

MUSIC RIGHT FROM THE START:

THEORY AND PRACTICE OF
EARLY CHILDHOOD
MUSIC
EDUCATION



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EARLY CHILDHOOD MUSIC EDUCATION

WHY ECME MATTERS TO HIGHER MUSIC EDUCATION (HME)

One might think ECME is a remote field seen from the perspective of Higher Education. But indeed, this is the seeding ground, - the ground where children might develop a dedicated motivation for moving deeper into music, for expressing themselves through music.



Yet, the main focus in early childhood is not musical skills and abilities. It is rather about getting to know music as something that allows children to experience quality time through music, which again opens for personal development and wellbeing. This guidebook's wise and inspiring approach represents qualities of learning which should be accessible to all children. It is of course very welcome if some of those children end up as students at an HME institution and as professional musicians, although this is not the actual goal of ECME.

The guidebook combines the musical and the general perspectives in an elegant and convincing way and represents an impressive diversity of approaches, including didactic tools, theory and research, hands-on teaching materials as well as pedagogical tips and reflections.

Seen from Higher Music Education's perspective, the guidebook is a valuable contribution and a reminder to our institutions for further developing attractive study programs in music pedagogy and didactics on all levels, from Early Childhood on.

The ECME Working Group has been part of AEC's Strengthening Music in Society project funded by the European Commission's Creative Europe Programme. Our gratitude is due to everyone who contributed to make this publication possible, especially the authors and members and the President and Secretary General of the European Music School Union (EMU), Philippe Dalarun and Till Skoruppa. Without their committed and constructive contribution to this project, for which the AEC and EMU were jointly responsible, this valuable outcome would not have been achieved.

Eirik Birkeland
AEC President

ECME GUIDEBOOK

ECME: A BENEFIT FOR CHILDREN, AN ASSET FOR MUSIC SCHOOLS, AN OPPORTUNITY FOR SOCIETY

Can you remember the first words you spoke, or the first steps you took? Probably not, except through your parents' stories, some old photos or films. However, everyone knows that the first months and years of life, even if we are not clearly aware of it, are fundamental for language learning, motoric development, expressing feelings and emotions, the building of personality and relationships with others.

The same is true for music learning, although it usually (fortunately not always) starts at the age of 5 or 6. In view of the studies on children's development, research on the impact of music and remarkable examples implemented in Europe, it is becoming increasingly clear that music education for very young children is a major issue.

This guidebook, which has been compiled over three years by the best European experts in the field, is a gold mine. It is the result of a strong partnership between the European Association of Conservatoires (AEC) and the European Music School (EMU), through the EU-funded project "Strengthening Music in Society".

It will not only give you the keys to understanding why it is important to develop ear, voice, rhythm and movement from an early age on, but it will also help you to conceive a concrete pedagogical programme, year after year.

The benefits of early childhood music education are many:

- First and foremost, for the children themselves, musically of course, but also in terms of their cognitive and sensory development, their social skills and their well-being.
- For their parents too, who will build a wonderful relationship with their children through music.
- For music teachers, who will find here a high-quality reflection and relevant pedagogical tools.
- For music institutions, whether they are music schools, which can benefit from broadening their audience and strengthening the capacities of their students, or higher music education institutions and conservatoires, which are responsible for training the music teachers of tomorrow.
- Finally, for society as a whole, which has an interest in encouraging these type of activities that foster self-fulfilment, creativity and respect for others.



Nothing is more precious than our children. They are our future, deserve our full attention and hold the keys to a more harmonious world. If you are convinced of this, then early childhood music education is a project for you!

Philippe Dalarun
EMU president



MICHAEL DARTSCH AND NATASSA ECONOMIDOU STAVROU

INTRODUCTION: WHY MUSIC IN EARLY YEARS MATTERS

If you have this book in your hands, or on your screen, it means that you have an interest in early childhood music education. This book has been written in an attempt to offer some ideas from literature and our own experience as early childhood music practitioners and researchers with the hope that it will stimulate your interest in this magical world of music in early years. Why not think about early childhood music education as a career prospective and look into it further?

Undoubtedly, music is a unique means to modulate one's mood, to create and strengthen community identity, to communicate besides verbal communication, to experience quality time, to process impressions and develop personally, and to perhaps experience transcendence. Every person should be able to fulfil her or his needs regarding music. Teaching children music means giving them the opportunity to come to know this means and the ways in which they can deal with it. This empowers children to build up their capabilities of dealing with music in a satisfactory way. Young children usually love music: They react with interest, curiosity, attention, and with positive moods like enthusiasm, joy, or excitement. Early positive experiences with music can be the foundation for a lifelong engagement with music as a personally meaningful part of life.

Making music matters in many ways for children. It is also important for many reasons, musical and not directly musical. The music lessons we suggest in this book are for children aged 0-6 years. Although a lot of the benefits are common throughout the span of early childhood, there are some differentiations among ages. In this short introductory chapter, we describe the benefits of

engagement with music in early years, firstly referring to children aged 0-3 years participating in joint parent-child music classes and then discussing some additional benefits for older children.

A significant amount of research in early childhood music education has focused on the musical learning

of infants and toddlers, specifically on the musical and non-musical benefits for the young learners, the role of parents in their child's musical development as well as parents' motivation for enrolment in early childhood parent-child music classes with their little ones (*Ilari, 2005; Koops, 2011; Youm 2013; Savage, 2015; Pitt & Hargreaves, 2017; Rodriguez, 2019*). In addition, music education can lead to learning transfer to other domains, and this may be a determining factor for parents in selecting to enrol their babies and toddlers in group music activities (*Pitt & Hargreaves, 2017a*). In a study contacted by *Economidou and Ntani (2021)*, mothers participating in parent-toddler classes identified 21 benefits that their children gained from the music classes. These benefits are in accordance with the aforementioned studies and are summarized in the table left:

MUSIC-RELATED BENEFITS	NON-MUSIC RELATED BENEFITS
Music concepts and terminology	Enjoyment
Singing skills	Quality time with their children
Performing with musical instruments	Concentration
Improvisation	The first structured/organized activity
Musical preferences – music appreciation	Routines
	Social skills
	Confidence
	Acquired skills useful for adjustment in school
	Language skills
	Expressiveness
	Motor skills / body coordination
	Brain development
	Patience, rules, discipline
	Calming effect for children

Among the benefits listed, many are non-music related. This is not because music is taught in order to teach non-musical skills, attitudes, and behaviours. Rather, while a child is actively involved in the musical activities of singing, listening to music, moving, dancing, playing instruments, improvising and more, besides enjoying their time and developing their musical skills, little learners build pathways in their brains that benefit them for a lifetime. Through musical play, active participation, and engagement in music experiences in a rich, musical environment filled with stimuli, little "musicians" begin to learn and absorb information which not only has musical value but facilitates the development of skills that are related to various parameters of their development. Accordingly, music instruction in early childhood is found to contribute to the physical, social, emotional, linguistic, cognitive, and creative development of young children. Young learners make their first friends, learn to co-exist with others, wait for their turn, and follow routines. Moreover, through free and structured musical play, children explore sounds and material, communicate with their parent/caregiver and other children, build confidence, develop concentration, and – most importantly – experience enjoyment because music classes are fun – fun but with a purpose.

As they grow older, children continue to experience all the aforementioned benefits, with some of them taking now a more important role in children's musical development. Children may expand, to an impressive extent, their musical skills in singing and performing both percussion as well as melodic instruments, learn to read rhythmic and melodic notation, listen to music purposefully, improvise and compose their own music, imagine, respond, and create, using the concepts and skills learnt; they move from enactive to iconic and symbolic representation of music and learn to follow musical structures/forms. As they are introduced to a great variety of genres and styles, they gradually develop music appreciation and start formulating their music identities. They develop their social skills even more

through collaborative music making; they develop their communication skills and learn to act responsibly as members of a music ensemble and experience the feeling of belonging. In addition, through music, they are given ample opportunities to express themselves and share their feelings, develop confidence, concentration, and use multiple aspects of 'musicking' at the same time (i.e., read notation, play the ukulele and sing the lyrics at the same time). Besides acquiring musical knowledge and skills, children develop a great deal of attitudes and behaviours in relation to music: For example, they learn to respect other children's musical preferences, to be gentle with musical instruments, to wait their turn, to pass on instruments to others, to collaborate in a group when working together on a task, to become good audiences, and so forth. Furthermore, many of the previously mentioned benefits for babies and toddlers continue to enrich children's development and develop further. .

As described above, developing musical capabilities stimulates other fields of development because of the many intersections between musical activities and general aspects:

- > "The comprehension of musical structures and playing with musical components requires a cognitive performance.
- > The musical representation of emotional content can help to broaden the spectrum of expression and feeling.
- > Playing on instruments will always involve skilful motoric handling.
- > The breadth of sensory impressions experienced, and appropriate games can lead to a sharpening and enrichment of perception.
- > Matching each other in playing, singing, and moving together is a challenging form of social behaviour.
- > Finally, there will be regular discussions in class about the impressions that certain pieces of music and actions leave on the children, and agreements will be made about creative activities; verses and song texts will also be the focus again and again, so that a lesson without language and speech would simply be unthinkable." *(Dartsch 2010, p. 17 (translation), the last point refers to children who can already speak).*

Especially when we teach babies and toddlers together with their parents, we also bring music into the families and enrich their everyday lives as well as their possibilities of interacting with each other. Thus, we strengthen music in the whole society.

This guidebook was written as a result of a working group within the framework of the project "Strengthening Music in Society," which was financially supported by the EU and carried out by the "Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen" (AEC) in cooperation with the "European Music School Union" (EMU) and the "European Association for

Music in School" (EAS). The book is intended to help establish music lessons for young children all over Europe. Last, but not least, for teachers who have to earn their livings with their profession, this book can open up a new facet in their professional portfolio.

In the next chapters, we focus on different forms of musical activities with young children: singing, listening, moving to music, instrumental playing, and improvising and composing. Concerts for and with children complement these activity forms. At the end of this section, pedagogical principles are reflected as they are relevant for music lessons and working with children in general.

It is also important to think about how the suggestions we make in the chapters on musical activities are combined and interrelated when designing lesson plans

for teaching music in the early years. This is the aim and topic of the second part of the book. After giving some basic hints, we present lesson plans for different age groups, in which the reader can discover different styles of designing lessons. This results from our different provenance, educational contexts, and professional backgrounds and may show you the range of pedagogical approaches. We encourage you to find your own way based on the fundamentals set forth here. We wish you much joy and many personal benefits in your work!



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ULLA PIISPANEN

THE ACTIVITY OF SINGING FOR YOUNG CHILDREN

Every human being receives his or her own instrument at birth, namely, the singing voice. The voice is a good instrument because it is free and always accompanies us. Singing and learning the melody are important things in early childhood music education.

Singing is a very personal way to make music because the instrument is our own body, and contrary to popular belief, everyone can learn how to sing (Numminen, 2005). It is also a very natural way to start practicing melodies.

The development of the melody begins already in the womb of the expectant mother. Outside sounds and rhythms create a sound environment in which the child grows for the first nine months. Therefore, the kind of music parents listen to and the sonic landscape of the child's first months of life are quite relevant. After the birth, the child's learning of the melody continues through the singing of mother or father which comforts and creates a sense of safety to the child.

If a child has been singing since his or her birth and its sound has been responded to with various expressive sounds, singing is almost as natural as speaking. The mother's song is known to have a positive effect on the child during pregnancy. The fetus can react to the first sounds at 16 weeks, although the sense of hearing only develops in the 23rd week (Vihman MM, 1996). People are only supposed to remember events from their third year onwards, but researchers have found that babies have a "musical memory" (Partanen E, Kujala T, Tervaniemi M, 2013). It has also been noticed that if a particular song is sung to the fetus during pregnancy, the child will recognize the song and calm down after hearing it at later stage of his or her life, even after several years (Krokkfors, 2017).

Singing is a good way to learn the language because

- > it includes a lot of repetition
- > it offers time to hear and perceive the words
- > we sing by using syllables
- > pronunciation in singing is exaggerated
- > listening to various songs increases knowledge of vocabulary

The age at which children begin to sing is very individual. While some children start singing before they speak, some children need much longer. It is important for an early childhood music teacher to be aware that young children have very different backgrounds when it comes to singing and that voice organs develop at different times. For small children, learning to sing should be joyful and should awake their inner motivation.

Singing to a child is also good for parents. They begin to create a relationship with their own child while they sing during the pregnancy. During the first months and years of life, singing is a good way to connect and create a positive relationship with their baby.

Children learn music and different sounds based on what they have heard. Their singing ability cannot develop unless they hear singing. Thus, it is important for children that their parents sing and interact with them whatever their singing skills are.

The world has changed a lot from the time of our ancestors: Grandparents no longer live together with their families, so singing is not passed on from one generation to the next. Therefore, early childhood music education, school and daycares have an important role to play in conveying singing traditions. Voice training begins in family groups in which the parents are also encouraged to sing. The importance of home for early childhood music education is crucial.

> EXAMPLES OF TEACHING MOMENTS

Example 1: 0-18 months

Parents are sitting in a half curve with their babies on their laps. The teacher asks the parents to sing along a Yoik from Lapland*. The teacher also explains that if the babies feel like moving, the parents are free to move around the classroom while singing, swaying, and rocking. The parents know their babies best, so they are instructed to be sensitive in how they act with their babies and to be aware how their babies react to the music. Some babies are just listening and relaxing; some of them feel like moving around.

*Notes for the songs “Hei luullilan” and “Hanene laillal” on page 12

Example 2: 18-36 months

Parents and children are sitting in a half curve. The teacher asks the parents to do a warm-up exercise with their children in the following way: Using a dog puppet, the tells a story of a small dog who wakes up and does a morning exercise while singing* (hands raise up and down as well as wide open and across). Then the dog opens and closes the curtains (glissando voices up and down); after that the alarm clock rings (imitation of alarm clock). Then the dog family has its breakfast (different kind of voices that imitates eating and drinking voices). After breakfast, the dog runs to the music school (running in their own places) and starts to sing welcome song*.

Notes for the songs, “Streching Song” and “To the Music School” on pages 12-13

Example 3: 3-year-olds

The children are sitting in a half curve. The teacher has a peeking doll, a mole that comes out of the box and greets all the children in turn. While greeting the children, the teacher sings the song “A Mole”* and asks the children to tell their name for it. After a couple of greeting rounds, teacher asks the children to join in the singing. They can also sing their own favorite songs to the doll or puppet.

*Note for the song “A Mole” on page 13

Example 4: 4-year-olds

The children are standing in a half curve. The teacher tells a story of three animal friends who live in an old tree in the forest: a bear, a squirrel and a bird. The bear lives at the base of the tree and, thus, has the lowest tone/pitch (C1). The teacher and the children show its tune by putting their hands on their knees and singing the tune by using the word “bear”. The squirrel lives in the middle branches of the tree and has the middle tune (E1). The teacher and the children show this tune by putting their hands on their stomachs and singing

the word “squirrel”. The bird lives in the highest branches and has the highest tune (G1). The teacher and the children illustrate its tune by putting their hands on the top of their heads and singing “bird.” The teacher makes easy melodies by humming and showing different tunes by changing the height of her hands. Additionally, the teacher asks the children to move like a bear, jump like a squirrel, and fly like a bird. The teacher accompanies all the movements with a piano.

In the classroom, there is also a picture of a big tree and these three animals (made of paper or carton), and the children place them at the right height on the tree. Later, the teacher can start using do - mi - so symbols.

Example 5: 5-year-olds

The children have hobby horses, and the teacher accompanies their riding with the piano*. The children are riding freely with their horses in Part A. In Part B, they stop to feed and take care of their horses and return to riding once A-part starts again. In the next rounds, the children can decide, what kind of movements they will use in the different parts of the song.

After riding, children discuss of horses and what kind of care do horses need and what do they eat.

Next, the children learn to sing the “horse riding” song. First, the teacher sings the song and when children know the song, they will join to sing it with the teacher. Finally, children are singing the song without teacher.

In following lessons, the teacher can use the same song and add instruments to it.

*Note for the song “Hobby horse” on the page 13

Example 6: 6-year-olds

After the summer break the teacher asks the children to tell their summer memories and encourages them to make voices of their summer vacation (e.g. wind and birds). The group make their own summer song and after that they add dance to it.

During the school year children talk about other seasons and make own songs or dances for each season.

Hei luulillan

Traditional Finnish Yoik

Hei luu - lil - lan luli - lan lui - lai laa, hei luu - lil - lan lul - lan lui - lai laa.

Hanene laillal

Traditional Finnish Yoik

Ha - ne - ne lail - lal lail - lal lu - a, ha - ne - ne lail - lal lail - lal lu - a,
 5 ha - ne - ne lail - lal lail - lal lu - a, ha - ne - ne lail - lal lu - a.

Stretching Song

Ulla Piispanen

Up and down and up and down and up and down and round and round.
 5 Hands to the side and cross your arms and side and cross and round and round.
 9 Head and sto-mach and head and sto-mach and head and sto-mach and round and round.

To the Music School

Ulla Piispanen

Musical score for 'To the Music School' in G major, 2/4 time. The score consists of two staves. The first staff contains the first four measures of the melody, with lyrics 'To the mu - sic school, Ot - to came by wal - king.' The second staff contains the next four measures, with lyrics 'All of us say hel - lo, nice to have you here, hip heil!'. Chord symbols D, G, and A are placed above the notes.

To the mu - sic school, Ot - to came by wal - king.

All of us say hel - lo, nice to have you here, hip heil!

A Mole

Ulla Piispanen

Musical score for 'A Mole' in G major, 2/4 time. The score consists of one staff. It begins with a repeat sign. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). There are two endings: 1. A4 (quarter), D4 (quarter); 2. A4 (quarter), D4 (quarter). Lyrics: 'A mole is pee-king from the hole, who is wai-ting on the ground? A on the ground.' Chord symbols D, A, and G are placed above the notes.

A mole is pee-king from the hole, who is wai-ting on the ground? A on the ground.

Hobby horse

Timo Klemettinen and Ulla Piispanen

Musical score for 'Hobby horse' in D minor, 2/4 time. The score consists of three staves. The first staff contains the first four measures of the melody, with lyrics 'Ri - ding with my hob - by horse, with my friend, of course.' The second staff contains the next four measures, with lyrics 'When we'll end our ri - ding day, we'll say hip hur - ray!'. The third staff contains the next four measures, with lyrics 'Ri - ding with my hob - by horse, with my friend, of course.' Chord symbols Dm and A7 are placed above the notes.

Ri - ding with my hob - by horse, with my friend, of course.

When we'll end our ri - ding day, we'll say hip hur - ray!

Ri - ding with my hob - by horse, with my friend, of course.



> ACTIVITY TYPES AND CONTENTS IN SINGING TEACHING

The aim of the singing teaching is to learn natural and healthy singing technic, increase the song repertoire and to teach children to sing in tune and expressively.

In the early childhood music education, children are taught to be able to separate tune levels by terms high and low, ascending and descending, and the tune that remains on the same level.

As the studies goes on, the children learn tunes as dots without stave and gradually as notes on the stave. Musical structures can be learned by drawing the melody lines and curves on paper.

It is advisable to practice the accurate singing technique with children from the very beginning. Good singing technique is based on a good posture in sitting and standing positions. Shoulders should be relaxed, not too front, back or high. Physical exercises should be regularly included within lessons, as they are particularly important for children who do not have any physical hobbies.

Voices should be warm up before starting to sing. Warm up exercises can be made by moving, dancing or imitating voices (e.g. sounds of nature or voices of animals), **(Examples 2 and 6)**. The teacher can also demonstrate good breathing technic, relaxed singing posture and clear articulation.

Some of the songs can be only listened **(Example 1)**. These listening songs can be rhythmically and melodically more complicated and they can be used in order to create different kind of moods and emotions (e.g. lullabies).

When teaching singing for small children, it is important to use a wide range of songs (e.g. children's songs, folk songs, songs from other countries) to keep the children motivated and to learn new skills,

knowledges and emotions with the help of new songs. It is a good idea to teach diverse songs from different decades. In this way, children strengthen their own musical roots and heritage, which hopefully will be transferred to their own children later on. Small children usually have no preconceived ideas of genres, so they welcome all music without any prejudice. It is also recommendable to teach both easy and difficult songs with an alternative scale e.g. pentatonic and modal tonalities for younger and older children.

Different kind of songs:

- > songs with hand and finger games
- > songs with movements
- > canon songs
- > listening songs
- > songs that have different modal tonalities or scales
- > songs, that children make themselves
- > transition songs
- > children's songs, folk songs, songs from other countries
- > songs which are first learned by singing and making movements and after that song is made only by movements without singing while child hears the music "inside"
- > songs with a narrative and many verses can be used in a same way as reading a fairy tale and they develop child's memory and increase their vocabulary
- > methodic songs

When teaching singing for small children, the teacher may combine different types of activity:



Singing teaching is good to start with methodic songs **(Example 3)**, in which there are first only two notes and the number of tunes increase gradually or they include different musical elements to teach (e.g. rhythm, harmony, dynamics or musical structure).

In methodic songs the words of the song are easy, and they help the young children to learn speaking and language.

A good way to start learning tunes and melodies is the "singing hand" method. In that method the teacher can sing with just humming or by using neutral syllables (e.g. la-la) and showing the tune



changes by changing the height of the hands (**Example 4**). After “singing hand” the teacher can also use solmization which was used by Hungarian Zoltan Kodaly.

It is good to use different teaching methods to help children to remember songs and melodies. One recommended way to start learning melodies, is that the teacher asks questions and the children answer by singing.

The parents can communicate with their baby by singing and responding the baby’s joggling. This is the first form of communication between parent and child and it helps child to learn and separate different sounds and words. Parents should not dominate the situation by talking constantly but also give time for the baby to give her or his expressions and answers.

For many children, passing on from one to the next subject/situation is often challenging (e.g. get dressed or undressed, collect the instruments back to instrument box or moving from one place to another). Singing often helps these transitions and child learns, that the particular song is the sign that one situation is ending and something new is coming.

During the lessons, it is good to do songs with movements (**Example 5**). In this way, the words and the melody can be learned easier.

It is good to encourage the children to create their own stories, melodies, songs and movements as composing and improvising is important for child’s creativity (**Example 6**). It is important to teach that there are no mistakes or failures in improvisation, it is child’s right to decide how to sing, play or move.

> PEDAGOGICAL TIPS AND REFLECTIONS

> Small children learn better if learning is joyful. It is a rewarding to have a sense: “I am already able to sing this song!” It is helpful and motivating, if the song relates to something meaningful and familiar in the child’s life.

> The new song can be introduced to children first by listening. The teacher should sing with a natural voice and it is good to avoid singing too loudly, as this may prevent children to learn song, and it is good to keep in mind that some children are very sensitive for loud voices.

> We cannot overemphasize the importance of repetition in the early childhood music education. It is good to repeat the same songs and musical elements long enough, so that everyone can learn the song and the new elements. Teaching melody relies on repetition and so the same familiar songs and words are repeated to the children. In addition to the repetition of lyrics and songs, it is of course good to learn something new every lesson. Two-tone melodies can be used to expand the repertoire by gradually increasing the difficulty of the songs – but with fun and expressiveness in the singing, the singing is as natural as talking.

> Rhyming is an easy way to start early childhood music education with children who haven’t been singing a lot. Rhyming can be an easy way to start also for parents who are not so familiar with singing. When a child claps the rhythm of the words, he or she learns the syllables of the words and gets training for reading as well as learning difficult rhythms.

> Sometimes it is best to start practicing the lyrics of the songs just by reading the text for children and then gradually seek the melody and right pitch. One good way is to create a story, which connects a text into the song, as that motivates the children to learn them. One can also develop stories, which can be used to expand the child's usage of their voice (e.g. imitating voices of animals).

> Singing in a group is usually challenging even after two-year-old children. The early childhood music education teacher often hears the parents wondering why the child is not singing during the lessons even if they often sing at home. It does, however, usually take some time before the child is ready to sing in a group. Nevertheless, if short songs are repeated enough and the child is enthusiastic about them, even 1-2-year-olds may participate in the singing in the group lessons.

> If the children do not sing along with rest of the group, the reason may be, that the song is too difficult or that song has not been repeated enough. Another reason might be, that the ambitus is too wide, or teacher sings the song so low or high, that child is not able to produce such high or low pitches. It is important to use a suitable key and give a clear start and tempo. The tempo should be suitable for the child, so that she or he is able to sing the lyrics. The best key for a child is usually D major or d minor and the best sound field is d1-a1, but normally children can sing relatively easily from c1 to d2.

> A small child can usually only do one thing at the time. If the song involves an instrument or play, it will take a long time, before the child can carry them out at the same time. We must allow the children to grow in their own pace.

> It is important to ask, what are the children's own favorite songs and take them to repertoire as well as encourage a child to create his or her own melodies and stories. It is also important to include folk music and each country's own musical heritage in singing repertoire.

> A good way to start to teach a new song is that the words of the song are first learned by speaking them or by singing the melody without words. Also, the word rhythms can be taught separately before starting to sing the new song. Teacher can also use hidden teaching method, where the children learn new things without knowing it (e.g. new song is presented in the relaxation moment and taught in next lesson).

When choosing a song, please note that the:

- > difficulty and length of the song is in accordance with child's physical and mental development level
- > song has a clear structure, such as AB or ABA, and ideally has a refrain
- > rhythm is clear enough, so that children can learn it
- > ambitus is not too wide, and the key is suitable for children
- > words of the song are understandable, and they are suitable for children



> When learning a new song, the important thing is that the teacher likes the song and is able to sing it by heart. If the teacher is uncertain, e.g. does not remember the lyrics or has not learned the melody of the song well, the children learn the song incorrectly and it is difficult to correct it afterwards. If the children sense, that the teacher does not like the song, they are normally not interested in it either.

> When one starts teaching a new song, the child's state of alertness (e.g. energetic or tired) must be such that they are ready to learn new song. For children under the school age, it is best to teach the songs by ear, as the notation is not learned well enough yet. When learning a new song, accompaniment is not necessary. It is easier for children to learn the words and mel-

ody of a new song, when the teacher has an eye contact with them.

> If the teacher is using echo method, he or she should make sure, that the children know, when it is teacher's turn to sing and when it is their turn. Clear instructions are always well needed when working with little children.

> Different things can be done with the same songs at different ages. Songs learned as small children can be used later by adding instruments to them.

> The best motivation and encouragement are the positive feedback from the teacher and there is never too much of it!

> SINGING TEACHING FOR CHILDREN IN DIFFERENT AGES

0-2-year-old

> Singing and chattering can naturally be associated with basic care taking situations, such as dressing, eating, changing the diaper and helping to fall asleep. Singing makes these situations easier for the child. Using songs in various care taking situations also creates the basis for the child's sense of rhythm.

> Often, the recurring songs, poems and playing can create a sense of safety, familiarity and pleasure for the child in everyday situations.

> Already a three-month-old baby starts playing with his or her own voice and enjoys it. The child should be encouraged to make sounds and voices and listen the voices around. The more the child sings, the more they learn to enjoy their own voice and are able to imitate small melodies.

3-4-year-old

> It may be difficult for a child to sing and play at the same time or combine the movement with the song. The more familiar the song is, the easier it is for the child to do things at the same time.

> The child may also still have difficulties in singing with others. Some children may sing songs from a very low, while others are singing high and some children are not able to change the tone. Keeping the same tempo can also be challenging and some children tends to sing in a different tempo than the others in the group. Time normally fixes these problems and appropriate exercises are helpful to develop these skills.

> When the song is familiar enough and the atmosphere is safe, children may be inspired to sing alone. Some kids are quiet and follow the action from aside. It looks as if they are "recording" the songs in their mind and normally they will start to sing when they feel ready for it.

5-6-year-old

> The children aged 5-6 are more capable to produce and control their voices and their vocal areas have expanded. Children know already many songs, remember and recognize tunes and are able to answer questions by singing.

> In order to learn to sing in tune, it might be good to use earlier learned easier songs and sing them on different pitches. These familiar songs can be also used when learning movements and body rhythms. With familiar songs the child can also learn to play melodies with instruments (e.g. kantele, xylophone or glockenspiel) either from the notes or by ear.

> With five- and six-year-olds one can also practice longer songs with more verses. Their memory has already developed a lot, and it can be further developed with longer songs.

> The children should sing alone and together, with and without accompaniment. It's also good to improvise and let children to create their own songs.

> The child may be silent for years, listening when other children are singing. They can be encouraged to participate in singing and other activities, but every child has the right to do and experience music in his or her own way.

> AGE DEVELOPMENT AND SINGING

SINGING SKILL AND CONTENT	0-36 MONTHS	3- AND 4-YEAR-OLDS	5- AND 6-YEAR-OLDS
Musical expressions	Communicate and respond to the child's voices (e.g. joggling, speaking and singing)	Express by singing, rhyming and playing with voices	Express different feelings and emotions by singing
Melodies	Repeat small melodies and imitate adult's voices	Imitate, sing longer melodies and sentences as well as repeat earlier learned small melodies	Sing more challenging melodies and repeat earlier learned small melodies in order to develop better singing technic
Improvisation and composing	Sing freely by using different feelings, emotions and images	Sing freely and with simple rules, improvise in a group, make own stories and own songs	Sing freely and with rules, improvise in a group as well as compose
Singing alone and in a group	Sing easy songs and little melodies alone and with parents	Sing alone and in a group with adult's help	Sing independently without adult's help and in a group
Singing with accompany		Sing alone and in a group with basic beat accompany and use percussion and harmony instruments	Sing alone and in a group with easy rhythmic and melodic patterns accompany and use percussion and harmony instruments
Singing hand and solmisation		Use singing hand	Use singing hand and solmisation
Use of notes		Sing easy melodies from pictures and marks	Sing easy melodies from notes

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ULLA PIISPANEN

MOVING TO MUSIC AND DANCING IN EARLY CHILDHOOD MUSIC EDUCATION

Moving and dancing play a crucial role in early childhood music education. Even the youngest children react to music with their bodies. One can say that young children make music through their bodily movements.

Moving to music combines listening, singing, bodily movement, and creativity. From a pedagogical perspective, music learning is approached through activities that combine music and movement and the bodily experiences that are evoked. The aim of musical movement is to activate children's bodies to sense, receive, and internalize the music. Different senses and perceptions, activities, listening, emotions, and ways of thinking are combined, which strengthen the connection of body and mind and, thus, advance holistic learning (Juntunen, 2010).

Music is in our body, and while singing or playing, one makes sounds with his or her own body. In moving to music, the body is an instrument. While some families have a lot of physical activities, others might be more passive. Early childhood music educators have an important role to play in effecting a positive attitude towards moving and dancing.



Children learn music through comprehensive experiments and by doing and learning. The music combined with movements plays a central role in early childhood music education as this develops children's sense of musical expressions. Musical movements and dancing not only develop the musical expression, but they also help to understand musical elements, such as the form of music or dynamic changes in music.

Beside guided musical movement, children should also have opportunities to develop their creativity through improvisation and free movement. This is important in developing their creativity.

For the above-mentioned reasons, moving to music and dance are essential ways of working in early childhood music education.

The key persons in the development of musical movements are *Emile Jacque-Dalcroze (1865-1950)* and *Carl Orff (1895-1981)*. Orff pedagogy is a holistic, learner-centered music education, which combines music, movement, drama, and speech into lessons that are similar to the child's world of play. Its elements are listening, moving and dancing, singing, speaking and playing. Dalcroze Education is a playful, experiential approach to teaching and learning music. Dalcroze pedagogy combines music and body movement in music education.

By moving in a group, one learns how to act with other people and to share one's own feelings with other people (Hongisto-Åberg, Lindeberg-Piirainen, Mäkinen, 1993). One aim of using musical movements in early childhood music education is to get children used to working and playing together. This is also the first step towards playing in ensembles.

Musical movement combined with simultaneous music making (e.g., marching with music) develops a sense of the basic beat and coordination skills. In addition, body percussion exercises are useful when developing a sense of the basic beat.

The child's first year is important for the development of the brain, and it is also the first period of sensitivity to the rhythmical development (occurring from the development of the fetus through the first year of a baby's life) (Kivelä-Taskinen, 2008). For this reason, it is important that babies repeat the movements, and this is also the reason that rocking and swaying are so important for babies.

A parent's playful and instinctive touching and moving their baby's body to the music non-verbally communicates, "Your body is acceptable, and you are worthwhile and valued as a whole being" (Huhtinen-Hildén, Pitt, 2018).

> EXAMPLES OF TEACHING MOMENTS

Example 1: Babies and early toddlers (0–18 months)

Parents stand one behind the other, one after the other, carrying their babies on their arms. The teacher tells them that today the group will go to the “farm.” When the country music starts, babies can feel the rhythm while moving with their parents or while they are walking hand in hand with their parents. First, the parents are asked to make a row, then a circle, and after that a line. Finally, the parents and the children are free to move as they want and feel the space and other members of the group around them.

Music: *Frigg, Halling* (Youtube)

Example 2: Toddlers (18–36 months)

In this exercise, the group experiences the pause in the music. Parents and children are walking, running, jumping and swaying freely in the classroom. The teacher is singing and accompanying a song “Hello, my Friend!” When the parents and children hear the word “Stop!” in the song, they have to stop and stay still. As soon as the song continues, everyone can move again.

“Hello, my Friend”-notation on Page 58

Example 3: 3-year-olds

The teacher tells a story of the moles while the children are standing in a circle. First, the moles peek from their holes while the birds are singing (intro). After that, the moles start their spring dance in which they walk 16 steps clockwise and 16 steps anti clockwise (A-part). The same steps are repeated twice. After that, the moles stop walking, and they clap their hands together eight times. Afterwards, they tap their feet eight times (B-part). The clapping of the hands and the tapping will be repeated twice. In a slower middle part of the song, the moles rest by sitting on the floor and listening to music (C-part). When the A-part starts again, the same steps as well as the clapping of the hands and tapping (B-part) will be repeated as earlier.

After the dance, the children are divided into three groups. Group 1 plays the basic beat by using the maracas (A-part), Group 2 plays the claves (B-part), and Group 3 plays the triangle in half notes (C-part).

Music: *Alfvén, “Polka Roslagen”*

Example 4: 4-year-olds

The children are sitting in a half curve, and the teacher is telling a story of three bears who live in the woods. Each bear is moving in its own way. Daddy Bear is the slowest and heaviest; Mommy Bear is also quite slow and heavy while Little Bear is the fastest and the lightest. The teacher sings a song for each bear, and the children repeat the movements and words after the teacher. After singing a song for each bear, the teacher and the children stand up and do the song and movement by walking. Finally, the children and the teacher play the same song with drums. They

may also look at the symbols of notation that describe each bear, for example, a-a, ta and ti-ti.

“The bear family”-notation on Page 73

Example 5: 5-year-olds

The group talks about the circus. The teacher says that the circus parade is coming to town, and the children can improvise the movements of all the animals of the parade. The teacher asks the children to listen to the music as the animals and characters change. The teacher tells the group every time when a new character is coming. First come the circus dogs (“The Children’s Marching Song”), marching proudly and, as the music gets louder, the knees get higher. Then come the heavy bears (“The March of the Siamese Children”), the monkeys (“The Mickey Mouse March,” “All Around the Mulberry Bush”), the circus princesses (“Mary Had a Little Lamb,” “London Bridge”), and finally the glorious horses (“Alouette”).

Classics for Children: Kid Stuff Medley Boston Pops Orchestra

Example 6: 6-year-olds

The children are standing in a “railway station” and waiting for a train to start its trip. The teacher tells them that it is an old steam train and that it needs a little help starting its engines, so the children have to clap their hands and tap their feet.

In the A-part, the children tap their feet to the floor twice (two half notes in the first bar), then clap their hands three times (three quarter notes and a rest in the second bar). This is repeated during the A-part. The children may move forward only to the rhythm of the half notes (Two steps, and then they stop and clap hands three times. This should be repeated as long as the A-part continues). One child of the group is the train driver, and the other children follow him or her.

When the B-part starts, the train starts to go fast. The train driver starts running, and the others are trying to be as fast as he or she.

When the slower A-part starts again, the train driver takes his or her place at the end of the “train,” and the second child in the line becomes the new train driver.

After a few rounds, the teacher stops the train and asks the children to take hand drums and mallets. The teacher starts the music again, and the children make the same rhythm as they did earlier by tapping and clapping but this time with instruments.

The B-part is the same in every round, and the whole activity can be continued until all of the children have been train drivers.

Carnevalito, traditional song from South America

> TYPES OF ACTIVITIES FOR MOVING TO MUSIC AND DANCING

There are many reasons that moving to music and dancing are important in early childhood music education. As in all learning activities, here the children learn better when they feel the joy and get positive feedback.

The main aims of moving to music and dancing are to develop children's motor- and cognitive skills as well as social skills. Moving to music and dancing are also important for the development of body awareness, body control, and coordination. These skills are also important when learning to sing and play. The overall aim of musical movement is the awakening of children's musicality.

With the help of moving, children can learn the musical elements and understand the musical shapes as well as the moods and colors of music.

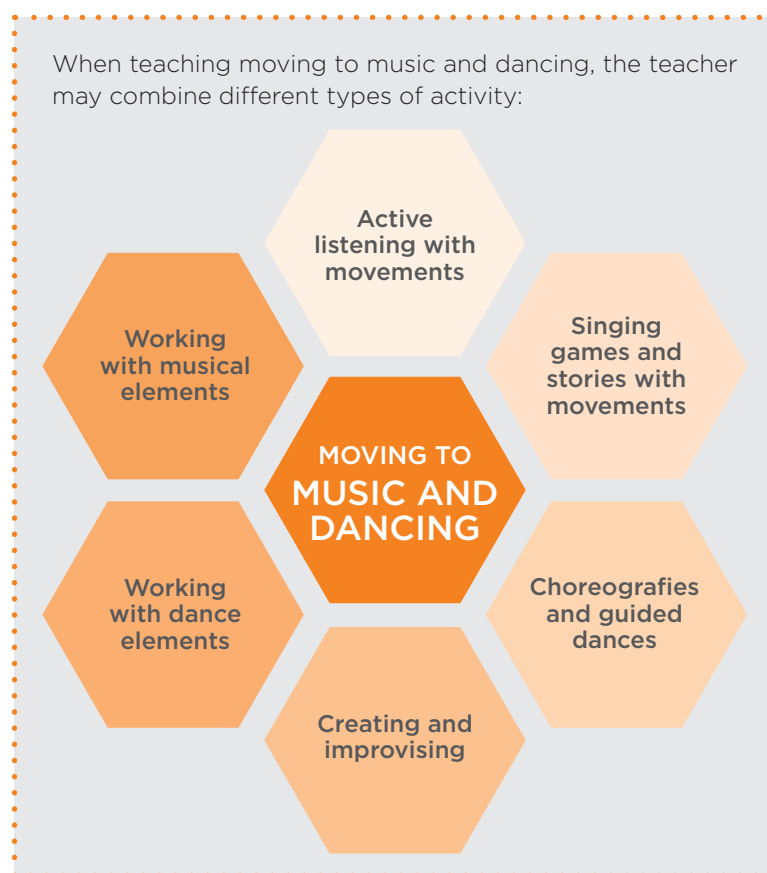
At this age, children do not yet have the ability to concentrate very long, so they need physical activities beside sitting passively and listening to the teacher. In other words, there must always be room for activities in which children are able to use their boundless energy. This is also why children should have "moving moments" after activities which require a lot of concentration (e.g., singing and playing instruments). A child's concentration can be improved by adding different kinds of movement while they are listening to music.

Moving to music and dancing in early childhood music education includes many different kinds of activities. Small babies can experience the music with adults, for example, through baby-parent dancing, massaging, and rocking activities. For toddlers, moving to music focuses mainly on walking and similar activities, which should not be too long.

It is important that the teacher is aware of the children's musical and general development. The aim is not to speed up the development but support it. Motor activities are particularly important for families in which there are not a lot of physical activities or outdoor hobbies.

When teaching moving to music and dancing, the teacher may combine different types of activity (**Graphic**).

In active listening activities (**Example 5 and 6**), children are able to empathize and listen to music with the help of different images. Different kinds of images may help children to deepen their listening experience. They get the possibility to express how they feel the music and express themselves by moving. Active listening and moving are also good ways to teach musical form and structure.



Singing games or stories that involve movement (**Example 2 and 4**) are used to inspire children to learn, for instance, body parts and different motor skills as well as to learn the songs and music deeply. Finger games are a good way to develop the fine motor abilities. With singing games, it is also easy to teach melodies that go up and down the scale.

Choreographies and guided movements (**Example 3**) can be made by the teacher alone or together with children. The teacher can also use old folksongs and -dances from different countries.

Creativity and improvisation (**Example 5**) are good to have in every lesson. Children should have the possibility to express themselves freely.

It is also good to work on both musical and dance elements (**Examples 1-6**) in order to develop the children's musical and physical abilities.



Dance elements:

- > Space / place, size, level, direction, pathway (curved, straight, or zigzag), and focus
 - > Time / speed, rhythm
 - > Force / energy, weight, flow
 - > Body / parts, shapes, relationships, balance
 - > Movement / locomotor, non-locomotor
 - > Form / recurring theme, ABA, abstract, narrative, suite, broken form
- (Green Gilbert: 1992)

Musical elements to be learnt with the help of music:

- > Musical form and structure
- > Mood and color of music
- > Rhythm
 - time values and breaks
 - tempo and tempo changes
- > Melody
- > Dynamics
- > Harmony (major and minor)

Young children's fine motor skills develop later than do their gross motor skills, so initially the musical movement focuses on the development of gross motor skills, which require the use of the larger muscles.

Gross motor exercises:

- > Crawling
- > Walking and running
- > Jumping
 - one and two-legged jumps,
 - from one foot to another
 - feet together
 - hopping and galloping
- > Throwing and catching

Gradually, the goal of teaching moves to the development of fine motor skills. Fine motor movements are made with small muscles, which require greater accuracy and more advanced concentration.

It is important that teaching uses exercises that develop basic motor skills. Good movements and exercises to develop these basic motor skills are balance exercises (vertical stance, rotation, oscillation, stopping, dodging and twisting), movement exercises (jumping, leaping, climbing and hopping), and handling exercises (kicking, scrolling, pushing and bouncing).

In every lesson, there should be room for creativity and improvisation with which children can create their own movements. Beside many important skills and knowledge, musical movements offer much needed relaxation, a positive attitude, and motivation for early childhood music education.

> EVERY CHILD HAS THE RIGHT TO LEARN MUSIC IN HIS OR HER OWN WAY

There can be many reasons that some of the children have challenges when starting their way in the musical wonderland. Some children may have trouble concentrating; they may be inside their own thoughts and pre-occupations; a young "perfectionist" may be frustrated if things don't work the way they want; or a child might be shy. Naturally, children should never be made to feel guilty, but the teacher should try to get them to react to and enjoy the music and movements in their own way. The basic principle is that everything that doesn't disturb the rest of the group is allowed.

> PEDAGOGICAL TIPS AND REFLECTIONS

> Moving to music is good for motor skills, balance, and rhythmical development. The same kind of exercises can be done with different ages, but with younger babies, the movements should be shorter and gentler.

> The exercises in which adults swing and sway their babies from side to side are excellent for balance. When the baby is moved, the inner ear fluid washes tiny hairs and nerve endings to send messages to the brain. For balance and movement skills, it is important to activate and stimulate daily the vestibular system.

> Crawling is important for babies because the cross-lateral movement is necessary when learning to read (*Hannaford, 2002*)

> In early childhood music education, there should be versatile activities to support different personalities. It is good to have activities that suit all, and the teacher should ask which of the activities are the children's favorite ones.

> The finger games are excellent for developing fine motor skills, and these skills are needed later in instrumental studies.

> It is good to use different equipment to make diverse lessons:

- for example, scarves, balls, ribbon sticks, bean bags, hoops, harnesses, rings, parachutes, and bubble blowers.
- Bean bags are good when training eye-hand coordination (gross motor skills like throwing and catching). One can also train different the perception of body parts with the help of bean bags: For example, children can walk with the bean bag on their backs or the top of their heads.
- Ribbons of satin or a similar material can be attached to sticks so that children can hold and move them. Ribbons are excellent for active listening when demonstrating dynamic changes, rhythm and melody as well as for teaching musical structures. Ribbons are also good for developing fine motor skills and eye-hand coordination.
- Hoops are excellent for training children's fine motor skills (by rolling or spinning the hoop) as well as gross motor skills (by going through the hoop).

- Harnesses (long ropes) are good for toddlers who have just started walking. Adults can set the harnesses under the children's arms to help guide them in their walking. With the help of harnesses, children who are reluctant to go hand in hand with other children can be linked to them instead.

- Rings are made of silicon and covered with fleece. All the children in a group can hold the same, big ring as they move it together, they can feel the same rhythm. In this way, one can teach children the basic beat, rhythms, musical structures, tone colors, melodies, harmonies, or coordination skills.

- Parachutes are made of polyester or nylon and are lightweight. They usually have multiple primary colors and handles for children to hold. Parachutes offer many creative enrichments for teaching when singing, playing, or listening.

- All children love balls, and they are suitable also for early childhood music education and for children of all ages. With the help of balls, one can practice body balance, motor skills, and different musical elements (staccato-legato, two-part time, three-part time etc.). For example, a toddler can lie on the ball, and the adult can roll the child by holding his or her feet. Children can also try to sit and swing on the ball. In addition, balls can be used to practice throwing and catching as well as learning the rhythm by bouncing them on the floor to the beat.

- Scarves and other light clothes are excellent when learning and perceiving musical shapes and structures. One can play hide and seek, dance with scarves (flying like the birds or swaying hands like the windmills) or throw the scarves and try to catch them with different body parts. With scarves, one can learn to separate right and left and the directions (up, down, sideways, and across) or one can just enjoy music and its atmosphere. With the help of scarves, one can encourage creativity and improvisation in children of all ages.

> The equipment should be safe and appropriate for small children.

- There should be no loose parts, and the equipment should be the right size for babies and children as well as for the classroom.

> The equipment should be easily available, but at same time situated so that it does not disturb the lesson. It is also wise to keep the interesting equipment hidden before "show-time."

> AGE DEVELOPMENT AND MOVING TO MUSIC

MOVING TO MUSIC	0-36 MONTHS	3- AND 4-YEAR-OLDS	5- AND 6-YEAR-OLDS
Basic motor skills	Use exercises that are suitable for young baby's development (e.g., crawling on all fours and starting to walk).	Use diverse exercises (e.g., jumping, walking, crawling, rolling, throwing, and catching).	Use more advanced exercises with choreography and music (jumping, walking, galloping, swinging, standing forward, back, etc.).
Coordination skills	Stimulate the vestibular system by rocking, spinning, swinging, and dancing. Encourage children to march swing their arms as well as use cross-lateral movements.	Practice gross motor skills in diverse ways and use cross lateral movements. Teach the name of the body parts.	Practice the fine and gross motor skills as well as coordination (e.g., simultaneous movements of the body parts)
Rhythmical skills	Encourage children to move actively to music and practice the steady beat.	Practice singing and playing with the common pulse and steady beat. Do exercises to separate the two-part time from the three-part time as well as tempo changes.	Do exercises to keep the steady beat (e.g., play or clap hands and walk at the same time). Combine the steady beat and rhythm of the melody.
Social skills	Deepen and strengthen the sense of security through music and movement.	Teach children to wait their turn, to listen to other group members, and to be good group members.	Teach children to move, dance and improvise together with other children. Deepen their ability to take other children into account.
Creative skills and expression	Encourage children to create movements freely to the music.	Encourage children to move and improvise freely to music and express their feelings by moving.	Encourage children to express emotions and feelings comprehensively with their own bodies.
Guided moving	Teach easy dances and playful movements with the help of adults.	Teach easy dances (e.g., folk dances) in a circle, in a line and with a pair.	Teach dances with choreographies.
Perception of the musical form	Children should perceive the musical form with familiar songs, movements, and dances with the help of adults.	Children should perceive the musical form through simple choreographies.	Children should understand music theory and structure (e.g., ABA) with the help of movement.

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MICHAEL DARTSCH

THE ACTIVITY OF INSTRUMENTAL PLAYING FOR YOUNG LEARNERS

At first glance it would seem as if instrumental playing was less natural than singing. Nevertheless, on closer inspection, playing an instrument is also based on fundamental potentials of infant behaviour.

It is not without reason that parents often hang a rattle over the bed of the baby. Children pay attention to the sounds which they inadvertently produce, and later they try to repeat the movement that caused the sound.

Thus, movement is crucial to instrumental playing, and it lies at the basis of producing sounds using no other instrument than the body itself. First movements include tapping/drumming (either a body part or an everyday object), snapping and rubbing, which produce noise, sounds, and tones. Moreover, there are many things in the surroundings that invite a young child to try to imitate their sounds when they are hit, rubbed, or shaken.

Based on similar experiences, people of all cultural backgrounds have developed instruments, producing sounds that are louder, purer, and more characteristic than those of just any piece of wood or stone. Flutes made of bones from vultures, more than 35,000 years old, are fascinating examples of early instruments. Blowing, pressing, pulling and pushing, as well as plucking are movements that complement percussive ways of handling an instrument. Using a bow increases the effect of rubbing.

The force which one uses on the instrument usually influences the volume of the sounds. The duration of the movement sometimes corresponds with the length of the sound. However, when a bell is stroked, there

is a long sound after a short movement. Instruments react in different ways to the actions of the players. With digital instruments, the relation between movement and sound can be fundamentally different from traditional instruments.

Young children can discover all this. For them it is entirely new. What they learn can be divided into two aspects: First, they learn to perform different ways of movements. Second, they develop inner concepts of the instruments, for instance, of the relation between ways of behaviour and the resulting sounds. They learn how to play instruments, and they learn something about instruments.

To give children the opportunity to learn much about different playing movements and different instruments, there should be a wide range of instruments integrated in the lessons:

- > body percussion of all kinds: clapping, slapping, stamping, snapping, rubbing ...
- > everyday materials used to produce sounds: paper, furniture, cutlery, branches, leaves ...
- > self-made instruments: rattles of beakers and boxes with different filling materials, kazoo of cardboard rolls with a hole and the diaphragm of greaseproof paper, drums of flowerpots and many layers of greaseproof paper as a skin ...
- > small percussion instruments: drums, rattles, claves, bells, cymbals, mallet instruments, xylophones, metallophones, individual xylophone and metallophone bars for free combination ...
- > instruments from different regions: djembes, darbukas, gongs, lutes, flutes ...
- > western classical instruments: strings, woodwinds, brass instruments, plucked instruments, bellows-driven instruments, keyboards ...
- > electronic and digital instruments.

> SCENES**Scene 1: 0-18 months**

Parents, babies, and teacher are sitting in a circle. The teacher rolls a frame drum in the middle of the circle. Some children crawl to the center of the circle and reach for the drum. The teacher offers more drums – one for every adult-child pair – and invites everybody to explore the instruments, asking what could be done with it and how it could sound. The babies touch the instruments and hit them. The parents try out different ways of playing and encourage the babies to join in. The teacher gives enough time for free play before introducing his/her own ideas to everyone.

Scene 2: 18-36 months

The teacher is speaking a little verse with a long break in it together with the group: “My horse is trotting straight ahead. It wants to come home; it wants to be fed. It goes and goes, but then a stop! – [break] – A rabbit passes and makes a hop! The horse continues on its way and trots home without delay.” Everybody is imitating the pulse of the verse by slapping on their upper thighs. When the break occurs, everybody should stop immediately, and a suspensive silence arises. After a while, everyone knows when the break will come, and they enjoy the excitement. This tension can be increased even more if the break is of different lengths. At first the teacher indicates with facial expressions and gestures when to continue after the break; later parents can also do this.

**Scene 3: 3-year-olds**

The group is playing a herd of horses by slapping on the floor of the room. The herd can only be heard very softly because it is far away. As it comes nearer and nearer, the sound of the hooves gets louder and louder. Finally, the herd passes by and then leaves. The sound goes quiet again. The game is repeated several times. The teacher asks the children not to let the herd come too close too suddenly, but very gradually.

Scene 4: 4-year-olds

Everybody is playing on small percussion instruments. One child is conducting the whole group. He or she indicates when everybody is expected to play or to stop. The child uses certain hand signals, which she or he has copied from the teacher. In addition, the volume can be

shown with appropriate gestures. The role of the conductor rotates among the children. The group is asked to react as accurately as possible.

Scene 5: 5-year-olds

The group wants to improvise autumn music. First, the teacher asks what happens in autumn and collects the ideas of the children. Next, the group reflects on the fitting instruments and sounds for the events mentioned by the children that happen in autumn, such as rustling leaves, wind, falling nuts, and so forth. Then the children select suitable instruments by trying out different ones. After that, the group decides on the order of the events. The children draw little pictures on a large sheet of paper: one for every event and in the order they chose. Then they improvise the piece, while one child points to the pictures, the rest of the children play.

Scene 6: 6-year-olds

The children practice accompanying a song they have learned in the last lesson with instruments. Some children want to play the melody of the last phrase of the song on xylophones as a prelude. The teacher helps them to find the right bars. For the song itself, the group decides to have a rhythm accompaniment with wood percussion instruments. They try out some rhythms and then choose some that can be stacked on top of each other, in other words, played at the same time. The children playing the xylophones want to stay with these instruments. So, the teacher asks them to listen to the harmonic changes and to alternate between the main harmonies of the song. Finally, the group discusses a nice ending for the song. As a result, they decide to play the chosen rhythms with the wooden percussion instruments as a closing section and fade it out. They practice a uniform fade out. Then a performance of the whole form begins: The xylophones play their prelude; then the song starts with the changing harmonies on the xylophones and the rhythms stacked on top of each other on wooden percussion instruments. After two verses have been sung and played, the children with the wood percussion instruments play their rhythms as a closing section and fade out. Everybody is enthusiastic, and the teacher suggests recording it so that the families can listen to it at home.

> ACTIVITY TYPES AND CONTENT OF INSTRUMENTAL PLAYING

Dealing with instruments in the classroom can mean quite different activities. For every age group, exploration is fundamental for further activities with instruments. For babies that is the main activity with instruments and sounding materials. Exploration means giving the senses the opportunity to get in touch with something – which really includes touching as an important form of exploration especially for young children, but also for older ones. The experiences children can gain here are necessary for building up instrumental techniques as well as concepts about the effects of certain movements.

Children can then use their experiences and concepts in improvisations. Simple rules, such as a dialogue between two children, can help the children to create an exciting piece of music. Moreover, imaginations of processes in nature or in stories can be represented through music.

With instruments, it is also possible to accompany a song sung at the same time. The easiest way is just to play steady beats. Similar, but more demanding are certain patterns, which can be repeated on and on. Different patterns can be stacked on top of each other. Besides accompanying songs and verses, it can be attractive to play together with suitable recordings. Accompanying often requires certain instrumental skills. Musical demands such as rhythms, dynamics, and articulation have to be mastered. As the demands grow, instrumental skills become more and more differentiated. After having gained some experiences with certain instruments, children can play uncomplicated melodies, songs, and pieces also. Finally, they can practice and learn continuously to play an instrument, which can also begin at an early age and in groups. If the principles of music education continue to be followed, and singing, moving, listening and improvising are integrated into the lessons, one can also speak of early childhood music education here.

In summary, the following activity types and contents of instrumental playing can be distinguished: **(Graphic)**.

Exploring can mean to act very freely with instruments or sounding materials trying what can be done with it and how it can sound (Scene 1). For example, older children could explore flowerpots with different beaters.

Exploration can easily turn into improvisation when children begin to create certain sounds on purpose. Musical creativity is already at work here! The more familiar or easy to play the instruments are, the more the children can concentrate on a story or an extra-musical idea, which they then put into practice with sounds (Scenes 3 and 5).



For this, it is very useful to be able to rely on certain instrumental skills. These are developed and differentiated gradually. In the beginning, the difference between playing and stopping and between different volumes is an appropriate task (Scene 4). From there, children can go forward to different sounds, articulations and rhythms.

Rhythms are especially well suited to accompany songs, verses (Scene 2), or recordings. The base of every rhythm is a steady pulse, which can also be practiced through movements (Gordon, 2007).

Besides rhythms, children can also play easy melodies or even songs and pieces in which rhythms and pitches are combined (Scene 6). Typically, young children in a group change the instrument from task to task and from lesson to lesson. Nevertheless, a continuous learning and practicing of a suitable instrument is also possible in groups with young children. In this case, it is highly recommended not to use pressure on the children, but to proceed in a playful manner and to integrate singing, moving, listening and improvising into the lessons.



> PEDAGOGICAL TIPS AND REFLECTIONS

- > Give the same instrument to every child in the beginning of working with a group. That helps them to concentrate on the specific sound and to come to know the instrument and its potential. When a group uses different instruments in an early stage, the different stimuli can compete with each other and keep the children from becoming engaged in the activity.
- > Provide children with the opportunity to explore instruments before giving a special task to children. They are usually curious and eager to explore and will not be ready to perform the task before exploring the instruments.
- > Use instruments and sizes which can be held by the children without cramping due to the heaviness or awkwardness of the instrument. For example, bigger frame drums are not easy to hold. When they are laid on the floor, the sound cannot develop optimally. A good solution for younger children can be small djembes or darbukas.
- > Use a wide range of instruments of all backgrounds and types. The set of instruments which Carl Orff assembled include mallet instruments such as xylophones and metallophones, drums, small percussion such as maracas, claves, triangles, and cymbals and finally flutes and string instruments. Today, many different instruments from different parts of the world are available. In addition, western classical instruments can be integrated in the lessons. Electronic and digital instruments as well as apps offer attractive new possibilities.
- > Do not use instruments with sticks or mallets in the very beginning. It is hard to hit the bars with the mallets for babies and toddlers. With drums, it is a rewarding sensory experience, to feel the skin with the hands. Later, the use of sticks and mallets is no problem and an attractive task for older children.
- > Let the children play spontaneously and according to their own needs. In the biographies of professional musicians, there is also a phase of spontaneous musical expression at the beginning (*Manturzewska, 1990*).
- > Do not try to teach the “right way” of playing too early. It is fascinating to see which ways of playing children can find. They should not be afraid of making mistakes but should be encouraged to try without anxiety. A wider range of ways to play can also enrich the spectrum of sounds especially for improvisations.
- > Do not give negative comments, when children play in an individual way. Invite them to do so and show interest and sympathy for that.
- > Imitate what younger children play, and let them answer again. In this way, an alternate playing (*Young, 2009*) and a real musical communication can emerge. The psychological importance of this musical exchange should not be underestimated. It can help the infant to build up an inner representation of his or her own mental state. Moreover, the feeling arises, that the other person is in harmony with him or her. Ultimately, this is also a precondition for the development of a sense of being together with others (*Stern, 1985*).
- > Try to react to the playing of older children, asking what they wanted to express, or telling them what you felt and thought while listening. This can help them to become more aware of their own playing. It can also provide opportunities to get to know the child better. In this way, follow-up tasks for the child can also be selected more specifically. Finally, yet importantly, this interaction can deepen the relationship with the child.

> Reflect on improvisations after the playing. Perhaps listen to a recording taken of the group playing before. Then ask the children what the group could improve, and ask it to play a second time with that intention. In this way, the result really matters and becomes more important and precious. It is worth being worked on until the group is satisfied.

> The group should be silent for a moment before and after an improvisation. It should be a piece of music, which needs concentration, and which is separated from everyday noise through the silence. Setting one's self apart from everyday life is an important characteristic of art in general (*Luhmann, 2000*).

> Encourage the children to perceive differences in sound and expression. A phase of sensory and emotional sensitization can also be found in biographies of professional musicians in the early years (*Manturzewska, 1990*).

> Try hard to find fitting instruments for certain intentions. The children should explore the possibilities, compare the sounds, and decide what fits best in their opinion. There might be different opinions in the group, so the group has to come to an agreement. And their opinion might also differ from the teacher's preference, but it should be respected as their decision. With older children, the teacher can nevertheless argue and let them argue, too.

> Do not let the group wait too long while you work on the playing of one child - for example on playing a melody. Try to involve everybody so that the children also support each other. For example, while one child is playing, the others can sing, speak or whisper the text of a song, listen carefully, play the pulse on small percussion instruments or drums, conduct, or move.

> When traditional classical instruments are explored, it is sometimes recommendable to help the children. See whether they can hold and manage to produce tones on it and ask them whether they want some help. Stop helping when they are satisfied with their activity.

> Invite the parents when you want to build instruments. They can help a lot and see how easy and how much fun it can be to work with self-made instruments. After the lesson, they can take their instrument home and play together with their child there.

> When the whole group is going to play on instruments, give everybody the opportunity to choose a part and an instrument which is attractive for her or him and which can be mastered by her or him. In this way, it is possible to play on instruments with a group made up of different levels of skills - as is the case in almost every group.

> When strings, woodwinds, plucked and bellows-driven instruments, and keyboards are used to accompany songs, verses, or recordings with older children, try to find suitable ways of playing such as open strings or easy patterns with only few different tones. If chords should be played with open strings, it is possible to

tune ukuleles or small guitars in certain harmonies for that: Ukuleles can be tuned to g - c' - e' - g' or to a - d' - f' sharp - a'. Guitars can be tuned to D - A - d - f sharp - a - d' or to D - G - d - g - h - d' for example. If older children should change chords, choose changes between two or three easy chords on mallet instruments, keyboards or Finnish kanteles, which are well suited for that.

> When a group plays with a recording, depending on the piece, they might be able to play freely or have certain patterns to play for certain passages in the piece. Listen to the piece carefully beforehand and choose a suitable accompaniment, which does not disturb the music but takes up the character of the piece.

> When you have to explain playing movements or body postures, chose comparisons from everyday life. Practice these movements or postures also playfully without the instrument and use your imagination.

> Direct the child's attention more to the result of a certain playing movement than to the movement itself (*Wulf, McNevin & Shea, 2001*). The body can find its way then.



> AGE DEVELOPMENT AND INSTRUMENTAL PLAYING

INSTRUMENTAL PLAYING SKILL AND CONTENT	0-36 MONTHS	3- AND 4-YEAR-OLDS	5- AND 6-YEAR-OLDS
Play percussion instruments	Explore; play freely with imaginations/associations; establish steady beats	Explore; play steady beats and easy rhythms; play in different dynamics	Explore; play different kinds of rhythms as they appear in songs; play in different dynamics and articulations
Play mallet instruments	Explore; try to hit the bars with the mallets	Explore; play freely with imaginations/associations; try to play melodies; play in different dynamics	Explore; play freely; play melodies; play in different dynamics and sound colours
Play string, wind, plucked, and bellows-driven instruments, as well as keyboards	Touch and explore; try to produce sounds	Explore; try to hold the instruments and play tones or chords	Explore; try to hold the instrument and play tones or chords; begin to play patterns with a few tones or easy chords; begin learning how to play
Improvise with instruments	Play freely and with imaginations/associations	Play freely and with imaginations/associations; play with simple rules; play improvisations in the group	Play freely with imaginations/associations; play with rules; play long improvisations in the group reacting to each other
Accompany with instruments	Accompany with steady beats and with effects when certain words appear in a text	Accompany with easy rhythm patterns and with effects when certain words appear in a text	Accompany with rhythm and melody patterns and with harmonies, which are distributed among different parts
Play patterns on instruments	Try to play steady beats with body percussion and percussion instruments; try to play rhythms of certain words	Play steady beats (especially with 3-year-olds) and easy rhythmic patterns with body percussion and percussion instruments	Play rhythm and melody patterns; stack different patterns on top of each other
Build instruments	Use various fillings to fill different beakers and boxes to build rattles	Build kazoos of cardboard rolls with a hole and a diaphragm of greaseproof paper; build small percussion instruments from everyday materials	Build more demanding instruments like mono-chords – with a piece of wood and strings or wind instruments

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NATASSA ECONOMIDOU STAVROU

LISTENING ACTIVITIES FOR YOUNG LEARNERS

Listening is a multisensory activity and is at the heart of any musical experience. It is one of the most prominent ways that we experience, participate, and interact with music. Besides being present in every musical encounter (improvising, playing musical instruments, moving, dancing, singing, composing, orchestrating), it is itself a primary musical activity for any age. Developing the musical ear is crucial for the development of a child's musicianship.

Listening is sometimes considered a passive activity in which children listen to pieces without being actively involved in ways that would enable them to relate to the music, focus and understand certain aspects of it (Gault, 2016). However, from a very early age on, children can listen attentively to music and find their own access points to engage in, understand, and respond to it. Even when babies or toddlers sitting in a circle listen to a musical piece, without doing any other activity, this is still meaningful and important musical engagement. Young learners, according to their personal soundscapes acquired from prior musical experiences, find their way into the music they listen to, and they respond and describe it to others through multisensory means: verbally, visually, kinesthetically or musically (Kerchner, 2010). It is the teacher's role to organize the music listening activities in ways in which children will be actively engaged, their attention will be focused on the music, and they will be encouraged to perceive sounds and form thoughts about them (Kerchner, 2010; Campbell, 2005; Campbell & Scott, 1995).

When we refer to listening activities for early year music education, we mean perceptive listening in both "passive" and "active" forms. A more passive approach to music listening could be when children listen to music carefully, paying attention to and absorbing the sounds, but they are not asked to focus on something specifically and do not have an assigned task to do while listening. Active listening requires action on behalf of the children. For instance, they might listen and then discuss the piece, talk about how it makes them feel, improvise movements to the music, play musical instruments together with the music following a

graphic score, make a drawing, or prepare a choreography – just to name a few activities. Our aim as early childhood music educators is to gradually equip children with experiences and skills to become active listeners and learn to listen perceptively. But, of course, this will not happen in a day. So how do we do that? How do we help children develop listening skills in our music lessons? And what could these listening skills be? Different listening activities develop different listening skills in different age groups, as we will discuss in this chapter.

When we refer to listening activities, these could be with the form of a song that we sing to the children, music that is performed by others visiting our music classroom, recorded music, or rhythmic or melodic patterns, even sounds. These include

- 1. Recorded sounds or sounds in the environment;**
- 2. Recorded music from a wide repertoire of music of various genres, styles, musical cultures, featuring a variety of solo instruments and vocal ensembles, choirs or orchestras;**
- 3. Music performed live by the teacher, invited musicians, parents or caregivers, a group of the children performing for their classmates, or bands/orchestras/choirs in a performance venue;**
- 4. Rhythmic and melodic patterns.**

Listening skills include a rich array of musical skills which involve the young learners in the activity of listening through various pathways and gradually lead them from "hearing" to "listening".

What are children supposed to listen to in their music lessons? Is there suitable or not suitable music for them? Are there appropriate or inappropriate musical pieces, difficult and simple ones?

Children can relate to, understand, and enjoy any music as long as they can make sense of it (Young and Glover, 1998). Accordingly, if the piece is approached in a way that the students can investigate it and familiarize themselves with it through active engagement, then there is a better chance that they will make sense of the

music. Taking into consideration Bruner's assumption that everything can be taught effectively in a mentally appropriate manner to any child, at any stage of development, we plan our activities following the three levels of representation of knowledge: enactive (actions), iconic (pictures and graphic scores) and finally symbolic (symbols and letters) knowledge (Bruner, 1960).

> SCENES**Scene 1: 0-18 months**

Babies are sitting in a circle with their parents. The music teacher invites one of the parents, who is a violinist, to perform something for them. This is the first time the babies see a violin in the class. The musician performs, and the young toddlers are not given any task; they are just expected to listen to the music, absorb and respond/ react anyway they like. Some are excited, fascinated by the music and stand up to go near the violinist (one of them is his baby). Others show curiosity but stay around their parent; one is dancing to the music, and another taps the steady beat on the floor. They respond in their individual ways to music and to the new instrument.

Scene 2: 18-36 months

Toddlers are sitting in a circle with their parents. They all sing together "Twinkle, Twinkle Little Star" using the neutral syllables yam pam, holding a bean bag and tapping it on the floor following the steady beat. At the end of the song, they put the bean bag on their heads and sing yam.....pam on a perfect fifth interval moving from the fifth (Yam) to the tonic (Pam) and on the tonic they move their heads down so that the bean bag falls on the floor.

Scene 3: 3-year-olds

The children are sitting in a circle on the floor. The music teacher holds an umbrella and tells them that they will, hypothetically speaking, go out for a walk with their friends. However, because it is a rainy day, they should be careful because the weather is not stable: it can rain, or the sun comes out, and then the rain starts again, etc. The teacher puts hula-hoops (one for every child or one for two children according to the number of the children in the class) down on the floor and explains that because s/he does not have enough umbrellas to give them, the hula-hoops will be their homes to run to when the rain starts to fall. When the music they are listening to is soft, that means that the sun is out, and they go out with their friends, dancing around with their colorful scarves. When the music becomes loud, they need to run very quickly to one of the hula-hoops (home) to protect themselves from getting wet. They should, though, continue dancing with their scarves inside the hula-hoop. This procedure is followed throughout the piece, Slavonic Dance op.46, No. 8 by Dvorak.

**Scene 4: 4-year-olds**

In a circle, children play with their teacher the musical game Copy Me. Using body percussion, they echo the simple rhythmic patterns their teacher is playing in quarter-, eighth-, half- and sixteenth-notes. The activity becomes more interesting later when the teacher plays the rhythmic pattern on a percussion instrument, and children, in turn, select the right instrument from three to four classroom percussion instruments and respond with the appropriate instrument. The teacher then plays various 4-beat melodic patterns on a resonator bell ladder using the notes la, sol and mi, and children echo the melodies recognizing, decoding and naming the notes.

Scene 5: 5-year-olds

Children are sitting in a circle, and the teacher puts on short extracts from "We will Rock You" by Queen, "La Donna e Mobile" from Rigoletto by Verdi, and the traditional African song from Ghana, "Che che kule". When they are finished listening, the teacher asks the children what they think about the music heard. One child comments that the first one was cool, the second funny and the third strange but interesting. Another child mentions the words rock, music, and opera. The teacher seems satisfied with the first responses and puts on the board three pictures of a rock group, a classical orchestra and a male singer, and a group of children. She then tells the children that they will listen to the three pieces again, and they should try to match the pieces with the pictures.

Scene 6: 6-year-olds

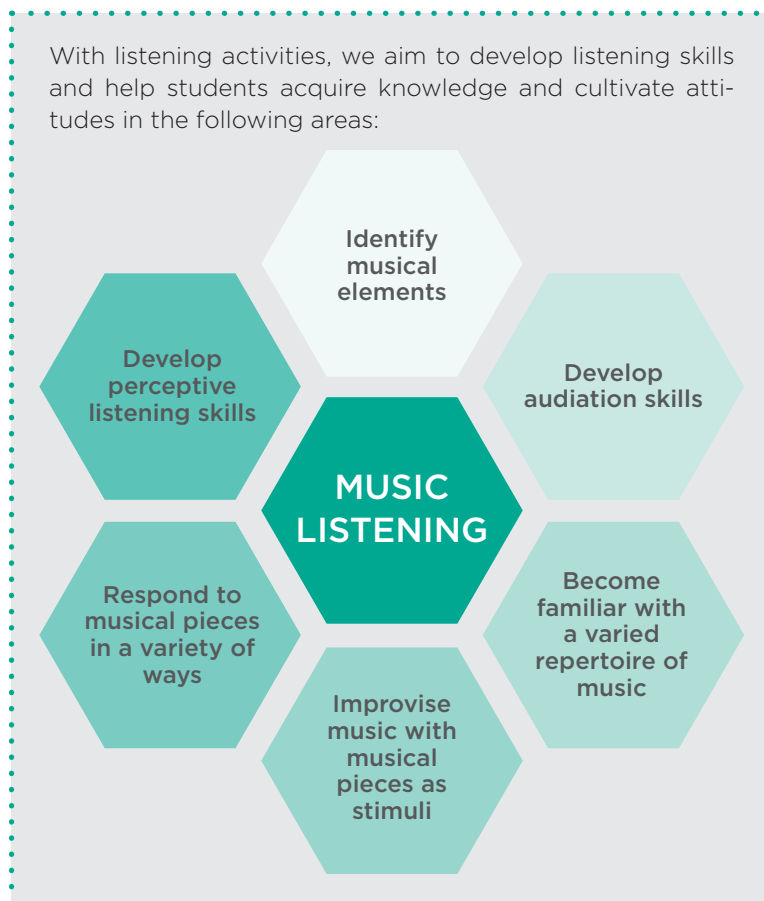
Children listen to "The Aviary" and "The Aquarium" from Saint-Saëns' Carnival of the Animals and are asked to improvise a dance/ movement for each piece. No guidelines are given; they are just asked to listen to the music and move around in the ways the music invites them to. After each piece, the teacher asks the children to describe the piece, the music, the instruments they recognize, and how the music makes them feel. S/he asks them if the music was a movie what could probably be happening during that time and invites them to share their "scenario" with the rest of the class. At the end, s/he shows two pictures, one with birds in the forest and the other with fish in the sea and asks the children to decide which piece would fit the aquarium picture and which the birds and explain their decision. The children share their ideas, and they listen to the music one more time moving as birds or as fish, respectively. As a follow-up, the teacher hands out instruments, and the children are invited in groups to create their own aviary or aquarium music.

> ACTIVITY TYPES AND CONTENT OF MUSIC LISTENING

The activity of listening in early years may include a great range of possibilities of musical experiences for the young learners, and it is so much more than pulling up an mp3 file and asking children to passively listen to it. With listening activities, we aim to develop listening skills and help students acquire knowledge and cultivate attitudes in the following areas (**Graphic**):

We could use a musical piece to help children develop perceptive listening skills (Scene 1) and introduce or further explore the various musical elements (Scenes 2 and 3). We could include in our lessons listening activities to familiarize children with a wide range of genres and styles of music or a variety of music from various cultures around the world and different periods (Scene 5). Listening activities are also essential in a.) developing students' audiation skills in relation to rhythm and melody and b.) helping them identify, recall, and decode simple melodic and rhythmic patterns (Scene 4). Moreover, musical pieces could serve as stimuli for young learners' creating sounds and music (Scene 6).

Besides the development of listening skills and the acquisition of musical knowledge, we aim to cultivate children's audience behavior. Moreover, we should support them in creating their own musical identity while, at the same time, respecting their classmates' musical preferences and teach them to respect their musical culture as well as other people's music cultures. Moreover, in terms of attitudes, listening activities should arouse children's curiosity and cultivate an openness to something new and unfamiliar.



> PEDAGOGICAL TIPS AND REFLECTIONS

> Use short extracts, especially in working with babies and toddlers. These can become longer as the children become older.

> Make sure that the music is not too loud.

> Include music featuring a variety of orchestrations and pieces with solo instruments as well as live music,

recorded music, music of different tonalities, meters, etc.

> Use a wide selection of repertoire from a variety of genres, historical periods, and musical cultures to be introduced to children. With older children, set and discuss the context of the music.

> Not all children come to class with the same listening experiences, beliefs about, and attitudes towards music.

> Young children are remarkably open to all kinds of music as their musical tastes are not as firmly developed as in older children, who may have already formed their musical iden-

ties and which have often been influenced by their peers. This allows the early childhood music educator to include repertoire from various genres, styles and cultures. It is the ideal time to expose students to many different types of music and introduce them to a wide range of repertoire.

> Give children the opportunity to listen to a musical piece several times, responding to it in different ways, both during and after the listening activity. Repeated listening is essential for developing "deep" listening skills (Campbell 2005) as it increases their familiarity with the music and helps them become friends with the music (Campbell, 2005). They should listen to the piece from different perspectives, go deeper and identify other prominent characteristics or parameters or details of the music that were not noticed before and respond in different ways (Kerchner, 2010).

Moreover, repeated listening helps them relate to the piece and express their feelings, thoughts, and ideas confidently. Young children value the familiar and feel uncomfortable with the unfamiliar, so it is quite important to allow for repeated listening.

> The musical pieces for any new style/genre/musical culture we introduce in our music lessons should be put into their sociocultural context, so children can make more sense out of them. Older children could be given information on the composer, the occasion this music is/was performed, the instruments/voice/ensembles etc., where it was heard or it can be heard, what the audience would be, etc.

> Negative attitudes towards a certain genre, style, culture, musical piece may change when children become familiar with it and learn more about the context and the music.

> We tend to go directly to our learning objective when working with listening activities and thus overlook children's needs to respond to music in the way they want to, and not in the way we want them to. We often give guidelines right away in regard to what to search for in the musical piece, without allowing them to familiarize themselves with the piece first and talk about their thoughts, emotions, and likes and dislikes. This is something that we should avoid in our teaching.

> Posing the right questions is important in encouraging children to express their thoughts, ideas, and feelings about the music they listen to. Open-ended questions, carefully worded, may support children in what they think, imagine, and compare.

> Teaching strategies suggest age suitability, not the music itself, (Kerchner, 2010). Teachers need to find ways to help children become familiar with and make sense of the music in a way that is appropriate and relevant for them.

> Music listening requires creative and active participation. Multisensory music listening tools and utilization of aural, visual, kinesthetic strategies can provide diverse students with multiple ways to access music. Following Gardner's multiple intelligences theory, listening activities should respond to the different intelligence profiles of the students.

> Developing vocabulary to describe music heard and to talk about musical elements is something that can begin as early as toddlerhood. Children also should be encouraged to use appropriate vocabulary to describe musical works and different performances from a variety of musical genres, time periods and cultures. Information about the genre, type of music, the composer or the culture is something that interests young learners.

> Children should be encouraged to express their views, preferences, and ideas about specific musical pieces, genres, performances. It is important that they are encouraged to explain why the music makes them feel the way they do.

> Ideally, children should be prepared in advanced for the piece they will listen to. This could be done, for example, by telling a story surrounding the music piece, discussing a painting or picture related to the piece or the mood of the piece, setting the context of the piece or song they will listen to from a specific culture (i.e., a lullaby or rain song), watching a relevant video, giving information about the composer and the musical piece, observing a musical instrument and then listening to a musical piece with this instrument, or writing lyrics on the main theme of the piece, and so on.

> A musical piece children listen to may act as a stimulus for their creative work and critical thinking, which they demonstrate by creating a piece with similar characteristics or in a similar mood, or representing the same animal, etc.

> Children enjoy moving with a parachute, scarves, puppets, hula-hoops, or ribbons while listening to a musical piece. Such activities can be helpful as long as they do not disturb the listening itself.

> Listening to music and then talking about thoughts and feelings are significant aspects of music listening. Before we ask the children to pay attention to a specific musical element in the piece that we would like them to notice, it is important to allow them to freely express their thoughts, feelings, and ideas about the piece and to say if they liked it or not and explain why.

> Listening activities are ideal for introducing musical concepts to children. Music that has noticeable changes in terms of dynamics, tempo, form, pitch allows us to pick up on these and discuss them with the children. It also gives very young children the opportunity to get a sense of it and respond using movement or graphic representation, make up a story, or even find ways to orchestrate the music with musical instruments.

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> AGE DEVELOPMENT AND LISTENING

MUSIC LISTENING SKILL AND CONTENT	0-36 MONTHS	3- AND 4-YEAR-OLDS	5- AND 6-YEAR-OLDS
Environmental sounds and musical instruments' timbre	Identify and match a sound with its sound source. Recognize the timbre of contrasting classroom percussion instruments.	Identify and match a sound or a combination of sounds with their sound source. Categorize sounds from the environment according to their characteristics (duration, pitch, timbre, and dynamics). Recognize the timbre of selected musical instruments from each family, such as violin and double bass, trumpet, and flute.	Recognize the timbre of representative musical instruments from each family.
Audiation skills	Imitate melodic and rhythmic patterns (aural perception).	Imitate and decode simple melodic and rhythmic patterns (aural perception) using voice, movement, musical instruments, and graphic notation.	Imitate and decode more complex melodic and rhythmic patterns (aural perception) using voice, movement, musical instruments, and graphic notation.
Free response to a musical piece without focusing on specific musical elements	Respond freely to a musical piece in a variety of ways (moving, dancing, playing instruments).	Respond freely to a musical piece in a variety of ways (moving, dancing, playing instruments, creating drawings, describing the music).	Respond freely to a musical piece in a variety of ways (moving, dancing, playing instruments, drawing, describing the music, dramatizing the music, creating a story about the music).
Response to a musical piece focusing on specific musical elements	Recognize and respond to changes in music, especially to contrasting musical elements in a musical piece through movement and/or playing instruments.	Recognize and respond to characteristic musical elements in a musical piece through movement, drawing, discussing and/or playing instruments/singing with the music.	Recognize and respond to musical elements/concepts in a musical piece through movement, graphic representation, discussion and/or playing instruments/singing with the music.
Describing music and expressing individual thoughts, emotions and attitudes regarding musical pieces	Respond emotionally to music by facial expressions, gestures, and willingness to participate in the activities.	Talk about music listened to and describe verbally images that music brings about by associating it with a story, character, etc. and musical preferences.	Express feelings and views on and preferences for musical works.
Listening activity as stimulus for developing creative skills		Imagine and describe the music about to be heard when the title of the piece is given.	Identify those musical elements selected by a composer to represent musically a non-musical stimulus (program music) and use them to create their own piece.
Listening perceptively	Listen perceptively to a short musical piece from a wide repertoire.	Listen perceptively to a short musical piece from a wide repertoire, with or without the use of a listening map.	Listen perceptively to a short musical piece from a wide repertoire, with or without the use of a listening map and be able to answer questions about the music.
Using musical vocabulary	Describe music as happy, scary, or sad.	Describe a musical piece with the use of simple musical terms in regard to dynamics, tempo, etc.	Describe a musical piece or compare two musical pieces with the use of appropriate musical vocabulary.

NATASSA ECONOMIDOU STAVROU

CREATIVE MUSICAL ACTIVITIES FOR YOUNG LEARNERS

Creativity as a concept has been popular in educational discussions for decades and has become a significant aim of education.

Creativity is now established as inherently present, and creative thinking is a very significant aspect of everyday life that enables children and adults to deal with problem solving and investigate possibilities (Csikszentmihaly, 1996; Economidou Stavrou and Nicolaou Telemachou, 2013; Runco, 2006; Burnard, 2012; Craft and Jeffrey, 2008). Children are intrinsically creative, and their creative output is a generator of fresh ideas without any restraints (Barrett, 2012; Runco, 2006) which inevitably come into the picture later on when they grow up. When we refer to using creative activities in early childhood music classes, we mean any attempt children make music in a way that it is new, meaningful, and unique for them. Concerning young learners, educators can use creative musical activities to nurture their pupils' creative skills in music as well as creative thinking and problem-solving skills.

Music educators with little experience in teaching music in the early years may have difficulties understanding and identifying what musical creativity is at this point in children's development and the ways children's creative potential can be fostered in early childhood music settings. This becomes even harder when one tries to think of babies and toddlers being creative in music.

According to Mohammed (2018), very important practices that may foster younger children's creative potential are opportunities for questioning, challenging, seeing relationships, making connections, exploring ideas, keeping options open, and exploring possibilities as well as reflecting on ideas and actions (p. 33-34). In creativity literature the terms 'convergent' and 'divergent' thinking are repeatedly discussed. Convergent thinking looks for the right answer/solution to a question/ problem/task, whereas the divergent thinking invites multiple possible solutions (Guilford, 1967).

Creativity in music education is, in principle, inherent in every activity of improvisation and composition, but it is not limited to those: It can also be developed through children's moving, responding to a piece of music through a variety of ways, exploring sounds and instruments, making spontaneous vocalizations, improvising melodies or songs, creating graphic scores for a musical piece or notating a musical composition, listening to music, and so forth.

Quite a few definitions suggest that creativity involves four different elements: the creative person, the creative process, the creative environment, and the creative product (Taylor, 1988; Sternberg, 1988; Fryer, 1996).

A creative person is expected to be flexible and imaginative, ready to take risks and explore a variety of ideas and solutions to a problem and be able to move between convergent and divergent thinking processes (Guilford, 1967; Webster, 2003). The creative persons in the early childhood music context are the music teacher, the children, and, for the parent-child classes, the parents as well.

The creative process involves a chain of tactics and strategies that are followed when making decisions that help solve a problem (Folkestad, 1996). The music teacher needs to develop these skills, starting from very simple tasks, such as exploring sounds, movements and materials, to more complex ones, such as structuring a composition and notating it with graphic or even symbolic notation that 6-year-olds can do.

Both the cultural and classroom environment of the child may enable or inhibit creativity. A "safe," rich, and stimulating environment in the music classroom which offers a variety of musical and non-musical stimuli can be a great place for unleashing children's creative potential. The music teacher's role is to enable musical environments which will stimulate children's curiosity and invite them to explore possibilities and share their music with friends.

Finally, the fourth component of creativity is the creative product, which, in ideal situations, is the result of the creative person following creative processes in a creative environment. According to the literature, a creative product should be new, unique, and valuable for those who create it (Mayer, 1999). Such an example could be a composition by a group of four six-year-old children, entitled "The Turtle", after various activities involving Saint-Saëns' Carnival of the Animals. However, the creative product coincides with the creative process when we talk about improvisation in early childhood music settings. For example, it can be considered both process and product when babies vocalize with "baba" or "dada" or when a child is asked to improvise a rhythmic pattern using ta and ti-ti.



> SCENES

Scene 1: Babies and early toddlers (0-18 months old)

The toddlers are sitting in a circle on their parents' laps, and the music teacher passes out drums. A lively music is heard, and the children-parent pairs are encouraged to find ways to make sounds with the drum. After experimentation, the teacher picks up their ideas, and they all try them out together.

Scene 2: Toddlers (18-36 months old)

With their parents, the toddlers sit in a circle. In the middle of the circle, there are a xylophone and two mallets. The class is singing the song, "Play the Xylophone." *What a blast, what a joy; singing, dancing all along. It's your turn; it's your time; play the xylophone!* Between every repetition, a different child goes in the centre with his/her parent and improvises his/her piece on the xylophone, either alone or with the parent.

Scene 3: 3-year-olds

The children are each given a piece of paper, and the music teacher asks them to show ways in which they can make different sounds with the paper. Children are asked to share their sound with the group and describe it. The other children try to think of sounds from everyday life that the paper sound reminds them of.

Scene 4: 4-year-olds

The teacher makes musical dialogues with children using the neutral syllable "la" (instead of the notes "sol, mi, la") in the melodies. At the beginning, the teacher sings a melodic pattern, which the children repeat. After echoing several melodic patterns introduced by the teacher, the children, one by one, take the teacher's role and sing their own musical patterns, and the rest of the class echoes.

Scene 5: 5-year-olds

The children listen to "In the Hall of the Mountain King" from the suite Peer Gynt and are asked to move around freely to the music. When the piece is over, they all sit in the circle, and the children are asked to talk about what impressed them most in the music. They listen to the music once more, and the teacher asks them to share their ideas as to what could possibly be happening. The teacher then gives them a piece of paper and colour pencils and asks them to think about how the music changes in the piece and try to show this change on paper.

Scene 6: 6-year-olds

Two contrasting pictures are shown to the children: one of a very busy city and another of a picturesque landscape in the countryside. The children are asked to discuss what sounds are associated with each picture. They share their ideas, and the teacher asks them to work in groups of five, in which they select one picture and use any sound source, instruments, their bodies, or voices to create the soundscape of one of the two pictures. The students begin to explore the sound sources available to make their selection and proceed with their compositions.

> ENCOURAGING CREATIVITY IN MUSIC SETTINGS: CREATIVE MUSICAL ACTIVITIES AND CONTENT

There has been an increasing number of music practices leading to creative musical activities in the early years, starting from what the children themselves bring with them in the music setting to the teacher's use of a variety of stimuli, props and activities. With creative activities, we aim to develop children's creative skills in music, offering them a variety of possibilities and experiences, focusing on imagination, exploration, improvisation, and composition. Improvisation is the spontaneous creation of music whereas composition involves the creation of music that can be revised until it gets its final form, often notated. In the diagram below, the types and content of musical creativity in early childhood are captured, summarizing the possibilities of organized activities for children: **(Graphic)**.

We could engage children in activities in which they explore and manipulate materials and sounds (Scene 1, 2 and 3) or improvise or compose rhythmic or melodic patterns drawing from a repository of melodic patterns (Scene 4). We could foster children's creativity through the activity of listening by inviting them to respond to music through a variety of ways like moving, drawing, or talking about the music (Kerchner, 2013) (Scene 5). Another great way to engage children in creative musical activities is to have them create sound effects or compose melodies with a character, an animal, an emotion, a picture, a poem or a story as a stimulus (Scene 6).

The range varies according to the age of the children, the available equipment, and the given options. A creative activity can be organized around several starting points, such as musical concepts (i.e., structure-form, dynamics, tempo, timbres, melody, rhythm) or various stimuli (i.e., an emotion, an animal, a picture, a musical piece, sounds from different environments or sources, etc.) The possi-

bilities are endless. Moreover, the music teacher's creativity alone can open multiple pathways for musical creativity in early childhood to be explored and experienced.

> PEDAGOGICAL REFLECTIONS

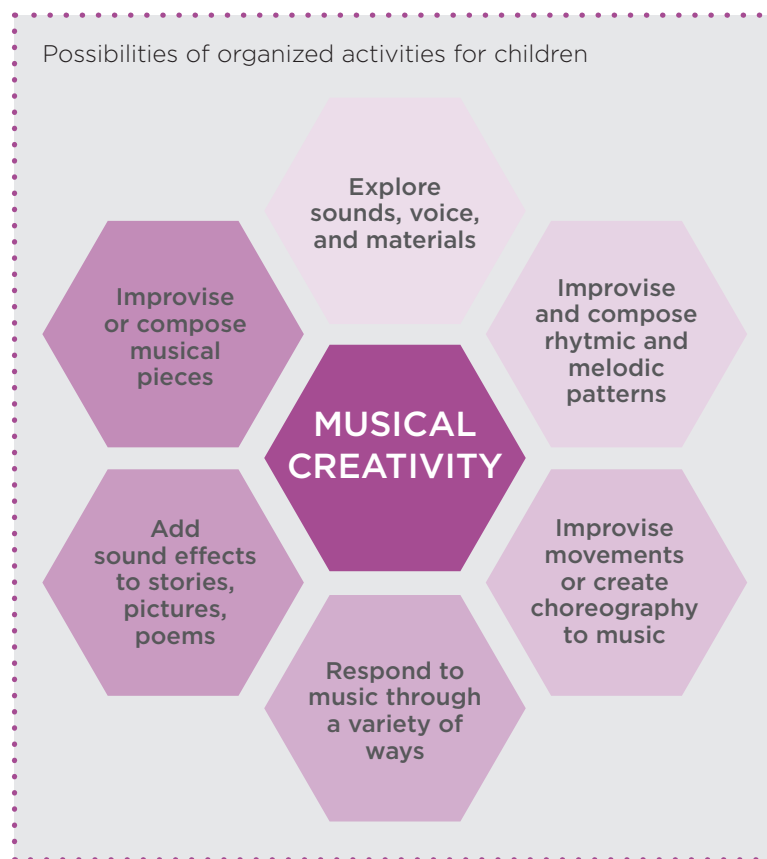
> As music teachers, we should acknowledge the "rich reservoir of music experience and understanding that children bring to their schooling" (Barrett, 2012). Accordingly, we could initially encourage children to bring their own experiences in the music classroom. After we observe what they bring from home, we can then gradually create an environment that allows children to guide their own musical explorations. When children feel comfortable, we move to child-teacher musical dialogues (vocal, instrumental, and through movement).

> Creativity does not just happen. It requires planning, opportunities, experiences and knowledge. In the long run, we want to make a musical "repository," of repertoire, musical concepts, and skills, with which children will recall, manipulate, organize, develop, and expand ideas to create something new for them.

> Teachers should open up their horizons on what composing might mean. "Composing takes place whenever a person devises a piece of music It may use the resources of a full symphony orchestra or three chime bars" (Mills, p.

23). So, yes, young children can be composers.

> Opportunities should be given to babies, toddlers, and pre-school children to be engaged in activities that will stimulate their musical creativity and creative thinking. For a young child, exploration with sounds and materials, vocal dialogues, movement, with or without props, finding new ways to play musical instruments, and so on are the first steps and experiences with creative musical activities.



> In early years, especially younger children are most often engaged in spontaneous improvisational activities. Children improvise melodies, lyrics, movements and explore sounds and possibilities while playing. It is completely natural for them to be engaged in improvisational musical activities. Engagements in more planned creative processes that fall under the category of “composing” usually take place around the age of 4-6 years, when children can reflect on their first ideas, investigate possibilities and combinations, expand and change their ideas, and end up with a final version.

> Improvisation activities can be organized with voice, body, any material that makes sounds, musical instruments, props, colours. Having to draw with one or, in another case, with five different colour pencils is not much different from having to compose a musical piece with one instrument or combining all five different timbres in a composition. The offer of a variety of instruments or timbres opens up possibilities.

> Wise questions should be asked! Teaching musical creativity encourages the development of divergent thinking and problem-solving skills. This requires open questions, like “What if?”, “What else?”, “How could we?”, “Which do you prefer?”, “Why?” This is our opportunity to nurture thinking outside of the box (*Craft, 2002; Craft et al, 2008*).

> Children should be encouraged to reflect on their improvisations and compositions, think of what went well and what they would have changed if they had had the chance. They should also be offered the possibility to talk about their work, even revise it if that will benefit them.

> Children love being engaged in creative activities, and the sooner they start, the better. Young children are more spontaneous than primary- and secondary-school children: They dare to be creative, and they are not inhibited by peer-pressure that comes when later growing up.

> The creative process sometimes sounds more like noise than music, especially if all children play together. In these cases, patience is recommended to allow such cacophony – as long as it does not go beyond limits.

> Fundamental to the creative environment is the encouragement of children’s play. Play is strongly featured in many of the discussions about creativity in young children, and, indeed, children and adults are often encouraged to engage in playful thought processes in order to facilitate creative thinking (*Sharp, 2001*).

> We do not include “creative activities” in the music lesson just for the sake of having a “creative musical activity” in the lesson. We should take the activity a step further, challenging children to move a step forward from their initial ideas, to synthesize what they

already know, view things from a different angle, and find new patterns, not always repeating old ones. It is quite challenging for the music teacher to provide the optimum balance between structure and freedom of expression in musical creativity activities. But challenges are ... rewarding!

> The teachers as professionals, with their own personalities and particular teaching philosophies, determine to a great extent the level of creativity that takes place in the music lesson: in other words, the fostered or inhibited creativity. It is important that the teachers act as co-participants and facilitators and not observe the creative activity from a distance.

> Creative activities may take place alone or with others. Both ways are valuable!

> Creative activities build confidence, are fun, and help children use acquired knowledge and skills in new contexts. Moreover, when they are collaborative, creative activities foster the development of social skills, peer interaction, and collaborative learning.

> Creative activities need time!

> A safe environment should be created by the teacher, in which taking risks and experimenting are encouraged and supported.

> Guidelines should be given to children with simple words or, even better, through musical examples! The only activities that do not require guidelines are those that deal with exploration and free improvisation. Otherwise, to help children become creative, we need to give a context to work in and not let them be totally free, as total freedom cannot help them get started and organized.

> Positive feedback and suggestions on creative work presented by children are valuable. These can be given by the teacher and/or other children.

> It is recommended to record or videotape (with parents’ permission) children’s creative work and keep them for reference. This is valuable material for reflection both by the children themselves on their work as well as by the music teacher.

> AGE DEVELOPMENT AND MUSICAL CREATIVITY

*For children aged 0–36 months, the adult’s role is to step in and, in the form of a dialogue, interact with the child by following the child’s ideas or by initiating ideas him/herself.

MUSICAL CREATIVITY: SKILLS AND CONTENT	0–36 MONTHS	3- AND 4-YEAR-OLDS	5- AND 6-YEAR-OLDS
Material and sound exploration	Explore and discover materials and sounds through a variety of offered sound sources.	Explore, discover, and compare materials and sounds through a variety of sound sources.	Explore, discover, select, and organise alternative ways to produce sound through a variety of sound sources.
Musical instrument and voice exploration and body percussion	Explore possible ways to produce sound with voice, body, and musical instruments.	Explore alternative ways to produce sound with voice, body, and musical instruments.	Explore, discover, and combine various sounds with voice, body, and musical instruments.
Rhythmic improvisation and composition	Improvise simple rhythms with body percussion or classroom rhythmic percussion.	Improvise simple rhythmic patterns combining crotchets and quavers.	Improvise rhythms in a variety of meters using a variety of rhythmic values. Compose and notate rhythmic patterns using crotchets and quavers.
Response to a musical piece	Respond to a musical piece through movement and role play.	Respond to a musical piece through movement, drawing, role play, and words.	Respond to a musical piece through improvised movement, choreography, drawing, role play, scenarios, graphic scores, and words.
Vocal improvisation	Improvise freely with sounds and syllables. Improvise with voices individually two or three tone melodies. Improvise individual songs.	Improvise melodies freely with individual voices using some or all notes of the pentatonic C scale in simple meters. Improvise freely individual songs.	Improvise melodies using notes of the pentatonic scale, minor or major scales in a variety of meters and tonalities. Improvise lyrics individually to a known melody. Improvise freely individual songs.
Sound organization-composition	Explore sounds and connect them with possible sound sources, emotions, and character in a story.	Add sound effects to stories, pictures, poems, paintings, etc.	Create sounds and organize them in a composition using a variety of musical instruments based on a musical piece, an emotion, a painting, a poem, a picture, a story, etc.
Melody improvisation and composition	Improvise freely melodies on tuned percussion instruments.	Improvise simple melodies on tuned percussion instruments following some guidelines.	Improvise and/or compose simple melodies on tuned percussion instruments or other instruments, following guidelines.
Notated compositions		Notate compositions using graphic scores or simple combinations of sounds or rhythmic values.	Invent ways of notating individual compositions using graphic and simple symbolic notation.



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ULLA PIISPANEN

CONCERTS FOR AND WITH CHILDREN

Performances and concerts as part of the curriculum of music schools can be refreshing and play an important role in early childhood music education.

In concerts with children as performers, the teacher can praise and show off what the children have learned in the lessons. Concerts are the top moments of the year and give parents and grandparents the opportunity to see and admire the children's growth and development.

There are two kinds of concerts for small children:

- 1. Concerts in which children are the performers.**
- 2. Concerts in which children are the listeners.**

The second type of child-appropriate concerts is that in which children and their families make up the audience. These concerts give children and their families an opportunity to enjoy music and get to know instruments that the children might be interested in playing later.

One possible model for music schools is that at the end of each semester, there is one concert in which the children perform, and at some point, there is another concert in which the children make up the audience or even participate in the performance interactively.

> CONCERTS WITH CHILDREN AS PERFORMERS

One of the aims of early childhood music education is that children have the experience of making music, preparing the performances together with other children, and feeling the joy of success. Rewarding performances encourage young performers and provide them with lifelong skills.

In music schools, children can perform in the concerts by singing, playing, and dancing. In addition to the children's participation, teachers or professional musicians may accompany some of the concerts and performances.

In concerts in which children are the performers, teachers have to begin preparing the performance early enough so that all the children know what they are expected to do on the stage. They should feel comfortable during the performance. It might be helpful if the concert includes a story combining music and performances. Thus, the children feel as though they are "inside a fairy-tale" with their roles and costumes. This might also help children relax and not have stage-freight.

> CONCERTS WITH CHILDREN AS LISTENERS

There are many possible ways to arrange concerts in which children are the audience. When children are just expected to listen, it is important to arrange concerts in a way that the children's focus stays on the performance. Some of the concerts may include dance, exciting stories, or all different kinds of artistic elements. It is good to have at least one person who speaks to the children (moderator) as the children benefit from direct contact with one of the people involved on stage. Some of the performances can be even seen as small musicals.



If the children are in the audience, and they are not performing themselves, it would be good to prepare them for the concerts by teaching some of the songs beforehand. The more the teacher prepares the children beforehand, the more children can benefit from the concert.

In interactive concerts, the children may use their voices or bodies when participating in the concert. With the help of the interactive concerts, children can learn various rhythms, melodies, and musical movements. In this way, children can acquire many other useful skills and knowledge.

In the listening concerts, teachers can also introduce and arouse interest for different kinds of instruments that children may later take up.

Besides providing learning and aesthetic experiences, these concerts can just give pleasure and moments of relaxation for the whole family.

> PLANNING

One of the most important questions when planning a concert for and with children has to do with the length of the concert. It is always good if after the concert, the children have a feeling that "the concert ended too soon." The aim is that all children will wait for the next concert impatiently because the former concert was a positive and inspiring experience.

The following questions are important:

- > What is the timetable of the project, including rehearsal times?
- > How many hours are needed for planning and executing the concert?
- > What are the pedagogical aims and goals of the project?
- > What kind of concert will it be? For example, is it a listening or an interactive concert? Are the children the performers? Will the performance include dance, a story with dialogues, visual elements, and so on?
- > Are there professional musicians and/or teachers who are going to participate in the concert?
- > Who is expected to participate in the project, and what are the participants' roles in the project?
- > Who is going to be a producer/leader of the group and take overall charge of the project?
- > Who is going to be an artistic supervisor?
- > Who is making the arrangements and notes?
- > Who is going to do the choreography?
- > Who is going to take care of the instruments?
- > Who is going to take care of costumes, accessories and the set?
- > Who is going to take care of the lights, sound, and other technical matters?

In my experience, for the 0-3-year-olds, the maximum length of the concerts is around 30 minutes. As the children get older, they are able to concentrate and listen for longer periods of time. Children older than 3 years are usually able to listen for around 45 minutes. The length of the concert is not the only factor, however, when considering children's attention spans. The right duration of the concert doesn't help if the concert is not interesting for the child or suitable for his or her development stage.

One of the key elements in inspiring concerts - beside the right length - is an interesting structure and the set-up of the performance (story, visual aspects, and movements as well as highlights and surprises).

It is important to give clear instructions for the families concerning how they are expected to prepare and act in the concert: For example, it is better to take a crying child outside so that other children do not begin crying as well. (Once the child has stopped crying, both parent and child should definitely return to the hall).

The concert venues should be suitable and safe for children. Possible dangers are steep steps, lights with stands, electric cables, and big elements that may fall down.

It is good to start planning the concert in collaboration with all teachers well ahead of time and to make sure that all teachers have a feeling of responsibility for the project.

Collaboration With the Tampere Philharmonic Orchestra.



(Picture: Tampere Philharmonic Orchestra)

> COLLABORATION

There are many forms of collaboration between early childhood music educators and orchestras. The basic idea is to create a win-win situation that benefits both music schools and orchestras.

Fortunately, there are many examples of good collaboration models, such as live concerts for unborn babies and “godchildren’s concerts” in which orchestras invite all godparents with their godchildren to their concerts for many, following years.

Symphony orchestras around the world want to cultivate future audiences by offering concerts for children. Thus, children’s concerts not only create new audiences, but they also educate young listeners in many ways.

Young children do not differentiate between musical genres. For this reason, organizers can start with any kind of music as long as it is suitable for young children’s developmental stage. It is important to familiarize children with the classics like Peter and the Wolf and The Carnival of the Animals, but it is also important to commission new children’s music from composers and to keep children’s music traditions vital. When musicians work with writers, they also support their own

language as well as national children’s poetry and literature. Typically, collaborative programs feature classical music and new pieces composed especially for children. But if these programs are based on a sound pedagogical concept (i.e., with child-appropriate moderation or audience participation), they can also include pieces that are not only interesting to young audiences. If an orchestra decides to commission and organize a new children concert or musical, it is wise to include and co-operate with early childhood music education teachers as they have the best knowledge of the child’s development state and how to plan interesting and pedagogical concerts for small children.

In general, children are the best possible audience as they give their feedback directly and honestly. The quality is of utmost importance when working with young children, and this is a challenge also for orchestras. As Zoltan Kodaly once said, “Only the best is good enough for a child!”

MICHAEL DARTSCH

PEDAGOGICAL PRINCIPLES

As early childhood music education is a pedagogical domain, it is appropriate to consider pedagogical principles which are discussed in educational science and in pedagogical professional discourse. On the one hand, they could be essential for ethical reasons. Moral foundations of living together in society should also shape pedagogy.

On the other hand, those principles could also be important for making learning possible and effectively facilitating it. In the recent past, learning research and scientific theory have continuously developed and opened up new perspectives on learning. Learning is no longer seen as something that could and should be completely controlled and organised from the outside. This understanding requires a new orientation for teaching. In the following, therefore, relevant guidelines will be examined.

> HIGH-QUALITY LEARNING ENVIRONMENTS

Learning depends crucially on the environments in which young children live. They should thus be of high quality in terms of opportunities and stimulation for learning (Bransford, Vye & Bateman 2002). The most important environments are certainly the children's homes their families. From this perspective, it is invaluable for music educators to work with children and their parents or caregivers at the same time. In this way, they can help the adult family members create a musically inspiring environment that they can also enjoy themselves. Such an environment is characterised by the families' singing, dancing, listening to music as well as by the presence of a wide range of songs and pieces, different materials and instruments, and enough space to move. But besides that, the attitude parents have towards the sounds and movements of children and music in general is also of particular importance. The more they appreciate and are interested in music and musical activities themselves, the more the child can develop his/her musical curiosity, aptitudes and achievements. Finally, the concrete activities within the family are also vital elements of the learning environment.



It goes without saying that all this should also be valid for teaching. The classroom should have plenty of materials and instruments as well as space to dance, rest, play, and explore. Moreover, the teacher should approach the children and their caregivers with affection, empathy, and a genuine interest in their development. The attitude of the teacher and the embedding of learning in concrete teaching situations are essential components of the learning environment. The quality of the learning environment is influenced also by the following perspectives and principles.

> SITUATED AND EMBODIED LEARNING

Knowledge and skills are often regarded as abstract characteristics of a person. But on closer inspection, they cannot be detached from the situations and contexts in which they are acquired (Brown, Collins & Duguid 1989). What students learn at school in particular lessons, far away from everyday life, may not be obvious or available in practical situations or might not be transferable to problems of personal life. If we want young children to experience music and express themselves musically at home in a relaxed, familial atmosphere, we should make this possible in the classroom. So, the impression that something has to be learned and mastered should not be prevalent in the lessons. Instead, the joy of musical experience and self-expression should characterise our activities. With this in mind, we should understand our lessons as offers which the children can handle according to their own preferences.



The assumption that people basically learn in certain situations for similar situations calls traditional forms of teaching into question especially when these forms of teaching are particularly remote from real life. From this perspective, learning situations should be meaningful in themselves as are the cultural activities, which are the aim of the lessons. It is not only knowledge and skills learned but also attitudes, norms, values, and social structures that lead the people in the activities (Lave 2004). So, when the teacher sings, plays, and dances with the group, she or he should do it with personal expression and for her or his pleasure, too. In this way, the specific attitude of making music, of expressing oneself through music can be experienced by the parents and the children.

This experience has also a bodily side. Musical expression is transported by body movements, like in gestures. Music is embodied in the truest sense of the word. So, when children learn to make music, it is an embodied learning, too. They learn to use their bodies to express themselves or to connect physical expression with music. Therefore, children should be given the opportunity to experience music physically. Sensory perception, free exploration, and movement are important means of acquiring music in early childhood music education. Looking at and touching a musical instrument from all sides can initially bring it closer to the child in terms of what it is made of and how to play it. The child must experience first-hand how the instrument reacts to body movements in order to learn differentiated ways of handling it.

> PROMOTING DIFFERENT WAYS OF COGNITION AND INTERDISCIPLINARITY

When children think, they do not necessarily think in words. As words are symbols for realities, one can also imagine sensory impressions. Young children make contact with the environment through their actions. The experiences result in imaginations of such actions. The psychologist Jerome Bruner calls these “enactive representations.” Handling a drum is an important basis for such imaginations of this instrument, it but can also lead to an enactive representation of a certain rhythm: for example, the dotted gallop rhythm with two hands or a certain sound, produced by tapping with the fingers. Another type of imagination is called “iconic representation,” in which one has a picture in mind. Regarding the gallop rhythm, a group of children aged four or five years can find a way of notating it – for example, with long and short lines – and remember this picture when reminded of that rhythm. The form of representation which comes up last in the development of the child is the “symbolic representation” (Bruner 2006, p. 69). Words, letters, and numbers are symbols for realities, and the same applies to traditional notation. But these realities should have been experienced in actions or as visual impressions before. Playing a scale upwards on a xylophone leads to an enactive representation: The child remembers the action of playing the bars one after the other from the left to the right side. To notate them on a black board without staves will result in an iconic representation: The child remembers the picture of the ascending dots. To learn the names of notes or their traditional notation is a way of promoting symbolic representations. If the children are reminded of an upwards scale, they will remember the names or symbols and be able to recite the names or notate the scale.

The term intelligence is usually used for handling symbols such as words or numbers. But the psychologist Howard Gardner speaks of different intelligences and assumes that there is a movement intelligence as well as a visual intelligence. In addition, he includes intelligences for dealing with others and with oneself (*Gardner 1999*). Actually, it is recommended to present learning material via different sensory channels. If we want to teach the *accelerando*, we can slap slowly on the thighs and then together become faster and faster. Then we can move to music that contains an *accelerando*; teachers can improvise such a music themselves. We can also listen to a piece of music containing an *accelerando* and can sing a song while becoming faster and faster. A visual analogy to the *accelerando* would be dots that are drawn first with great distances between them and then become closer together. Finally, the children can be taught the Italian word itself. While the preceding activities have been described in such a way that they follow one from the other, in teaching young children, it is also natural to directly link different means of expression with each other. Young children very often combine moving and producing sounds with the voice: for example, when babies kick and cry or toddlers sing and dance at the same time. Singing and performing gestures or body percussion is a very common and appropriate way of making music with young children. Older children can combine scenic elements with singing and dancing. All this may lead to interdisciplinary art forms as music theatre and performance art.

> NONLINEAR AND SELF-DETERMINED LEARNING

Lesson plans sometimes look as if the learning itself could also be planned and as if there is a linear relationship between teaching and learning. When young children learn a new skill, they just try and act in different ways. Meanwhile, their body processes the different experiences and eventually finds adaptive solutions

within the given context (*Chow 2013*). In the field of music, the imitation of pitches and rhythms and the acquisition of a song are examples for learning objectives which might not be reached in a direct way. Perhaps the child does not sing, or does not sing properly, for a long time, but at a certain point in time he or she achieves a breakthrough.

In order to support nonlinear individual learning processes in a well-directed way, teachers can refrain from strict plans and practice so-called agile didactics (*Arn 2016; Parsons & MacCallum 2019*). In this case, attention to the learners and to the interactions is essential for teachers so that they can react in an appropriate way. Although the teachers do not know in advance what they will do, they bring their personal presence into each of their reactions. This presence is a strong pedagogical instrument. Its effects cannot be foreseen, but in any case, they are profound. When a teacher has planned to teach a certain dance form, but the children move freely and explore the possibilities to do so, the teacher can change the plan and accompany the process of exploring with interest and cautious stimulation.

The fact that learning processes cannot be predicted is particularly true when children are given the opportunity to learn in a self-determined way. This can be said when children have the freedom to choose their own learning activities, goals, and pace. Teachers then just offer resources for the learning processes (*Blascke 2012*). In early childhood music education, materials and activities can be supplied in a way that allows the children to follow individual needs and approaches. These approaches can then be appropriate for the respective stage of development and the personality of the child so that individual formation processes can evolve in a beneficial way. It can be extremely rewarding to simply give young children an object – such as a ball or a piece of cloth – to observe the children's activities and, over time, combine them with musical stimuli.



> PARTICIPATION AND LEARNER CENTEREDNESS

Participation is undoubtedly an important requirement not only for pedagogical work but for society as a whole. For example, it is also an important demand of the “Convention on the Rights of Persons with Disabilities” of the United Nations (*United Nations General Assembly, 2007*). One can distinguish different aspects of participation: First, it should be possible for every child and every parent or caregiver to take part in early childhood music education lessons. No one should be excluded, for example, because of financial obstacles or special physical needs.

The second aspect goes beyond the mere presence of children and adults. In this regard, taking part means having a responsible role to play in making the lessons successful. In fact, the attitude and the activities of the parents are crucial in determining how children can engage with and benefit from what is happening. Therefore, they should be allowed to modify and adapt the suggestions in view of their children. However, every child and every child’s behaviour should also play a decisive role in shaping the lessons together with the group. No one should be left out and unnoticed. Nevertheless, one could speak of a guided participation here because the children and the parents take part in and observe the activities alongside an experienced teacher. In addition, the cultural and social values underlying the activities give direction to the participants’ actions. In the process of a participatory appropriation, the participants acquire skills and develop personally (*Rogoff 1995*). Especially the artistic presence of teachers can inspire children and parents and show them that artistic activity is not arbitrary.

The third aspect goes even further. Participation in this context means the active co-determination of the design of the lessons. These are then not planned and carried out for the children and their caregivers but shaped with them. It is obvious that flexibility and agility on the part of the teacher are just as necessary as it is to take the children and the adult participants seriously in the sense of interpersonal contact at an equal level.



This principle corresponds to a learner-centred approach, which is appropriate for creating a supportive learning environment (*Bransford, Vye & Bateman 2002*). The focus is then on the participants themselves, their interests, needs, preconditions, and individual potential. In concrete practice, this can mean abandoning the logic of the curriculum and working with the children and parents to find personal approaches or to facilitate these.

> APPRECIATION OF DIVERSITY AND ANTI-BIAS APPROACH

Diversity among humans means that they are different from each other. From this perspective, there is always diversity when people come together. However, the concept of diversity is referred to in particular when it comes to cultural backgrounds and gender; thus, it is often associated with the triad of race, class, and gender (*Knapp 2005*). But it can also be used for different attitudes, beliefs, and values. All these differences can be seen as both a problem and an opportunity (*Ferris, Frink & Galang 1993*).

In the first case, emphasis is placed on the challenges of adapting to the diversity of people. For example, teachers sometimes find it difficult to teach pupils with different preconditions at the same time. Here, one danger is that they focus on the majority of pupils and do not adequately address the others. If things go badly, minorities can even be marginalized when teachers ignore their potential and needs. The reasons

for this may also lie in biases towards certain groups or gender. As teachers tend to unintentionally transfer their own prejudices to the children they teach, it is important to recognize and examine one’s own prejudices and biases. Accordingly, the so-called anti-bias approach is concerned with overcoming stereotypes and disadvantages and empowering every child so that she or he can develop a strong self-confidence and self-esteem (*Derman-Sparks & A.B.C. Task Force 2001*). In practice, this means that teachers have to be cautious about the religious content of songs, generalisations such as “all African children can drum”, or pictures showing such cultural or gender clichés. Rather, teachers should be attentive to individual abilities and needs. Instead of seeing diversity as a burden, teachers can appreciate and welcome it. According to the

“Convention on the Protection and Promotion of the Diversity of Cultural Expressions” of the UNESCO, “cultural diversity is a defining characteristic of humanity” creating “a rich and varied world, which increases the range of choices and nurtures human capacities and values” (*General Conference of the United Nations Educational, Scientific and Cultural Organization, 2005, p. 1*). The pluralism of perspectives is of crucial importance for the progress of democratic societies. Similarly, a variety of backgrounds and views also enriches the teaching of the arts. Early childhood music education can begin with the stylistically rich experiences that parents, but also even children, frequently bring with



them and can thus introduce them to music in its full variety. Musical traditions from the participants’ countries should be integrated into the lessons, thus becoming more appreciated. Furthermore, the learning strategies of various cultures, such as aural learning, imitation, and improvisation (*Campbell 2003, p. 27*), seem to be particularly suitable for early childhood music education. Music education can contribute

to social cohesion and sensitivity in interacting with others (*Young 2018, p. 131*) and encourage cultural understanding and “bridging cultures and communities” (*Campbell 2018*).

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MICHAEL DARTSCH, NATASSA ECONOMIDOU STAVROU AND ULLA PIISPANEN

INTRODUCTION TO THE LESSON PLANS

We would begin the second part of this book with the following statement:

“There are no recipes for designing music lessons for early years.”

Music lessons in early years can be planned and designed in different ways, have a different duration according to the age of the children (usually lasting between 30–50 minutes) or the educational context, and be developed for different starting points and focus. Planning should take into consideration the current situation and the developmental stage of each group, and the specific and measurable objectives should be set accordingly. Objectives could be related to the development of musical (sometimes general) skills and abilities; encounters with songs, musical pieces and dances from different cultural contexts, historical periods, and genres; the familiarization of children with musical concepts as well as the development of their creative ideas.

> THE SEQUENCE OF LESSONS

Routines, such as welcome songs at the beginning of the lessons and goodbye songs at the end, help children to adjust to the lesson and feel secure. Ideally, the participants should sit in a circle or half circle so that everyone can see each other, and the children can see the teacher's face to understand her or him. A circle or half circle can also be taped on the floor to mark seating areas for the children. In groups with parents, cushions or blankets are appropriate for the parent-child couples. It is nice to sing each child's name in the welcome song. In this way, each individual feels respected and taken care of. Afterwards, repetitions from the previous lessons are a good idea, especially in the lessons for children aged 0–36 months, because children of this age enjoy familiar songs and through the repetitions, they establish repertoire and skills. If possible, the

children can also articulate themselves those things that they would like to repeat.

An exciting moment of the lesson is the introduction of a new topic. This can be done, for example, with a story, a verse, a song, but also an object or a picture, which gives older children an opportunity to talk about it. With younger children, the emphasis is on perception and, if possible, exploration. Based on this approach, different

activities can be initiated, each of which relates to certain challenges. The teacher can alternate between singing, playing with instruments (mostly improvising), moving, and listening. A balance between action and quiet time is also desirable. A kind of joint performance can round off the activities before a final song marks the transition to everyday life.

A whole unit can be designed around a song, a musical piece, a non-musical topic/theme, a musical concept, or a musical genre. There are no recipes, and there is

not only one single way/model to design lesson plans in music for the early years. What we need to make sure of is that our lessons are musical, that they stimulate the development of musical skills, and that they give children (and, when they are also present, the caregivers) the opportunity to engage in playful and active music making. It is recommended that a variety of music activity types be used in the lessons, aiming both at developing musical skills as well as making the music lesson more interesting for young learners.





> REQUIREMENTS FOR THE TEACHER

In addition to good planning, the teacher should perceive the needs of the group in the lesson. A lesson does not necessarily have to go as planned. Rather, it is important to respond flexibly to the wishes and ideas of the group. Flexibility cannot be shown in the following lesson plans, but it should always be taken into consideration. Furthermore, the teacher should not only plan well and react spontaneously but also inspire the children with her or his artistic qualities in the lessons. Songs should be sung properly and expressively. Expressive movements and performances encourage the children and the parents (or caregivers) in the parent-child groups to try their own. It is also important that teachers are familiar with the small percussion instruments that they present and offer to the children. In addition, their own main instrument can also be used from time to time in the lessons.

> REQUIREMENTS FOR THE ROOM

The room must fit the purpose. It should be large enough for all group members to move around freely. The floor on which children often sit, lie or crawl (in the case of younger children) should be clean and not too hard or cold: A sprung parquet is ideal, but synthetic material is also possible. Daylight and good ventilation are desirable. In addition, a certain amount of equipment is necessary: A playback device, suitable seating – this can also be cushions or carpet tiles – and above all, a rich selection of different instruments are important prerequisites for stimulating lessons. Also, we suggest a variety of movement props, such as a parachute, colourful scarves, and hula-hoops for children, ribbons,

puppets, etc. Sockets should be child-proof, and one is well advised to avoid sources of danger and potentially distracting details. Another suggestion is, in case a computer and projector are provided in the room, to create PowerPoint presentations for your lessons, with the sound incorporated, in order to have everything you need with a mouse click and to remind yourself of what activity comes next.

> FINAL REMARKS

In principle, it is recommended that teachers choose content and activities that they themselves also enjoy. This will be transmitted to the group so that everyone can experience the lessons as a good time. Thus, the following lesson plans are only illustrations and suggestions that encourage you to explore your own ways and imagination together with your groups. Never forget that music lessons in early years should be fun and enjoyable.

Paperback
Books





ULLA PIISPANEN

LESSON PLAN FOR 0-36-MONTH-OLD INFANTS OR TODDLERS



Title: Sunny Fishing Trip

Duration: 30–45 minutes

Focus: Experiencing the steady beat in slow and fast tempo and rests in music by rocking, dancing, and playing, and experiencing the musical form AB.

> PEDAGOGICAL REFLECTIONS

The main musical theme in this lesson is a slow and fast, steady beat represented in many different ways. The connecting theme for this lesson is a fishing trip. It is inspiring for the children and their parents to do a loose drama that picks up on the theme of the lessons and to connect the activities with a short story and songs having to do with the theme.

> OBJECTIVES

Children and parents are engaged in activities that

- > encourage the parents to sing to and with their children and to repeat the songs so often that the children are also able to learn the songs in time;
- > help them identify the slow and fast tempo through different activities;
- > enable the playing of basic beats with maracas and drums;
- > promote concentrated listening of music;
- > show different activities that go along with music;
- > encourage parents and children to enjoy music together – also at home

by singing, playing/exploring instruments, listening, moving, and improvising.

> ACTIVITIES

1. We sing the opening song, “Sun is shining”, with the sun-puppet.
2. Then comes the welcome song, “Nice to see you here” (notation on page 59), for all the children with their names.
3. We sing the song, “Hello, my friend” (notation on page 58), and play with the maracas. We experience the rest in the music. We change the tempo from slow to fast, and we use different words depending on the group’s interest (e.g., “Now it’s time to sing/play/dance”).
4. The parents take their children in their arms, or if the children can walk, by their hand and walk one behind the other singing the song “Railway band” (notation on page 59). The teacher can accompany the song with the kantele, ukulele, guitar, or piano. The train can move slowly or fast.
5. After the train trip, we form a circle (like a fishpond), in which the fish “swim” slowly to the middle and back in Part A (slow part: walking), and fast, clockwise and anticlockwise in Part B (fast part: running). Parents hold their children, or if the children can walk, they take them by the hand. (*Music: Schubert, Forellenquintett, op.114, The Trout*).

Sun is shining

Trad. / Words: Ulla Piispanen

Sun Sun is is shin - ing, well - come here to sing!
Sun Sun is is shin - ing, well - come here to play!

Further notations on pages 58-59

6. Parents sing the song, “Row, Row, Row Your Boat,” with their children on their laps, or sit face to face with their children on the floor. They “row” hand in hand slowly or fast with the idea in mind of big, slow boats or small, quick ones.

(“Row, row, row your boat gently down the stream. Merrily, merrily, merrily, merrily. Life is but a dream.”)

After rowing and singing, children can accompany the song on xylophones (each child has one xylophone: C, E, or G and a mallet), which they play in a steady beat while the parents continue singing.

7. We listen to the music of *Saint-Saens, Aquarium*, and the parents and children get lightweight and colourful scarves for dancing, throwing, hiding, etc. This is the creative part, so the choreography is totally free (*Music: Saint-Saens, Aquarium*).

8. The parents are sitting on the floor (with their children on their laps). We are going to sing a song, “A little fish” (notation on page 58), either with small babies on the parents’ laps, or the parents and children move a big, lightweight cloth on which there is a small fish puppet. The fish puppet moves when the parents move and bounce the cloth. With the smallest babies, parents just sing and rock their babies.

9. With older babies, we play the previous song while rolling and bouncing the balls.

10. With older children of toddler age, we play the previous song with hand drums by drumming and lifting the drums up with the sentence: “It jumps up high; it jumps up high!”

11. We sing the good-bye song, “Thank you” (notation on page 58).

Now it’s time to thank you all; it is time to go back home. Thanks for all my dearest friends; we will meet again!



For the smallest babies, the activity can be only about 30 minutes. The duration depends on many things: for instance, how the baby has been sleeping, eating, etc. The teacher can start with activities of 30 minutes in length and increase the lesson little by little to 45 minutes. The teacher can plan the lesson by taking just some of these songs – for instance, his or her favourite songs. These songs and ideas might be repeated for a couple of weeks; teachers can only change one or two things. It is important that all parents can enjoy being in a group with their babies and that they can sing the songs. The teacher has to be sensitive to what exercises she or he uses and what to leave for the next lesson. One possibility is to leave Numbers 9 and 10 for the next lessons. It is better for children to have a feeling that the lesson stopped too early than that it was too long.

Thank you

Ulla Piispanen



Now it's time to thank you all, we will go back home. Thanks to all my dear-est friends we will meet a-gain!

Hello my friend

Mel. Timo Klemettinen, Words Eppu Nuotio

Musical notation for 'Hello my friend' in 4/4 time. The melody is written on a single staff with a treble clef and a key signature of two sharps (D# and F#). The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff, the chords D, A, D, D, A, D, G, D are indicated. The piece is divided into three systems. The first system ends with a double bar line and repeat signs. The second system ends with a double bar line and repeat signs. The third system ends with a double bar line and repeat signs.

Hel - lo my friend, Hel - lo my friend, now it's time to walk. Hel -

lo my friend, He - lo my friend, now it's time to walk. Wal-king and wal-king and

then we'll stop! wal-king and wal-king and then we'll stop!

A little fish

Trad. / Ulla Piispanen

Musical notation for 'A little fish' in 2/4 time. The melody is written on a single staff with a treble clef and a key signature of two sharps (D# and F#). The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff, the chords D, A, D, D, A, D, G, D are indicated. The piece is divided into three systems. The first system ends with a double bar line and repeat signs. The second system has two endings: 1. and 2. The third system ends with a double bar line and repeat signs.

Once there was A litt - le fish. Ve - ry, ve - ry, ve - ry, ve - ry

litt - le fish. fish. It jumps u - p high.. It

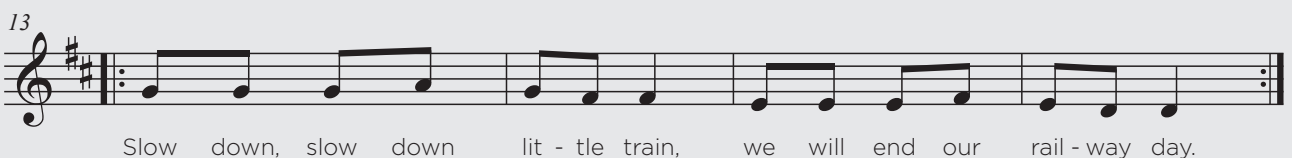
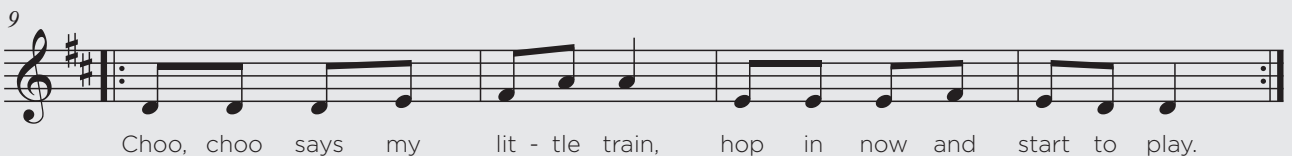
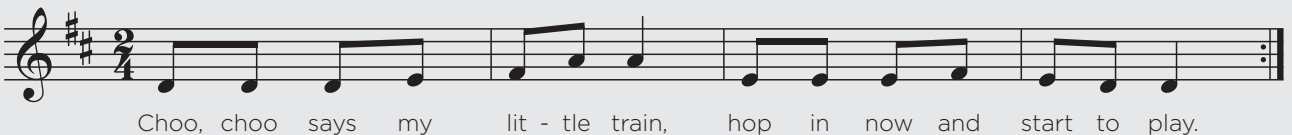
jumps u - p high.. Ve - ry, ve - ry, ve - ry, ve - ry litt - le fish.

Nice to see you here

Ulla Piispanen

**Railway band**

Ulla Piispanen and Timo Klemettinen



NATASSA ECONOMIDOU STAVROU

LESSON PLAN FOR 0-36-MONTH-OLD INFANTS OR TODDLERS



Title: Flies and Bees

Duration: 2-3 x 30-40 minutes

Focus: Experiencing the steady beat and high and low sounds and melodies through singing, chanting, moving, playing instruments, and improvising.

> PEDAGOGICAL REFLECTIONS

The connecting theme in this lesson is insects, namely, flies and bees. Through active music-making, engagement, and play, we approach musical concepts related to pitch and steady beat. In the activities, we imitate the sounds and movements of flies and bees while singing and chanting songs and rhymes on this theme. Our idea/goal for this age group is that the children repeat a number of activities over the weeks in order to become familiar with the repertoire. In these repetitions, we can use different aspects of the activity with the same repertoire (i.e., instead of using movement, we can use a musical instrument or instead of singing the lyrics, or we can sing the melody with neutral syllables).

> OBJECTIVES

Children and parents/caregivers are engaged in activities that encourage them to

- > try to sing or follow internally the song “Little fly” (notation on page 62);
- > try to speak or follow internally the rhythm of the chant “Flies and bees” (notation on page 62);
- > sing the song “High and low” (notation on page 63);
- > play or imitate the steady beat with body percussion, musical instruments, and fly catchers, accompanying songs and chants;
- > listen to Bumble Bee and improvise movements;
- > experiment with the concepts of “high” and “low” by going up and down with our voices and bodies;
- > move to the song “Little fly” (notation on page 62), following the form of the song or the lyrics

by singing, playing instruments, listening to music, moving, and improvising.

Music has begun

Natassa Economidou Stavrou



Further notations on pages 62-63

> ACTIVITIES

1. We sing the greeting song “Music has Begun,” and we “wake up” one by one all the kids who are lying with their eyes closed on their mothers’/caregivers’ laps, pretending to be asleep (with babies, we just sing in front of them). At the end of the song, the parents and the older children clap their hands while singing the phrase “Clap your hands.”

2. We sing the song “High and low”. With the help of their parents, the children gradually move their hands from the ground up high and the other way round to the lyrics and the music.

3. The teacher uses the slide whistle and plays some glissandi going up and down, and the children and parents repeat with their voices.

4. We use the following chant, showing two finger puppets of a fly and a bee:

Flies and bees, flies and bees, fly around, up and down
 On the flowers, on our food, fly around
 AAAAAAAAAAAAA the way down (glissandi down)
 AAAAAAAAAAAAA the way up (glissandi up) and
 AAAAAAAAAAAAA the way down (glissandi down).
 Up! Down! Up! Down!

Children sit on their parents’ laps and make small movements to the steady beat. At the moment when the glissandi begin, the kids move according to the direction of the glissandi.

5. We give tambourines to children and parents, who play the steady beat in the rhythmic part and shake the tambourine going up and down following the chant.

6. We talk about the flies and how they sometimes fly high and sometimes low, especially when they see our food, which they want to taste. Then, we use our fly finger puppets and introduce the song “Little fly” (notation on page 62), moving around in the circle. Parents take their babies on their arms, or if they walk, they hold hands in a circle and walk to the steady beat. The song is in ABA form: in Part B, we move inside and outside the circle. We repeat the activity with a parachute.

7. We sit in the circle and sing the song again. Parents either hold their babies on their laps, moving them up and down to the steady beat, or they tap the steady beat together with their children sitting next to them.

8. We give children and parents a pair of claves. We all sing the song together, and children and parents play the steady beat. In each repetition, we ask them to suggest a different way of playing the claves, and the group follows the suggested way.

9. We listen to an excerpt of Korsakov’s “Flight of the Bumblebee,” and we may ask in the groups with children aged 2 to 3, if this music is for a fly or a bee. We use the bee finger puppet and make the buzzing of the bee with our voices going up and down and in circles, following the movement of the bee puppet.

10. We give colourful scarves to all, and we move again – this time, with the scarves – making the buzzing of the bee. For older children (2-3 years), we may ask the children and parents to show us their way of bee-buzzing, which we then imitate. We listen to the music again. The parents and children improvise movements moving around, going high and low.

11. We sing the “Goodbye”-Song (notation on page 63), which we usually sing at the end of each lesson.

Little fly

Natassa Economidou Stavrou

Litt - le fly go a - way this is not your lunch litt - le fly

6
come with us if you'd like to dance. Clap your hands with your friends

11
fly up in the sky litt - le fly litt - le fly come and don't be shy.

Flies and bees (chant)

Natassa Economidou Stavrou

2/4 Flies and bees, flies and bees, fly a-round, up and down, on the flow-ers, on our food,

fly a-round. up up

down down

alllllll the way down glissandi

alllllll the way up glissandi

alllllll the way down glissandi

High and low

Natassa Economidou Stavrou

We go up try reach - ing the sky. We go down low laying on the
 ground sky ground Hi low Hi and low.

The musical notation for 'High and low' is written on a single treble clef staff in 2/4 time. The melody consists of two lines of music. The first line contains 5 measures of music with lyrics: 'We go up try reach - ing the sky. We go down low laying on the'. The second line starts with a measure rest marked '6' and contains 7 measures of music with lyrics: 'ground sky ground Hi low Hi and low.' The notes are simple, using quarter and eighth notes, with some rests to indicate the rhythm of the lyrics.

Goodbye

Michael Dartsch

Good - bye, good - bye, good - bye all to - ge - ther, good -
 bye, good-bye un - til next time! We'll sing, we'll play, we'll
 dance all to - ge - ther, we'll sing, we'll play, we'll speak a rhyme.

The musical notation for 'Goodbye' is written on a single treble clef staff in 2/4 time with a key signature of one sharp (F#). The melody consists of three lines of music. The first line contains 7 measures of music with lyrics: 'Good - bye, good - bye, good - bye all to - ge - ther, good -'. The second line starts with a measure rest marked '3' and contains 7 measures of music with lyrics: 'bye, good-bye un - til next time! We'll sing, we'll play, we'll'. The third line starts with a measure rest marked '6' and contains 7 measures of music with lyrics: 'dance all to - ge - ther, we'll sing, we'll play, we'll speak a rhyme.' The notes are simple, using quarter and eighth notes, with some rests to indicate the rhythm of the lyrics.

MICHAEL DARTSCH

LESSON PLAN FOR 0-36-MONTH-OLD INFANTS OR TODDLERS



Title: The Duck

Duration: 45 minutes

Focus: Experiencing changes between two-part and three-part time and stimulations around the duck theme in music.

> PEDAGOGICAL REFLECTIONS

The connecting play theme in this lesson plan is the duck. It helps to connect the different suggestions internally. As the change of time signature is a central topic, this can be experienced through movements even if the children experience being moved by the caregivers on their arms. Waddling and flying should lead to different experiences. Both can easily be imitated on drums, which helps prepare for different percussion techniques.

> OBJECTIVES

Children and caregivers are engaged in activities that encourage them to

- > identify the voice of a duck from a recording and connect it internally to a puppet of a duck;
- > speak or follow internally the rhythm of the verse "The duck";
- > sing or follow internally the song "The duck";
- > connect suitable movements with the different time signatures (the caregivers' acting; the children's perceiving);
- > explore drums and imitate "waddling" and "swiping" movements on them;
- > coordinate drumming and speaking the verse;
- > listen to a recording of a short piece of music;
- > identify the oboe presented in a short concert as the instrument that was heard in the recording before.

by singing, playing/exploring instruments, listening, moving, and perceiving.

Hello, hello

Michael Dartsch



Hel - lo, hel - lo, nice to see you! Hel - lo, hel - lo, how are you?

When you sing the song the second time, put in the name of the child instead of the second "hello"!

The duck

Michael Dartsch



Duck, wadd - les on the al - ley, throuh the mea - dow, through the val - ley.



Fly, fly, up in the sky! Up in the sky, fly, fly!

> ACTIVITIES

1. With the group, we sing the greeting song "Hello, Hello", which is sung at the beginning of every lesson. The children/We are sitting in a circle, swinging from the right to the left side to every quarter note.
2. We listen to a duck's voice from a recording together.
3. We show a duck puppet waddling and flying.
4. We speak the text of the song together.
5. We sing the song "The duck" together, repeating it as often as needed for the caregivers to feel confident.
6. We stand up and sing the song together, combining it with movements while staying in place. We encourage the caregivers to swing the children on their arms when we sing "Fly."
7. We give little frame drums to the pairs and ask them to explore them. After a while, we also encourage them to waddle and swipe on the drums. The swiping movement should pick up the tempo of the swinging from the previous activity.
8. We combine the waddling and the swiping movements on the drums with the text of the song, matching the respective meter.
9. We improvise music, which changes between two- and three-part time, and encourage the participants to move freely to the music.
10. We listen together to the duck part of Sergei Prokofiev's Peter and the Wolf, sitting comfortably spread out around the room.
11. We listen to a few tones played on the oboe by a guest - if this is possible - sitting close by her or him.
12. Together, we sing the final song "Goodbye", which is sung in at the end of every lesson (notation on page 63).

ULLA PIISPANEN

LESSON PLAN FOR 3-4-YEAR-OLD CHILDREN



Title: Rainy Day in the Woods

Duration: 45 minutes

Focus: Experiencing the dynamic changes of the music, strengthening the steady beat, and exploring the rhythmic pattern in music by singing, listening, and playing.

> PEDAGOGICAL REFLECTIONS

The leading theme is the adventure in the woods on a rainy day, and the musical main theme is the dynamic changes of the music, which are expressed by singing, moving, and playing with body percussion and rhythmic instruments. Children will also get to know the musical signs piano (p) and forte (f).

> OBJECTIVES

Children are engaged in activities that encourage them to

- > sing the familiar songs with others;
- > play the easy rhythmic pattern with chopsticks to music they hear;
- > listen to the dynamic changes in music;
- > move, dance, and reflect the dynamic changes by moving;
- > make a simple choreography for the music;
- > improvise by the music that we listen to;
- > play dynamic changes with the drums

by singing, playing/exploring instruments, listening, moving, perceiving and improvising.

Troll Song

Ulla Piispanen

Here is a mu - sic troll and her name is For - te.
Here is a mu - sic troll and his name is Pia - no.

5
When she is play - ing drum, the sound is big and loud.
When he is play - ing drum, the sound is gent - ly small.

> ACTIVITIES

1. First, we sing the welcome song, “Nice to see you here”, for all the children with their names (notation on page 59).
2. We talk about the rain and different dynamics in recitative as if we were little or big water drops, thunder, or lightning.
3. We imitate different water drops through our movements and body percussion. We pretend to put on suitable clothes for a rainy day. Children suggest what we need, how to wear these clothes, and how to move with these clothes on.
4. We listen to the recording *Water Droplets* by Sibelius.
5. We play the rhythmic pattern, Lit-tle wa-ter-drop (ta-ta-ti-ti-ta) with our fingers and chopsticks to *Water Droplets*.
6. We “go” to the woods with the familiar song “*Railway band*” by singing and moving (notation on page 59).
7. We find the trolls dancing in a circle in the woods, and we join the troll dance: In the first eight bars, we walk 16 steps clockwise; in the next eight bars, 16 steps counterclockwise; in the next eight bars, to the center and back; and in the final eight bars, we walk again to the centre and back.

(Music: *Peikkokansan tanssi Hilla ja Liisi, Troll People’s Dance*, available on Spotify).

8. We find the house of the two little trolls from the woods, and we visit them. The trolls are called Forte ja Piano, and the teacher sings a song for both of them, which the children imitate.

9. We sing the “Troll Song” and play it with body percussion and drums.

10. The children sit on the floor with long ribbons attached to the stick (used in rhythmic gymnastics). The teacher has told them that they are near water, which is first a small brook, then a big river and finally a big sea. They are supposed to listen to the dynamics of the music and “draw” them with the ribbons. After this, they listen to the music again, and they can “paint” the music of the moving water on the paper. (Music: *Smetana, The Moldau*).

11. We sing the good-bye song, “Thank you” (notation on page 58).

Now it’s time to thank you all; it is time to go back home.
Thanks for all my dearest friends; we will meet again!

i

The teacher can take fewer things in the first lesson and concentrate on those parts that children are inspired by. At the end of this lesson, the teacher will have ideas for the following lessons. Although the painting takes quite a lot of time, it is worth doing! It is good to remember that there should always be time for “moving moments” after activities which require a lot of concentration.

NATASSA ECONOMIDOU STAVROU

LESSON PLAN FOR 3-4-YEAR-OLD CHILDREN



Title: Marching and Dancing With ... Surprises

Duration: 3 x 40-minute lessons

Focus: Experiencing the steady beat of music, the rhythm values of crotchets and quavers (quarter- and eighth notes) as well as differences in dynamics by chanting, singing, moving, listening, and playing musical instruments.

> PEDAGOGICAL REFLECTIONS

Surprises and contrasts in music are often present in musical pieces in terms of dynamics, metre, tempo, articulation, or form. In this lesson plan, we approach contrast through dynamics, focusing also on rhythmic concepts. This is just an introductory unit to contrast dynamics; there is a great array of activities that can be organized in order to work in-depth with dynamics in music.

> OBJECTIVES

Children are engaged in activities that encourage them to

- > perform the rhyme and then sing the lyrics with the melody of the main theme of Haydn's Surprise Symphony;
- > march to recorded music on the study beat;
- > play the rhythm of crochets and quavers on claves and boomwhackers;
- > walk and speak the rhythm of a rhyme and melody;
- > identify the difference in dynamics and be able to respond accordingly through movement and playing instruments;
- > play a melody from a graphic notation score on boomwhackers

by singing, playing instruments, listening to music, moving, and improvising.

> ACTIVITIES

1. Children are sitting in a circle, and we tell them that it's a great day, so we will go on a "parade" in the park. The sun is shining, and summer is coming. We say the following rhyme and ask the children to tap the steady beat on different parts of their body each time until they learn some of the words (ti-ti-ti-ti-ti-ta or ti-ti-ti-ti-ta).

*Such a sunny day outside; let's go for a little ride.
Sun is shining in the sky; birds sing all along.
Let's go on a big parade; put a big smile on your face.
Summer now is on the way; put your swimsuits on!*

2. We ask the children to stand up and follow us. We walk in a line around the room while we say the rhyme and play the steady beat on the hand drum, and all the children follow us marching to the steady beat.

3. We then change from marching to the steady beat to walking on every syllable of the rhyme (walking to the rhythm instead of the steady beat). So, at the end of each phrase, we stop longer to show the quarter note. We repeat several times using both the lyrics and the syllables ti-ti-ti-ti-ti-ta or ti-ti-ti-ti-ta.

4. We sit down in the circle, and we give each child claves to play the rhythm of the rhyme.

5. We now sing the melody of the rhyme based on the main theme of Haydn's Surprise Symphony and then teach the "song" with the method "follow the leader," singing one phrase and then having the children echo the phrase. In the various repetitions, we either tap the steady beat, clap the rhythm, say it softly, pass a puppet to one's neighbour on the steady beat, and so forth.

Surprise Symphony Theme from Andante

Franz Joseph Haydn



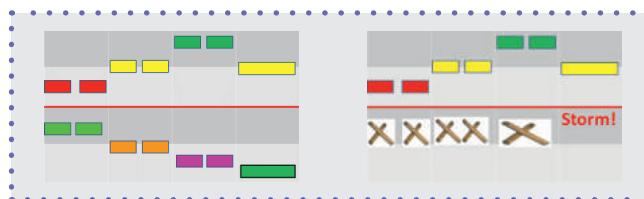
6. We listen to the beginning of the recording Surprise Symphony by Haydn. We ask children to comment on the music heard. It is expected that they identify the rhyme/song taught and comment on the dynamics, especially the loud, surprising sound at the end of the main melody.

7. We listen again, stand up in the circle, and tiptoe to the rhythm, singing softly the words taught. We ask the children what could possibly happen in our walk when there is the unexpected loud sound in the music, and we suggest that one possible idea could be thunder revealing that a storm is coming. We decide that when we hear the loud sound, we will say the word “storm,” and we repeat the activity.

8. We then take an umbrella and tell them that they should attempt to continue their walk, but because they had already had hints about the storm coming, they should be precautious since the weather is not stable. We put hula-hoops (one for every child or one for two children according to the number of the children in the class) down on the floor and explain that because we do not have enough umbrellas to give them, the hula-hoops will be their homes to run to when the rain starts to fall. When the music they are listening to is soft, that means that the sun is out, and they go out with their friends, dancing around with colourful scarves. When the music becomes loud, they need to run very quickly to one of the hula-hoops (home) to protect themselves from getting wet. They should, though, continue dancing with their scarves inside the hula-hoop. This procedure is followed throughout the piece, Slavonic Dance op.46, No. 8 by Dvorak.

9. Children return to the circle. We show the following graphic representation of the melody of Haydn’s theme to be played with boomwhackers and claves, and we give one boomwhacker to each child. We tell the chil-

dren that when we see smaller shapes, the sound is shorter, and when we see longer ones, the sound is longer. We attempt to play the boomwhackers following the graphic score. We practice many times, aiming at the end to play the melody on boomwhackers and sing at the same time. The teacher plays the claves at the final phrase, and the children shout “Storm!” at the end.



10. We listen to the recording “March Past of the Kitchen Utensils” from the piece The Wasps composed by Vaughan Williams, and we ask the children to move freely to the music and listen carefully. In the end, they sit in the circle, and we ask them to make their comments about the piece. We ask them what the story might be in this piece.

11. The teacher tells children that last night in his/her house all the kitchen utensils woke up very late and wanted to have fun. They wanted to make a parade like the children themselves did before, but they had to be quiet as they did not want to wake anyone up. So, they tip-toed, but, unfortunately, there were some moments that they were not so careful. They fell on the spoons and forks in front of them, and there was a loud noise. The teacher woke up but pretended s/he did not, so as not to disturb the marching party.

12. We give children plastic or wooden spoons or other kitchen utensils to use as musical instruments and ask them to pretend they are the kitchen utensils marching. The teacher suggests that they say the word “Boom!” along with the loud sounds. The children try to find the right moment to change from soft to loud.

MICHAEL DARTSCH

LESSON PLAN FOR 3-4-YEAR-OLD CHILDREN



Title: With Little and Big Steps

Duration: 45 minutes

Focus: Experiencing the difference between a pulse and the double time pulse on different perception channels and trying to act musically in both ways.

> PEDAGOGICAL REFLECTIONS

The difference between a pulse and its double time pulse is applied to different media as singing, moving and percussion. It can also be perceived bodily. This prepares children to learn traditional rhythm symbols for crotchets and quavers.

> OBJECTIVES

Children are engaged in activities that encourage them to

- > sing their name solo in the greeting song;
- > move forward with little and big steps and adapt these to the music;
- > listen and sing the song "Steps" (notation on page 72);
- > tap quavers and crotchets as a pulse and double time pulse, respectively, on the floor and on percussion instruments after having explored them;
- > combine the song with a little dance form;
- > tap crotchets and quavers as a steady beat and the double time pulse, respectively, on the neighbouring child's back;
- > identify the tapping on one's own back as either the pulse or the double time pulse of the other activities;
- > move to a recorded piece of music in pulse and double time pulse, finding the right moments to change;
- > connect notation symbols to the pulse and the double time pulse of the other activities;
- > listen to the song recorded as a canon and recognizing it

by singing, playing/exploring instruments, listening, moving, perceiving and thinking.

Now we are together

Michael Dartsch

Now we are to gether, what ever the wea ther!

3
 Now we are to get ther: we you and Till! and me!

The last two words (or the last word, which is the name of the child) is sung as a solo by the child. In the last verse everybody sings the end making gestures for "you" and "me".

Further notations on page 72

> ACTIVITIES

1. With the group, we sing the greeting song "Now we are Together," which is sung at the beginning of every lesson. We sing an extra verse for everybody and encourage every child to sing her or his name at the end of her or his verse.
2. We ask the children to try to go with little steps and with big steps.
3. We play or improvise music and encourage the children to go with little steps and big steps and to adapt their steps to the pulse of the music.
4. We teach and sing the song "Steps" (notation on page 72).
5. Together, we tap quavers and crotchets as a pulse and the double time pulse, respectively, on the floor.
6. We encourage the children to explore percussion instruments for a while. Then we play eighths and quarters as a pulse and the double time pulse, respectively, on the percussion instruments together.
7. We sing the song with the group, standing in a big circle. We come together in the centre of the circle and step back again while we play the pulse and the double time pulse with the percussion instruments all together.
8. We ask the children to sit in pairs on the floor. One child taps the pulse or the double time pulse on the back of the other. The one who does not tap but perceives the tapping identifies it as little or big steps.
9. We move together to a recording of the march from Tchaikovsky's Nutcracker Suite. We encourage the children to find out when little and big steps are suitable to the music.
10. We write eighths and quarters on a blackboard, whiteboard, or paper and ask the children what they could be. We confirm that these are little and big steps. With four-year-olds, one child may tap on the notes while the others clap the pulse and the double time pulse, respectively.
11. We ask the children to listen to a recording of "Steps" sung as a canon, which we recorded before the lesson (we first record our singing acapella, and then we record our singing to the first recording). We encourage the children to try to sing with one of the parts.
12. Together, we sing the final song "Let's say goodbye" (notation on page 72), which is sung at the end of every lesson.

The bear family

Ulla Piispanen

1 D A7 D

Ta-a, ta-a, dad - dy - bear is wal - king.

5 D A7 D

Ta-a, ta-a, wal - king in the woods.

9 D A7 D

Ta, ta, ta, ta, mom - my - bear is wal - king.

13 D A7 D

Ta, ta, ta, ta, wal - king in the woods.

17 D A7 D

Ti - ti, ti - ti, ti - ti, ti - ti, litt - le - bear is wal - king.

21 D A7 D

Ti - ti, ti - ti, ti - ti, ti - ti, wal - king in the woods.

ULLA PIISPANEN

LESSON PLAN FOR 5-6-YEAR-OLD CHILDREN



Title: Trip to the Farm

Duration: 60 minutes

Focus: Playing the harmony chords I, V, IV on kantele or xylophones; keeping a steady beat, while making rhythmic patterns together with the group.

> PEDAGOGICAL REFLECTIONS

All the songs are supposed to be learned by ear; the teacher will also introduce the musical elements, notation, etc. Beside musical elements, there are many physical activities in the lesson for 5-6-year-old children. These include exercises for gross-motor and fine-motor skills as well as dance elements and improvisation. Children are asked to listen to the harmony of the familiar songs, but when playing together, the teacher shows the signs of Chords I (picture of strawberry and I), V (blueberry and V) and IV (cloudberry and IV). If there is enough time, children can do a painting of the sea and its habitants. If not, the painting can be done in the following lessons.

> OBJECTIVES

Children are engaged in activities that encourage them to

- > sing “Incy Wincy Spider,” “Old Mac Donald,” and other songs with the group;
- > learn the harmony of the “Incy Wincy Spider” and “Old Mac Donald”;
- > keep the basic beat while doing rhythmic patterns with body percussion and drums;
- > learn the initial positions, move in various ways, and react to the rest or pause in the music;
- > know the space around themselves and to use the space widely with the movement exercises;
- > improvise different movements;
- > learn to play “Incy Wincy Spider” and “Old Mac Donald” on the kantele or xylophones;
- > paint the picture of the sea and its habitants

by singing, playing instruments, listening, moving, and improvising.

Hobby horse

Timo Klemettinen and Ulla Piispanen

Dm A7 Dm

Ri - ding with my hob - by horse, with my friend, of course.

5 A7

When we'll end our ri - ding day, we'll say hip hur - ray!

9 Dm A7 Dm

Ri - ding with my hob - by horse, with my friend, of course.

> ACTIVITIES

1. We sing the welcome song "Nice to see you here" (notation on page 59) for all the children with their names accompanied by body percussion or harmony instruments such as the kantele or xylophone. In this activity, children also learn to play the melody of this familiar song. Every child will also have time to tell his or her story of the day.

2. We sing the last week's song "Incy Wincy Spider" and play the harmony with kantele, xylophone, or other harmony instrument.

3. We "go to the farm" by using different movements. The children walk, run, jump, gallop, etc. and when the music stops, they stop and go very fast to initial positions that the teacher chooses (standing, standing with legs open, sitting, sitting with legs open, sitting with legs crossed, sitting on knees, kneeling on one knee, squatting, lying on one's back, lying on one's stomach).

(Music can be something that has a good steady beat, such as the "Pie in the Face Polka" by Mancini.

4. We talk about life on the farm and sing "Old Mac Donald."

5. We learn rhythmic patterns and use body percussion to make them.

(Cows and pigs, horse and chicks/ ti-ti-ta, ti-ti-ta)
(Old Macdonald had a Farm/ ta ta ti-ri-ti-ri ta)

6. We play the song with patterns with drums.

7. We play the harmony of "Old Mac Donald" on the kantele, xylophone or other harmony instrument.

8. We "ride" to the seaside nearby the farm on horses, and we sing the song "Hobby horse."

9. We talk about the sea and its habitants. Children lie down on the beach and listen to the waves, and they improvise movements such as those of a sea star, a jellyfish, mussel, sea bream, seahorse and perhaps a quick little fish (without colliding with other participants). (Music: "Meer" by Martin Buntrock)

10. We paint the experiences at the seaside with watercolours.

11. We sing and play the harmony/melody of the good-bye song, "Thank you" (notation on page 58).

Now it's time to thank you all; it is time to go back home. Thanks for all my dearest friends; we will meet again!



The teacher can take fewer things in the first lesson and concentrate on those parts that children are inspired by. At the end of this lesson, the teacher will have ideas for the following lessons. Although the painting takes quite a lot of time, it is worth doing! It is good to remember that there should always be time for "moving moments" after activities which require a lot of concentration. The idea is that the next theme of the lesson will be the sea and its habitants, so the teacher can lead the children to the new theme gradually.

NATASSA ECONOMIDOU STAVROU

LESSON PLAN FOR 5-6-YEAR-OLD CHILDREN



Title: A Musical Journey to Mexico

Duration: 90 minutes

Focus: Introducing the rondo form through enactive and iconic representation of knowledge

> PEDAGOGICAL REFLECTIONS

You can use a song or a musical piece in ABA or AB or Rondo (ABACA) form and invite children to think about movements to fit each part of the music. This could be a single movement for each part. Moreover, in different parts, children can play different musical instruments. Older children can play different rhythmic patterns that fit with the music. They can also use pictures or draw their own pictures to represent the form in a way they can understand. Form is approached through the enactive and iconic representation of knowledge (*Bruner, 1960*).

We will work with the widely known Mexican dance, La Raspa, which has an obvious ABACA form. A good exercise before you introduce the music to the children is to put lyrics to the A part of the rondo, sing it with the children as a song and make the melody familiar to them. This way, when they are listening to the piece, they can immediately recognize the part they know and compare it with the rest of the parts.

> OBJECTIVES

Children are engaged in activities that will encourage and support them to

- > Sing in tune the song “Joy is in the Air”
- > Identify the melody of the “Joy is in the Air” whenever it appears in “La Raspa”
- > Play the recurrent rhythmic pattern of Part A on claves whenever it appears in “La Raspa”
- > Suggest different movements for the three different parts of “La Raspa” and decide altogether on a choreography
- > Show with iconic/ graphic notation or with a series of different instruments the structure of “La Raspa”
- > Play the recurrent rhythmic pattern with claves in Part A and the steady beat on parts B and C with tambourines and egg shakers, respectively.

La Raspa

Mexican Folk Song

**> ACTIVITIES**

1. Warm-up activity and/or opening song
2. We use the following lyrics to the main melody of “La Raspa”.

*The music is so nice;
we dance, going low and high
in a circle and in pairs
and jo-oy is in the air.*

We teach the lyrics and the melody in the usual way we introduce and work with a new song.

3. We decide with the children on some movements to accompany the song, and we practice them while singing.
4. We listen to the Mexican dance “La Raspa”. Children identify the song while listening, and we encourage them to sing along when they hear the familiar melody.
5. We can show them in the map where Mexico is, discuss the song: if they liked it, if they had heard it before, etc. It is expected that they will mention hearing the song they had learnt. We can listen to “La Raspa” once more and the children can sing and dance when they identify the song and stay still when the music is different.
6. We ask the children in a repeated listening to improvise movements and then share their ideas about parts B and C. Using their ideas, we decide together on specific movements for each part to make a choreography of the whole piece. Another idea could be that children improvise dancing movements in Part C.
7. We orchestrate each part and play along with the music, using a different musical instrument: For example, in Part A, the children play the recurrent rhythmic

pattern with claves and change to egg shakers in Part B with the steady beat and to tambourines in Part C. Instead of each child’s using three instruments, we could have three different groups.

8. We show a graphic representation of the rondo form by putting down the instruments in the order played: namely, claves, egg shakers, claves, tambourines, and claves. Then we explain that we have a repeated main theme, and between its repetitions, we have different parts. We can then ask the children to draw on a piece of paper their own graphic representation of “La Raspa”.

9. At the end of the lesson and after working on responding to the piece by singing the main theme, playing along with musical instruments and dancing/moving, we can divide the children into two groups (the singers, dancers, and the musicians with instruments). Then, we can have two final performances of the piece, with the children switching roles.

10. Goodbye song

This lesson is planned to be taught in two 45-minute teaching periods. The first period will probably end with Activity 6, and in the second we can repeat the second and sixth activities before moving to the new ones. However, it can also be taught in 3 30-minute lessons.

MICHAEL DARTSCH

LESSON PLAN FOR 5-6-YEAR-OLD CHILDREN



Title: Pastoral

Duration: 45 minutes

Focus: Acting musically in the six-eight time signature and getting to know the scale.

> PEDAGOGICAL REFLECTIONS

The six-eighths-bar is introduced through the pastoral theme, which is indeed connected with that bar in the history of music. A melody inspired by a pastoral can be easily accompanied on guitars, when the strings are tuned to d and a, or with individual metallophone bars. The scale is sung and played first. Afterwards, it is shown in musical notation so that it can be recognized.

> OBJECTIVES

Children are engaged in activities that encourage them to

- > sing their name solo in the greeting song;
- > sing the “Song for the Shepherd” (notation on page 81);
- > explore guitars or individual metallophone bars;
- > accompany the song on guitars on open strings or with individual metallophone bars;
- > play scales on mallet instruments;
- > identify the notation symbols of a scale as the second part of the song;
- > process some information about a piece from the history of music;
- > move their hands to a recorded piece of music while listening to the coming in of the winds;
- > dance to a recorded piece of music, finding the right moments to change the character;
- > improvise on the basis of an extra-musical idea

by singing, playing/exploring instruments, listening, moving, and thinking.

Have a great time

Michael Dartsch



Have a great, have a great, have a great, have a great time!



Get home safe, get home safe! Have a great time, good - bye-ye-ye-ye-ye ye! bye!

Further notations on pages 80-81**> ACTIVITIES**

1. With the group, we sing the greeting song "Who is here" (notation on page 80), which is sung at the beginning of every lesson. In the middle every verse, four children may sing their names solo.
2. We speak the text of the "Song for the Shepherd" (notation on page 81) as if we were speaking to the children and use the fingers for the counting section. We speak the text together and use our fingers for the counting section.
3. We teach the melody and sing the song together.
4. We encourage the children to explore guitars, which are tuned to d and a, or individual metallophone bars for a while.
5. We sing the song again with the group and accompany it together on the guitars or individual metallophone bars.
6. We ask the children to play scales on mallet instruments.
7. We write a D major scale on a blackboard, whiteboard, or paper. One child may point to the notes while the others sing the scale. We talk about the number of the notes in a scale.
8. We give some short information about Bastien and Bastienne composed by Mozart.
9. We listen to a recording of the "Intrada" from Bastien and Bastienne. With our hands on the floor, we all play grazing sheep when the strings play and sheep leaping up, frightened of the wolf, when the winds play.
10. We dance to the "Intrada" from Bastien and Bastienne. We move as relaxed sheep when the strings play and come together in the middle of the room, pretending to be afraid of the wolf, when the winds play.
11. We discuss how we could play a piece of music that features the sheep and the wolf on mallet instruments. After collecting some ideas, we improvise together a sheep story on mallet instruments, changing between the character of relaxation and of being afraid. The piece begins and ends with relaxation. In-between, the wolf comes four times as in the dance before.
12. Together, we sing the final song "Have a great time," which is sung at the end of every lesson.

Who is here?

Michael Dartsch

Hi, hel-lo! How are you to-day? Who is here, who is here, who is here, who is here?

4

Hi, hel-lo! How are you to-day? Who is here, who is here, who is here, who is here?

7

Say! UI - la is here! Na - tas - sa is here!

10

Till is here! Mi - cha - el is here! Hi, hel - lo! How

13

are you to-day? Who is here, who is here, who is here, who is here? Hi, hel-lo! How

16

are you to-day? Who is here, who is here, who is here, who is here? He ey!

Song of the Shepherd

Michael Dartsch



She - pherd, take your sheep with you! Lead them where the grass is green! To -

5



day is a bu - sy day for you! Ma - ny sheep I have seen!

9



One, two, three, four, five, six, se - ven times

13



one, two, three, four, five, six se - ven sheep!

AUTHORS BIOGRAPHIES



Photo: © HfM Saar

MICHAEL DARTSCH first worked at music schools and at the University of Cologne, among other places. He earned his doctorate in education and has held a professorship for music education at the Hochschule für Musik Saar since 1996. There he also teaches violin didactics, elemental music pedagogy (EMP) and educational science. He received the State Prize for University Teaching and recorded a CD with Haydn's violin sonatas. His publications include "Der Geigenkasten" (a violin method, 3 volumes) as well as "Mensch, Musik und Bildung", an introduction in music pedagogy, the "Handbuch Musikpädagogik" (co-editor), "Didaktik künstlerischen Musizierens" and most recently the double volume "EMP kompakt" (Lexicon und handbook of EMP, with Meyer and Stiller). He is spokesperson for the EMP Germany working group, chair of the Early Childhood Music Education working group in the European project "Strengthening music in society", and member of the editorial board of the International Journal of Music in Early Childhood.



Photo: © Tommi Mattila

NATASSA ECONOMIDOU STAVROU is Professor of Music Education in the Department of Music and Dance at the University of Nicosia in Cyprus. She has presented papers in international conferences regarding music curriculum, teachers' and children's attitudes towards Music as a school subject, early childhood music education, creativity, differentiated instruction in music teaching and learning, students as curriculum co-negotiators, and effective music teaching. Her work has been published in refereed journals and books. She is currently elected board member of the International Society for Music Education (ISME) and served in the board of the European Association for Music in Schools (EAS) in the period 2015-2019. Natassa has co-coordinated the design and development of the latest Cyprus National Curriculum for Music, after appointment by the Ministry of Education in Cyprus. Since 2012 she directs her own early childhood music centre, offering group music classes for children aged 8 months – 7 years old.



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