply about the nature of the sounds they heard. Children were given the chance to visualize and give descriptive words to these sounds. Children's comments highlighted the level of depth in their understanding and analysis of the sounds. One indicator of this analysis occurred when a child described the sound of footsteps in detail and imagined what the person had done to make this sound. This child explained clearly how the person caused the sound: "*...he lift up his shoe up and put it back down.*" Another indicator was the moment when children were able to make a connection between the sound of the crying baby and the sound of the cow: "*Yeah... like the baby!*" They made this connection only after the sound symbols were drawn on the board.

The introduction of the last activity was integrated into the theme Alicia was teaching. As Mother's Day was to be celebrated shortly, Alicia suggested that the music could help the children imagine where to take their moms on this occasion. Most children used pencils to draw. While the music was playing, Alicia asked the children not to be afraid to use more colors. This was a good reminder for them of the colourful spring they had been talking about. In addition, Alicia asked the children to think about the colors this music made them think of or want to use, which was a great connection to music with spring and Mother's Day. Children appeared involved with the music while drawing as they were

not easily distracted. Some children started drawing right after the music started while others waited for some seconds, listened, and then started drawing. Most drew in silence until the music was over. While the music was playing, one child shared with Alicia that he remembered this music from a movie he had watched. There is no way of knowing if this was the exact music he had heard before.

After the music finished playing, the children began discussing the place each of them wanted to take his/ her mom. During the discussion, Alicia encouraged them to be good listeners: “*Now remember respectful listeners... having eyes on the speaker, are quiet, our hands in our lap, our papers are still. So hands down.*” Although only a few children had the chance to share their drawings and ideas with the class, the drawings shared presented varied ideas: a park, a bridge and an aquarium.

Researcher/Teacher Discussion. According to Alicia, listening to surrounding sounds was an activity with which the children were familiar. Selecting this activity probably gave Alicia as well as the children a sense of familiarity and provided an easy transition to the newer and unfamiliar activities. Alicia mentioned that on a previous occasion she had asked children to pair up and share the sounds they could hear with each other. The key difference this time according to her was that this activity was an introduction to more activities aimed at assisting children with further analysis and understanding of sounds. Although the activities had excellent results and good interaction on the part of the children, the discussion Alicia and I had after the fact generated some suggestions for improvement specifically in the third activity. During the last activity, although most of the children were listening attentively, both of us agreed that some children needed the stage of more concrete sounds before introducing abstract music. In a quick chat immediately following the activity, we both felt that the music played during the first one-on-one training session, “Angels of the Sea,” would have been a better choice for the listen and draw activity than Vivaldi’s “Spring.” “Angels of the Sea” is a piece that contains concrete sounds with

a musical background, which could provide a transition in the minds of children from concrete sounds to abstract music. Alicia said: “*It was my intuition to use ‘Angels of the Sea’ but I used the Vivaldi one. But maybe I should have started with it before introducing the abstract. In ‘Angels of the Sea,’ they can hear sounds they know.*” Alicia commented that the timbre activities were clear to her and if she repeated them with the children on a different occasion, she would take more time to break each of the three activities down into several days or weeks.

Researcher’s Reflection. “There was always an unusual atmosphere. I can only compare it with that pre-spring feeling, everything full of tension and expectation, waiting for the new start, all discussion, thoughts and ideas.” (Orff, 1978, p.13) Orff describes his story thus in Volume 3 of his autobiography, the *Schulwerk*. And so was the sense prior to this first week. As Alicia took her time to reflect on what was discussed in the session to finalize her activity planning, I was eager to know which activities she would pick and how she would incorporate the ideas mentioned during the session into her curriculum. The students’ eyes were full of questions and wonders of what they would be doing in the next 15 minutes. My first impression was very positive.

Since modes of learning differ from child to child, drawing sound symbols helped children with a visual mode of learning to better perceive the sound. Children were able to compare two sounds together only after they were illustrated visually next to each other. They noticed that both sounds did not look continuous. It seemed that they found it easier to make the comparison between the two sounds visually than aurally. This is quite understandable as it takes a while and a good amount of practice to listen to and discriminate between two or more sounds together.

In the drawing activity, music obviously triggered memories in the mind of at least one of the children, the one who mentioned that he had heard this music before. Although it is impossible to tell whether this was the exact piece of music or one that is similar, the fact that he made a connection with this music and a piece of music that he had listened to previously is significant.

Sometimes, despite the seeming simplicity of a music concept, using its actual name can be a challenge and an obstacle to its understanding. In preparation for this project, I intentionally avoided most jargon and technical musical terminology. The only terms I used were the names of the eight music concepts to be introduced over the eight weeks. The first week's focus was *timbre*, and during the one-on-one session, I noticed that the word itself was very new to Alicia and caused some confusion in the beginning in terms of meaning and pronunciation. If I could alter one part of this week's presentation, it would have been to use the word "sounds" instead of "timbre."

Alicia's Journey, Part 1. Alicia demonstrated an ability to make connections to the themes being taught in her class: Spring and Mother's Day. In addition to making the connections in the session, Alicia was also quick to think of how she would teach and break down such activities during her regular class time outside of this study. As noted in her completed evaluation form for this week (Appendix 1.1), Alicia rated children's engagement and enjoyment in descending descriptors. She evaluated the first activity, listening to the surrounding sounds as "great," the sound drawings as "good," and the drawing to music as "ok," highlighting the fact that the third activity music was too abstract for the children. However, in response to the question "were there any effects for integrating music?" Alicia mentioned that, "they enjoyed drawing to music." Interestingly, this was not the only time on this form that Alicia mentioned the word "enjoyed." She mentioned this word twice, which probably indicates that Alicia was aware that music added the component of joy to the children's learning. As a kindergarten

teacher, I think she is more than capable of performing such music activities with her class on a daily basis and nurturing as well as integrating a rich music appreciation environment with her kindergarten children.

Week 2: Pulse

Vignette #2. *Alicia: “How do you breathe?” Children exaggerate inhaling and exhaling. One says: “Like heart beats.” Alicia: “Ah, your heart beats, is it like your heart beats?” Children kept exaggerating breathing with a loud sound. Another says: “It goes forever.” Alicia: “Do you know what it’s called what we were doing, when I played the drum and you followed me around and your feet were moving?” A third says: “That was soldiers!” Alicia: “You know what we call that in music? And then when you listened to your heart beat? It’s like a pattern. It is something that keeps going and going and going. It’s called a pulse or a beat. So it’s a pattern in sound! It keeps going and going and going...”*

Activity Description: Pulse. The main focus of this session was integrating the concept of patterns in math with the pulse in music. Alicia brought pulse into life when she shared with the children about her grandfather: *“I have a big connection of playing the drum because do you know my grandfather, my Opa, he was a drummer in the Dutch army.”* Children asked questions seeking more details for the story. One asks: *“Did he die?”* Alicia: *“No! He is still alive, he is 93 but he has always enjoyed playing the drum! (Played some beats on the drum). And he was very young. I think he was only 20 when he did that.”*

Children’s responses for the marching parade varied; when Alicia started playing the beat on the drum and walked around the room, many children just walked in the line without being attentive to the

beat. Although all children followed in a line, few were able to march according to the beat initially. Gradually, however, most were able to follow the exact pulse Alicia was performing on the drum. As Alicia continued, a larger number of children started listening and marching according to the beat while noticing and being aware of changes in tempo. Some of their comments were: “*It’s going faster!*” and “*Now, it is going slower.*”

Even though the class had lots of furniture, Alicia managed to involve all the children in moving to the pulse while she was leading and playing the drum. This activity also triggered their imaginations as some children started imitating the sound of a train: “*Toot Toot.*” Another child said: “*We are going in a tunnel!*”

For the second activity, Alicia led the children to feel the pulse within their bodies, in particular, their heartbeat and breathing. Children’s comments indicated their understanding of the concept and the idea of repetition and continuity in a form of a pattern. One child commented about breathing: “*It goes forever.*” One child said that breathing is “*like heart beats.*”

In the third activity, Alicia connected her experience of using corn tortillas for making fish tacos for her supper the night before with the story of the music she played for them: “*So the girl in the farm she might be grinding the corn to make tortillas for her supper.*” Some children played the beat on a drum while others were close to it. Alicia helped a few of them to play the correct beat. Since children had to wait for a while to have a turn, some of them started tapping the beat on the ground while a few were impatient and started to move out of the circle. Alicia reacted to this eagerness by keeping them busy tapping on their laps while waiting.

Children expressed their excitement about the piece of music that they played along with. When Alicia mentioned that they were going to listen to the song, so that she might illustrate how to play the drum before giving them the chance to play, children cheered out: “*Yay!*” and “*Hurray.*” When Alicia suggested each child would beat the drum for five times before passing it to the next person, one child said excitedly: “*No!.. ten... a hundred times!*”

Children were able to hear details in the music and mention them out loud. For example, a few of them mentioned that they heard the sound of a rooster, which was about half way through the song. In addition, according to their discussions that were mentioned in the activity details above, children were also able to hear that it was a different language other than English: “*This is a country not English*” and “*That’s why we can’t understand.*” At the end, after children experienced the pulse in varied ways, Alicia introduced the terminology – the word “pulse” and “beat.”

At the end of music time, when Alicia reminded children that the activities they had done so far concerned pulse and discussed the concept with them, a child said: “*This is soldiers!*”

Researcher/ Teacher Discussion. In general, space controls the flow of movement. Therefore, Alicia suggested that it would have been much better if she could have done the marching activity in the gym or the outside playground where there would have been much more room to move.

For the third activity where the children played the drum along with the music, I suggested that exposing the children to the music prior to introducing the drum would have acquainted them with the concept of pulse. Introducing the instrument could have been a second step. I suggested that they could have begun by using their bodies to express the pulse in silent motions; i.e. tapping in the air or tapping

on their shoulders, as they listened. Listening to the music for the first time and being asked to beat the drum at the same time created coordination problems for some children.

Researcher's Reflection. What was special about this music time with the children was the overflowing of joy. As this class had been learning about patterns, it was really interesting to make the connection with patterns in sound. Alicia built the activities so that children were given the chance to experience the pulse in diverse ways.

Children were attracted to the story of Alicia's grandfather. The attentiveness and brightness of their eyes along with their questions were sufficient indicators of their eagerness to know what would be happening next. It was very interesting watching the parade moving around the class and watching some children gradually notice that they were walking out of time and then correct it. It was interesting that coordinating the marching with the beat was accomplished by the children themselves without any further instruction from Alicia other than her initial direction. In this activity, they were given the chance to musically self-reflect and do the appropriate correction. Performing this activity in a more spacious place as Alicia recommended would not only provide more freedom and flow to the movement but also would help the children to master their marching to the beat in a shorter time. As I noticed, some children were bumping into each other while marching, which probably made it harder for them to march to the beat regardless of their capability to do so.

In her talk about corn and tortillas in Colombia and connecting it to a personal experience, Alicia captured the children's attention and they were attentive and silent as they waited for the rest of the story. The musical activity that accompanied her story was clearly attractive the children as they waited

eagerly for their turn to play the drum. I observed them watching carefully the movement of the drum around the circle.

What more quality results can one expect? While these children were learning throughout these 15 minutes, connections happened to different themes across and beyond their curriculum. Each connection and idea could be a starting point and a trigger to an expanded activity or project that oozes with learning opportunities. Starting with a taste of history when they learned about Alicia's grandfather as a drummer in the Dutch army, the children then experienced the science of their bodies in sensing their own heartbeat and breathing. A few minutes later, the children were introduced to some geography when they learned about Colombia along with some health and nutrition facts when talking about corn and tortillas. Along with the activities they were "sensing" patterns in math. Alicia introduced the terminology of pulse as "patterns in sound." The results of music integration in this activity were rated highly in terms of children's new areas of learning as well as in terms of the performance of the kindergarten teacher.

Alicia's Journey, Part 2. This was only the second meeting but I could easily tell that Alicia is an expert in making connections. Introducing the pulse as "patterns in sounds" emphasized her deep understanding of the concept. Her understanding of the concept was obvious when some children found it challenging to beat the drum exactly with the beat of the music. Alicia tried to help these children whenever they had this challenge by modeling it to them whenever there was a need. On her evaluation form (Appendix 1.2), Alicia mentioned that she enjoyed the music time and wrote "*I enjoyed it- It was fun.*" Alicia described the children's reaction to the activity as "*great*" and rated highly their enjoyment and indicators of their understanding of the concept of "*pulse.*" She was aware of how much the children were enjoying this time by noting that they "*liked marching around the room, finding their heartbeat*

and having a chance to bang the drum.” Alicia also showed good reflection skills on the activity implementation specifics for future improvements. In the evaluation form, she recommended using a smaller instrument realizing that for this activity, the drum was “*too big*” and “*too loud.*”

Week 3: Rhythm.

Vignette #3. *“Bee Bee Bumble Bee... Stung a man upon his knee... Stung a pig upon his snout, I declare that you are OUT!”* Alicia: *“It sounds a little bit like a game! Doesn’t it?”* The rhythm filled up the classroom and wandered among the kindergarten children until way after the activity was over. Children were asked to form a circle in preparation for the following activity, which was the “*Cu cu cu ci ci*” dance. After the dance was done for the first time a child looked at his friend and said: *“I am finding this so cute, right?”* The other child: *“Yes! Cu cu cu ci ci!”* Many children kept giggling and repeating the rhythmic part of the dance. Alicia: *“I noticed that you seem to like the song a lot! It’s a really catchy song. Now we’re going to try this again!”*

Activity Description: Rhythm. During the 15 minutes of music, Alicia was able to have the children copy body sounds and vocal rhythm patterns, sing a rhyme and clap the rhythm of the words, and perform a dance in which they were able to experience the rhythmic part within this dance.

Alicia started her patterns by clapping and then used different body sounds like snapping. Eventually, she ended up doing different vocal patterns with different dynamics. Patterns used varied in length; some of them consisted of one four-beat measure, while others had more than one measure.

To introduce the “Bumble Bee” poem, Alicia helped the children connect it to the animals they had talked about asking questions like: *“Where can we usually find pigs?”* after which children mentioned the farm which, according to Alicia, was what they had been talking about earlier. Alicia

used rote learning to teach the poem starting with learning the words by heart, then clapping along with the words and finally clapping the rhythm of the words without saying them. Children kept repeating the poem even when Alicia tried to do a transition to the next activity. But she seized the opportunity to enhance the children's memory commenting: *"I noticed that some of you have already remembered the bumble bee rhyme! Good for you! It's very catchy, right? It has a good rhythm in it!"*

In the process of teaching the "Cu cu cu ci ci" dance, Alicia broke down the procedures into steps. As the space in the room was not sufficient to perform the dance in a full circle, Alicia suggested doing it in partners of the children's choice. As working in partners gave the children the opportunity to concentrate more and work harder to get the rhythm correctly, some children became overly excited, which led Alicia to make the decision to assign partners according to her knowledge of the children. When the music was repeated for the last time, children were able to perform the rhythm correctly with accurate actions, predict the coming of the rhythmic part, and most of all, demonstrate that they were having lots of fun. Not only were the children repeating the rhythmic part vocally in between the times music was repeated as well as before lunch time, but also they were breaking it into tiny parts and playfully using the tiny parts to create and improvise new rhythmic patterns; i.e. "ci ci cu" and "cu ci ci ci".

Researcher/ Teacher Discussion. Two suggestions were provided by Alicia in terms of the class managing the dance: 1) using a larger space and 2) assigning partners rather than performing as a whole group especially in the beginning. Alicia also expressed that she would model the activity first before asking the children to perform the dance. I encouraged Alicia to use the other rhythm activities suggested during the one-on-one session in the following lessons as the activities she did formed a good basis for future rhythm activities.

Researcher's Reflection. While Alicia expressed an understanding of the previous two topics, timbre and pulse, she shared her feeling of confusion in differentiating pulse from rhythm. Having expected this, I had prepared many illustrative activities to highlight the difference between the two in our training session. Examples included using the rhythms of children's names and using visual tools to represent different rhythms. Nonetheless, the time constraint of the one-on-one session only allowed us to discuss the activities briefly without going into the depth and analysis of each one of them.

Alicia's choices for the activities were more than enough to introduce her children to different rhythms. It is my opinion, however, that rhythm ranks high on the list of topics that need more illustration and time to digest. Nonetheless, Alicia was selective and wise in choosing the activities to introduce the concept of rhythm to the children. I noticed that children demonstrated joy and willingness to engage in these activities and reacted quickly to Alicia's instruction especially when she was organizing them into partners for the dance. Echoing body sounds and vocal rhythm patterns meshes nicely with classroom routines as teachers in this school use this technique as a sign to get children's attention. Alicia was able to create varied patterns not only with her body but also with vocal sounds, which kept the children attentive. Children were able to copy the shorter patterns precisely, while many needed more time to perform the longer patterns accurately.

The sequence Alicia followed for the "Bumble Bee" poem led the children into experiencing the rhythm of the words. Although neither Alicia nor the children knew this particular poem, poems and rhymes in general are part of their everyday curriculum. Starting off with a familiar component made it easier to build up the rhythm activity and extend the use of the poem.

In teaching the dance, Alicia demonstrated expert management skills and an ability to improvise and problem solve. Dealing with the excessive excitement of the children, she successfully improvised breaking down the steps. The results were noticeable. Children seemed to love the dance. They laughed a lot and eventually mastered the actions, especially the rhythm part. They improvised various rhythms using the words “cu cu cu ci ci.” I saw this as an indication that the children seemed to absorb the rhythmic part in the song, which could lead to further improvisation opportunities.

There were two indicators that Alicia’s teaching strategy gave the children a full grasp of the rhythm of the dance. First, children were able to clap the word rhythms accurately. Second, children kept chanting the poem over and over again long after the activity was over. This was emphasized and welcomed by Alicia who noticed and commented positively on the children’s playful singing of the poem.

While I had feared that Alicia might be confused with too much information and ideas for activities in the third session, I close this reflection with a feeling of relief as I could see that the activities she chose were able to communicate the concept of rhythm to the children. Whether it was playing with the rhythms of their names, or improvising sound patterns, which are connected to math concepts, or even enhancing the concept of silence, I believe these ideas can become future learning opportunities for both Alicia and the children.

Alicia’s Journey, Part 3. Alicia demonstrated a positive attitude towards learning as she mentioned to the children while teaching them the dance: *“It is the first time I am doing it too. I am learning along with you.”*

Alicia was able to make a direct connection between rhythm and literacy in terms of phonemic awareness skills and syllable counting which is being taught at the kindergarten stage. Additionally, Alicia was able to make a connection with rhymes and poems, which constituted part of her daily schedule. The poem she chose was related to animals the class had already talked about through the week and was connected to the spring theme as well. Not only did Alicia highlight the idea of integrating music and phonemic awareness, but also she was aware of the joy children experienced during the activity. In her evaluation form (Appendix 1.3), she commented on the children's general reaction thus: "They really enjoyed it." In addition, she rated their engagement highly throughout, commenting on how excited they were and how clearly they demonstrated their understanding of rhythm. Obviously she was aware of the fact that children were learning while having fun; the words "joy" and "joyful" and "fun" were mentioned four times on the form. As an example, Alicia commented: *"The children really enjoyed themselves; will do dancing more often with them!"*

I conclude that Alicia made full use of the limited time she had for the activity to accomplish a rich start for the children to learn more about rhythm while linking it to their curriculum. Essentially, that was the core essence of this project.

Week 4: Dynamics

Vignette #4. *Did you notice what I did with my voice? My voice started out loudly and then what happened? "* Children: *"Softer."* Children created thunderstorm sounds with their tiny hands... *The rain activity was over... " One child: "And the sun comes out!" Another child: "And there's a rainbow!" Alicia: " I like how you're using your imaginations to imagine that the sun came out and there's a rainbow. Wonderful! Ok. Now that we've made lots of sounds for music with our bodies, we're*

going to use some instruments.” Children: “Yes! Yes!” Their eyes brighten up, they smile and each one of them waits impatiently to get an instrument.

Activity Description: Dynamics. The suggestions children gave had them start by making sounds with their bodies like clicking their tongues and clapping, whistling, humming, snoring, and stomping. They continued by imitating animal sounds, which were varied in dynamics: puppy, pig, sheep, and ducks. They especially enjoyed making the duck sounds, ducks being a theme during this term. Alicia used her voice to demonstrate changes in dynamics when getting the children’s attention. Then there was the transition from the children experiencing different sounds freely to leading them into having more control over the sounds they were making. Alicia’s discussions and questions helped the children analyze the changes in dynamics that could happen with sounds. One of the questions she used was: *“Can you think of sounds that start off being quiet or soft and then get louder and louder?”* Alicia also led the children into imagining pictures that would elicit changes in dynamics: *“Imagine you’re at the race track. And a race car is coming towards you. Is this sound getting louder or softer?”* A child: *“Louder”*. Alicia: *“Louder! And what happens when the race car goes away from you? Does the sound get louder or softer?”*

Alicia used the children’s discussion about the differences between lightning and thunder to make the transition to the next activity in which children used their hands and fingers to demonstrate the sound of the rain gradually increasing and decreasing. Children seemed to enjoy this activity and started clapping as soon as it was done. Their comments were an indicator of their involvement in the activity: One said at the end: *“And the sun comes out!”* while another said: *“And there’s a rainbow!”*

Children's comments on this activity varied between making predictions and inferences about the flow of music: "*It's going to get really loud actually, right?*" and expressing enjoyment when the activity was over, i.e., "*It was very fun!*" One child's comment indicated that he was both aware of the concept of dynamics and cognizant of his level of control when playing an instrument. He said: "*I was doing too loud for everything!*"

Researcher/ Teacher Discussion. During the one-on-one training session, one of the activities I suggested to Alicia was directing the children to create a simple ensemble of sounds where she could manipulate the dynamics using simple hand signs. Since "Ducks" was one theme of the term, Alicia suggested using this topic to illustrate the concept of dynamics. In other words, Alicia suggested the use of animal sounds, ducks and other animals, to create this ensemble. I reminded Alicia of this suggestion and recommended to her that she make use of hand signs to control the dynamics of sounds whenever this activity was implemented in the future.

Researcher's Reflection. Last week was a very special week at this school as it was a time when children interrupt their regular routine and move through different stations throughout the week to experience different kinds of arts. One of these stations was a Hip Hop dancing station and Alicia mentioned that when they were at the dancing class, one of her children commented: "*Oh, do you remember this dance we did in class 'Cu cu cu ci ci' ? It was fun!*" Having the regular routine altered for the whole week affected the energy level of the children, who became very excited and energetic. This may have caused some changes in Alicia's plan of connecting the duck theme with the concept of dynamics. For example, even though in the first activity she led the children in a good discussion where they suggested sounds of different dynamics, the activity of forming an ensemble of animal sounds was

understandably not implemented as intended. Nonetheless, Alicia was able to lead the class in an enjoyable time full of learning. This lesson seemed joyful for both Alicia and the children.

It is also worth mentioning that during the one-on-one session, I dedicated some time to differentiate between dynamics and tempo as I expected that children would probably confuse the two concepts. Due to the change in routine, however, there was no chance of including an activity to introduce the concept of tempo and distinguish it from dynamics.

The sequence Alicia followed for today's activity was smooth and clear and demonstrated that she has a clear map in her mind of how to lead children into a deeper understanding of the concept of dynamics. There was hardly a child who was not smiling or not actively involved. It was a pleasure to watch the excitement of the children especially in the last activity when they had the chance to play the instruments.

Starting the activities with creating sounds from their bodies and imitating sounds was a useful introduction to the topic of dynamics. Having the connection with the theme of "ducks" seemed to add more fun to the activity. Alicia then led the children into a further step where they discussed changes of dynamics in the "race car" sounds. Alicia seized the opportunity to connect their discussion about thunderstorm seamlessly to the rain activity, which almost sounded as if it were improvised.

When Alicia introduced the instruments, children were attracted to the new stimulus. No doubt children recognized that the instruments belonged to the music teacher and it seemed that they were eager to play them. Introducing the instruments seemed to add joy and excitement to the class. The process Alicia used for handing out the instruments was well organized. Having the instruments in the middle of the circle and asking one child at a time to pick an instrument helped accomplish the process

in an organized and efficient way. Interestingly enough, one child expressed how his five senses were triggered in this activity by looking at the instrument, touching it, smelling it and pretending to lick it and saying: “*Like candy!*”

It was clear to me that the children understood the concept of dynamics. When Alicia discussed how to play the instruments following the dynamics of the music, children’s answers indicated their understanding of what to do. In general, children followed the music’s dynamics attentively and showed excitement in their faces while holding the instruments. Many tried to play their instruments in varied ways. I noticed that boys in particular were moving their instruments with energy during the loud parts probably in an attempt to create even louder sounds.

Children’s comments indicated a good memory of previous activities. One child asked excitedly: “*Are we gonna dance?*” in which he probably was referring to the dance he had enjoyed from session three. In addition, there was a mention of the terminology used for pitch to describe sounds. One child: “*It’s like a race car that goes from low to high.*” I cannot put too much stock in this comment as the concept of pitch had not yet been introduced and I know from experience that children often confuse use the terms ‘low’ and ‘high’ to denote dynamics. Interestingly, pitch was to be the topic for the following week.

Alicia’s Journey, Part 4. A general observation in this activity was that Alicia showed extra confidence in understanding and introducing the concept of dynamics. In her evaluation form, Alicia included “*It went well better than expected*” and “*Engaging, fun, enjoyable.*” Alicia displayed various skills in this activity as she encouraged the children to think of different sounds as well as demonstrated good class management skills especially in distributing the instruments to the children. When handing

out the instruments, Alicia used clear instructions and led the children to not only choose instruments in an organized way but also to be mindful of what they were expected to do after this step: *“It is really important that when we hand these instruments out that we do not touch them until I play the music.”*

Alicia played a role also in enhancing children’s imagination by commenting: *“I like how you’re using your imaginations to imagine that the sun came out and there’s a rainbow. Wonderful!”* She rated highly the joy and understanding of the children to the concept of dynamics and included in the form that almost all children were able to suggest body sounds without prompting and that *“everybody participated”* in the activity using the instruments.

Week 5: Pitch

Vignette #5. Alicia: *“What do you think that instrument is?”* A child: *“My sister used to have one of those and it’s like a peach.”* A child: *“A peach?”* The first child: *“It’s a peach color.”* A child: *“A clarinet?”* Alicia: *“Oh! I see you know different instruments! Sounds wonderful but it is not a clarinet. It actually begins with the same sound as your name.”* A few children repeated: *“Rrrrrr”* A child: *“Recorder?”* Alicia: *“Yay!! Recorder!!”* A child: *“I was figuring out it is a recorder!”* A few children responded: *“Me too!”* Alicia: *“Ok. Now that we have figured out what this instrument is called, I want to play on it for you.”* Children: *“Yay!”*

Activity Description: Pitch. When introducing the recorder, Alicia initiated a discussion about different instruments and how to play them. For example, one child mentioned flute: *“Is that a flute that you play straight? Like you put your hands...”* (Demonstrates the hands’ shape when playing the recorder) and Alicia replied: *“Yes! Except a flute I believe you play like this* (Alicia demonstrates placing the recorder sideways like a flute). *I can’t play this instrument like that. So it’s not a flute.”* Some

children thought it was a “whistle” or “clarinet.” Alicia played the third interval and explained to the children the difference between high notes and low notes using Kodaly hand signs. Children copied the two notes by singing and by imitating the hand signs. They mentioned repeatedly that they wanted Alicia to play a song for them.

As Alicia was currently teaching patterns in math, she made the connection and created sound patterns with these two notes. Most children showed that they were able to hear the difference between the two notes from the beginning by touching their heads when Alicia played the high note and touching their knees when she played the low note. Alicia also invited children’s predictions on which note she would be playing next. Alicia commented: “*Very good! Oh! You thought you knew what I was gonna do next. Did you?*” after children had performed the correct actions a couple of times *before* Alicia had played the note. In addition, she encouraged them to create their own patterns.

When Alicia asked the children to suggest alternative actions to be associated with each pitch, children picked very close actions for the two pitches such as “one jump for the low note and two jumps for the high note.” Alicia responded by asking them to use two very different actions to better distinguish the two pitches. They then tried one jumping jack for the high pitch and hands on the sides for the low pitch.

Lots of laughter and giggles accompanied the “Who has the pencil?” game when children changed their speaking voices and insisted on having a turn each. Alicia repeated the game several times and led the children into using their singing voices instead of their speaking voices. After the first two times, participating children started to forego their singing pitch and begin to use low or high voices.

Alicia used the song “Rain, Rain” to remind the children how the minor third interval sounded. They used this song in varied form in a school musical they had performed earlier.

Alicia introduced the “Cats’ Duet” music children were about to listen in order to prepare them for the activity. She discussed with them the difference between a Tom (male) cat and a female cat’s pitches while helping the children imitate each one of them. An example of her questions was: “*Do you think a Tom cat would say meow in high voice or a low voice?*” When the music started, children listened attentively and changed the colour of the crayon whenever the voice changed between high pitches and low pitches. Observing the children was interesting as they were switching between the blue (for low pitches) and the red colour (for the high pitches) according to what they heard. At the end of the activity, Alicia explained: “*You know what we call this kind of music? Opera!*”

Researcher/ Teacher Discussion. In our discussion, Alicia mentioned that listening to the music once before starting to draw to the “Cats’ Duet” music would have helped children know what to listen for and therefore might have helped them make predictions on which colour of crayon to use. While drawing with music worked well in this activity, I suggested additional ideas that would clearly reflect the high and low pitches the children were listening to. For example, they could have been divided into small groups with scarves and moved the scarves up when it was the female cat, and down when it was the male cat.

In creating sound patterns using body actions, I agreed with Alicia’s decision of suggesting two different actions yet I suggested they be more distinct. During this specific activity, the last suggestion of doing a jumping jack for the high note and hands on the side for the low note was still a little bit confusing as jumping jacks normally end up with hands on the sides. It wasn’t easy to tell if children

were placing their arms on the sides of their bodies because they could hear a low note or because they were ending their jumping jacks after hearing the high note. It would have been easier for this age group to start such a game using hands and arms rather than the whole body; for instance, touching the ground for low notes and wiggling fingers for high notes. In later stages, this could be expanded to using the whole body.

Researcher's Reflection. Sharing the excitement of using the recorder was contagious and Alicia captured the children's attention when she shared that she would be playing it for them. Narrating her personal experience of once learning to play the recorder made the children even more eager to listen attentively and start sharing their own stories as well. The recorder provided a successful focus for the children as it was novel and unexpected. Their moments of silence, having their eyes focused on her, the fact that they were urging each other to hurry up and listen to Alicia's instructions, in addition to listening to them and continually asking for a turn, are all indicators that they were eager to know what would come next. They asked Alicia to start the activities and it seemed as if they couldn't wait. Their comments were yet another indicator of how much they were attracted to the recorder. One child said while looking at the instrument: "*I wish I had one.*"

When using the recorder to create sound patterns, Alicia started with a simple pattern and developed it later on into a more complicated pattern with a 4/4 meter that started with a syncopated note and a rhythm composed of 8th and 16th notes. Taking into consideration the diverse modes of learning, children were experiencing different rhythmic and pitch patterns which enhanced the general concept of patterning they were learning in math. Providing the option for the children to create their own patterns gave them the chance to have a sense of improvisation and their suggestions indicated a clear understanding of the difference between the pitches. Associating the pitches they heard with body

actions gave a clear indication of their pitch perception. One could have a visual clue or “see” what the children had learned.

Even though Alicia was hesitant to use her voice, she provided helpful guidance for the children especially when they tended to say the words instead of singing them. I was really impressed with how well in tune Alicia sang the two pitches as I knew she was concerned about using her voice. I noticed that the more Alicia repeated this game, the more children started using a variety of pitches with their voices. Alicia encouraged the children to move from their speaking voices to their singing voices by modeling examples of singing “*I have the pencil*” using the minor third interval with various starting pitches.

For the second time during the eight-week period, children asked if they were going to dance. This took place when Alicia introduced drawing to the “Cats’ Duet” piece. In this activity, children were exposed to operatic music in an enjoyable way. Alicia mentioned her aim was to integrate this activity with the topic of “male and female animals” which she had been teaching the children. She reminded them that a male cat was called “Tom Cat.”

A few children responded to the music by drawing with blue crayons when the low voice was singing (Tom Cat) and red crayons when the high voice (female cat) was singing. But when the children ran out of space, which happened before the end of the music, they seemed to be distracted and continued to fill the tiny blank spaces on their papers using only one colour even though the voices were alternating. Nonetheless, it was evident that they recognized and generally grasped the concept of low and high pitches. In this activity, the trickiest moments were when they had to switch really quickly

between the two colours due to the fast changes in the music. Alicia played a role in encouraging the children. In addition, she commented on their drawings: “*Wow! Beautiful abstract art!*”

Alicia’s Journey, Part 5. Even though Alicia mentioned in the initial interview that she was not comfortable using her voice, she used it competently to illustrate the minor third interval. Moreover, Alicia explained the Kodaly hand signs for *sol* and *mi* clearly. Children were able to repeat those signs shortly after she demonstrated them. Alicia was willing to be reminded of the recorder’s fingering and she suggested that she could use the recorder on other occasions in her class such as playing these notes or other short melodies as a sign to gather children on the carpet. Following the children’s request for Alicia to play the recorder, I determined to provide her with some scores of simple songs to use in class and whatever help she might need to learn to play them. I was interested to observe the graduation in rhythmic complexity that Alicia followed. While she started off playing equal quarter notes, she later developed her patterns into a mix between quarter notes, eighth notes and silent beats. Many patterns she used were syncopated. Interestingly, she was able to repeat the patterns she improvised more than once. This is an indicator of a rhythmic pattern repertoire that Alicia owns and can develop. This is worth bringing to her attention.

Alicia expressed her interest in what she had learned so far and her willingness to share it again with the children. Not only the children but also Alicia showed interest in what they and she were learning. As Alicia stated before she started music time: “*I am really very excited because I get to use a special instrument.*” In her evaluation form (Appendix 1.5), she described today’s music time as “*great*” and rated as “high” children’s engagement and concept understanding as evidenced by the high number of participating children. Alicia included in her evaluation form: “*We had fun*” and this is the first time in her evaluation form that she used the word “*we*” or wrote about her own feelings towards an activity.

Up until now Alicia had only highlighted children's feelings or interactions. Concerning integration, Alicia wrote: "*Great connection to patterns and male and female animals.*"

During this session, Alicia showed her joy of learning as well and she shared it with the children: "...and I am learning this too!" She also mentioned that she was learning a lot while teaching the children. She commented that music concepts looked hard in the beginning but breaking them down helped her view them as easy and doable.

Week 6: Phrase

Vignette # 6. *Once upon a kindergarten class, children took a tour from the majestic palace near the Thames River in England up to the Scandinavian North all within 15 minutes of music time. A child: "Can I be King George?" Musicians from different spots on the World map, who lived in varied years and times, were brought to life in those 15 minutes. Children danced to the phrases of the music of these musicians. They laughed hard and asked for more dances.*

Activity Description: Phrase. When Alicia mentioned to the children that they would be doing a dance, they quickly rushed to make a circle. Alicia gave her suggestions as to what actions should accompany the first dance in order to emphasize the two recurring phrases, and then gave the children the chance to suggest different ideas for actions. Alicia demonstrated the actions for the dance making a clear distinction between the phrases. She chose to get the children to move around the circle while holding hands for the first phrase while for the second phrase, she got the children to move towards the middle of the circle and outside. These two phrases were repetitive.

Alicia discussed with the children the meaning of "Norwegian" asking which country it was from. While some children seemed hesitant to answer, one answered "*Italy*" and others claimed that they

forgot. Alicia seized the opportunity to teach the children that Norway was one of the Scandinavian countries. This particular dance is composed of a short phrase played on a solo instrument and a second phrase played by all other instruments in response. This pattern occurs repeatedly. When Alicia mentioned she would be mother duck and they had to follow her actions like ducklings some children commented: “Yay!” and some held their fists in the air showing big smiles. Alicia started improvising duck actions along with the phrase of the solo instrument. Meanwhile, children standing in their spots on the carpet remained still prior to moving during the phrase when all other instruments responded together. During the last activity, children looked closely at Alicia while she told the story of why the composer Handel wrote the *Water Music*. After narrating the story, Alicia asked the children to role play it along with the music. Some children asked repeatedly to be King George and walk above the duct tape placed in the middle of the two rows, while others preferred playing the role of his subjects, who surrounded him while bowing to the music.

Researcher/ Teacher Discussion. Children seemed to be so excited to have this experience to dance that Alicia had to ask few of them to take a short break until they could calm down. When Alicia told me that she used movement infrequently in her classroom, I suggested that she consider the incorporation of regular movement activities so that the children would become more familiar with them which, in turn, would help them have more control over themselves when performing them.

During the Norwegian dance, children were placed standing on their spots on the carpet, which made it hard for them to observe the exact actions of Alicia as she performed them through different levels in space. I suggested a minor change of having the children stand in a circle so that Alicia’s actions would be clearly visible for all.

For the *Water Music* activity, Alicia suggested that she should have started by practicing bowing to the music before placing the children in two rows. That would have helped to highlight the musical phrases in the music. She mentioned that the way the rows were placed made it hard for many of the children to see her and follow her bowing. Bowing was done by drawing a rainbow or an arch in the air with each phrase before placing hands on laps in the final silent beat of each phrase. I suggested that children would have mastered the phrases changes more easily if they had cheered for the king in the final silent beat of each phrase. For example they could say “Ho!” or “Yay!” on the silent beat.

Researcher’s Reflection. As music and movement constitute an essential part of the kindergarten curriculum, Alicia expressed an interest in the activities I suggested. When discussing ways to integrate into the curriculum the concept of the musical phrase, Alicia commented that the activities and dances demonstrated to her during the one-on-one training session were helpful also in implementing the element of music and movement in her curriculum. As the musical phrases were clearly obvious as patterns in the selected pieces of music, the integration of the patterns theme was effected as well. This class was full of fun and movement. It was great watching the excitement of the children and the way Alicia communicated the concept to them.

During the dances, the children seemed to have lots of fun. They had been asking for a dancing activity ever since they experienced the “cu cu cu ci ci” dance in the third session. When they performed the dances in this session, they showed lots of eagerness and enjoyment and seemed to relish such activities. Some of their comments were: “Yay!” and “*Ha ha! That’s fun!*”

During the sixth training session, Alicia was exposed to several musical selections with clearly defined phrases. I suggested both movement and visual tools to demonstrate the phrases. The pieces

Alicia chose were the clearest in terms of the beginning and the ending of the musical phrase. Knowing the interests and capabilities of her children, Alicia demonstrated the phrases with movement activities which are easier to understand and perform. Activities using visual tools probably can be implemented at a later stage.

In the first dance, there were many indications that children were enjoying themselves; for example, they laughed hard whenever they started doing the dance. Taking their age into consideration, many children were seriously discussing the issue of their order in the circle. The phrase “*That’s my spot!*” was heard several times. In addition, the gender issue was obvious as, when given the choice, children grouped in two groups according to their gender. Boys were noticeably louder, laughed harder, and tried to move in fast movements especially in the part when they moved inside and outside of the circle while facing each other. To be fair, there are more boys than girls in the class but the boys seemed to have a tendency of over-reacting when grouped together. Alicia responded by arranging the children in a boy/girl pattern, which calmed them down to a certain extent. Boys did not seem to like this pattern, however, and many expressed their objection by “*Oh no!*” and “*Nooo!*” and “*I don’t wanna be surrounded by girls!*”

During the Norwegian dance, children seemed aware of the beginning and ending of the musical phrase, as they waited for Alicia’s actions to end and started exactly at the beginning of the next phrase. Alicia succeeded in both preparing and presenting this activity and children responded by grasping the concept and enjoying the dance.

The *Water Music* story was a great attraction for the children as they watched Alicia intently while she was narrating the story behind the music. Placing the duct tape between the two rows of

children helped the children better imagine the scene. Musical phrases in this piece are always the same length as well as ending with a rest that lasts one beat. As the tempo of music was fast, I think that the more they listen to it and perform the actions or the cheering for the king, the more they will become acquainted with the phrases and be able to predict the direction of the music. Their comments indicated they were engaged in the activity and excited to perform it. Some of the comments were: “*Where is King George?*” and “*Who is King George?*” and “*King George is actually a monkey in real life.*” Some were eager to be the king, especially the boys. Others, especially the girls, performed very majestic bowing,

Alicia’s Journey, Part 6. As a general observation, Alicia has been working hard on several areas of the curriculum helping the children to deepen and broaden their understanding in a comprehensive way by making connections alongside the activities in which they have been engaged. Alicia mentioned, however, that music and movement takes up only a small proportion of her curricular time. Therefore, performing the dances was a great joy for the children and their excitement was sensed all through the 15 minutes of activity. In the evaluation form (Appendix 1.6), Alicia concluded, “*They love to dance!*” In addition, she rated highly their joy and engagement recording the high numbers of participating children she observed. In a general description for the activities Alicia wrote, “*It was fun and active.*” She was aware of what her children enjoyed and understood claiming, “*They all enjoyed doing the duck actions for the Norwegian dance, and they could tell the difference between the 2 phrases (patterns).*”

In preparation for the movement activities, Alicia rearranged the classroom furniture according to the space they needed. She moved the tables back so that the dances could be performed with sufficient space. Alicia showed reflective thinking in her evaluation form as she noted, for improvement, doing “*simpler smaller actions*” for the Norwegian dance to make it easier for the children to imitate as

well as adding her suggestion to “*model actions first before doing the procession*” for the *Water Music* activity.

Although Alicia mentioned a sense of uncertainty regarding her understanding of the concept of musical phrase, she communicated it clearly to the children. In my view, the more frequently these activities are performed, the less uncertain Alicia will feel about conducting them.

Week 7: Tempo

Vignette #7. *The little ducklings have lived to be able to take their first swimming lesson! It is May... These tiny little ducklings left the safety of the grassy river bank and followed their mom down to the water's edge. Before plunging into the flowing river, ducklings hesitated slightly. Under the watchful eye of mother, they instantly bob and glide along the water just as mommy duck modeled for them. Likewise, children followed Alicia and copied her actions to the music. With a little bit of hesitation, children watched Alicia and followed the varied tempos she was playing. Just a little bit more time and these little ones would be independent and capable of doing these actions without the need of imitating.*

Activity Description: Tempo. Alicia led the children into four different activities to enhance the concept of tempo. In the first activity, children imitated in movement the tempo they heard by following the beat of the drum. Alicia made sure the children understood what by asking them questions like: “*If I beat the drum really fast, what are you going to do?*”

Further discussion with the children was initiated after singing a familiar song, the duck part of “Listen to the Water”⁷ with different tempi. Children suggested using recorded music for the activity and

⁷ We saw some ducks by the water side.... We saw some ducks by the water side... We saw some ducks by the water side... Oh.. By the water side.. Oh.. By the water side

Alicia helped them reach the conclusion that recorded music would not give them the opportunity for improvising changes in tempos that singing a cappella would. One child commented that recorded music *“always sounds the same sound.”* Alicia corrected and confirmed: *“It always has the same speed.”* During this activity Alicia mentioned that the song that was used was a familiar one used as a transition during clean up time. Alicia noticed and commented on the children’s reaction to this activity by highlighting the changes of tempo: *“Very good. I noticed that as soon as I slowed down, you could tell right away that I was singing a lot slower than before.”*

Alicia then initiated a discussion about the meaning of Greek. One of the questions she used: *“Does anybody know what it means when you say (something is Greek)”? Or do you know what country that’s from?”* While introducing the music, Alicia shared with the children her thoughts when she first listened to this music leading them into understanding the meaning of the word “Greek”: *“Whenever I go to a Greek restaurant, they play special Greek music. So Greek food and Greek music are from the country of Greece. So when something is Greek, we say it’s from the country of Greece. So we’re going to do a very special activity for this song.”*

Children made connections with books they had seen about Greece, Greek food and later on, one child mentioned a movie that had similar music. One of the children’s comments about a book was: *“Yes! It was Minotaurs⁸ from Greek!”* Before a tempo activity involving a parachute, Alicia used her class management skills to asking the children to sit back at their tables so that she could call them one by one to pick the parachute up just before she played the music. She communicated with them that they were expected to hold the parachute tightly with both hands and listen carefully to how fast or slow the music went and move the parachute accordingly.

⁸ Minotaur: The Greek myth in which one character has a head and a tail of a bull and a human body.

After the activity was over, Alicia highlighted the fact that the children acted as a team in the activity. She said: *“And you know what I noticed too, is that we were all working together, you were doing a really good job. So that was great!”*

Lots of laughter as well as giggles were heard and lots of comments were made about how much fun they all felt. Some of Alicia’s comments were: *“I have to say that was the most fun I’ve had in a long time!”* One child responded: *“Me too!”* A child: *“It gave us a cool as you said it was hot!”*

Children discussed among themselves what everyone did during the music and how they reacted to changes in tempo. It was mainly boys who were describing how fast they went when moving the parachute.

Researcher/ Teacher Discussion. Alicia suggested adding some props onto the parachute while moving. She also mentioned the difficulty of moving the parachute in fast motion when the tempo was fast: *“It was hard to hold on to the parachute especially when all the wind was underneath it. I noticed that it was hard to make the parachute go faster because there was so much air underneath it.”* Therefore, I suggested that it would be easier moving the parachute sideways rather than up and down. Also I suggested that doing this activity while sitting down would make it easier to control the parachute’s movement.

Researcher’s Reflection. Fast or slow? According to Alicia, the two terms are taught consistently as basic concepts in kindergarten class. Apparently, the tempo concept was one of the easiest music concepts for Alicia to absorb as children learn these terms as descriptive words to animal movements, transportation vehicles... etc. Now, these terms appeared again to describe rhythms and music. Unlike pitch, the terms of “fast or slow” are used in the everyday language of the teacher as well

as the children. Alicia commented during the session: *“It is always good to remind them.”* The terms of “fast and slow” appeared to be familiar as both the children and Alicia were using them confidently during the discussion. Alicia taught the tempo concept with a mixture of science when talking about the duck’s life, along with building a sense of international awareness while adding a spice of history when talking about Greek myths, food and music. It was a moment of traveling back through time and the connections made were surprising. It was a great class to observe!

The duck theme was being used for the whole semester and children had been learning lots of information about ducks. During the one-on-one session, Alicia instantly connected the suggestion of getting the children to move according to the tempo she would be playing on drum to the idea of ducklings imitating their mother and following her in the first phase of their life after hatching. Children appeared attentive to Alicia’s drum beat and their consistent reaction to the fast tempo was a clear indicator of their understanding. Each time Alicia played a fast tempo rhythm, children’s voices went up and fast movements accompanied that rhythm.

Likewise, in the activity where children improvised actions, it was interesting how children asked the child performing the movements to perform in a faster tempo. Children, especially the boys, laughed and cheered whenever the tempo went faster. Alicia had to make some remarks and reminders about respecting each child’s choices. This was consistent with the Greek music activity with the parachute as well as singing the duck part of “Listen to the Water” in different tempos, as their voices tended to get louder whenever the tempo became fast. Could it be because this tempo was breaking their routine tempo and pace? This is worth investigation.

Apparently, as I noticed during the previous sessions, children at this stage become gender aware and prefer to cluster in groups according to their gender. Since the number of boys in this class surpasses the number of girls, many times Alicia had to use class management strategies to control the excessive energy and movement that occurred, like arranging the children in a boy/girl pattern. This resulted in lots of comments by the boys to express their unwillingness to be surrounded by girls. On the other hand, Alicia's decision helped control the level of energy the boys usually have, which in turn helped the activity to have better results. Would the activity have had different results with respect to children's learning if performed with each gender group separately?

Alicia's Journey, Part 7. Alicia looked happy and appeared to be enjoying the activities in this session. As mentioned above, the concept was familiar to her, which apparently gave her more confidence in teaching it. She mentioned to the children: "*I have to say that was the most fun I've had in a long time!*"

Alicia used some techniques that worked out very well in the activities, such as using a familiar song, which probably made it easier for the children to control the tempo changes as they already knew the words and the tune. Second, Alicia captured the children's attention by sharing with them some personal experiences about Greek food and music that she enjoys. Her discussion with them appeared trigger a number of memories that the children had and stories they wanted to tell.

In her evaluation form (Appendix 1.7), Alicia included herself for the second time when describing the effect of the activity: "*I had lots of fun.*" Alicia also noticed the children's reaction and recorded "*They had a lot of fun.*" She rated their enjoyment, excitement and understanding of the concept highly while mentioning the relatively high number of participating children. Alicia mentioned

on the form that the music concept was easy for her “*to teach confidently*” and that tempo worked well with her theme.

Week Eight: Expressiveness

Vignette #8. *Here comes the last week. The eighth week, the final week... During the past weeks, Alicia and the children had explored sounds, arranged them within a pulse and created patterns of rhythms. They played them high and low and played them fast and slow. They also took turns to dance to music phrases. Would they be able to use these ABCs of music to communicate and express a thought or a feeling? A child jumps out of his spot on the carpet, approaches the area where the instruments are displayed, and takes some time to look before making the last decision. He smiles, picks the rhythm sticks and plays a pulse as loud and fast as he could. Children: “Happy! Happy!” The child nods, says: “Yes,” and returns back to his spot.*

Activity Description: Expressiveness. When Alicia started reading the “One Duck”⁹ story, children were silent and had their eyes focused on the book and towards the teacher. Alicia used lots of questions to guide the children into adding sounds to the story, which made it more interactive; i.e., “*What do you think it would sound like if the farmer was driving his tractor?*” It is important to notice that children mainly used their voices to add sounds to the story, while they used their hands and feet at certain times.

During the story, children responded interactively to Alicia’s questions, creating sounds of varied pitch, dynamics, and tempo. This encompassed creating sounds of nature and animals (duck, crow) all the way to expressing changes in tempo when imitating escaping ducks. It also touched on dynamics as they expressed the loud sound of the tractor and the falling of the heavy rain. Children also experienced

⁹ “One Duck” is written by Hazel Hutchins.

pulse and rhythm indirectly as they imitated repeated patterns of sounds to express the heartbeat of the duck, sound of the tractor or walking of the ducks. Finally, Alicia discussed with the children the kinds of feelings that the story characters would probably be feeling; i.e., crows crying in delight, angry crows, ducks in fear of the tractor. She used this discussion as a transition to the next activity which involved expressing feelings using instruments.

When Alicia introduced the activity, children named several kinds of feelings that they could express: happy, sad, angry, excited, fussy, grumpy, and frustrated. I noticed that children concentrated on expressing being happy, angry, or sad using the instruments. “Excited” was only suggested once in this activity. Children named the instruments with which they were familiar: sand blocks and egg shaker. In addition, other instruments were used; zig zag blocks, shakers, and rhythm sticks of different lengths were placed in front of the children. After Alicia introduced these instruments, she introduced the Kenyan hand drum, glockenspiel, and the rainstick. When Alicia took the rainstick out of the bag, one child commented: *“Wow! So cute!”*

In the activity that followed, Alicia picked one boy and one girl each time to create a musical conversation together. I observed that girls chose the glockenspiel repeatedly while boys mostly chose percussion instruments. Children waited more or less patiently for their turns and right after the first time this activity was completed, children started using more descriptive words and more imagination to express different interpretations of the musical conversations. In the middle of the activity, a child said out loud: *“Fun!”*

When the musical conversation activity was over, children continued to ask for a turn to play the instruments, saying: *“I did not have a turn yet!”* and *“Can I have a turn?”*

During the last activity, which involved drawing, Alicia explained to the children how music can imitate the sound of an animal. Specifically, she told them that the music she was going to play represented a bumble bee and gave them examples of directions in which the bee could be moving. Most children started drawing the path of the bumble bee once the music started. Others waited for a while before starting. Some children started drawing the path until they ran out of space and then they started scribbling all over the paper. Most of the children drew according to the speed of the music.

Researcher/ Teacher Discussion. Children showed lots of interest in playing the instruments and expressed disappointment when some of them didn't have a turn to play in this activity. To avoid this situation occurring on another occasion, I suggested leading a short preparatory activity where all children could play the instruments freely and become acquainted with them prior to the performed activity. Conducting a preparatory activity would have made it easier for the children to be more confident of what instruments to choose and how to express a feeling or a thought. Additionally, this would have given all the children a chance to play these instruments.

Alicia commented that pieces like "Flight of the Bumble Bee" are still abstract for children at this stage. She commented that they need something more "*concrete, simple, and more obvious.*" Alicia suggested that a music selection that had more natural sounds would have been a good preparation before reaching this stage. She mentioned that she chose this piece because she thought it would be easy for them, but then realized in the moment that some of the children got the idea, while others were hesitant and unsure.

Researcher's Reflection. With the limited time she had, Alicia made use of every moment to communicate the main idea of this week and the concept of expressiveness was well introduced.

Alicia mentioned that during the first semester, September to December, this class had worked on a unit about feelings. She worked with them on different kinds of feelings and ways to express them. This eighth music activity therefore constituted an extension to this classroom unit and provided children with a further opportunity to equip themselves with extra tools to express themselves. This was why, when Alicia introduced this activity, they began to suggest different kinds of feelings they could express.

Generally, this session brought lots of joy and excitement to the children. It was heart warming to see that despite the fact that electronics is taking the attention of children and probably much of their time, reading them a good book can still focus their attention. Children became even more involved when they participated in re-creating the story by adding the sounds to it. The book Alicia chose had many opportunities to include topics covered during the past seven weeks. When Alicia started reading the book, almost all of the children were in rapt attention. Linking the story characters' feelings to expressing feelings using instruments was a well-conceived transition.

Their attention was focused on the instruments and their comments and reactions were sufficient indicators of how much they were enjoying being exposed to these instruments and eager to have a turn to play them. Comments such as "Wow," "*Can we see another one?*" and "*Can I have a turn?*" provide ample evidence of their involvement. It was clear that, while Alicia was introducing the instruments, boys were especially focused and attentive. Furthermore, only one child did not raise his hand when Alicia asked who wanted to have a turn. This same child, however, stared at the instruments and raised his hand for the next activity.

Although boys are generally more active in this class, and their number is higher than girls, all children seemed to be enjoying themselves during the instrument activity. Children showed interest when Alicia introduced the instruments. They appeared impressed when being exposed to instruments of different colors, shapes and sounds. Obviously, they wanted to spend more time with the instruments. Children mostly played the pulse on the instruments they chose. When Alicia started picking one child at a time to choose an instrument, it took each child a while to figure out what to pick. Children were familiar with some of the instruments from their music class but many other instruments were new to them. The time set for this project was limited and so children had no chance to have more time with the instruments as they wished. Therefore, the transition from playing the instruments to listening to “Flight of the Bumble Bee” was a somewhat awkward. Although girls always raised their hands to get a turn to play the instruments, they showed no displeasure when the drawing activity was introduced. Some boys, however, were a bit unsatisfied.

There were two instances in this session’s activities where Alicia explained terms to the children. One of them was the meaning of glockenspiel, which is a German word, in which she helped the children know that “glocken” means “bell” and “spiel” means “play.” The other incident took place during the introduction of the “Flight of the Bumble Bee.” In her discussion with them about the meaning of “flight,” one child answered: “*Flight means when you’re flying.*”

Alicia’s Journey, Part 8. Alicia showed lots of confidence performing these activities with the children and commented that doing such activities with the children more often would help them express themselves and use their imaginations. Alicia mentioned that a minimum of two weeks could be spent on each topic in order for children to absorb it.

In her evaluation form (Appendix 1.8), there were some indications that Alicia was realizing more opportunities to integrate music into her curriculum. Alicia included that music activities used *“tied in very well to our Duck unit and was a good review of feelings and expressing yourself.”*

Alicia recorded the children’s enjoyment as five or maximum and she rated their engagement, excitement, and understanding of the music concept as four out of five. Alicia had a feeling that “The Flight of the Bumble Bee” was a difficult piece for children and that some of them were not able to understand it. Not only did Alicia showed self-reflection in noticing whenever the children needed more preparation, but also she was able to give suggestions of alternative music pieces from the CD provided for her; i.e. one track from *Carnival of Animals*.

Summary

To provide readers with a clear picture of the practical side of this research, this chapter followed the chronological order of the study. Eight weeks were broken down into five categories: a short vignette capturing few snippets from /about the details of the activity, an activity description, and researcher/teacher discussion for further suggestions, researcher’s reflection, and a description of the participating teacher’s musical journey. Interpretation of the data is provided in the Chapter 5 and will be discussed under four themes: Alicia’s musical growth, fun, challenges to overcome, and teacher’s role.

CHAPTER FIVE

Interpretation

The purpose of this instrumental case study was to investigate the different ways a generalist teacher, having been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum. The main research question was: What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum? In the previous chapter, I presented in chronological order the eight-week period of data collection. In this chapter I will present the interpretation of the data under the following four themes: “Teacher’s Growth,” “Fun,” “Teacher’s Role,” and “Challenges to Overcome.” These themes emerged from coding and analysing the data (Creswell, 2009).

Teacher’s Growth

This theme will portray the changes in the participating teacher’s standpoint and views, which occurred during the course of the data collection. Data sources for this theme are largely the transcripts from the initial and final interview. Acting as organizers for this section will be the major questions from the literature review. Since these questions attempt to analyze the state of music in early childhood settings from different viewpoints, they will be helpful in shedding light on areas of the participating teacher’s practice that were affected or changed as a result of the training and implementation sessions. To be clear, using these questions as organizers is not an attempt to generalize the findings of this study to other situations, but simply a mechanism for presenting the findings.

Attitudes and challenges towards music

- What was Alicia's the level of confidence in teaching music. Are there any reasons mentioned?

Although the participating teacher expressed willingness to perform music activities with her students, she had concerns about her degree of confidence in teaching music in the initial interview. For example, she mentioned that, "I think my problem sometimes is ... I can't carry a tune well." She added that whenever she used a familiar tune with different words, "I stumble ... do the words match the tune? So then I lack confidence and I am asking the kids." Alicia noted that she feels more confident when "I know the tune and the actions and I know how they fit together." When singing Charlotte Diamond songs and sacred songs, which she knows well, Alicia mentioned that she enjoys teaching songs as well as singing. Nonetheless, she had concerns when teaching unfamiliar songs, saying, "The kids are watching you!" Reasons for her lack of confidence can be summarized as follows:

1. Experiences of the past. Although the participating teacher was raised in a home with a piano playing dad and a music loving mom, she shared that she had never had any music lessons during her childhood but did explore different genres of music on her own. However, her memories of learning music in school were unpleasant: "I just remember music at school [being] really boring because it [was] all about learning notes and there was always one kind of instrument to play on: the recorder. We never did any sort of dancing..." She continued: "But ... I wish I could read music better. I just didn't have a good music teacher. Whenever I think of notes, I think it's boring."
2. Pre service training. During her teaching degree program at a BC university, Alicia took a music course that, according to her, provided teachers with a resource book of songs and action poems

and an introduction to guitar and Orff instruments. The course, however, was general with no focus on understanding basic music concepts. Alicia added: “It was fun... every teacher had to bring a different song or dance or some sort of action poem to show the class and teach them how to do it. So we all got different ideas.” In the final interview she reiterated: “I can’t remember learning musical concepts like this, because it was very general. Again it was more about teaching the kids songs and action rhymes.” She continued: “That’s why I think I had this idea that if I teach music to my kids I had to always sing songs with them and play an instrument.”

- Was there any positive effect to the efforts taken? Were there changes in perceptions and attitudes accordingly?

Alicia expressed: “I thought it was going to be different than it was.” Alicia continued: “I thought the concepts would be too difficult for me to understand and to integrate. But... they were simple enough that I could understand them and that gave me the confidence to teach them.” In the initial interview, Alicia mentioned that she used music in her class exclusively for transitions, fun, and facilitating the process of memorizing scriptures. In addition, when asked about her expectations in the initial interview, she said: “Well I guess I’d like to feel more confident about teaching music and integrating it. I guess I am not completely sure what musical components you would like me to integrate.” After the sessions were completed, I asked her if her initial expectations were met in terms of feeling more confident about teaching music. She expressed: “Yes for sure...I didn’t ...think... having them making sounds when I was telling a story, I didn’t think of that as music.” She continued: “In my mind music is...singing, and playing instruments. I didn’t really think that clapping or me speaking in a high or low voice—I didn’t really think of that as a musical concept.” In the final interview, Alicia

expressed that her perception was altered. She mentioned: “Now I know all these things are music. And I think it just comes sort of more naturally.” Additionally, Alicia said that: “There are probably even things that I do like the clapping, doing a lot of rhymes and chanting that is musical. I just had to define it as musical.”

Playing guitar, rhythmic activity and dancing were three musical areas Alicia felt connected to in the initial interview. When I asked her if participating in this project had had any effect on these interests, she replied that she had always loved music especially when she became a teenager but that she hadn't had a lot of exposure to music as a child. She continued: “So I think it's really fun to sing and dance in the class and be active and I can see that the children really love it too.” Commenting on the effect of this project on her love for music, Alicia said: “I think it's probably increased even more especially realizing that these concepts which I get and know how to teach are fun, and everybody wants to participate.” As for the recorder, she shared: “I want to use it more to get them... to the carpet.”

Alicia specified that what she liked about the activities: “is that they are very active and also encourage everybody to participate.” She also mentioned her willingness to incorporate these activities into the curriculum during the coming year: “So I think especially for phonemic awareness, having them do syllables or even like rhyming words. And then... teaching math... patterns...” She mentioned integrating music throughout the year into animal themes. Other ways she noted were introducing a dance if children were restless, calming children by having them listen to a piece of music after lunch while drawing. Alicia informed me that the scheduled music class was on Mondays for half an hour. This meant that whenever there was a holiday Monday, her class did not receive music. Incorporating some of the above mentioned activities with the children would give them daily exposure to music.

- If there was a positive change in attitude, what was the stimulus to make this change a success?

Support. The support Alicia received from the school was sufficient to perform the music activities. In addition to the administration's interest in the project, the specialist music teacher provided her with all the instruments she needed. Further the researcher supplied any supplementary resources.

During the initial interview, when I asked Alicia what she needed in order to teach music to her class, she answered: "Well I think resources... that's a big thing for me [and] knowing what to do like having a lesson plan in place and having other resources ... like instruments." The project aimed at supporting Alicia and equipping her with new knowledge while at the same time recognizing her own ideas and skills. In the final interview, she commented: "I also liked tying it into things I have already taught or things that they're already learning about." She also communicated that this project provided her with musical knowledge while acknowledging her input.

Support offered to Alicia included audio resources. She evaluated the audio material provided as a resource saying: "I really like that CD that you gave me. So...I can [use] those [selections] but I can also use different pieces of music." She highlighted the importance of including music from different countries and pointed to the fact that all of the selections on the CD came from a different cultural background. She linked that to her new knowledge and understanding of music concepts: "Now that I know what these concepts are ... I can use any piece of music." She also added that she could choose "some of my own favourite pieces of music."

Training. Each one-on-one training session provided Alicia with an explanation of a musical concept and suggestions for practical implementation. A brief history of selected music methodologies accompanied the explanations in an attempt to create a comprehensive knowledge of each concept.

Alicia commented on the sequence used for the training as well as her understanding of the content. She pointed to the fact that highlighting each concept resulted in an easier understanding of it: “Each term itself is not difficult ...once I know what it means... [They were things] I already [knew] but I didn’t know what [they were] called.”

Knowledge. This project provided an opportunity for Alicia to express musical knowledge she already had but was not fully aware of. During the second, third and fifth weeks that focused on pulse, rhythm and pitch respectively, Alicia performed complicated rhythms using body percussion, drum and recorder. These rhythms included syncopation and mixed meters. While she expressed some confusion and uncertainty concerning the musical concepts and how to use them during the initial interview, she demonstrated more confidence in using the musical terms towards the end of the eight weeks as evidenced in the following statement: “Whether it’s like teaching tempo or pulse or phrase I feel like now I understand what these musical terms mean and I feel I am able to teach it to the kids.”

Witnessing joy of learning: children and teacher. Alicia demonstrated a positive attitude as well as flexibility throughout the learning process. This contributed to an ease of learning and made space for having fun: “It’s like teaching anything else you just sort of adapt if it doesn’t work out quite the way you wanted it to. [This] is part of the fun!” Alicia expressed her joy as well as the joy of the children during performing the activities: “I also enjoyed teaching each of the activities that went along with each music concept ... and I could tell the kids really enjoyed it too which is always important.” She noted that children’s favourite activities were dancing and playing the instruments. The joy children experienced was linked to their fast learning: “It’s interesting because before [I] started teaching the concept it’s just [like they] get it and... join in. If I did a clapping pattern... they just got it and [started].”

When I asked Alicia about some memorable moments, she noted the marching activity that was connected to her grandfather being a drummer in the Dutch army and also her favourite activity, the parachute moving to varied tempi. She also like the variety of instruments used for the final activity—the expressive one where children selected instruments one by one. She commented on her initial reticence in using the recorder and how she came to enjoy it later, saying, “Of course it was fun for me to play the recorder again, which I haven’t done for 27 years! It was neat to see them respond really well to that and excited to see me play it more!”

Summarizing the theme of teacher’s growth, it is evident the teacher was able to understand and explain as well as perform several music skills while integrating them into the kindergarten curriculum. She demonstrated an increase in self-confidence during the eight weeks. She appreciated the opportunity to provide her own input when planning the activities. She was able to organize her existing music knowledge and enhance it. Alicia underscored the drawbacks of having music as an isolated subject in school. She emphasized the importance of establishing clear communication between the music teacher and herself in an attempt to oversee the whole growth of each child. According to Alicia, this communication would give her a better knowledge of the children’s music learning process, which in turn would equip her with answers for parents requesting a holistic education for their children.

Fun

According to The Free Dictionary, the word “fun” is defined as: “a source of enjoyment, amusement, or pleasure” and “playful, often noisy activity.” Word Central Dictionary defines the term as: “someone or something that provides amusement or enjoyment and “a good time.” Further, Merriam

Webster describes it as: “What provides amusement or enjoyment” and “a mood for finding or making amusement.”

Through reviewing the data, especially the classroom observations, fun and enjoyment in learning were evident. Alicia showed her enjoyment in the new knowledge and mentioned repeatedly that she was having fun. Her enjoyment was contagious as the children demonstrated willingness and excitement during all music activities. Fun is considered an essential element and an evaluative criterion in this study as it a crucial part in children’s learning (Peters, 2004). A decrease in experiencing pleasure in music class is reported to discourage children from feeling musically capable or from feeling interested in music activities and learning. Meban, Patteson, Smithrim, and Upitis’ (2001) study of 7,000 Canadian elementary school children found that 60% of Grade1 study participants felt happy when singing. This percentage, however, declines tremendously as children grow. By Grade 4, Smithrim and Upitis (2004) report that the “overall pleasure associated with music and singing declined even further” (p.75). The authors also found that a small percentage of the children were asking for more music programs in their schools compared to an even smaller number who claimed that they were good at music, specifically, good at singing. Interestingly, 80% of these Grade 4 children claimed that during their spare time what they liked to do was listen to music. According to Smithrim and Upitis (2004), “It’s school music that falls short of their expectations” (p.75). Considering the findings of Smithrim and Upitis, it appears that although school aged children are attached to music listening and in many cases informal music activities outside school, they can be negatively affected by the lack of quality musical experiences in school which can result in a gradual disinterest in music. According to Smithrim and Upitis (2004), music in schools is taught “without passion” (p.75). They suggest that music taught in

schools should be “memorable, pleasurable, and powerful” (p.78). Seemingly, children’s fun and enjoyment should be an essential component of children’s in school music programs.

According to Peters (2004): “Fun leads to a profound sense of personal involvement and engagement.” Accordingly, in the evaluation form, the element of fun/enjoyment was attached to children’s engagement in each activity and Alicia was asked to rate this element as an indicator of the success of each activity. Two components were examined under the umbrella of “joy and engagement”: first, the children’s engagement until the end of the activity and whether they were asking for more, and second, the attempt to measure their engagement through their facial expressions. The word “fun” and its synonyms “enjoyment,” “liked,” “loved,” “engaging,” and “excited” were mentioned 25 times in Alicia’s evaluation forms. Rating for the joy and enjoyment of children on the evaluation forms was repeatedly rated high with a score of four out of five as the lowest.

I conclude from these findings that fun is not a secondary ingredient or a by-product. Fun is an essential part of and a pre-requisite to the process of learning. Echoing Bartel (2004), we should start questioning our current practice that if we lay the primary emphasis on cognitive knowledge when we teach music to children at the expense of their enjoyment and treasuring of music. In this study, Alicia and the children enjoyed learning, which then led them to increased cognitive awareness. Smithrim and Upitis (2004) conclude that children deserve nothing less than: “being contaminated by feelings of peace. Feelings of joy. Feeling of competency. Feelings of being fully awake to the World” (p.85).

Role of the Teacher

Elliott (1995) argues that in order to conduct music activities, a teacher should have a high level of musicianship and a high level of educatorship in order to set up a teaching plan that can build

children's musicianship. Reimer (2005) assumes that it is a pre-requisite for a teacher to have a high level of musical sensitivity along with quality pedagogical training to help children build their musical sensibility. Both of these philosophical views fit ideal school situations where qualified music teachers are available. In child care facilities, this is rarely the case. In addition to the lack of quality music teachers in childcare facilities, children in kindergarten are typically exposed to only two music classes at most. Can they develop their musicianship and musical sensibility in this limited time? According to Gordon (1978), developmental music aptitude, which can be cultivated before age nine, needs to be nurtured regularly and with as many musical experiences as possible. This means that during the early childhood age, children ought to be exposed to music on daily basis. Since specialist music teachers, if they are available at all, can only provide a maximum of two music sessions per week per class, early childhood teachers as well as kindergarten teachers can play a vital role in enhancing and nurturing the music aptitude of their children as they expose them to daily music activities.

During this study, Alicia was able to conduct her role skillfully. Before listing the tasks she was able to lead successfully, it is important to state that her positive attitude and her willingness to learn and to take initiative were evident prior and throughout the duration of the project. She was also able to give suggestions for altering some activities during her self-reflection. This is in accordance with Gordon (1978) who emphasizes the need for the teacher to be "open- minded" in order to conduct activities successfully. Likewise, this is in agreement with Kennedy (2000) who encourages teachers to step out of their boxes to venture into new areas. These qualities are not only necessary for teaching music successfully but also for successful teaching in general. In the following section, I will enumerate the roles Alicia assumed in which she was able to create a rich music environment for her kindergarteners:

Activity Planning. In order to avoid having Alicia feel “compelled to follow a curriculum” (Smithrim and Upitis, 2004, p.85), this study was conceived in a manner that would give room for and respect Alicia’s ideas and input. The fact that Alicia had the chance to be a partner in creating the activities gave her more confidence to perform them with the children. Her input was equally important as the music input itself. Additionally, the way the study was conducted gave her the freedom to vary her input to connect with any of the subjects she was teaching.

Emphasizing music concepts. Alicia reported that she understood the eight music concepts. This understanding was demonstrated by the ways in which she found stimulating ways to integrate these concepts into other subjects and communicate them with the children. For example, when teaching a poem about some animals they were learning about, Alicia was able to lead the children into successfully clapping the rhythm of the words of the poem without saying them. Following the Orff approach, Alicia accomplished this by teaching the poem first, clapping the rhythm of the words next, repeating the poem, followed by only clapping the rhythm.

Flow. Csikszentmihalyi (1990) who is one of the fathers of the positive psychology movement introduces flow as the mental state of operation in which a person involved in an activity is fully absorbed in a feeling of enjoyment in the process of the activity, energized focus, and full involvement. Boredom takes place, according to Csikszentmihalyi, when skill level surpasses the level of challenges. One can feel overwhelmed when the opposite occurs. In all activities Alicia made sure there was flow of transition moving from one activity to the other with a smooth switch which resulted in keeping the children involved at all times without getting either bored or overwhelmed.

Class Management. Alicia's role in managing the class guaranteed the success of the activities. Her classroom management skills were evident in two areas: handling movement and distributing instruments. Both of these areas can result in chaos if not well managed and Alicia led these activities skillfully. For example, in one of the dances that she was teaching, she improvised extra steps to teach the dance when she felt children were overly excited and energetic from being in the one big group. She solved this problem quickly by placing them in pairs. Similarly, her procedures for distributing the instruments were organised so that children had the chance to enjoy playing them. Having the instruments in the middle and calling one child at a time to choose an instrument was a very effective technique.

Sharing Personal Stories. The role Alicia played in sharing personal stories with the children (her grandfather playing the drums in the Dutch army) added an effective touch to her teaching and attracted the children. Upitis (2000) portrays the teacher as the one who "sets the scene" (p.18) which is exactly what Alicia did when she drew attractive pictures for the children with such stories.

Enhancing Imagination. The activities Alicia conducted along with the questions she asked enhanced children's imagination. For example, right after an activity about changing dynamics in rain, the children imagined the rainbow and the sun coming out. Similarly, when children were asked to add sounds to a story Alicia was reading, the questions she asked enhanced their imaginations and stimulated their ideas, i.e., "How could an angry crow sound like?"

Encouragement. This is in accord with Gordon's view of the teacher's role. Gordon (1988) stresses that the teacher's role is essentially one of helper and facilitator, while it is the children's role to learn and develop their audiation skills, a process which happens internally and naturally. Alicia's

encouragement of the children's ideas was noticeable several times during the study. For example, after one of the dances was over, and Alicia had already started a new activity, the children were still singing part of the dance. Alicia welcomed their singing and mentioned that it was a "catchy song." She also asked some of the students to repeat patterns they improvised so that the whole class could imitate.

Making Connections. Making connections is a reading strategy that this school encourages among children. Alicia applied this strategy to this research by making connections between music concepts and all subjects she was teaching. Integrating music concepts into the curriculum did not seem to be complicated once the teacher had a good comprehension of them. Through the eight sessions, Alicia integrated timbre into the theme of spring and pulse into the theme of patterns in math. Rhythm was integrated into literacy, phonemic awareness, and syllable counting, while dynamics was integrated into the theme of animals, ducks in particular. Pitch and phrase were integrated into patterns in math as well as animal names. Tempo was integrated into the ducks theme, and expressiveness was integrated into the unit on feelings as well as that on ducks. In addition, Alicia commented that, regardless of the theme, movement activities could be integrated into the kindergarten curriculum as music and movement is part and parcel of curricular requirements. Additionally, Alicia helped the children make many other connections. In accordance with Gardner (1995) and Campbell (2002), these efforts assisted the children in transferring their knowledge to new situations.

Attentiveness to Children's Responses. In reference to Reggio Emilia's approach, children's comments reflect their learning process and their preferences. Thus listening to these comments can assist in the future planning of activities. One such incident took place outside of music time when children were attending a Hip Hop workshop. One of them remembered and mentioned a dance that they did at music time labeling it as "fun."

Adapting Music Teaching Approaches. In his book *Learning Sequences In Music*, Gordon (2007) highlights the types and stages of preparatory audiation: acculturation, imitation, and assimilation. According to Gordon, imitation constitutes a major building block in creating a rich environment for children to develop their audiation skills. Accordingly, having children imitate Alicia to follow the tempo of the rhythm could be aligned with the second stage of Gordon's types and stages of preparatory audiation. According to Gordon, preparatory audiation start with the acculturation stage, in which children absorb, create random responses, and then purposeful responses. Imitation is centred in the second stage, where Gordon suggests that each child engages with conscious thought focused primarily on the environment. At this stage, children imitate patterns and sounds in the environment with some precision. In this study, some of the activities used by the teacher were grouped under the acculturation stage while most of them were under imitation. The sequence of the activities performed struck a chord with Gordon's theory of stages of preparatory audiation. Referring back to Alicia's comment on the importance of having open communication between the music teacher and the kindergarten teachers, it is quite possible that their roles are complementing one another. While the kindergarten teacher could successfully accompany the children in the first two stages, the music teacher could help them journey to the assimilation stage.

In summary, Alicia as a kindergarten teacher was able to perform several multifunctional roles. She performed her roles skillfully, happily and communicated them well to the children. Her roles fostered the fun highlighted in the previous section. Equipping kindergarten teachers with the capability to perform these roles will go a long way towards ensuring children's daily exposure to music activities that are integrated with other subjects. In this regard, I conclude this section with Kennedy's suggestion (2004) of "taking time to enjoy the ride." (p.71), while at the same time suggesting that performing these

roles on a daily basis and guaranteeing quality music activities integrated with other subjects will only enhance their musicianship (Elliott, 1995) and their musical sensitivity (Reimer, 2005).

Challenges to Overcome

The implementation of this study faced some preventable challenges that I will present here. First is the difficulty level of the music concepts. In addition to the fact that the music concepts were new to Alicia, she observed that they varied in terms of difficulty levels. In reference to Alicia's feedback and my own observations, I will now suggest a classification of concepts according to level of difficulty that could be used in similar training programs.

I will classify the eight concepts introduced into two categories. The first category includes the concepts that seemed basic and easy to understand for the participating teacher while the second includes those concepts that seemed more advanced and needed further explanation and varied tools to be demonstrated. For the sake of clarity, the first category will be called basic concepts and the second will be called post basic concepts. The basic concept category includes timbre, pulse, dynamics, and tempo. These concepts seemed easy for Alicia to understand and apply probably because, in one way or another, they are used in the classroom on a daily basis. As an example, discussing animal sounds forms a basic step to understanding timbre, while clapping the beat of songs helps children perform the pulse. Encouraging the children to speak in a clear voice in class, while encouraging them to use their soft voices in library, creates an opportunity for them to experience dynamics. Asking them to come quickly to the carpet or walk slowly in the hallway is an everyday use of tempo. In short, these concepts were used on an every day basis in the classroom and the children as well as the teacher had no difficulty absorbing them.

The post basic concepts' category includes pitch, rhythm, phrase, and expressiveness. This latter group contains concepts that need further illustration and exposure to basic concepts as a pre-requisite. These concepts are not used in daily routines in the kindergarten class. Alicia found that the phrase was a challenging concept for her to absorb. In my opinion, the difficulty remained in the nature of the training. For example, the concept of phrase is best understood when experienced in movement activities. Music pieces that were used to highlight the concept of phrase were mostly folk pieces with clear phrase repetitions. However, the nature of this study provided limited opportunities to conduct movement activities. Due to the fact that the training only involved one teacher and not a group of teachers, there were few opportunities to model movement activities that could be done with the children. Movement activities can best be experienced in group settings where a variety of movement activities can be introduced and practiced.

According to Alicia, expressiveness was not a challenge for her but, in her experience, children always need time to absorb this specific concept. During the first semester, children had been encouraged to understand and express their feelings, and Alicia commented that this is a skill that gradually develops and regularly needs to be practiced. Experiencing it with music enhanced this side of their development and equipped them with more tools for expression. Repetition of this experience while varying the instruments from time to time would probably lessen this challenge.

The second challenge had to do with the gender ratio in Alicia's class. The fact that this class had 12 boys and only 8 girls focused attention on the activities that were chosen. In other words, with the percentage of the boys exceeding that of the girls, the class seemed more energetic and movement could have been used more often to channel the excess energy displayed by the boys. At this age, children are developing their social skills and building their identity and I believe increasing the number of music

and movement activities would offer a solution for the issues caused by the number differences in terms of gender. Music and movement constitute a vital part of the development of children's social skills (Catterall, 1998; Dewey, 1896; Luftig, 1995; Terracciano, 2011).

As the study was dependent on listening materials, a third preventable challenge was a technical one. Since the volume of the CD player the teacher used was not loud enough, the children had a difficulty hearing the music while moving, which in turn delayed their responsiveness to music while being excited about doing the dance. Such issue is not a major problem and could easily be fixed with a good quality CD player.

Summary

In this chapter I presented the interpretation of the data. Codes that were used to categorize the interpretation were: teacher's growth, fun, role of the teacher, and challenges to overcome. In the first section, I highlighted the differences and changes in Alicia's attitudes and confidence from the initial interview to the final one. In the second section, I emphasized the importance of enjoyment and the positive effect on learning. The third section explored the different roles Alicia assumed: activity planning, emphasizing music concepts, flow, class management, sharing personal stories, enhancing imagination, encouragement, making connections, attentiveness to children's response, and adapting music teaching approaches. Finally, section four presented challenges that could have been avoided. They were discussed under three categories: level of difficulty of the musical concepts, gender, and technical challenges.

Conclusions and suggestions for further research are presented in Chapter 6.

CHAPTER SIX

Conclusions and Suggestions for Future Research

The purpose of this instrumental case study was to investigate the different ways a generalist teacher, having been introduced to basic music concepts by the researcher, integrated music into the kindergarten curriculum.

The literature reviewed in Chapter 2 revealed the efficacy of exposing early childhood aged children to music (Bainger, 2010; Terracciano, 2011). Yet, researchers report a consistent lack of confidence among early childhood educators when teaching music (Register, 2007; Russell Bowie, 2009). Therefore, the use of music in childcare settings is typically restricted to non-musical tasks (Register, 2007). Past music practices in Alicia's kindergarten class seemed to be in accord with those reported in the reviewed literature. In agreement with Register (2007), music in this class was used for transitions and fun as well as to ease and accelerate memorizing scripture verses.

Previous attempts at providing in-service music training for generalist early childhood teachers have had positive results in terms of teachers gaining confidence in integrating music in their settings (Bainger, 2010; Terracciano, 2011). None of the literature reviewed, however, has described efforts to assist an early childhood educator to systematically integrate music into the curriculum on an everyday basis with the aim of supporting the teacher to use her own initiative in implementing the music activities. In this study, the following question guided the investigation: "What music knowledge and skills does a generalist early childhood educator with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum?" I will endeavour to answer the question under three headings: support, resources, and feeling of ownership.

Support

According to Russell Bowie (2009), generalist student teachers agree on the importance of teaching music in schools. Bainger (2010) noted that in-service generalist teachers are of the same opinion. Nevertheless both groups were reported to lack confidence in teaching music. In this study, I addressed the issue of lack of confidence by giving two kinds of support to the participating teacher. First, Alicia was supplied with eight training sessions that provided her with enough information to plan her activities. Typically, sessions began with a brief explanation of a music methodology along with rudimentary information about its history. Alicia always responded with positive feedback and expressed her interest in gaining a comprehensive understanding of each concept. Following this introduction, I provided a practical implementation to illustrate the concept for her, which also helped to clarify the definitions of the concepts. Second, as the study proceeded, I provided Alicia with my observations of her musical skills, ones of which she was not aware, such as her ability to improvise and perform complicated rhythms using the recorder. Bringing these to her attention was an important step in building her self-confidence.

Resources

I provided Alicia with resources to choose from when planning her activities. These resources consisted of audio materials as well as different ideas for music activities that could be performed along with the audio materials provided. One of these ideas was to use the parachute to demonstrate differences in tempo. In agreement with Warner (1991), these resources met a criterion set by Orff because they constituted a starting point for Alicia rather than a prescription, which she needed to follow exactly.

Feeling of Ownership

Providing the support and the resources for Alicia constituted only half of the story. Her input and ideas for integration were as important as the music information I provided for planning and implementing the music activities. In this study, I tried to maintain a balance between the resources I provided for Alicia and the space I created for her ideas and initiative. She was a partner in creating the activities and her new knowledge, in accordance with Gardner (1995) and Campbell (2002), was noticeably transferrable to new situations. By the end of the study, she was suggesting additional ways of using the music concepts than those she had already used.

Providing Alicia with support and resources while at the same time leaving a space for her input enabled her to have a feeling of ownership over the activities that she planned and conducted. In addition, she reported a feeling of confidence in conducting all the activities with the exception of phrase, where she was a little hesitant. As a result of the training and implementation sessions, her perceptions were altered. She shared that she had a new understanding of the many possibilities for integration of the concepts and she was willing to introduce the activities the following year with an emphasis on the basic concepts' category. In addition, she suggested that each of these concepts could be expanded to cover at least a couple of weeks of teaching and she could introduce variations. Alicia had the opportunity to gain a new body of knowledge and skills that could be woven into the kindergarten curriculum as well as integrated into her daily programs. She judged that these music experiences would add both entertainment and music appreciation to her curriculum as well as providing the children with a comprehensive understanding of the world around them.

Future Research

This study was conducted over eight weeks, a span of time that allowed only a brief introduction to the major music concepts without going into detailed procedures and /or extending each one of them over a longer period of time. One could extend this research by expanding the integration of each music concept over a longer period of time. Such a study could provide a more solid ground for early childhood educators, as well as kindergarten teachers, by giving them more opportunities of integrating music into their daily curriculum.

It would also be useful to incorporate such a training program into a pre-service teacher curriculum by means of a longitudinal study. One could test student performance before and after the training program and also five years after graduation to see what improvements/changes in perceptions and abilities are evident. This could provide one alternative to existing music courses in teacher training programs. Such an initiative might lessen the challenges and feelings of lack of confidence felt by generalist teachers and addressed by scholars (Bainger, 2010; Gifford, 1993; Register, 2007; Russell Bowie, 2009; Terracciano, 2011).

In addition, a study, which compared beginning generalist teachers who had or had not (2 separate groups) received such a training program, would shed light on the efficacy of such musical support.

Another area for future research would be a study, which compared such a training program in a kindergarten and an early childhood center to examine similarities and differences. Finally, studies conducted in different geographical areas might offer interesting perspectives on how teachers from varying regions think about integrating music into the curriculum.

Concluding Remarks

Conducting this study revealed the need for supporting early childhood educators in understanding their role in nurturing children's musical development. In my experience, I have noticed that, in general, teachers underestimate this vital role. Having been involved in creating music resources for generalist teachers and in training them to use these resources for many years, I have found that although teachers are enthusiastic about and engaged in music learning, they are hesitant about implementing music activities with their children. Modifying the resources according to teacher needs and feedback help lessen this hesitation, but a general lack of confidence in teaching music persists. The fact that I work as an early childhood educator in BC directed my focus towards teachers at this stage. Being aware of their lack of music training and insufficient tools to teach music at this stage prompted me to conduct this research. This study helped me address the issue of teachers' lack of confidence in teaching music by discovering that generalist teachers need to have a sense of ownership over music activities, which was achieved in this study by intentionally creating a space for their input. In my experience, this sense of ownership is rarely present in pre-service general music courses that expose students to listening, composing and performing with general suggestions for classroom integration. Teachers need affirmation on their initiatives and their performance especially in the beginning. Furthermore, this sense of ownership is inhibited when teachers are trained to use a simplified music curriculum. Generalist teachers are intelligent human beings who are able to think and create when given the right tools. Being asked to follow a restricted curriculum underestimates their abilities and capabilities. Although I make no attempt at generalizing the results of this study to a larger population, journeying through these eight weeks added to my own experience and heightened my awareness of generalist teachers' needs in this regard. Alicia, the participant teacher, was a partner in creating the

music activities. Responding to my instruction and suggestions, she provided the other half of the building blocks by creating and implementing her own activities. Weaving music into the curriculum not only contributed to the development of the whole child, but also provided Alicia with a solid musical foundation with which to integrate musical concepts into the subjects she already teaches. Music was successfully made accessible.

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APPENDIX 1.1 Letter to Principal



University
of Victoria

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Department of Curriculum
and Instruction

January 31, 2013

Dear Principal XXX,

Weaving Music into The Curriculum By a Kindergarten Teacher: An Instrumental Case Study is the title of my research project. I am conducting this research as a requirement for the Master's in Education (Music Education) Degree at the University of Victoria. This proposed research is focused on early childhood educators (preschool/kindergarten) who do not have formal musical training. I am writing you today to request your permission to conduct this research with one of the *Sandy Vale* School kindergarten teachers.

Since music has been proven to play a major role in child development, this project is an attempt to assist preschool/kindergarten teachers in gaining tools to bring quality music into their classes without having prior formal musical training.

For this project, I will work with one teacher, who is employed full time teaching a Kindergarten class. The plan is for both of us to schedule eight (1 hour) one-on-one sessions, meeting once a week for eight weeks at a time convenient for the participating teacher. In addition, one interview will be held before starting the sessions and a second will be scheduled at the end of the sessions. During the sessions, the teacher will be exposed to musical concepts and activities that are enjoyable to learn and teach. Through the sessions, the teacher will be assisted by the researcher to gain a deeper understanding of the basic musical elements and subsequently to use this understanding to plan for and implement music activities in the classroom.

In addition to gaining a deeper understanding of the musical elements, the participating teacher will gain experience in transferring this new musical understanding to classroom music activities aimed at creating a rich music environment for the Kindergarten students to learn and explore on daily basis. Hopefully the results of this research will be fruitful to practicing teachers and their children in your school as well as in BC in general.

I look forward to discussing this proposed project with you at your earliest convenience.

Yours truly,

Jeeda Musleh, BBA, ECE

778 862 6848

jeeda.musleh@gmail.com

APPENDIX 1.2

Invitation to Participate



University
of Victoria

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Invitation to Participate

Weaving Music into The Curriculum By a Kindergarten Teacher: An Instrumental Case Study

Dear Kindergarten Teacher,

My name is Jeeda Musleh. I am a graduate student in the department of Curriculum and Instruction at the University of Victoria. I am conducting a research study as part of the requirements for my Master's degree in Music Education, and I would like to invite you to participate.

I am aiming in this study to find quality as well as efficient tools to assist early childhood educators with no formal music background to integrate music into their everyday programs. As music is vital for the musical as well as the non-musical development of children in the early childhood stage, potential results, will in turn guarantee more possibilities for implementing music with children in these settings on daily basis.

If you decide to participate, you will be asked to meet with me for an interview about your background and music activities you incorporate in your regular classes, attend eight one-on-one sessions where you will be oriented to basic music concepts and teaching tools. After each instruction time, you will be asked to brainstorm ideas on how to integrate music topics into your curriculum and implement it in your classroom. An informal evaluation after each implementation of a new musical activity will be conducted by you as well as by the researcher. After the eight implementation lessons, a final interview will take place. One week prior to the practical implementation with children, a parent/guardian consent form will be handed to you to be sent with children for parents/guardians to provide signature as approval for their child's participation. Signed consent forms will be handed in to you.

The meetings will take place in your regular classroom at a convenient time for you, and should last between 30-60 minutes. The sessions and interviews will be audio taped so that the researcher can accurately reflect on performed activities and data for evaluation. The recordings will be reviewed by you and the researcher (myself) only for transcription and analysis purposes. They will then be destroyed.

The benefits of your participation in this research include gaining a new body of knowledge and skills that could be woven into the kindergarten curriculum adding a musical component to your daily program. The results of this study could impact positively society at large and advocate for increased music teaching in early childhood education settings.

The results of the study may be shared with others through publishing in a scholarly article and/or emailing them directly to some interested early childhood educators. Your identity will not be revealed.

You will receive a recorder and a recording of a variety of music selections during the 8 weeks for the use in music activities and as a resource that you could use later on with your class. If you choose to withdraw from the study prior to the conclusion, you will still be free to keep them.

Taking part in the study is entirely your decision and voluntary. If you decide to participate and then want to withdraw, you may do so at any time.

We will be happy to answer any questions you have about the study. You may contact me at (778 862 6848 and jeeda.musleh@gmail.com) or my faculty supervisor, (Dr. Mary Kennedy, 250-721-7835, and makenn@uvic.ca) if you have study related questions or problems. If you have any questions about your rights as a research participant, you may contact the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Thank you for your consideration. If you would like to participate, please sign below and I will call or email you within the next week to discuss participation.

Participant Name: _____

Participant Signature: _____

With kind regards,

Jeeda Musleh

APPENDIX 1.3

Teacher Participant Consent Form



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www.educ.uvic.ca/edci

**University
of Victoria**

Teacher Participant Consent Form

Weaving Music into The Curriculum by a Kindergarten Teacher: An Instrumental Case Study

You are invited to participate in a study entitled *Weaving Music into The Curriculum by a Kindergarten Teacher: A Case Study* that is being conducted by myself, Jeeda Musleh.

I am a graduate student in the department of Curriculum and Instruction at the University of Victoria and you may contact me if you have further questions by email: jeeda.musleh@gmail.com.

As a graduate student, I am required to conduct research as part of the requirements for a Masters degree in Music Education. It is being conducted under the supervision of Dr. Mary Kennedy. You may contact my supervisor at 250-721-7835.

Purpose and Objectives

Since my review of the literature revealed a significant lack in early childhood teachers' preparation with respect to music education, this case study aims at finding quality as well as efficient tools to assist early childhood educators to integrate music into their everyday programs. The main research question for the study is: What music knowledge and skills does a generalist teacher with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum?

Importance of this Research

The contributions of this research are intended to add to the literature on this important topic by finding ways to enhance music knowledge and skills for generalist teachers in early childhood settings. As music is vital for the development of children in the early childhood stage, potential results will in turn guarantee more possibilities for implementing music with children in these settings on daily basis.

Participant Selection

You are being asked to participate in this study because you are a kindergarten teacher with no formal music background employed in one of the schools of British Columbia, you possess at minimum a Degree in Elementary Education, and you have at least one year of early childhood teaching experience.

What is Involved

If you agree to voluntarily participate in this study, the following procedures will take place:

- 1- You will be requested to sign an informed consent which will be followed by an initial interview.
- 2- Eight one-on-one training sessions between yourself and the researcher will be scheduled weekly during a mutually convenient time. Each session will last around one hour and will focus on one music concept. Prior to each session, a written outline and explanation of the next session's topic will be emailed to you as a preparation for the session.
- 3- After introducing the new music concept during each session, you will be asked to brainstorm ideas and connections on how to link and incorporate the new information with knowledge already known. The researcher will assist you in creating and preparing a musical activity based on this discussion in the same session.
- 4- You will implement the prepared activity with your children in your regular class on a different day and will be documented in audio form in addition to written field notes taken by the researcher. You will have access to the audio recordings. Each activity is expected to last around 15 minutes.
- 5- Consent forms will be handed to you in order to send them with the children to be signed by parents one week prior to the start date of the implementation. Signed consents will be handed back to you. Researcher will ask children before each session about their free willingness and assent to participate. In case of any non-consented and/ or non-assented children, these children can go about their regular classroom activities, but anything they say or do is not included by the researcher as data.
- 6- A final interview will take place after the 8 training sessions and subsequent teaching activities to evaluate the overall experience and go through the individual evaluations of the 8 sessions that will take place right after each activity with the children.

Inconvenience

The only inconvenience caused to you may be the time involved in the training sessions.

Risks

See above.

Benefits

The benefits of your participation in this research include gaining a new body of knowledge and skills that could be woven into the kindergarten curriculum adding a musical component to your daily program. The results of this study could impact positively society at large and advocate for increased music teaching in early childhood education settings.

Compensation

As a way to compensate you for your participation, you will be given a good quality recorder and recorded music to use throughout the study and afterwards.

Voluntary Participation

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If, for any reason, you do withdraw from the study, your data will only be used upon your permission. In case of withdrawal, you will be free to keep the recorder and the recorded music.

Anonymity

In terms of protecting your anonymity, and unless you indicated otherwise, a pseudonym will be used and you will not be asked to provide any personal information apart from your email address solely for the purpose of communication. As there are a finite number of kindergarten teachers in your school, it will be possible for other teachers to know that you are taking part in this research project. However, the researcher will not share any information with others during the research process. Only the researcher will have access to the data gathered.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected by storing data on the researcher's laptop in password-protected files until the supervisor and committee member approve the project. At that time, all data and recordings will be discarded.

Dissemination of Results

It is anticipated that the results of this study will be shared with others through publishing them in a scholarly article as well as emailing them directly to some interested early childhood educators.

Disposal of Data

Data from this study will be deleted from the researcher's laptop (above) after the supervisor and committee member have approved the researcher's project. Audio material will be erased and paper used for activities' evaluation will be shredded then recycled.

Contacts

Individuals that may be contacted regarding this study include the researcher or the supervisor (see above contact information).

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researcher, and that you agree to participate in this research project.

Name of Participant

Signature

Date

[WAIVING CONFIDENTIALITY] *PLEASE SELECT STATEMENT only if you agree:*

I agree to be identified by name / credited in the results of the study: _____ (Participant to provide initials)

I agree to have my responses attributed to me by name in the results: _____ (Participant to provide initials)

Name of Participant *Signature* *Date*

[In Case Of Withdrawal] PLEASE SELECT STATEMENT only if you agree:

I consent to the use of my data in case of my withdrawal: _____ (Participant to provide initials)

I **do not** consent to the use of my data in case of withdrawal: _____ (Participant to provide initials)

A copy of this consent will be left with you, and a copy will be taken by the researcher.

APPENDIX 1.4

Parent / Guardian Consent Form



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Victoria British Columbia V8W 3N4 Canada
Tel (250) 721-7808, Fax (250) 721-7598
www.educ.uvic.ca/edci

Parent /Guardian Consent Form

Weaving Music into The Curriculum by a Kindergarten Teacher: An Instrumental Case Study

Your child is invited to participate in a study entitled *Weaving Music into The Curriculum by a Kindergarten Teacher: A Case Study* that is being conducted by myself, Jeeda Musleh. This consent form is directed to you as a parent/ guardian, requesting consent for your kindergarten child to participate in this study which will take place at VCS kindergarten class.

I am a graduate student in the department of Curriculum and Instruction at the University of Victoria and you may contact me if you have further questions by email – jeeda.musleh@gmail.com.

As a graduate student, I am required to conduct research as part of the requirements for a Master's degree in Music Education. It is being conducted under the supervision of Dr. Mary Kennedy. You may contact my supervisor at 250-721-7835.

Purpose and Objectives

Since a review of the literature revealed a significant lack in early childhood teachers' preparation with respect to music, this case study aims at finding quality as well as efficient tools to assist generalist early childhood educators to integrate music into their everyday programs. This will take place by 1) providing 8 sessions of concept-based music activity training to an early childhood educator with no formal music background, 2) assisting the teacher to integrate newly learnt music concepts into her curriculum 3) observing participating teacher and children during practical implementation in class for final evaluation. The main research question for the study is: What music knowledge and skills does a generalist teacher with no formal music background need to integrate concept-based music activities with confidence in an early childhood curriculum?

Importance of this Research

I intend that the results of this research will add to the literature on this important topic by finding ways to enhance music knowledge and skills for non- music teachers in early childhood settings. As music is vital for the development of children in early childhood, it is important to determine ways for implementing music with children in these settings on daily basis.

Participant Selection

You are being asked to allow your child to participate in this study because your child is currently attending Kindergarten at Sandy Vale School and in the class where the study will be taking place.

What is Involved

If you voluntarily agree to allow your child to participate in this study, the following procedures will take place:

1. Your child will participate in 15 minute music activities during the regular school day taught by his/her regular teacher.
2. Activities will occur once a week for eight consecutive weeks.
3. The researcher will observe the lessons.
4. The researcher will document these lessons through audio recording and written observations.
5. This documentation will be shared only with the participating kindergarten teacher.

Benefits

The potential benefits of your child's participation in this research include being exposed to new music activities in an enjoyable way. Your child will experience the integration of music into other subjects that he/she is learning in kindergarten.

Voluntary Participation

Your child's participation in this research must be completely voluntary. If you decide initially that your child will participate, you may withdraw him/ her at any time without any consequences or any explanation. If, for any reason, you do withdraw your child from the study, your child's data will only be used with your permission. If you decide that your child will be participating, please sign up this form accordingly and return back to kindergarten teacher within one week of today. If you, for any reason, decided not to provide consent for your child to participate, please indicate that at the bottom of the page. Children will also be asked before each session about their free willingness and assent to participate. In case of any non-consented and/ or non-assented children, these children can go about their regular classroom activities with the teacher, but anything they say or do is not included by the researcher as data.

Anonymity

Neither you nor your child will be asked to provide any personal information (name, phone number, etc.). Pseudonyms will be used for all children. Yours and your child's anonymity will be maintained through each of the research phases. Only the researcher and the regular teacher will have access to the data gathered.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected by storing data on researcher's laptop in password-protected files until the supervisor and committee member approve the project.

Dissemination of Results

It is anticipated that the results of this study will be shared with others through publishing them as a thesis, and/or a scholarly article via internet as well as emailing them directly to some interested early childhood educators. One copy of final report will be handed to participating kindergarten teacher and another one will be handed to VCS administration.

Disposal of Data

Data from this study will be deleted from the researcher’s laptop (above) after the supervisor and committee member have approved the researcher’s project. Audio material will be erased and paper used for activities’ evaluation will be shredded then recycled.

Contacts

Individuals that may be contacted regarding this study include the researcher or the supervisor (see above contact information).

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researchers, and that you agree to participate in this research project.

Please fill the following accordingly:

- Hereby, I confirm that I have read and understood all terms above and therefore provide consent for my child _____ to participate in this study.

- Hereby, I confirm that I have read and understood all terms above and therefore do NOT agree to provide consent for my child _____ to participate in this study.

<i>Name of Parent/Guardian</i>	<i>Signature</i>	<i>Date</i>
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[In Case Of Withdrawal] PLEASE SELECT STATEMENT only if you agree:

I consent to the use of my data in case of my withdrawal: _____ (Parent to provide initials)

I **do not** consent to the use of my data in case of withdrawal: _____ (Parent to provide initials)

A copy of this consent will be left with you, and a copy will be taken by the researcher.

Appendix 2.1
Initial Interview Protocol

Date: April 8, 2013

Name of school: Sandy Vale School

Interviewer: Jeeda Musleh

Interviewee: Alicia

- 1- Please describe your educational background.
- 2- During your years of studies, have you had any music or music education courses?
- 3- Do you listen to music? If so, what types of music and when? Can you estimate how many hours a day/week you listen to music? Is there a certain kind of music/ artist that you prefer more than the others?
- 4- In your classroom, how, when, and how often do you use music?
- 5- How do you feel about teaching music in your classroom? What is your degree of confidence when you teach and/or engage in a music activity with your class?
- 6- Do you think it is possible to make music with the children without being formally trained in music?
- 7- Do you have the same or similar feeling about other subjects? i.e., How do/would you feel about teaching other subjects without any formal training?
- 8- What training and/or tools/ skills do you think a kindergarten teacher needs to create and perform a music activity in her classroom?
- 9- Could you briefly tell me about your expectations of this project?
- 10- A thank you statement.

Appendix 3.1
Eight weeks journal sample

	Music Piece	Song	Theme to be linked to	Activity Description	Materials Needed
Timbre					
Reflection & Suggestions					

Appendix 3.2 Musical Selections Used

The audio CD used had the following 30 tracks:

Track	Music Piece
1	Until the last Moment- Yanni
2	Baby Sound
3	Footsteps Sound
4	Cow Sound
5	Sheep Sound
6	Snoring Sound
7	Ambulance/Police/Fire Truck Sound
8	Lion Sound
9	Ocean/ Sea Sound
10	Free Spirit- Dan Gibson's Angels of the sea
11	Music From Columbia
12	Syncopated Clock- Leroy Anderson
13	Tin Dom Dom- Meeting In The Forest- Carioca, Edger e Chandra
14	Zorba the Greek- Mikis Theodorakis
15	Symphony of Bells
16	Cats Duet- Rossini
17	Carnival of Animals- Aviary- Saint Saens
18	Carnival Of Animals- Elephants- Saint Saens
19	Folk Dance 1
20	Folk Dance 2
21	Folk Dance 3
22	Cu Cu Cu CI CI Dance
23	Norwegian Dance
24	Country Dance
25	Water Music- Handel
26	Caprice No55 in A Minor- Paganini
27	Four Seasons- Vivaldi (Spring)
28	Four Seasons- Vivaldi (Summer)
29	Four Seasons- Vivaldi (Fall)
30	Baby Elephant- Night Ark

Appendix 4.1 Evaluation Form

Weaving Music into The Curriculum by a Kindergarten Teacher

Date: _____

Week #	
Music Concept	
Theme to be linked to	

- 1- In general, how did children react to this activity?
- 2- Rate the following from 1 (Min)- 5 (Max)
 - a. Joy and engagement.
 - Were children engaged until the end? Were they asking for more?
1 2 3 4 5
 - Did their facial expressions show excitement?
1 2 3 4 5
 - b. Signs that children understood the music concept/s (ex: clapping with the beat, raising hands for a high pitch/ lowering them for a low pitch)
1 2 3 4 5

	List some of these signs	Random # of children that showed this sign?
1		
2		
3		

- 3- In general, can you give few brief descriptive words to the activity implementation in terms of the way you feel and think about it?
- 4- Was the implementation of the activity different in any way from the activity planning (activity description)? How?
i.e: Any unexpected events took place that caused some adaptation.
- 5- Are there any suggestions for changes that could improve the results of this activity?
- 6- Was there any effect noticed for integrating music into the theme?

APPENDIX 4.2
Evaluation forms Session 1 – Session 4

		Week #1	Week #2	Week #3	Week #4
	Date	April 16,2013	April 24,2013	April 30, 2013	May 16,2013
	Music Concept	Timbre	Pulse/Beat	Rhythm	Dynamics
	Theme to be linked to	Spring / Mother’s Day		Literacy – Phonemic Awareness – Syllable counting	Animals – Ducks
1	General Children’s Reaction	They seem to enjoy it.	Great. They liked marching around the room, finding their heart beat, and having chance bang the drum during the song	They really enjoyed it.	Well!
2	Rating Joy & Enjoyment:				
	Children engaged until end	4/5	4/5	5/5	4/5
	Excitement on Facial	4/5	4/5	5/5	4/5
	Signs that children understood the music concept	0/5	4/5	4/5	4/5
	List of signs:	Shared answers and ideas	1 .Marched slower or faster depending on the beat of the drum. / Most Children. 2. Found their heart beat + understood it was continues. / Some. 3. Banged drum in beat to the music. / Some	1. Participating – Bee Bee Bumble Bee. / Almost all children involved. 2. Repeating poem when we were done. / Some. 3. After I divide them into partners & explicitly taught Cu cu cu ci ci Dance they all participated and had fun	1. Were able to give body sounds without prompting. / 15 children. 2. Everybody participating. / 20. 3. Played instruments soft/loud according to music. / ± 20.
3	Brief descriptive words of activity	1. Great (one min of silence – identify sounds) 2. Listen to 3 / 4 sounds – draw how they sounded (good). 3. Vivaldi – spring – Draw to the music about where to take your mom – how music makes you feel (ok).	I enjoyed it. It was fun	It was fun + enjoyable	Engaging, fun, enjoyable, great way to introduce + use instruments.
4	Was Activity implementation different from activity planning	3 rd activity I wish I had another song. “Spring” was too abstract for them	Beating drum ((in a circle) to pulse of song, would have had them slap/clap to the song first, then tried the drum as a lot of the kids had trouble banging drum to beat of music. Drum was too big – loud – use smaller drum next time	For the dance, it worked much better in partners than in a circle (lack of space in classroom), and after I modeled the activity first.	It went well – better than expected. i.e. They were able to think of sounds their bodies could make without prompting.
5	Suggestions for changes to improve results of the activity?	See 4	See 4	Use a bigger space if available or use partners again.	--
6	Any effect noticed for integration music?	They enjoyed drawing to music	Good connection for patterns – What we’ve been learning in math	The children really enjoyed themselves. Will do dancing more often with them.	Worked well with my duck unit, animal sounds, duckling!
7	Was music concept integrated into the main theme or serving it?	Integrated but could be better	Integrated into the mail theme	Good way to use music to practice phonemic awareness skills.	Serving the theme.

APPENDIX 4.3
Evaluation Forms Session 5- Session 8

		Week #5	Week #6	Week #7	Week #8
	Date	May 23,2013	June 3,2013	June 4, 2013	June 13,2013
	Music Concept	Pitch	Phrase	Tempo	Expressiveness
	Theme to be linked to	Patterns, Animals	Duck, Patterns	Ducks	Feelings / Ducks
1	General Children’s Reaction		They love to dance	They had a lot of fun	Good! They enjoyed themselves and were engaged.
2	Rating Joy & Enjoyment:				
	Children engaged until end	4/5	5/5	5/5	4/5
	Excitement on Facial	4.5/5	5/5	5/5	4/5
	Signs that children understood the music concept	4/5	4/5	5/5	4/5
	List of signs:	1. Able to follow the high / low pattern hands on head/slap legs. . / ± 20 children. 2. Cats Duet – coloring with blue and red crayons. / ± 20. 3. Pencil Game. . / ± 20.	1. They followed my actions well. /15-20 children. 2. They all participated. / 18-20. 3. They mirrored my actions. / 15-20.	1. Started clapping right away without instruction when I started Go Go Stop. / 15-20 children. 2. Were able to imitate me well when I sang slower of faster. / ±17. 3. Moved the parachute together to music. . / ± 20.	1. Added sounds accurately to the story. . / ± 15 children. 2. Used instruments to express feelings. . / ± 5. (But whole class responded). 3. Used instruments “talk”. . / ± 5.
3	Brief descriptive words of activity	Great. They loved the recorder, did the actions (patterns) well. Enjoyed the who has the pencil game and the cat duet.	It was fun and active. There were a few kinks, but they can easily be worked out.	I had a lot of fun. Especially with the parachute. The music concept was easy for me to teach confidently. The kids responded well to the activities.	I thought the story “One Duck” worked really well –having them do the different sounds had them participate + be engaged, and they all loved using the different instruments.
4	Was Activity implementation different from activity planning		They were all very excited when we did dance #1. I had to ask a few of them to sit at their tables & had to separate boys & girls. Also I would do the water dance differently. Model action first before doing the procession.	I didn’t expect the parachute to create such a draft & that caused it to be difficult to move quickly when the music got faster. It was still <u>very</u> fun.	All the activities worked well, though there were different responses to “The Flight of the Bumble Bee” and how they drew the flight path.
5	Suggestions for changes to improve results of the activity?	We had fun. It was active, and there were different engaging activities.	Dance #1 Do simpler smaller action. Water music – See 4	Move the parachute differently or put something in the parachute to weigh it down.	Perhaps next time I would try “Carnival of Animals” or “Night Ark” and see what animals they would draw.
6	Any effect noticed for integration music?	Great connections to patterns plus male + female animals	They all enjoyed doing the duck actions for the Norwegian dance, and they could tell the difference between the 2 phrases (patters)	The duck imprinting connection worked really we for Go Go stop. And listen to the water (the duck verse) was great	It tied in very well to our Duck unit & was a good review of feelings & expressing feelings.
7	Was music concept integrated into the main theme or serving it?	Integrated into the theme	Integrated.	It was integrated well into our duck unit. (see 6)	Integrated very well.

APPENDIX 5.1
Final Interview Protocol

Date: June20, 2013

Name of school: Sandy Vale School

Interviewer: Jeeda Musleh

Interviewee: Alicia

- 1- In brief, how would you describe your experience in this study?

- 2- In the initial interview, you mentioned that you are challenged especially by singing. After the 8 weeks of training sessions and musical activities which you taught, how do you feel about teaching music in your class?

- 3- What were the memorable moments in this experience for you? what were the challenges?

- 4- What were your favourite activities? what were your least favourite? What activities did your students enjoy most? Least?

- 5- Are there activities that you would be willing to implement in your class again? if so, please describe them. Why would you be willing to teach them again?

- 6- In the initial interview, you mentioned that you were expecting to feel more confident in teaching music after this study. How do you relate the experience you passed through with your initial expectations?

- 7- What would you have liked to have learned that you were not introduced to?

- 8- How do you evaluate the one-on-one sessions in terms of content, sequence, jargon, music pieces used...etc?

- 9- In the initial interview, you mentioned that music uses in your class were limited to transitional times, games for fun and for memorizing memory verses. Do you think your experience in this project opened new doors to additional uses for music in your class?

- 10- Let's have a look at the 8 evaluation forms. Which ones do you think are the easiest that you feel more confident to teach and which ones are the most challenging? Which ones do you feel have more opportuniteis to be integrated into your classroom? Which ones do you think you are willing to implement next year?

- 11- A thank you statement.