

Llibre d'Abstracts

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***Making music as we grow up:
Current practices in Early Childhood Music Education***

Editor
Dr. José Retra

ABSTRACTS

All abstracts presented at the 2023 MERYC conference in Barcelona, Spain, were peer refereed before inclusion in the conference program.

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Dr. Susan Young

'Alexa! Play Looby Loo': Young Children Growing up with Music

Two-year-old Maisie shows me how she can ask Alexa to play a song she enjoys dancing to. I have always been interested in the everyday musical lives of babies and young children and how those musical lives relate to the music experiences we provide for them as educators. What should the relationship be? – separate strands of experience and learning, some kind of connection or dialogue, or compensation for what is thought to be missing?

An important area of research activity has explored children's everyday musical lives from different perspectives, including developmental and psychological, anthropological and more recent socio-material accounts. However, whereas most research has tended to focus on traditional activities, primarily singing, the growing significance of digital technologies in family life, together with the changing nature of music and musical experience through digitisation, invites us to rethink how we conceptualise children's musical lives as they grow up.

And this is not the only challenge to our understanding of their everyday musical worlds. There is tremendous diversity within and across communities in values and beliefs about musical upbringing and parenting, caregiving patterns, access to resources and many other circumstances that structure everyday life. Children's experiences therefore need to be understood within these many different configurations. I have often referred to what I term the 3 'D's', 'Digitisation, Diversity and Disparities' and I think these three words still offer a useful shorthand for outlining the challenges for early childhood music education both in research and practice.

Understanding children's everyday musical lives asks us to consider carefully the relationship between the music experiences and learning that children gain from their homes, families and communities - and that are meaningful for them - and how we design the models of practice we offer to children.

Biography

Susan Young was formerly senior lecturer in Childhood Studies and music education at the University of Exeter and prior to Exeter, Senior lecturer in education at Roehampton University, London. Now retired, she is Honorary Distinguished Fellow at the Centre for Research in Early Childhood, Birmingham.

Originally trained as a pianist at the Royal College of Music London, she won the final year prize awarded to the most outstanding student in academic studies. She spent her early career teaching music in secondary and primary schools and in early years settings. She holds degrees in piano and musicology (Royal College of Music, London), qualifications in Dalcroze Eurhythmics (Geneva) and the Kodály method (Kecskemét), postgraduate research degrees in education (Bathspa University) biological anthropology (Bristol University) and music in early childhood (Surrey University). She has published widely in professional and academic journals and has authored, and co-authored, several books. A new book, *'Music in Early Childhood: Exploring the Theories, Philosophies and Practices'* is due to be published this Summer. She was a co-founder member of MERYC in 2005 with Sven-Erik Holgersen and Charlotte Frölich.

Dr. Jaume Ayats & Dr. Sílvia Blanch

Music as a universal activity: the role it plays in the lives of people

Nowadays not many people hesitate to state that music exists in every corner of the planet. Every society, big or small, rural or urban, young or old, claims to have music-making as one of its core activities. The present discussion revolves around what we consider to be music, who is allowed to make it and what role it plays in the lives of people.

This keynote will be conducted in dialogue from the perspectives of an Ethnomusicologist and an Early Childhood Developmental and Educational Psychologist. The aim is to make us all reflect together about the meaning and impact of music making in the lives of young children. It will tackle some questions like what is music? Is there any specific music for early childhood? What is the role of music in children's development? What are the origins of the childhood songs we sing in Catalonia? What is the key role of families in the musical upbringing of a child? Are there any sort of activities that might help to provide comfort, to bond and to create a safe environment for children's development? What is the role music might play in this?

The audience will be invited to contribute to this keynote dialogue and together we will have an active and reflective start of the 11th Conference of the European Network of Music Educators and Researchers of Young Children.

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Culture Kids Project as a Learning Environment for Early Childhood Music Education Students

Every child born in Helsinki in 2020 and after is invited to join the project Culture Kids. In the project the child will be invited to at least two cultural events every year. The events are designed to support the child's development and promote the well-being of the whole family. All Culture Kids events are free of charge. The project will continue until the child starts school at the age of seven. (Culture Kids, 2020)

In this project the second year students of early childhood music education and community music major will organise music sessions as a part of the Culture Kids project in cooperation with Helsinki City Museum. There will be 15 workshops for small babies (born in 2022) and these events are taking place in April and May 2022. In this presentation the possibilities of a project like the Culture Kids as a learning environment are discussed.

The aim of this project is to lead the families to know the cultural organisations in Helsinki. As early childhood music education experts the aims of the students are also to enhance well-being and support the early mother-child interaction with musical activities. The music sessions in Culture Kids will be multi-sensory and participatory. The theme of the sessions will be historical Helsinki next to the Baltic Sea. Various elements of music practise will be used, e.g. singing, dancing and playing instruments. The focus will be on group interaction and learner-centred approaches.

In addition to planning and facilitating the music sessions this project offers early childhood music educators several other possibilities for learning. The different roles of early childhood music teacher and museum educator have been discussed when planning the workshops. The students have also observed other Culture Kids events and music classes for babies. In addition a deeper look on the music pedagogy and pedagogical material for the babies has been taken. Students have also been given the time to compose their own material, e.g. songs and rhymes for babies. In this presentation the pedagogical approaches and actions of the project and the outcomes will be discussed.

Bačlija Sušić, Blaženka

Current Practices and Educators' Needs in Preschool Music Education in Croatia

Music education represents an important element of preschool curricula that encourages educators to implement music activities daily (Barret et al., 2021; Bautista et al., 2022). Regardless, music education practices in Early Childhood Education and Care (ECEC) settings are rarely in line with the set curriculum frameworks because of the limited preparation of educators for the implementation of musical activities in educational practice and their need for additional education in music (Bačlija Sušić, 2018; Baum, 2017; Barrett et al., 2019, Bautista et al., 2022, Lau & Grieshaber, 2018). Accordingly, it is important to spread consciousness and raise awareness among educational policymakers, educators, and kindergarten principals about the importance of better preparedness of educators for conducting musical activities with children (Bautista et al., 2022).

The aim of this study is to explore and describe the current needs and music practices of educators in conducting musical activities in preschool institutions in Croatia. The research problems are focused on the frequency of music activities, self-assessment of competencies, objectives, and content of musical activities, and the needs of educators regarding their educational praxis in kindergartens.

For the purposes of this research, an adapted Questionnaire on Music Practices and Teachers' Needs (Lee, 2008) within a university institutional ongoing project was used. The participants in this research were kindergarten teachers in Croatia.

Although the obtained results indicate that most of the participants conduct musical activities 1-3 times a week recognising the importance of music education (child's enjoyment and entertainment, overall development, and encouragement of a love for music developing creativity), and highly assessing competencies for conducting some forms of musical activities, they stated a lack of confidence in their singing abilities and a lack of ideas for conducting musical activities.

Accordingly, it can be assumed that cooperation with a music expert, which does not exist in most of the praxis, as well as other forms of professional training would greatly contribute to the development of competencies and self-confidence of kindergarten educators when conducting musical activities with children.

Keywords: kindergarten teachers; music activities; music expert; preschool children; preschool curricular

Costa-Giomi, Eugenia; Ontiveros, Florencia

Variations and Repetitions of Songs during the first three years of life: How Eva learned to sing

Background

Infants' soundscapes consist of many types of musical sounds, from digitalised lullabies in toys to live vocal performances by parents. Exposure to recorded and sung melodies affect singing development.

Aim

To explore how variability in the mode of presentation of song during the first three years of life influences when and how infants sing them.

Method

We collected data from a single Argentine infant, Eva, over the course of three years with a digital language processor that captured all environmental sounds for 12-16 continuous hours. We analysed 10 audio files with over 117 hours of data identifying categories of musical events and describing their content and contextual characteristics. We first identified the songs the infant was most exposed to and calculated the total time of exposure across all 10 audio files. We then evaluated the variability in the mode of presentation by implementing a classification system that considered aspects such as live vs. recorded and accompanied vs. non-accompanied singing. Finally, we calculated the total time the infant vocalised those songs through the course of data collection.

Results

We found that Eva was exposed to more than 25 songs over 28 months and vocalised 7 of these songs. The seven songs were the ones she had heard performed with the most variability and embedded in interactive settings. For example, at 16 months, Eva started vocalising "Happy Birthday", using the word "pata." She had heard this song sang by her mother with and without guitar accompaniment, with the proper lyrics and nonsense words, and performed in a recording. Eva's vocalisations of the song were reinforced by the mother who cheered and sang jointly and alternatively with Eva. On the other hand, Eva did not vocalise the song "Osías" which she had heard as much as "Happy Birthday" but mainly through a recording.

Conclusion

Natural variability in the music environment of infants is important for music learning and development. Being exposed to different types of singing in varied interactive settings may contribute to infant singing development and song imitation.

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Dosaiguas, Marta; Costa-Giomi, Eugenia; Gluschankof, Claudia; Pérez-Moreno, Jèssica **What music do Catalan urban toddlers hear at home in a day?**

As Vygotsky stated, we learn from the expert members of the culture. Usually, music activities in a home setting are promoted by the older members of the family. It may not come as a surprise then, that musical practices in home and family contexts have been studied from the adults' perspective (e.g., Barrett, 2011; Custodero, 2006).

The aim of this study is to get insight into the musical repertoire young children are exposed from the perspective of the younger members of the family: 2 to 3 years old.

Participants were three Catalan families with two siblings from two to six years old. We collected data on young children's musical interactions in a familiar environment (Costa-Giomi, 2016; Costa-Giomi & Benetti, 2017) using a DLP recording device. The DLP device was worn by the toddlers in these families throughout 6 entire days. The DLP is capable of recording up to 16 hours continuously with a very high quality and in a non-intrusive way. We identified and analysed the music episodes that occurred during the 92 hours of recorded data.

We found that the average of music toddlers heard at home ranged from 2 to 3 hours per day with most time spent listening to music and only minutes spent creating or interpreting music. The analysis of the repertoire produced by voices, instruments or electronic devices showed that the families shared traditional, pop-rock or children's pop music repertoire.

We will discuss the impact of these findings and we will also discuss the use of the associated software LENA (Language Environment Analysis) when analysing musical episodes.

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Ferrari, Laura; Vitali, Aura

Songs for Pepito: spontaneous songs of primary school children

Theoretical Background and Content

In the wide field of the music education and practice, the literature underlines as singing is an important experience for all human beings. In educative contexts as the school, singing allows to express ourselves, fosters the creativity, language acquisition and it creates social bonds and sense of community. Nevertheless, there is a lack of data about the analysis of spontaneous songs sung by primary school children (over to 6 years-old) in formal context as the school.

Participants, Time and Space

In our project “The Pepito project” 23 children are involved: 14 young girls and 9 young boys of 6 years old ($M = 76.13$ months; $SD = 5.21$). Most of all (82,4%) attended a preschool service in the years before. This project is conducted in two classes of a private primary school nearby Bologna, from November 2022 and it will last until spring 2023.

Aims of the Project

Our aim is to collect and analyse the spontaneous songs individually sung by children in order to plan the musical activities of the use of the voice.

Pedagogical Approach

Our practice is inspired by the results and theoretical assumptions described by Deriu and Mazzoli (2013) and, especially, the ethnologic approach to the spontaneous singing in context, the school, perceived familiar by children.

The Activities

We invited the children to sing their “favourite” song to the parrot Pepito. Pepito is a fantastic character and it is the “integrating background” (in Italian “sfondo integratore”) i.e. representing an educational tool for organising the educational activities and context.

Each child is free to sing, record and “deliver” to Pepito one or several songs with or without musical instruments. We analysed the musical features of this spontaneous songs: pitch, tonality, rhythm, lyrics and structure.

The Outcomes

Singing and repertoire are interwoven into children’s identities: The choice of songs, of the instruments, the pitch and the rhythm express the personal world of each child and also his/her cultural and family background.

Implications for Future Work

Our work is yet in progress: after the musical analysis of the children’ spontaneous songs we will propose specific games and activities to foster and enhance musical skills starting from their songs.

Fortuna, Sandra

Multimodal approach in music learning

The simultaneous integration of different modalities (visual, audio, bodily, verbal) is considered a viable means to reinforce the process of learning. At the same time the process of reshaping the content of music learning shifting from one modality to another (from bodily to visual and verbal domain) Kerchner, 2014) may lead the children to shape and structure a phenomenon according to different perspectives.

The aim of this paper is to theoretically discuss the role of a multimodal approach as a way to enhance a deeper and richer process of music learning.

The effectiveness of a multimodal design arose from the results of two studies in which the children of primary school were invited to describe a piece of music through their body movement, next to describe the piece by means of graphical representations and finally to explain verbally the link with the music. The translation of the music in different domains (bodily, visual, and verbal) fostered the children to shape the multi-sensory experience according to diverse perspectives (Kress & Van Leeuwen, 2001).

Based on a framework of the 'constraint-led theory' elaborated by Newell (1986) each modality entailed a set of possibilities or constraints that affected how the children interacted and made sense of the music.

While a body alignment to the music leads to experiencing the unfolding of the music over time in a tridimensional space, graphically representing the music relies on an analogic, symbolic, or figurative description of the piece anchored in a bidimensional space. The synthetic and discrete nature of the verbal modality allows to express feelings, emotions on the music, but it is detached from the ongoing listening experience.

Arguably, different modalities seem to be integrated and complementary to each other in the way of representing a musical phenomenon. The integration is grounded on the sensory-motor root of each modality (e.g., verbal metaphors are based on the embodied schema, while the act of drawing entails a motor activity), while the complementarity is determined by the different interactions each modality establishes with the music, which leads to the conveyance of varied but interconnected information of the same phenomenon.

Gaudette-Leblanc, Aimée; Jonathan, Bolduc; Boucher, Sébastien; Raymond, Julie; Creech, Andrea; Tarabulsy, George M

Musical early learning program, parental sensitivity and socio-emotional outcome: a randomised control trial

This randomised controlled trial examined the effects of participating in a music-based intervention strategy implemented in a community setting. Specifically, we measured the direct and indirect effects of participation in a Music Early Learning Program (MELP) on parental sensitivity and socio-emotional functioning in children aged 2 to 5. Given the results of previous studies (i.e., Nicholson et al., 2008; Nicholson et al., 2010; Williams et al., 2012), we hypothesised that participation in a MELP would promote parental sensitivity and that this improvement would positively affect child behaviours. To test these hypotheses, 38 families were randomly assigned to a MELP or to a no-MELP condition. To assess the different variables at the heart of this research, we conducted home visits before and after implementing the MELP. We used the Maternal Behaviour Q-Sort (MBQS, Tarabulsy et al., 2009) to assess parental sensitivity and the Behavioural Assessment Scoring System (BASC-3, Reynolds & Kamphaus, 2015) to assess child socio-emotional functioning.

Consistent with previous studies, we found that participation in a MELP showed greater and more positive changes in parental sensitivity during interactions with their children. However, participation in the MELP did not affect variables linked to child socio-emotional outcome. These findings indicate that exposure to MELPs may have benefits for parent-child interactions and relationships in much the same way as attachment-based intervention. However, the absence of child-based, socio-emotional results suggests that other factors are involved that either facilitate or hinder changes in child outcomes. More research is required to draw out the specific mechanisms involved in changes to parental sensitivity of parents exposed to MELPs. Discussion focuses on the MELP-based mechanisms that may provide changes in sensitivity, as well as on the developmental processes that may be involved in such changes.

Gluschankof, Claudia

Historical and Contemporary Indicators of Musical Talent in Young Children

Background

Identifying musical talent in young children has been, and still is, discussed among music educators, psychologists, stake holders and parents. It is assumed that identifying a musical talent early in life, the choice of the appropriate music education will be better.

Aims

The aim of this historical study is to reflect on the observable indicators of musical talents in young children as described in three early 20th century sources, published about 100 years ago, comparing those sources with the views of contemporary early childhood teachers and music teachers.

Main contribution

About 100 years ago three publications - Lavignac', Révész's and Seashore's - in three different languages (French, German, and English) and countries, addressed this issue. Lavignac, a French music scholar (1846-1916) published a music education book in 1902. It includes a discussion on the ever-present nature-nurture debate and offers clear observable indications of musical talent in young children (4-6 years old) which rarely deceive. This book has been translated a year later into English and Spanish. New editions have been published since then, in French and Spanish. In 1926, an unacknowledged and shortened version of the chapter regarding musical talent was published in a Buenos Aires Yiddish newspaper by Gidekel, a cantor, music school director and music store owner. In 1935 Gidekel published, what seems to be a shortened and adapted version of Lavignac, in Yiddish. Révész (1878-1995), a Hungarian experimental psychologist, published in 1916 "The Psychology of a Musical Prodigy", describing retrospectively the first signs of musical talent. Seashore (1866-1949) published in 1919 "The Psychology of Musical Talent", presenting measures for musical talent, a book and measures that are still referred to in contemporary studies.

Implications

The perception and conception of musical talent differs considering the cultural context, the aims of those defining them and their construction of musicality. Using historical indicators may contribute to reflect on contemporary constructions of musical talent, the ways musical talent is measured, when it is measured, and especially why and by whom is measured, and how it influences the music education practice.

Gudmundsdottir, Helga Rut

The important role of singing activities on development in the context of recent trends in early childhood curricula

Recent research evidence on the effects of music activities, such as singing and playing rhythm games, suggests that music and singing provide unique opportunities for developmental growth in a multitude of important social, emotional and cognitive skills in early childhood that may not be achieved as effectively through any other means.

In this paper, development of early childhood curricula in the past three decades will be reviewed with focus on the emphasis on singing and music as subject areas and integral to early childhood education and care. The review focusses on curricular developments in Northern European, Scandinavian- and Anglo-speaking cultures.

A trend is identified suggesting that music and singing are more prominent in earlier curriculum documents in Scandinavia than in the latest versions. It seems that where music had a central role as a subject in earlier curricula, the more recent versions mention music or singing only as optional modes of expression under the umbrella of arts and creativity. In fact, the grouping of all arts subjects as one item in the early childhood curricula seems to diminish the importance of music and singing in particular as they appear (or don't appear) in latest curricular documents for early childhood. Compared to the Scandinavian curricula, the Anglo-speaking versions may have traditionally placed less emphasis on music and singing, according to documents dating back to the 1980s.

The questions raised in this paper are partly philosophical, regarding the importance of music in early childhood and the role of singing in documents for early childhood education and care. The paper concludes with a summary of the benefits of singing and music activities in early childhood as demonstrated by latest behavioural and neurological evidence followed by reflections on the possible consequences of ignoring this evidence in future curriculum documents.

Keren, Ilil

Enabling Instrumental Exploration in Toddlerhood

In average educational systems, young children seldom have free access to musical melodic instruments - instruments that include melodic possibilities and different tones. The common educational percussions used in nurseries and kindergartens provide rhythmic possibilities but lack full melodic musical expression. A recent 19-month longitudinal study documented the instrumental improvisations of 25 toddlers (14–24 months old) using a chromatic metallophone and bongo drums in a nursery. It discovered a shared and partly ordered process in which each toddler developed highly complex personal musical expressions that indicated increasing levels of musical understanding. Given the freedom to explore the instruments repeatedly, the children developed rich melodic and rhythmic means of expression.

The current ongoing adult-led practice project was based on the developmental theory from that study and the desire to apply it practically, raise awareness, and enable everyday access and exploration of melodic instruments in nurseries and daycare centres. As part of the project, three daycare centres were provided one chromatic metallophone per age group (birth–1 year, 1–2 years, 2–3 years) to enable daily access to it in private and quiet-as-possible surroundings (e.g., in a curtained corner with no music in the background). We developed the details regarding how, where, and when to offer the instrument to the children jointly with the groups' caregivers, considering their convenience and possibilities. Caregivers shared their expectations using rating-scale questionnaires before we started, and data and feedback were collected starting in November 2022. Two more questionnaires and video documentation of the children's participation are expected throughout the project.

Because this ongoing project follows the groups from fall until summer, the outcomes and conclusions are still in progress. The results of the first questionnaire found caregivers' concerns about the "noise" and some doubt regarding the children's abilities to engage in such an activity. However, so far, we have seen great enthusiasm from both the children and caregivers. We expect to develop a solid suggested framework for nurseries and daycare centres to enable free play and the development of musical expression and understanding.

Lerma-Arregocés, Daniela; Pérez-Moreno, Jèssica

What do we know about music interaction in the daily life of a family with an under three-year-old? A case study based on full day recordings using DLP from LENA

Musical interaction between adults and children is a phenomenon that has been extensively studied for the last twenty years from the perceptions and experiences of the adults participating. However, the methodological design of these studies has not contemplated long lasting observations of the events in a real situation, neither participant's individual behaviours to understand the particularities of these musical encounters. In more recent pioneering research in the field of early childhood music education (e.g Costa-Giomi & Sun, 2016) children's spontaneous musical experiences and vocal behaviours have been documented as they happen in real time from their immediate soundscape, using the DLP audio recording technology associated with LENA (Language Environment Analysis) software.

The qualitative study that we present has adopted this data collection tool to achieve the main goal of identifying the characteristics of parent-child participation in musical interactions involving vocal expressions in the family environment. Participating families are from the area of Barcelona and have at least one child between 6 to 36 months. We have collected six recordings from each family over nine months. Thanks to the particularities of this device, which features we will present, we were able to record audio files of sixteen continuous hours of the child's sound landscape and thus document the musical and communicative encounters with their parents in real time.

To analyse the collected data an analysis tool was designed and validated. The MICAD - Music interaction Among Children and Adults Descriptors - integrates categories resulted from previous studies and new categories emerged from the data itself. For this conference we will present the case study of one family. We will share recordings from their daily life to show their musical interactions relating the nature of the same with the identified categories and their family context. This study will help us to discuss about these family practices of which we know little about from the real situation.

Liao, Mei-Ying; Chen, Lee-Chen; Huang, Po-Ya

The power of the space in between: A case study on creating the music environment in preschool

Montessori, Piaget, Vygotsky and Malaguzzi, great early childhood educators, all stressed the importance of preschool environment. They believed that a good learning environment could stimulate children's desire to learn actively. Taiwan's preschool curriculum in recent years has also paid special attention to children's free play and learning environment, so creating an environment with aesthetic feeling and appropriate development is extremely important. The aim of this study is to explore the use of preschool space in between to create a music environment.

The research method is a qualitative case study of a preschool in the north of Taiwan, creating music environment innovation in space in between for two years. The implementation process was divided into three stages: exploration period, development period and maturity period. The environment layouts were changed according to seasons, festivals or children's interests, about once every two months. Children were free to interact with the environment in the school time. Data was gathered through observation, interviews of children, teachers and principal, and children's works.

The results showed that the preschool mainly provide loose parts for playing in a gazebo during the exploration period. Children seemed to be very interested to play loose parts instruments, but stayed in the exploration level without any variation. The preschool used strategies of song and a listening map to create flat and three-dimensional environments in the corridors during the development period. The results revealed that children had more focus on performance and creativity. A listening map helped them to focus on song structure and resulted in a higher level of music understanding and performance. During the maturity period, instruments making station and music puppet centre were established. The spaces in between were fully utilised, which not only had an aesthetic feeling, but also had an educational function. It provided opportunities for children to operate, integrate children's aesthetic experience and deepens their musical abilities. The music environment design of this case could be used as an example. Through promotion, the quality of early childhood and music education in preschool can be improved.

Nieuwmeijer, Christiane

Generalist teachers successfully facilitating musical play: the power of general teaching skills

Young children learn largely by means of play. 'Musical play' is a play-based activity in which children (voluntarily and independently) explore, improvise and create with sound, allowing them to learn about music in a broad and playful way, consistent to their age. The teacher acts as a facilitator, observer and guide (e.g., Marsh & Young, 2006). Musical play can be a valuable addition to young children's musical development; not to replace music instruction, but to offer additional developmentally appropriate, child-directed music-play opportunities.

Dutch early childhood teachers, however, appear to have little knowledge on how to facilitate and guide musical play (Nieuwmeijer, Marshall & van Oers, 2019), as their music education consists mainly of whole group based, teacher-driven activities such as group singing or music making (Hoogeveen et al.) Such approach to music education, however, seems to require just those musical abilities teachers feel uncertain about, such as singing (Hallam et al., 2009; Stakelum 2008; Stunell, 2010).

As many Dutch early childhood curricula are play-based, it is likely to assume that the majority of early childhood teachers will possess (some) play supportive strategies such as observation and guidance. Therefore, this research aimed to explore whether engaging in a child-centred, play-based approach to music education, calling on pre-existing supportive skills, might have a positive impact on early childhood teachers' self-efficacy in teaching music. Hereto, a multiple case study was set up (Yin, 2003). Over a six-month period, fourteen teachers participated in a professional development course, consisting of literature-based pedagogical content knowledge on musical play. Consistent with theory on effective PD, the design was teacher-centred, subject content-focused, set in school context with teachers leading and taking responsibility for learning opportunities (Gruenhagen, 2007; Van Veen, Meirink & Verloop, 2010).

The effects of the PD on teachers' self-efficacy were monitored by means of reflective questionnaires and interviews. Findings demonstrate that taking part in the PD enhanced teachers' self-efficacy for musical play, and for fifty percent of the respondents for music education in general. The PD's design features longer duration, collective participation, active learning and qualitative curriculum materials had contributed to teachers' learning.

Papazachariou-Christoforou, Maria

Listening to new mothers' perceptions for participating in an online musical parenting educational program

Background

There is a growing interest in investigating the way parents use music as a parenting tool (Ilari, 2009). The term musical parenting was described initially by Custodero (2008) and was later defined as the "beliefs, values, attitudes and behaviours of parents towards their children's musical experiences (Ilari & Young, 2016, p.4). Koops (2020) recently proposed the family musicking framework, sub-divided into musical parenting and parenting musically actions.

Aims

The purpose of this study was to explore the perceptions of a group of new mothers engaged in a musical parenting educational program, aimed to increase knowledge regarding the use of music with infants and suggest practical implications. Research questions were: (1) What musical parenting attitudes and practices formed mothers' musical parenting prior to their participation in the program? (2) How mothers used the program's content with their infants? (3) What structures of the program empowered mothers' musical parenting?

Method

20 new mothers participated in this qualitative research, set in a constructivist paradigm, over a period of 6 months. I acted as the educator of the educational program and the researcher. As educator during the research, I adopted the role of facilitator and not the expert, as to safehold Young's (2018) concern that mothers might believe that they lack skills. I utilised a variety of qualitative data methods, including semi-structured individual interviews, group discussions, and weekly journal entries from mothers.

Results

Several mother-participants were unaware of the many facets of musical parenting during infancy and reported that the program encouraged their consciousness of these actions. The use of music before the participation in the program was guided by confusing information read in media. The research program was perceived valuable for the mothers, because it provided a variety of hands-on activities that they could draw from and use. It was revealed that the most powerful during the program, were the discussion initiated between facilitator and mothers that empowered mothers' self-esteem to use music as a parenting tool unlocking any hesitation reported at the beginning.

Conclusions

There are considerable benefits for both music educators and mothers engaged in musical parenting educational programs. Within a mutual sharing, both parties develop their practices and enhance their understanding of the concept of musical parenting.

Sakadolskis, Emilija; Girdzijauskienė, Rūta

Daily musical practices in Lithuanian preschools: Perspectives of pre-service teachers

Background. Early encounters with music are important for child development (Barrett et al., 2017). Music can positively impact children's cognition (Eisner, 2002), learning-related attitudes, behaviour, social skills (Hallam, 2010; Kern et al., 2007), and language acquisition (Paquette & Reig, 2008), especially when incorporated into daily routines and integrated with other subjects (Barry, 2010; Burton et al., 1999; Fisher & McDonald, 2004).

Aim. Lithuanian preschools employ music specialists who provide two weekly music lessons (20-30 minutes) during which children sing, improvise, play instruments, musical games, etc. There is the likelihood that music education is limited to these lessons. Our study aims to discover how a child interacts with music during a typical day. How are music experiences directed by specialists and generalists similar or different? Additionally, we were interested in learning whether existing practices concur with students' ideas about the role of music in pre-school settings.

Method: Unstructured observation was chosen as the data collection method. 15 pre-service preschool education students spent two days with a selected group of children from the time they arrived until the end of the day. They described every musical moment and took photos that best reflected daily musical practices. The data consisted of 30 observation descriptions and 60 photographs. Additionally, students kept journals of musical activities they encountered during their month-long practicum.

Results. Active musical activities are more frequent in the morning, while later in the day music is often used as background. Teacher-initiated musical practices are more prevalent, while children's initiatives are fragmentary and not often recognised or supported. Aside from intentional musical activities, only a limited number of situations employ music. Both specialists and generalists do not provide sufficient opportunities for explorative, play-based music activity. The findings of the study were discussed with the observing students, which provided insights for enriching daily practices.

Conclusions: The often-encountered maxim that "teachers teach the way they were taught" needs to be countered by reflection about the purpose and type of musical development that students envision in their future practice. Student-conducted data collection and reflective practices in teacher education can facilitate changes in pre-school music.

Sanchez, Maria Magdalena

The place of early childhood cultural affairs in MERYC's Archives

Background

Despite the evidence on the lifelong scope of the environment during the early years - drawn upon health, nutrition, protection, education and culture - the beneficial impact of music in children's lives, and the expected reach of the United Nations Convention on the Rights of the Child (1989), children from birth to five continue to experience unequal and scarce opportunities for music education and artistic-cultural access across Europe and England.

More specifically, under-fives are massively underestimated as active audiences at arts and cultural institutions, seeing their right to art extensively challenged. This landscape might derive from several barriers faced by cultural institutions, and from a rooted conceptualisation of childhood in terms of the future, forgetting that investing in early childhood development makes economic sense for the present, beyond the unpostponable social benefits.

Aims

A literature review of MERYC England's and MERYC EuNet's archives is being done (conference proceedings from 2009 onwards) with three main aims:

Respond to:

How does MERYC archive inform conceptions of cultural practices, rights and policies in early childhood music?

Inform of trends and concerns that represent MERYC's community in the time period of the last thirteen years.

Situate possible gaps and challenges in research and practice, by granting a special focus to cultural affairs and their relationship with MERYC's community.

Main Contribution

This review of MERYC literature reveals some central areas that have occupied early childhood music educators and researchers. In doing so, we spot an underrepresentation of themes concerning culture (policies, rights, early childhood at cultural institutions, implications of early childhood as a cultural audience), opening questions regarding the possible imbrication of music education, culture and policy for the early years.

Implications

This is the first time that an archival review of MERYC's proceedings is carried out. It may posit an interesting contribution to the organisation and its community, pointing out the themes and practices that have occupied the European and English early childhood music community for more than a decade. Moreover, it facilitates the detection of challenges in research and practice, detecting some potential pathways to cover in relation to culture.

Van der Sande, Félice; van Maurik, Marjanka

A new pedagogical model for music as a core element in teacher training

Background

The musical activities offered by our teachers are aimed at letting children (0-4) come into contact with musical experiences. In doing so, they make use of the zone of current and proximal development (Vygotsky, 1964). The game offered can make a child long for 'again!' or for more (Biesta, 2017). This need is met by working on a project basis (Meirieu, 2016, p. 92-96). By regularly repeating and varying the same element, newly created connections in the brain are strengthened (Levitin, 2006).

Problem statement and aim

In the past, two problems were visible: 1: The relationship 'child & music' was not always central. 2: There was fragmental work in the musical field. The aim was therefore to develop a model in which the musical experience is central and the child is approached holistically.

Enriched learning environment

The model is based on two basic pillars: respect for the child and the music. The teacher uses one appropriate long term musical aspect, referred to as the 'overarching musical theme'. This is repeated, varied and the child is musically challenged to take steps within this musical aspect with the support of others. The central issue here is whether the child itself feels it experiences this musical aspect and in its own actions is willing and able to act accordingly.

During their lessons, the teachers observe the musical initiatives that spontaneously take place. These observations determine the next steps to be taken. In doing so, they facilitate between the paradox of what they think the children would like to learn on the one hand and the spontaneous play in which children learn in absolute freedom on the other hand, which Meirieu calls 'the pedagogical paradox' (2016).

Implications

Through the group process children learn from each other. The adult provides space and inspiration for repetition, variation and challenge. The teaching material provides input for learning in different contexts. This enriches the musical environment, gives children time to enjoy practicing the new aspect and thus really internalise what they have learned (Boland et al., 2022).

Wickett, Karen; Parker, Jane

Soundwaves: Growing the early childhood music workforce in south-west England

In 2013 Take Art, an arts charity in south-west England, identified a gap in early childhood music education provision. The charity designed and sourced funding for a series of four Soundwaves projects. Learning during the first project highlighted the necessity for workforce development. Overtime the workforce development opportunities have diversified and expanded. These include both the current and future early childhood workforce and early childhood musicians. A key partner in growing these opportunities is the University of Plymouth. To date the diverse range of opportunities include; musicians placed in Early Childhood Education and Care settings, professional development courses, conferences, researching, writing and presenting collaboratively, student internships and work-based learning placements. The aim of this collaborative auto-ethnography is to explore the evolution of the charity and university partnership during the creation of these diverse workforce opportunities.

In this research we, the SoundWaves Network SW Project Manager and Early Childhood Studies lecturer, draw on collaborative auto-ethnography to explore our experiences and perceptions when collaborating. Thus, we position ourselves concurrently as researchers and research participants. Creating a timeline, we documented our and the Soundwaves projects narratives. We noted key periods when our paths met and the opportunities that emerged. Engaging in a reflective conversation and interrogating our narratives we generated a rich source of qualitative data. Honest and open conversations must be ethically conducted. Avoidance of harm to others (including, in this case, ours' and other settings involved in Soundwaves) were strictly observed.

Our early findings are three-fold. First, relationships are key as these are the feeders and enablers of the partnership, second, time is required to sustain relationships and third, partnership roles can change but relationships remain. Relationship qualities identified include: trust, empathy, respect for each other's skills, knowledge and experiences, and hold a similar ambition. Partnership characteristics are horizon scanners, responsive to work and policy context, fun, creative, challenging and have a 'can do attitude'. Implications for practice is to acknowledge relationships inform partnerships, and that time is required to build these. Further research is required to explore the partnerships and relationships with the others involved in Soundwaves Network SW.

Young, Susan

Looking to the past to inform the present

Recovering accounts from the past can inform the present and suggest directions for the future. Over the years I have collected historical early childhood music education books. I have been particularly interested in books written by scholar-pedagogues: practising teachers who took theoretical ideas that had currency at that time and applied them in their practice. These books formed the documentary material for this historical research into early childhood music education.

In this presentation I focus on four books, all written in English. Two are by British authors and two by authors from the USA. First I introduce Eunice Bailey who taught during the late 1940s in England and describe her application of Susan Isaacs' psychoanalytic pedagogy in her music practice with preschool children. Next I discuss the work of Marjorie Glynne-Jones who, during the 1960s, sought to interpret Piagetian theory in a music education approach for British infant schools. Finally I introduce the books by Frances Aronoff and Barbara Andress who in the 1960s and 1970s both, separately, interpreted aspects of Bruner's theory, teaching in the USA. I describe how each of these educators interpreted theories in practice and the distinct pedagogies they gave rise to. Drawing on these descriptions I propose a chronology of theoretical influences on early childhood music education in English speaking countries from the 1940s through to the 1980s.

From the work of these four educators I will suggest theoretical ideas which we might revisit and reclaim for early childhood music education. Questions I will consider include, why did the psychoanalytic pedagogy of Susan Isaacs go out of fashion to be replaced by the cognitive psychology of Piaget? Why then were Piaget's cognitive theories largely superseded by sociocultural theories of learning and teaching? And finally, what might Isaacs, Piaget and Bruner contribute to contemporary models of practice?

I will also acknowledge the geographic and linguistic limitations of the four books on which I base this historical account. Hopefully the presentation will stimulate an interesting discussion in which participants contribute information about music scholar-pedagogues from their own countries.

POSTERS

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Pühringer, Andrea

Musical-aesthetic Education at the Primary School Level

Musical-aesthetic education represents an essential hallmark of schooling due to its substantial contribution to society and culture. Presently, transfer effects are often used to justify this type of education. In this spoken research paper, it is assumed that musical-aesthetic education has its own dignity and legitimacy, and for this reason the author dissociates from transfer research. Musical-aesthetic education, as understood here, means to make musical-aesthetic situations possible, resulting in musical-aesthetic experiences.

In his recently published postdoctoral philosophical thesis from 1930/31 Günther Anders, influenced by Edmund Husserl and Martin Heidegger, and married to Hannah Arendt at that time, comprehends the musical situation as a cognitive situation that expresses itself in participation in forms of musical movement. The musical situation can be understood as a transformation of the human being into one of his 'dimensions', that finds reification only in music.

Three German terms, that assume key roles, will be introduced:

'Aufgelöstsein-in' (Eng: dissolution) finds fulfilment in hearkening, that can be described as an intensively concentrated 'readiness-for-...' and thus an indifference of activity and passiveness.

'Gelöstheit' (Eng: release) finds fulfilment in singing, or rather virtual singing that can be described as the internal realization of music and thus an indifference of objectivity and subjectivity.

'Abgelöstsein-von' (Eng: separation) finds fulfilment in the participation of a strict musical form. This kind of participation can be described as becoming self-detached and thus as an indifference of distance and identity.

Building on this theoretical work the musical-aesthetic situation as a basis for music education processes and its contribution to developments of approaches of musical-aesthetic education at the primary school level will be discussed. Furthermore, practicable proposals are worked out, that bring enrichment for music universities, primary education colleges and especially for children at the primary school level.

The objective of this spoken paper is to raise greater awareness for the inherent worth of musical-aesthetic education and to provide the necessary information on a well-founded basis in one place.

Riedmüller, Alexander; Pelz, Elisabeth; Haase, Frauke

Creating OER for a broad international audience

During the last three years a team of Eurhythmics teachers at the University for Music and Drama Hamburg (Germany) developed the website "Rhythmics / Music and Movement" on the digital platform of the Hamburg Open Online University (HOOU). Its aim was to make the subject of "Eurhythmics" more visible and to give an easy accessible panorama about what it is about.

The result of this journey is a diverse kaleidoscope about Eurhythmics all published on one place and open to access and share for everybody. At the HOOU website you will find an animation video in nine languages explaining history and theory of the subject, eleven short films about Eurhythmics work with different target groups (e.g., kindergarten children, university students, senior citizens), three react-to-videos with experts analysing video material of Eurhythmics classes, a podcast series about artistry in Eurhythmics, as well as twelve presentations of Eurhythmics practitioners and researchers from five countries. Most of the content is available in at least two languages, German and English.

<https://www.hoou.de/projects/rhythmik-musik-und-bewegung/>

The poster displays the several features of different content on the website as well as explaining the frame that make the project possible.

Rohrer, Werner

Effects of prior musical experience and EMP interventions on spontaneous imitation and creation of body percussion patterns in 8-year-old children

Compositions for body percussion were already published in the 1950s by Carl Orff (cf. Orff & Keetman, 1950) and are popular in music and movement classes. Body percussion is in the true sense of the word percussion training with the body. It can be used in lessons regardless of location and equipment. It can be the starting point for individualised, varied work and play processes to get to know rhythms, to train coordination and motor skills, or to explore differentiated sound production. In addition, it is possible to explore movement, language or song in a variety of ways.

The present empirical-quantitative study determines whether statistically significant effects of prior musical and movement experience as well as interventions according to the principles of EMP (cf. Dartsch, 2022) on the skills in imitating and spontaneously created patterns can be observed. Prior musical experience is measured by means of appropriate assessment instruments and body percussion skills by means of rhythm patterns. A body percussion assessment sheet for skilful imitation of rhythmic movement patterns (cf. Cañabate Ortíz, 2017, p. 243) will be adapted for the age group. Assessment possibilities for spontaneously improvised rhythmic patterns will be developed.

In the pre-post study, the effects of the teaching methodology (three EMP interventions) only affect the measurement repetition of the body percussion tasks.

Data from 8-year-old pupils (N = 115) from 11 primary school classes (70 children in the intervention group and 45 children in the comparison group) are examined.

One of the guiding questions is whether differences in performance situations with and without intervention are evident. The study aims to determine

- a) whether children perform better depending on the teaching strategy,
- b) with which type of patterns (for example combination of different sound gestures with hands; feet and hands; with and without speech) an improvement occurs and
- c) how spontaneous created patterns change during the measurement period.

It is to be expected that prior music- and movement knowledge (cf. Renkl, 1996, p. 177) shows positive effects on skills. Since there is a significant positive correlation between motor and musical skills (cf. Gruhn, 2019, p. 69), this can also be expected for body percussion skills.

SYMPOSIA

Pitt, Jessica Jane; Arculus, Charlotte; Cavanagh, Barbara; Fox, Sophie

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Pitt, Jessica Jane; Arculus, Charlotte; Cavanagh, Barbara; Fox, Sophie

Symposium - Listening for invitations to play: Investigations with an early years music-arts organisation.

Our symposium presents the work of an early childhood music practice-research group. Since 2003, this group of artists-researchers has been rooted with the families, educators and collaborative partners in one town. This situatedness is important to the socially engaged arts practice that is an underlying tenet of the organisation. Through sharing qualitative research and practice findings across a number of studies the symposium will present a conceptual framework for the pedagogics approach.

The praxis of emergent listening (Davies, 2014) is embodied by the artist-researchers as openness to possibility and surprise. It is based on a beyond-words-pedagogy with attentiveness to the generation of co-created, previously unimagined events. By being with children, in a moment-by-moment unfolding with music, the underlying purpose of music education as a one-way transfer of skills and knowledge is contested. Situating practice, within a play-based, early childhood education curriculum, possibilities are opened for music education to be found within the play sphere.

By looking back to the early childhood educational pioneer - Friedrich Froebel's philosophical ideas, (re)reading these through the lens of contemporary feminist new materialist thinking, an entangled connectedness is found to rest this practice-research approach within a richly textured story of early childhood theory and practice.

The symposium presentations will raise issues for discussion, including the purposes of music education for young children, what we can come to know with children when adopting a talk-free, sound-rich, emergent listening approach. What we come to know with adults when play becomes the foundation for professional development for artists and educators wishing to work with music and young children, and to tease out the issues for artist-musician-educators working in socially-engaged music education contexts.

The symposium consists of a practical workshop and presentations. The 60-minute workshop includes improvising and interacting without words in musical play to experience and understand the generative potential of this powerful practice. The workshop will explore practices which create time and space for babies and young children's musical expressions to be valued. The workshop experience, combined with the two research papers, will provide provocations for facilitated discussion with participants.

Davies, B. (2014). *Listening to Children: Being and becoming*. Abingdon: Routledge.

Keywords:

musical play, beyond-words-pedagogy, emergent listening, feminist new materialism, Froebel

Arculus, Charlotte Kathleen

More than Adult Musicians in Waiting: Opening up to the unimagined possibilities of children's music

Taking the conference headline "making music as we grow up", this paper/workshop will challenge ideas of the musical child as somehow less-than the musical grown-up. In Leal's (2005) words: 'children have been educated much more in the interests of their submission to the rules of an adult centred world than to their own possibilities' (p. 114). Music education is no exception to this. Resisting and interrogating developmentalist ideologies in music education that persistently construct children's music making as adult-music-in-waiting, I offer a conceptualisation of children's music making as non-teleological phenomena. I invite grown-ups to consider how they might create and inhabit a borderland where both adult and child onto-epistemologies overlap in a contagious knowledge/reality exchange (Arculus, MacRae 2020). This requires grown-ups to approach children's musical worlds with curiosity, uncertainty, awkwardness (Lorimer 2014) and a willingness to experiment in partnership with children. It also involves letting go of spoken language.

Drawing on practices of improvisation across art forms, including contemporary clowning, movement and free music, I suggest that children's music making is filled with generative potential and able to open up unimagined possibilities. I work with feminist new material thinking to consider how children are situated and in conversation with the more-than-(grown-up)-human-world and as such are able to operate beyond the individualised subject. Improvising involves moving through the awkwardness of discomposure, vulnerability and disconcertion (Lorimer 2014) as the boundaries of our individualised and separate selves become leaky (Manning 2009) and emergent (Guattari 1995, Stern 1985), sensing and feeling towards a 'mutually transformative sense of unfolding collective action' (MacRae and Arculus, 2020: 43).

Drawing on my doctoral research project and the work of Magic Acorns, I present research and practice stories, I ask what it might mean for adults to grow-with music and children's ways of doing music.

Cavanagh, Barbara

Inside Out: connecting Froebel's principles with contemporary early childhood music practice

This paper will share findings from a small scale, interpretivist research project, which looked at the work of Magic Acorns (an early childhood arts company) in particular their use of wordless sound play, through a Froebelian lens. Froebel, a 19th Century philosopher/educator, the founder of the kindergarten, was a radical of his time, not accepting the status quo in terms of education. His philosophy centred around eight principles, including play as the principal tenet of learning, centring the child in their own learning, providing the right environment for learning to happen, valuing childhood. However, the notion of unity and connectedness, where everything in the universe is linked, was Froebel's key principle. Where and how the inner and outer worlds of children connect and how they evolve through and from each other, was the basis of his philosophy.

These principles are akin to those of Magic Acorns, who situate children firmly at the centre of their work. Their innovative approach to music education, using words sparingly, encourages and incorporates an openness to possibility, seeing beyond the narrow outcome-based focus of mainstream education, which emphasises the importance of talk. By attuning to what children offer, not seeing them as somehow deficient, Magic Acorns works with children in a mutual fusion of connectedness. Analysis of the Froebel archive was undertaken. Further reading around play, creativity, and slow pedagogy led the research team to the unexpected emergence of a posthumanist lens with which to frame the research. Data were collected through observation of live sessions as well as video footage and interviews with Magic Acorns artists. Froebel's belief that everything is connected and that there is a unity to the world through these connections is similar to posthumanist thought of the 'more-than-human' i.e. that humans should not think of themselves as the pinnacle of evolution, that animals, plants, objects have an equal part to play in the world and that the connection between all things is what holds the universe together (Barad, 2003). Entangling with the philosophical ideas of a 19th Century educator amongst 21st Century posthumanist/new materialist/feminist thinking, this paper shares emerging findings for early childhood music education.

Barad, K., 2003. Posthumanist performativity: Toward an understanding of how matter comes to matter. *Signs: Journal of women in culture and society*, 28(3), pp. 801-831

Fox, Sophie

Playful spaces: making space for music/sound play with babies and very young children

Drawing on the work of Magic Acorns, UK, this workshop will explore musical playfulness as a pedagogical imperative. Working in nursery settings, with families and in community spaces offers different opportunities and challenges - exploring musical play as a creative and communicative act. In this workshop we will start to consider *our* skills of attunement, improvisation and wonder in these spaces. Turning ourselves on to be in-the-moment we can step into listening modes that are “not...bound by what we already know” (Davies, 2014:1) and this receptiveness can prepare us for working with very young children as divergent thinkers.

During this workshop we will explore interacting without words in our musical play, and how this simple yet powerful practice can offer space for babies and young children’s expressions to be foregrounded, noticed and celebrated. Putting aside traditional didactic teacher modes of commenting, narrating, praising, questioning and directing, we will step into modes of play which create sensitive conditions where we might start to notice what otherwise might have been missed. Purposely planning time for unplanned-ness we de-centre outcome driven agendas and we make space for play, discovery and improvisation, allowing uncertainty and open-ended sound exploration to come to the fore with adults in the space ready and musically receptive to what might occur.

Using our bodies, voices and the room that we are in, we will explore the potential of sound play as sites of emergent discovery. Not knowing what is going to happen next enlivens all the senses to improvisatory offers - and the lens of music enables our play to explore ambiguous threads of enquiry in pedagogies of improvisation (Lines, 2018). Through music and sound play we can make attempts to connect and make meaning together in the moment.

Lines, D. (2018). *Jazz Departures: Sustaining a pedagogy of improvisation*. In C. Naughton, G. Biesta & D. Cole (Eds.) *Art, Artists and Pedagogy*. Abingdon: Routledge. pp. 52-60.

Davies, B. (2014). *Listening to Children: Being and becoming*. Abingdon: Routledge.

Van Regenmortel, Hans; Bruyninckx, Loes; Halle, Kirsten; Pereira, Ana Isabel
Symposium - SenseSquared: Exploring the relevance of mother-infant musicality for education in schools

The Erasmus+ EU funded SenseSquared consortium connects 6 European partners from Belgium, the Netherlands, Denmark, Norway and Portugal, all strongly committed to the importance of the arts for education. The main research question is: How can a sensuous approach and artistic attitude contribute to an education that leads to a more connected and sustainable world? We want to show that such an approach can and even should become the core of education.

The musicality of the early mother-infant interaction serves as a core inspiration. In the last decades, the specificity of this dyad has received increasing attention from scientists and artists worldwide, resulting in scientifically informed practice with the early years, artistic approaches in daycare centres and on stage, and new approaches in music education. However, we believe that the interaction of the mother-infant dyad provides far wider reaching insights of what it means to be human, to communicate and to learn. To what extent does ‘the cradle of life’ equal ‘the cradle of the arts’, as well as ‘the cradle of education’? To what extent do their basic principles remain valid for later in life? Can these serve as germs for how we interact and learn in formal educational contexts? What is their relevance for the future of education? Can they form the basis for ‘an education for the future’?

In this symposium, we present four contextual examples that illustrate and underpin the validity of the main proposal, forming the basis of a subsequent discussion among attendees. One presentation focuses on non-verbal, sensory interaction among baby’s, parents and artists. The second proposal focuses on singing and teachers’ musical interaction with children in relation to how teachers conceive their own musicality. The third contribution highlights how the temporal arts can act as an instigator for genuine interaction among children and teachers in primary schools, and the possibilities to take a sensory approach and artistic attitude as the core paradigm of an education for the future. The fourth contribution links educators’ training to artistic performance addressed to children, and presents ideas that might raise educators’ artistic involvement.

Bruyninckx, Loes

Babelut Parcours: non-verbal sensory interaction between generations in an immersive artistic context

Babelut Parcours creates a sensory, artistic and participatory musical environment for babies, toddlers, preschoolers and their (grand)parents. Non-verbal musical theatre, mini-workshops and sound installations flow together and invite everyone involved to interact. Besides an immersive artistic production around a central theme and aimed at this specifically mixed audience, the project acts as a laboratory to explore the possibilities of non-verbal, sensory interaction between generations. Hence its relevance to education.

Indeed, the format shows how learning processes occur as a result of shared experiences between generations, rather than being the outcome of planned skills and knowledge transmission activities. The 'vehicle' for all this to instigate, is the shared artistic experience of contemporary composed music, and the artists who actively interact with all participants in a way that reflects aspects of early mother-infant interaction.

Built around a commissioned composition, the format allows each participant to find their own leads from the whole experience. A baby may be overwhelmed by the low timbres of the cello, perhaps a toddler is fascinated by the colours of the lighting and laughs at a funny sound. Siblings and (grand)parents may enjoy the composition itself performed by high level musicians. For everyone, all senses are on alert, and on each participant the performance has a different and evolving impact.

In the workshops, the audience can recall and process the sensory input by playing with the musical material of the performance themselves. Many different modes of play appear: some children like to discover everything on their own, while others like to explore together with their parents or siblings, still others just like to observe.

The musicians and dancers play along nonverbally, giving musical impulses or trying to engage in musical interaction. Not by forcing anything on the children, but by joining in the spontaneous play.

The whole approach flows from our extensive work in nurseries and after-school programs and leads to new perspectives in education.

A non-verbal and a non-linear approach can flow on seamlessly in working with music school students as well. Experiential learning leads to new artistic perspectives.

Halle, Kirsten

Teachers musical practice - understanding musicality and human behaviour

Singing together facilitates many positive outcomes, such as social bonding, increased sense of wellbeing, language acquisition, and empathy promotion, not to mention the emotional and aesthetic pleasure of music as an art form. One would therefore assume that singing is an obvious part of everyday life in all ECEC settings and in all classrooms. However, mounting evidence suggests that teachers have a considerable lack of confidence in their music-making skills. This lack of confidence in music making can be seen as a negative musical identity. Findings from our recent research project (Kulset og Halle, 2020) suggest the importance of adult companionship to expand the music making in kindergarten and in schools. Singing together with other colleagues made the staff develop a more positive musical identity. Singing together can facilitate a safe place to express one's musicality focusing on togetherness and not on musical skills.

In the SenseSquared project we aim to develop this idea further; understanding musicality and the singing practice as an interpersonal and highly human behaviour, rooted in the mother-child communicative musicality. Together with teachers from both kindergarten and primary school we will explore musicality and musical practice in various ways. Although practical singing workshops will be one of the core activities, the reflections from the teachers will make an important contribution to understand possibilities to enforce their musical teaching practice.

To empower teachers musical teaching practice, we will have different approaches. Working close to the teachers as both researchers, educators and musicians can help us get a more composed understanding of the phenomenon. Research questions and analyses can help us understand and explore ideas intellectually. Interact musically in workshops musicality will also be experienced as a physical and emotional phenomenon and will open for other forms of understanding human behaviour. This way a more musical teaching practice can help teachers facilitate a more sensuous and bodily attuned learning environment.

Pereira, Ana Isabel; Rodrigues, Helena; Rodrigues, Paulo Maria
Immersing educators in the experience of PaPI Opus 8.z: Stimulating senses and artistry through an online music-theatre Piece

Companhia de Música Teatral (CMT)'s artistic-educative constellations model has linked education and artistic practice. The need for immersive training experiences based on the concept of communicative musicality is advocated in this model. That was accomplished in the GermlnArte project (2015-2018) and pollinated for the Mil Pássaros project (Thousand Birds). It comprises the musical-theatre piece PaPI-Opus 8.z. shared with educators, parents, and children and conceived to be performed by zoom to family audiences during pandemics. PaPI (Portable Play to Play) is the designation given to a set of small musical-theatre pieces that involve a high degree of interaction between performers and audiences.

Thirty online performances were presented between 2020 and 2022 to families with babies and children, kindergarten classes and educators, primary school classes, and children at the hospital. There were spectators from Portugal, Brazil, the USA, Israel, and Spain.

The piece is part of Zooming 1000 Birds, an online training program in arts for childhood viewing training as a holistic process that includes the fruition and deconstruction of artistic experiences, such as PaPI-Opus 8.z. The program aims to demonstrate ways to provide educators and teachers with a vivid way to engage in arts during training courses and lifelong learning.

Recorded video excerpts that might catalyze educators' involvement in arts for childhood and their artistry are presented. They illustrate how PaPI-Opus 8.z emphasizes communication experiences. It is possible to relate the overall approach with mother-infant interactions, arguing that arts provide a special attachment and collective intersubjectivity. We deconstruct the piece reflecting on the common ground between art and playfulness in a continuum that involves all senses (despite PaPI-Opus 8. z being presented in zoom), which is a strong focus in the SenseSquared project.

The Zooming 1000 Birds training program is being improved and expanded in the scope of the SenseSquared project. Future work involves searching for ways to help educators and teachers feed their communicative impulses and "open the gates of their inner musicality." We argue that educators must have first-person experiences and feel the arts' benefits. Then they will be ready to share their own experience with children and families.

Van Regenmortel, Hans

ZINTUIN artistic interventions in primary schools: Paving a path towards an education for the future

In recent decades, the 'discovery' of the musicality of the preverbal mother-child dyad has led to new insights and approaches in scientific research, early childhood practices and education, and early childhood music education.

One of the aims of the Erasmus+ SenseSquared project is to go a step further by highlighting the relevance of early mother-child interaction for later life and education in general. More specifically, the project aims to highlight the importance of further developing and refining the sensorium in relation to an artistic attitude and practice as a more fruitful foundation for and integration with rationality to be pursued in formal education from kindergarten to secondary school.

The starting point is a vision of musicality that not only aims to encompass the most important aspects of all musics in the world, but also sheds new light on how we can understand intelligence, how it is rooted in the emotions, and how both are in turn reflected in musical practice.

These ideas form the core of ZINTUIN, one of the Belgian contributions to SenseSquared. Four primary schools and a music academy have joined a two-year project that brings artistic interventions to schools as a stimulus for genuine interaction between children and teachers. The aim is to explore an education that moves away from the mainstream paradigm of knowledge transmission and its sometimes ubiquitous and probably overestimated step-by-step approach. ZINTUIN aims for 'an education of attention' and starts from communication in the real sense of the word: the search for what we have in common, in the way we recognise these principles in the musicality of the mother-infant dyad.

Another contributor to SenseSquared and closely linked to ZINTUIN is hEAR DROPS. These online animations address primary school children and teachers as being in the same boat. The films encourage real-life interaction between children and teachers to develop a common understanding, vocabulary and artistic criteria, from which they can evolve towards commonly accepted goals.

Both projects aim to contribute to a path towards 'an education for the future' based on how we relate to each other and the world.

WORKSHOPS

Goedert, Taianara

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Goedert, Taianara

Brazilian activities for children

In recent years, much has been said about the importance of using music from different cultures in music classes. Not only musical expressions from other cultures can be inserted in the educational context, but also teaching-learning approaches experienced in non-formal and informal contexts. Scholars of community music still advocate for the participation of the culture bearer as a facilitator in teaching a new sociocultural expression to students. Considering this, the workshop aims to present different Brazilian musical activities for children aged 0 to 8 years. Through Brazilian traditional songs, rhythms, body percussion and dances, participants will learn important aspects of Brazilian culture that are usually disseminated through oral transmission. Strategies to adapt these activities in other teaching contexts will also be presented.

The audience will be engaged through a practical interaction. Participants of this workshop will learn this content by doing circle songs combined with body percussion, playing rhythms in percussion instruments while they will also learn the melodies of some important songs from the Brazilian folkloric repertoire. Elements of Orff and Dalcroze approaches will be used to teach these activities. In addition, participants will also learn through pedagogical approaches used in the universe of community music, more specifically in the context of Brazilian informal and non-formal music learning. Through this workshop, participants will expand their musical repertoire from different cultures, learn how these activities are taught in the original context, and be able to apply these musical activities respectfully and consciously in different contexts, such as schools, daycares and community projects.

Horne, Xenia Mary; Wallis, Nicola

Musical Bumps and Babies - exploring museum spaces with new families

Our project invited new families to explore the gallery spaces of the Fitzwilliam Museum through music, movement and sing, with a focus also on relaxation, refreshment and reflection. Working with Museum educator Nicola Wallis, we developed a series of 8 sessions with small harp - which was played as we journeyed through the spaces - creating a holding accompaniment which rippled outward to other visitors.

In each session we would focus on objects and art works to which babies were drawn and used these as the starting point for micro songs - and gradually extending our improvisation so that by the final session we created a whole piece together which was informally shared with other visitors. The practical sessions were interspersed and supported with informal live music performance again encouraging new families to enjoy the museum through a different perspective. We would love to share the practical activities which were used to engage our new families in relaxed, inclusive music making using our voices and bodies as the main resources. We would also like to explore the unexpected outcomes around infant vocalisations and interactions in the space, benefits of the experience articulated by new parents and the impact of the project on the social and musical interaction between the infants.

Liao, Mei-Ying

Application of Loose Parts in Music Teaching for Young Children

The theory of loose parts was proposed by architect Simon Nicholson in 1971, who thought landscapes and environments that form connections. He believed that people are all creative and loose parts (open-ended) in our environment will empower children's imagination and creativity. Educators have stressed the importance of providing unstructured materials to inspire their children's thinking and creativity. Many early childhood educators adapted the theory of loose parts into preschool curriculum especially for Waldorf and Reggio approach. However, loose parts have been seldom discussed in music education. Loose parts were used as instruments or teaching tools popularly in Dalcroze, Kodaly and Orff methods. Yet, the application of loose parts in musical elements is seldom discussed. The aim of this workshop is to introduce loose parts in early childhood music education and demonstrates how to use loose parts in music teaching. The structures of this workshop are shown below:

- Theory of loose parts
- Loose parts gathering and managing
- Application of loose parts in music education
- Examples of loose parts in music playing, musical elements exploration and movement. The presenter will use three songs for playing loose parts: Dancing leaves, Taxi tango and Old MacDonald had a farm.

Activities example:

- Dancing leaves: the presenter will use leaves for teaching motivation and lead the participants to use scarfs and clothes to dance as leaves and trees.
- Taxi tango: the participants will experience how to use loose parts to explore and represent musical elements (dynamics and timbre). In addition, they will use loose parts for instrument playing.
- Old MacDonald had a farm: the presenter will demonstrate how to design the music environment for a nursery song to encourage young children to play loose parts.

This workshop will lead the audiences to re-think the importance of children's play. The value of loose parts could play a better role to foster children's creativity than instruments do.

This workshop requires audio-visual equipment and some materials that can be played, such as tin cans, PET bottles, cardboard boxes, etc.

Affiliations

Susan Young	Centre for Research in Early Childhood, Birmingham	UK
Sílvia Blanch	Universitat Autònoma de Barcelona	Spain
Jaume Ayats	Universitat Autònoma de Barcelona	Spain
Hanna-Maija Aarnio	Metropolia University of Applied Sciences	Finland
Aimée Gaudette Leblanc	Université Laval	Canada
Charlotte Arculus	Manchester Metropolitan University	UK
Blaženka Bačlija Sušić	University of Zagreb, Faculty of Teacher Education	Croatia
Loes Bruyninckx	Musica Implus Center	Belgium
Barbara Cavanagh	Royal College of Music	UK
Marta Dosaiguas	Independent researcher	Spain
Emilija Sakadolskis	Vytautas Magnus University	Lithuania
Eugenia Costa-Giomi	The Ohio State University	USA
Laura Ferrari	Municipality of Bologna	Italy
Sophie Fox	Magic Acorns	UK
Florencia Ontiveros	The Ohio State University	USA
Sandra Fortuna	Conservatory of music Frosinone	Italy
Claudia Gluschkankof	Beit AlMusica & Levinsky-Wingate Academic College,	Israel
Helga Rut Gudmundsdottir	University of Iceland	Iceland
Kirsten Halle	University of Stavanger	Norway
Xenia Horne	Royal College of Music	UK
ILIL KEREN	Oranim College	Israel
Mei-Ying Liao	Chaoyan University of Technology	Taiwan
Christiane Nieuwmeijer	Leiden University of Applied Sciences	Netherlands
Maria Papazachariou-Christoforou	University of Cyprus	Cyprus
Jane Parker	Take Art UK	UK
Ana Isabel Pereira	CESEM, NOVA University of Lisbon	Portugal
Jessica Pitt	Royal College of Music	UK
Andrea Pühringer	University College of Teacher Education	Österreich
Hans Van Regenmortel	Musica Impulse Centre	Belgium
Alexander Riedmüller	Music School Leo Kestenber	Deutschland
Rūta Girdzijauskienė	Liian Academy of Music and Theatre	Lithuania
María Magdalena Sánchez	MERYC UK	UK
Félice van der Sande	Foundation Music on the Lap	Netherlands
Taianara Goedert	McGill University	Canada
Aura Vitali	Primary School "Amici del Sacro Cuore"	Italy
Nicola Wallis	Fitzwilliam Museum	UK
Werner Rohrer	MDW Wien	Austria
Karen Wickett	University of Plymouth	UK