AN EXAMINATION OF RESEARCH INTO CHILDREN'S MUSIC DEVELOPMENT, WITH DISCUSSION OF IMPLICATIONS FOR NATIONAL POLICY AND PRACTICES IN MUSIC EDUCATION IN AUSTRALIA.

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Introduction

The purpose of this research project is to examine the body of knowledge concerning children's development in music from the beginning of life, through the early years and in primary school in order to assess the implications for national policy and education practices in music education in Australia.

The thesis is presented in three sections. Section 1 provides an overview of the international research of development of music in children; Section 2 examines music education from the Australian perspective through the views of local educators and a critique of both international and national arts documents; and Section 3 discusses implications and recommendations for national reform.

The search engines include the Australian Education Index, (Kinetica), RILM (Abstracts of Music Literature) and Educational Resources Information Center (ERIC). Northernlight, Fredonia and Ucalgary. The search was limited to music research journals, books and websites. Key words used in the search for research findings were "music and children and development" as well as "developmental theory". Findings were to be related specifically to music development. Journal articles from Research Studies in Music Education, International Journal of Music Education, MuSICA Research Notes and the Journal of Research in Music Education (JRME) are extensively referred to. If relevant articles were unavailable but were cited by other authors, the secondary source was used.

Due to the wealth of material, particularly at certain age groups, it was necessary to focus on the work of several key researchers whose work is highly regarded and

regularly quoted by others in the field. These include Swanwick and Tillman, Moog, Sloboda, Davidson, Scripp, Zimmerman, Hargreaves, Papousek and Papousek and Shehan-Campbell, among others.

In studying attitudes towards music education in Australia, the search was limited to education journals from 1993 onwards, as the inception of national standards occurred around this time, both internationally and in Australia. Using the key words of "national standards", the writer ensured that arguments both for and against the move to national standards are represented in the discussion.

Section 1 provides a summary into the relevant research and the organisation of the chapters reflects the depth of research. Chapter 1 examines the historical context for music research. Chapters 2 and 3 focus, respectively, on the wealth of research into foetal development and the first year of life. Chapter 4 examines research into both Year 2 and 3 where the research is more scant. Chapter 5 describes the fourth year of life where training in music often begins and Chapter 6 looks at prolific amount of research about the primary years.

A study of the research not only uncovers an array of terms but also reveals confusion regarding these terms. While the historical over view discusses this issue, it is necessary to define music ability and development. For the purposes of this paper, music ability is used in the sense described by David Boyle (1992:248):

> Music ability refers to what a person is "able" to do musically. The term is used in a generic sense with no implications as to its specific source or how it is developed. It is presumed, however, that genetic and maturational potentials, enculturational and environmental influences, and whatever formal instruction one might have had are contributing factors.

The term 'development' is used in the context of changes in behaviour, recognising that enculturation and training are factors. Development refers to," ... overall changes in the patterning of behaviour that follow a regular and invariant sequence with age" (Hargreaves & Zimmerman 1992:377).

In each chapter of Section 1 information is organised according to the areas most often examined by researchers, namely pitch, rhythm and singing. . By examining these three areas, a picture emerges of childrens' understanding in music. Other research areas that are relevant to the age group are included, if contributing to the overall picture of the musical development of children.

The term 'pitch' is defined as "... the highness or lowness of a tone relates to the frequency of vibration of a medium" (Cheyette & Cheyette 1969:249). It is used in a broad sense in this thesis, as, in the research, the term 'pitch' is used for a variety of reasons. Research examined children's ability : to discriminate high and low pitch; to discriminate changes in minute pitch differences; to label pitch as high or low; to sing a song with correct pitch; to describe speech; and to represent pitch in invented notation.

The term 'rhythm' is defined as "... a grouping of sounds and silences of varying duration, usually controlled by a regular beat" (Nye& Nye 1977:71). The term, rhythm, is used in many different types of research of children's ability. Research explores rhythm in relation to moving to music, tapping back rhythms, keeping the beat, invented notation for rhythm and singing in rhythm.

Section (2) examines the international and the Australian National Statement and Profile of the Arts as well as the state of music education in Australia. Attitudes towards music education are discussed with reference to the writings of several prominent Australian music educators. Chapter (1) provides an examination of the National Statement and Profile for the Arts. Both the opinions of international and Australian advocates and critics are presented.

Section (3) while recognising and discussing the difficulties, presents challenges for music educators attempts to find some solutions to current problems, including ideas for practical application.

While the importance of music education has not been addressed, it is recognised that music has the potential to enhance skills in other subjects, such as maths, science and reading (Weinberger 1998). Its value is also recognized in enhancing self-esteem (Warner 1999), self-discipline, dexterity, co-ordination, listening skills, creative abilities, thinking skills (Mickela 2000), as an avenue for expression of feelings (Gindidis1999) and in improving spatial-temporal tasks (Gromko and Poorman 1998).

It is envisaged that teachers may utilise Section 1 and Section 3 in relation to music planning in their school. For ease of reading, each chapter in Section 1 has a summary of development in italics. The summary enables the teacher to have a quick picture of the experiences and abilities that individual children may experience. The overview of implications and suggested requirements for a music program, although in a preliminary form, may enable the teacher to utilise his or her music skills. The teacher

could provide an enjoyable, meaningful program for children in their daily schedule at school...

> Musical training is more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul.
> PLATO (c.428-c.347BC) The Republic.

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SECTION 1

Chapter 1

A Brief History of Music Development Research

Although researchers have examined music development for over a century there is not a substantial amount of conclusive research. Early research was based on group tests and a variety of definitions and terms. The validity of group tests has since been brought into question. The issue of nature and nurture and its effect on music development has been debated for many years. There is now agreement that both affect music development.

Some researchers attempted to mesh child development theory with music development theory while other researchers particularly used the philosophy of Piaget to demonstrate musical understanding. Both the information processing approach and the theory that music may be a separate intelligence were developed. Music learning theories were developed. New brain research is challenging current thinking. It may be the next major area for music development researchers.

The field of children's music development has been researched since early in the 20th century and yet there is still no fully developed theory that adequately explains how children learn musically (McDonald and Simons 1989:23). Study of the research revealed conflicting conclusions in significant areas of music development including pitch and rhythm. Many researchers have identified the need for further research in the area of music development in order to fully understand how children learn (Horner 1965, Sims 1995, Hargreaves 1996, Sundin 1997).

"There is not yet a large body of research on the musical development of young children upon which to draw" (Sims 1995:205).

Much of the early research focuses on the development of battery tests to determine children's abilities. Many researchers (Horner1965, Shuter1968, Bentley 1983, Humphreys 1998,McDonald and Simons 1989, Gordon 1990) make reference to the pioneering work of Carl Seashore in the USA around the 1920's. His group tests were designed to measure the musical ability of children over the age of ten. His efforts mark the beginning of psychologists' attempts to provide a research base for teachers. Herbert Wing is another well- known English researcher. In 1947, he published tests for children seven years old and up in England. Horner (1965:183-187) summarises general test batteries for music ability. (Horner 1965:183-187) describes an array of tests available from 1920 – 1960. More recently both Bentley (1983) and Gordon (1990) devised their own group tests, acknowledging the work of Wing and Seashore.

Researchers used a variety of definitions for the term musical ability (Horner 1965: 14-20). Bentley (1983:27) says that there is no satisfactory definition of musical

ability and uses the term *musical abilities*. He defines musical abilities (distinct from talent or aptitude or ability) as the skills, whether innate or taught, that children use or need and that can be measured in order to be successful in musical activities. Other researchers (David Boyle 1992) refer to *music ability* as what a person is able to do musically.

The use of differing terms and understanding of these terms continues in today's research field. Gordon (1990:235) defines *musical aptitude* as the potential for learning and musical achievement, as what has been learned. However, traditional definitions define musical aptitude as the potential for learning music as a function of natural ability or capacity (David Boyle 1992). It seems that Gordon (1990) offers a unique perspective on musical aptitude.

The type of testing begun in Seashore's time laid the foundations for research into music but the validity of musical aptitude testing is now being questioned by researchers (Humphreys 1998, Sloboda 1985). Sloboda (1985:238) suggests that test results should be treated with considerable caution and gives guidelines for use - testing should only be administered when there are no other ways of determining achievement; results should be taken into consideration with other evidence of musical behaviour; testing should be on a particular target and not on capacity or potential; and the test should be reliable.

An examination of the particular areas in the test batteries shows the areas that researchers thought important for music learning. Wing's tests dealt with chord analysis, pitch change, memory, rhythmic accent, harmony, intensity and phrasing.

Bentley's tests devised in 1966 for younger children (from seven years) measure rhythmic memory, tonal memory, pitch discrimination and chord analysis. Gordon's test battery includes melody, harmony, tempo, rhythm, phrasing, balance and style. His later aptitude tests focus on tone and rhythm and are designed for the lower and upper primary school child. The tests used different terms and researchers have not been able to agree on what constitutes the elements of music (Zimmerman 1971:12).

For many years the issue of the effects of heredity and environment in relation to music development was discussed. In summarising this issue, McDonald and Simons (1989:40-41) conclude, "The predominant opinion in recent years is that heredity and environment are interactive influences in musical development"(p.40). Gordon (1990) says that music aptitude is a product of both nature and nurture. It seems obvious that both the environment and genetics are contributing to music development. However, it was an extremely controversial issue in its time.

Some educators applied emerging theories regarding intellectual development to music development (McDonald and Simons 1989:23-35). They believed that musical growth was merely one part of intellectual growth. Bruner, Piaget and Montessori's philosophies were all applied to music learning, "... A study of these theories and of their implications for music instruction is, ... as relevant to music educators as to classroom teachers" (McDonald and Simons 1989:23-24).

On the other hand, there were conflicting ideas about the relevance of the use of Piaget's philosophy in relation to music education. Some researchers thought that Piaget's philosophy was particularly relevant for music and advocated the use of his

theory in music education (Zimmerman 1984:31-34). Other researchers cautioned the use of Piaget's philosophy while using the model to discuss development (Taylor 1990:241-253).

> Piaget sought to describe acquisition of cognitive structures in a predictable sequence due to biological maturation and not to describe the content of consciousness or sequential learning ability for any specific areas of knowledge (p. 241).

Still others believed that none of the theories of child development could explain how children develop musically (Rogers 1990:1-9) and describe the number and state of theories as "bewildering and diverse" (Hargreaves and Zimmerman 1992:377).

> ...music was not well suited for inclusion in global theories of child development...Learning theories of child development... do not easily account for the seemingly innate musical propensity and interest of very young children (Rogers 1990:2&5).

Gardner's theory of multiple intelligences (1983) encouraged researchers to hypothesise that musical ability is a discrete area of ability. Gardner's theory (Rogers1990: 2-3) suggests that: a) music development is not synchronized with another area of development; b) it can be evident in people who are impaired in other areas of development; c) it is processed in the brain in a separate area; d) it is observable early on in life; and e) musical experience results in greater musical development.

Since the 1980's, researchers have attempted to approach music development with an information processing approach as represented in the work of Dowling and others, (Demorest and Serlin 1997). This approach examines strategies that individuals use to perceive music and to produce music (Dowling 1988). Demorest and Serlin's research

into the integration of pitch and rhythm was based on a combination of Piagetian philosophy and information processing.

> A researcher can examine musical judgements similar to those used in earlier Piagetian studies and trace the integration of musical elements in the perceptual judgement process (p.68).

Other researchers have applied developmental theories that have been specifically developed to explain music learning. Hargreaves and Zimmerman (1992) examined three theories of music learning: 1) Swanwick and Tillmann's(1986) theory of development in musical composition; 2) Serafine's (1988) cognitive process approach and ; 3) the "symbol system" approach. They conclude from their examination, that, there has been a move away from the idea of developmental stages but rather

> ...predictable age-related changes *do* exist...It is perhaps more realistic to describe musical development in terms of typical modalities of behaviours, maybe designated as *phases*, rather than to speak in terms of monolithic, universal stages (1992:389).

Recent brain research may challenge researchers of music learning and change our understanding of music learning (Gruhn 1997:36-47). Research (Balaban, Anderson & Wisniewski 1998) suggests that infants have adult-like brain specializations for processing music and that there appear to be prime times existing for musical stimulation of the brain very early on in life (Shore 1997:37). Barnett and Barnet (1998:23) describe the activity in a newborn baby's brain and say,

> Children are biologically primed for learning during this time...each experience, whether it is a sight, or a sound, or a touch, causes activity in a neural pathway.

There is a possibility that research related to the brain and how it helps children develop musically may be the next challenge in music research.

SECTION 1

Chapter 2

The Foetal Stage

Researchers agree that the unborn baby is able to hear sounds, voices and music. Some research shows that this ability occurs in the last trimester of pregnancy. Foetal reactions include moving, closing the eyelids and change of heart rate. Other researchers believe that the foetus can receive and remember the sound of voices speaking in different languages and the sound of music from much earlier on in the pregnancy. This may occur via the primitive nervous system, which develops to become part of the brain. The foetus also hears its own and its mothers' heart- beat. Some authors suggest this may be the foundation for the development of a sense of rhythm. The mother's response to music may impact on the foetus' preferences later on in life. Although there are differing opinions regarding the timing of the unborn baby's first auditory experiences, it is evident that the foetus is already a participant in musical experiences. Music heard while in the womb has an impact on further musical learning.

In order to understand when a foetus can hear, it is necessary to consider the physical development of the ear. Development of the ear begins early in a foetus' life, between 22 – 28 days (Berendt 1985:38, Amtmann 1997, Lecanuet 1996:8 – 10). McKechnie(1983: 348), defines the cochlea as; "the spiral – shaped part of the internal ear, containing the auditory nerve endings". The cochlea is at its final adult size by the 20th week. Pujol and Uziel (1986) relate the similarities in development of the size of the cochlea in animals to humans. All animal studies reveal that the cochlea is functioning at this developmental stage. Pujol and Uziel (1986) infer that the cochlea of the foetus is functioning at 20 weeks. Mature connections between the outer hair cells in the ear and the brain are present between 24 and 28 weeks. (Pujol, Larigne-Rebillard and Uziel 1991) Maturation of the inner ear probably ends during the eighth month(Lecanuet1996). The ear functions differently in utero due to the presence of fluid (Weinberger 2000).

Although the cochlea is developed fully by the 20th week and the synapses (connections) are present between 20-28 weeks, researchers have evidence of the foetus reacting to sounds at an earlier age. Early studies show that the foetus of five weeks moves, in response to the sound of a warning horn and wood claps (Shetler 1990, Shuter1968). Verny (1981:36) reports that from 5 weeks on, the foetus is already "... developing an amazingly complex repertoire of reflex actions... expressing his likes and dislikes with jerks and kicks." More recent work (Choeur-Luhtanen, Alho, Sainio, Rinne, Reinikainen, Pohjavuouri, Renlund, Aaltonen, Eerola, Naatanen1996) documents foetal heart rate increasing, when hearing a loud sound , at 18 weeks gestation age. They also found that at 25 -27 weeks, most foetuses respond to sound with moving or kicking. By 29 weeks, the foetus consistently responds to

auditory stimuli. Other studies confirm that after 28 weeks, virtually all foetuses clamp their eyelids, in response to sound. Those babies that did not respond were found to have hearing defects at birth (Vasta, Haith&Miller1992). Lecanuet (1996) gives a very detailed summary of research into babies' reactions to sounds, including broad - band noises, pure tones, music and voices. He concludes that at 28 – 30 weeks of gestation, the baby reliably responds to sound with movement or a change of heart rate. It is probable that the recent research provides the most accurate scientific evidence of the foetus' capacity to hear and react. From these studies, it can be concluded that the foetus definitely hears in the last trimester.

There may be some way, other than hearing, that helps that foetus receive input before the full development of the ear. Several authors suggest that the foetus may be able to receive input very early in-utero, via the primitive nervous system, rather than the ear. The primitive nervous system develops to become part of the central nervous system of which the brain is a part (Shore 1997:24). Amtmann (1997) and Campbell (1997), report the work of Tomatis (1991), who gives anecdotal evidence that the foetus stores input early on in-utero. When the brain has developed sufficiently, it will organise and respond to the input. A case cited by Amtmann (1997) is that of a mentally disturbed French child who did not respond to treatment in French. It was found that the child responded to treatment better in English. The child had been exposed to English when the mother had spoken only English, in the first trimester of her pregnancy. A second documented case, Boris Brott , a conductor, knew how the cello line would develop in some orchestral pieces before he saw the score. He could play some pieces without any effort, by ear and yet, other pieces were difficult to learn. His mother had played all those "easy" pieces whilst being pregnant.

Unfortunately, an accurate time in pregnancy is not cited in the second case. The first example suggests that it is possible that very early on, the foetus is experiencing sounds, speech and music via the primitive nervous system. Verny (1981) suggests response to sound and melody is definitely evident at 4-5 months,

Research shows that babies not only hear voices and languages, stories and music heard in utero, but also remember them. Some researchers believe that the mother's voice can be heard better than any other voices because the sound is transmitted via body tissues and bone. Decasper & Fifer (1980) found that newborn babies can distinguish their mother's voice from other females. The baby learns the sound of the mother's voice in-utero. The foetus hears the entire range of low frequency sounds and is very sensitive to the emotional sound of the mother's voice. After birth, the newborn baby is apparently not relaxed until he or she hears the mother speak (Tomatis1991). Decasper and Spence (1986) had mothers read particular children's stories, during the last six weeks of pregnancy. After birth, the babies showed a clear preference for stories heard in-utero. Similarly, Decasper , Lecanuet, Busnel, Granier, Deferre, and Maugeais (1994) found that when a 38-week-old baby in-utero, heard a short rhyme which had been read in the previous two weeks, his/her heart rate changed. Studies show that the foetus is able to recognise the sound of their native language (Decasper and Fifer 1980). French newborn babies were able to discriminate between a woman speaking French from the same woman speaking Russian. Babies of non-French speaking mothers were not able to do this (Mehler, Juscyzyk, Lamberz, Halsted, Bertoncini, Amiel-Tison1988). There is strong evidence that the foetus is listening (Vasta, Haith, Miller1992).

It is evident in research that the baby remembers and reacts to music heard in-utero. Woodward et al (1992) presented specific music to babies in utero. After birth, the babies preferred this music, showing memory and recognition. Standley(1998) describes how when babies had heard lullabies in-utero, they were more relaxed upon hearing it after birth. Babies of 3 days preferred a familiar lullaby, heard in-utero, to an unfamiliar lullaby (Satt 1984).

Studies show that a foetus reacts differently to different types of music (Bridges 1994). Stimulating music makes the foetus move more rapidly and sharply, whilst calming music makes the foetus move slowly and in a rolling manner. Amtmann (1997) says,

> In experiments with music of our Western culture, Beethoven and Brahms, as well as hard rock caused agitation in four –five month old foetuses, whereas Vivaldi and Mozart quieted them p.68.

Shetler(1990) suggest that rhythmic development may originate in-utero when the foetus hears the mother's heart beat. He describes this as "imprinting", in which the foetus memorizes the sound of the heart - beat as well as sounds from the mother's gastro-intestinal system. As the foetus hears its own heart beat, it may be developing the beginning of a sense of rhythm. It has been observed that rhythm in all societies is similar to the rhythm of the human heart. The rhythmical movements begin in the chest and move to the body and then into the limbs. Bridges (1994:29) suggests that the foetus moves in a rhythmical way to its own heartbeats. This is said to be the origin of instinctive response to a regular beat in music which all of us appear to have. However, Tomatis (1991) believes that the baby in-utero will filter out the sounds of blood flowing and the peristaltic movements and listen for more "meaningful"

sounds, such as the mother's voice. Despite Tomatis' suggestion, the 3-7 day old baby can be soothed by the recorded sound of the heart beat and other intra-uterine noise (Murooka, Koie, Suda1976).Given these results, it is reasonable to agree that the heartbeats of both mother and baby help develop a feeling for rhythm.

There are differing opinions concerning the impact of the mother's response to music, on the baby in-utero. Zimmer ,Divon, Vitensky, Sarna, Peretz(1982) played twenty-five minutes of music to foetuses. The music was a mixture of classical and pop. The foetuses showed more body movements and fewer respiratory movements than during a silent period and the effect was magnified when the mother's favourite music was played. However, opposing results have been found (Olds 1985). The mother's emotional response to music is stored in the memory of the foetus by bio-chemical processes. Later in life, corresponding preferences are observable (Amtmann1997). Musicians including Arthur Rubenstein and Yehudi Menuhin believe that their musical interests were initiated in utero (Verny 1981:39)

Although there are conflicting opinions regarding the timing of the beginning of musical perception, researchers recognise that the role of music in human prenatal development is very important." (Weinberger 2000, Shetler 1990, Verny 1981). There are significant implications for parents. They have the potential to begin the music education of their child, possibly developing a predisposition for "musical competence... develop[ing] from both genetic and environmental factors, emerg[ing] prior to (Papousek 1996:37). Verny (1981:169) says that quality of parenting "next to genetic inheritance... is the single most important factor in shaping the depth and

breadth of intellect". Amtmann (1997:71) says that it is the responsibility of music educators to begin as early as possible, prenatally. Lecanuet (1996) also suggests that it is possible that prenatal music experiences could contribute to long- term music preferences.

> A pregnant woman who spends a few minutes each day listening to soothing music could make her child feel more relaxed and tranquil. At most, that early exposure might create in the child, a lifelong musical interest. (Verny 1981:21-22)

SECTION 1

Chapter 3

Birth to One

In the first year of life, babies advance quickly in all areas of development. Most research shows that babies are aware and listening from the moment of birth. Babies show recognition and memory of sounds, voices and music heard previously in utero. Researchers have developed a series of stages in babies' vocal development. They can coo, babble, repeat syllables and match a pitch sung to them. They spend time making sounds and "playing" with their voice. Some babies sing songs spontaneously from as early as six months. Babies in their first year of life can discriminate and respond to changes of pitch either naturally or with training. Some can recognise songs sung to them. Research shows evidence of a large range of skills in this age group. There is agreement that music development varies due to pre-natal experiences, to genetics, to the amount of music they are exposed to in their first year of life and to the culture in which they live. Research linking music and brain development suggests that music experience in this year is critical for further development.

There is a diverse range of opinions regarding the timing of the beginning of music awareness in the first year of life. Some researchers describe musical awareness as being evident very early on in life (Rogers 1990, Papousek 1996, McDonald and Simons 1989). Newborn babies have auditory hypersensitivity that enables them to readily respond to changes in rhythm, pitch, timbre and loudness (McDonald and Simons1989:42). Michel (1973) similarly describes babies as being sensitive to sounds, including noises, voices and music. She describes the first six months of life as a time of learning to hear. Babies are born with the ability to perceive musicality across a wide range (Vasta, Haith, Miller1992). Other researchers believe that babies are less sensitive to sound than adults, possibly due to fluid in the ear (Vasta, Haith, Miller1992). Sloboda (1985) describes musical awareness as beginning only when the child is able to notice sequential relations between different sounds and suggests that when a baby notices a change from speech to song it is a forerunner to musical awareness. However, the overwhelming evidence of in-utero musical awareness lends support to the view that musical intelligence is functioning from the very youngest age (Welch 1988:29).

Just as the foetus reacts to sounds, voices and music, so too do young babies. Early researchers found that babies from the age of 1-16 weeks react to sounds by stopping feeding, showing a startled reaction or looking in the direction of the sound (Shuter1968). More reliable reactions in newer research are assessed by observing the babies' head turning (Fassbender 1996). From Fassbender's review of the research, it is evident that young babies are listening to external sounds and also babies reacting to music. Other evidence supporting babies' reactions includes Zimmerman's research (1975) which shows that babies between 1-11 months make facial and body responses

to choral music, rather than movement and imitative responses. At 4 ½ months, babies show a preference for Mozart minuets that have short pauses between segments, in their "natural" places, as opposed to pauses put in elsewhere. Campbell (2000:46) regards this as being the basis for musical perception. Between 9 and 12 months, infants are able to express dislike or distaste of music, by crying or screaming and showing pleasure in music as well, by smiling. The author's daughter cried at the sound of the mouth organ and laughed at the sound of the guitar at this age.

Infants are highly sensitive to variations in speech from early on and can recognize family members by their voice and respond to familiar voices and people (Temmerman1999) Whilst babies' speech and music discrimination initially develops from the same basis, they follow different development as parents interact with them (Fassbender 1996:80)

Babies' vocalizations of speech and music also develop together initially. A developmental sequence in vocalizations has been devised (Papousek 1996:103-104). It is based upon accounts from five researchers, who examined the stages of vocal production (see Table 1). The vocal play at four to six months is crucial, ultimately leading to spontaneous singing and to learning songs.

Other researchers have made similar observations (Michel 1973,Fridman 1973) but individual differences may occur in the timing, especially of spontaneous singing. Dowling (1988) differentiates songs from speech. Songs have rhythmic regularity, longer vowels and discrete pitch levels. He says there may be variation in timing of six to eighteen months.

Table 1 Vocalization Developmental Sequence.

Age	Stage	Description
0-1 month	Phonation	Baby learns to control and co-ordinate breathing and phonation.
2-3 months	Melodic modulation and primitive articulation in cooing	
4-6 months	Exploratory vocal play	
7 – 11 months	Repetitive babbling	
9 – 13 months	Variegated babbling	
12 – 18 months	One-word stage	

Research shows that babies have an ability to discriminate pitch (See Table 2). and during the first few years of life the development of pitch discrimination is regular and rapid (Dowling 1988).

Table 2 Ability To Discriminate Pitch

Age	Ability
Newborn	Discriminate differences in pitch, indicated by an increases in movement and heart rate. Bridger (1961)
2 months	Babies discriminate 2 different tone colours. Michel (1973)
3 months	Babies match at correct pitch, the last note of a piece and they might add a second note.

	Platt (1933)
4 months	Babies can distinguish differences in pitch of barely 2 octaves. Michel (1973)
4-6 months	Babies distinguish tones of an interval of a 5^{th}. Michel (1973)
6 months	Babies are able to detect a mistuned melody, including major, minor and Javanese scales. Vasta, Haith, Miller(1992)
5-8 months	Babies can discriminate pitch differences of less than half a tone. Olsho,Schoon,Sakai, Turpin and Sperduto (1982)
8-11 months	Similar results Dowling (1988)

Babies can even be trained to respond to pitch differences. Kessen Levine and Wendrick (1979) taught babies under 6 months of age, to match pitch by singing back the pitch sung to them. This test was conducted with 40 days of practice. Similarly, babies of 3-9 months have been trained to recognise and distinguish songs. Chang and Trehub (1977a, 1977b) trained 6 month old babies to respond to a 6 note atonal melody. When tested, they continued to turn their head if the new melodies had the same contour or were in a similar range but not to changes of pitch. All these babies needed a large amount of training and it cannot be assumed that all babies can do this.

There are differing opinions regarding the ability of babies to perceive rhythm. Moog (1979) describes babies as living in the "immediate now", without an awareness of the past and concludes that rhythm has no significance for them. However, Pouthas

(1996) describes finding that infants from 2 ½ months are able to discern rhythm patterns and that the ability improves during the first year of life. By the age of 4-6 months, babies respond to music with clear, repetitive movements, not in time with the music but rhythmical within the movement. These movements may be swaying and/or bouncing. It is in this age range that Pouthas (1996:124) says "... the ability to temporally structure auditory events..." is well developed. In a study of infants' processing of rhythm, results showed that they are easily able to detect changes (Trehub and Thorpe 1989). Between 9 months to 1 year, the infants' movements increase in frequency, duration and intensity and by 18 months, 10% of babies match their movements to the music (Moog1976). Moog concludes that the baby's movement must be related in some way to the music rhythm because, as the child develops, the music and the movement begin to synchronise.

While research shows that babies' vocalizations develop sequentially, there is evidence of a large range of individual differences in the first year of life. A study by Kelley and Sutton-Smith (1987) describes the music production of three infants from 0-24 months. From their results, they conclude that babies show elementary forms of music very early on in life,

> ...but the amount of music productivity, and its accuracy and richness, depend to a large degree on the musical environment...their parents' own singing, seemed to be an important determinant of infants' musical competence. However, the individual differences...also point to genetic differences in musical competence (1996:107).

Other researchers agree that the musical environment and genetic factors interact from the moment of birth and before to develop individuals musically (Barnett and Barnet 1998, Welch1998).

Some researchers call the effect of the musical environment a process of "enculturation" (Sloboda 1985:215, Shehan Campbell 1991:80). Enculturation can be defined as the types of experiences within the culture shared by every member of the culture. Exposure to and interaction with the music of the culture have a dynamic and unique impact on each individual (Shehan Campbell 1998:49). "Who learns music and how music is learned is given to us by the world into which we are born" (Rice1996:2).

Another factor in babies' music development is the impact of affective development (Zimmerman 1975:18, Barnet and Barnett 1998:263, Kenney 1989:32). The emotions felt as a baby can influence music learning. "The infant's early experiences of songs sung by loving parents imbibes music with an emotional connection... which can last a lifetime" (Rogers 1990:4). It may be the beginning of an affective interest in music and influence later preferences. Ostwald (1990) describes how babies react to the musical quality of their mother's voice and describes it as the essence of music. Songs and tunes become children's first musical possessions and pave the way for future attachments to people and things in the environment. Music can form an emotional link between the child and the mother. This link allows the child to recreate the feeling of being with the mother even when separated. If music is used as an important method of communication in infancy, it will continue to be important in the child's emotional exchange in the world (McDonald and Simons 1989).

Affective development cannot be separated from brain development as, "the essence of the brain is feelings and emotions" (Professor Susan Greenfield: 2000). She says, "We are our brain". She has memories as a young child of hearing Vivaldi's Spring Concerto from The Four Seasons and of the feeling of life force and energy that it gave her. It cannot be doubted that music early on in utero and in the first year of life has an impact on future learning and that each individual responds differently.

SECTION 1

Chapter 4

The Second and Third Year of Life

In comparison to the foetal stage and the first year of life, there is less research about musical development in the second and third year of life. Even in research into singing development, there is little documentation of 12 -24 month old children. At 12-24 months, children are learning to walk and talk. They use free experimentation and sing spontaneous songs.

Although individuals vary in ability, two year olds are developing assertiveness, can be impulsive, self-centred and stubborn. With limited concentration and social skills, children enjoy individual music experiences. They begin to imitate parts of songs and include rhythm and melody patterns with repetition. They dance excitedly with music but not necessarily "in time".

By three years of age, children can imitate whole songs with the pitch, words and rhythm mostly correct. They can participate in formal music experiences. Age, training and enculturation are factors in music development. They affect pitch and rhythm development, as well as helping to develop the ability of Absolute Pitch. A developmental sequence in rhythm tasks has been developed for children from three years of age. Research shows that music educators and parents play an important role in developing children's musical abilities. Music plays an important role in affective development.

Unlike the previously discussed age group, there is little research into musical development of one, two and three year old children. Papousek (1996:106) acknowledges that,

> Few studies have attempted to study the development of singing in 1-and 2-year-old infants." And "... formal music education... has left unexplored... the period of infancy and the toddler age group. (1996:88).

Various researchers (McDonald 1979:12-24, Andress 1973, Temmerman 1998-99: 38-43, Kenney 1989:33) describe the characteristics of the musical behaviours of the 2 and 3 year old rather than the 1 year old. The 12 - 24 month period is infrequently addressed in literature, although Bayless and Ramsey (1982:50) describe how around one year of age the child can be attracted to the sound and movement of a cuckoo clock.

> If one tries to divert the child's attention almost invariably the youngster will return to watch the swinging of the pendulum and to hear the sounds of the cuckoo bird.

Young children are fascinated by sound and movement. In the early childhood years, children can be observed moving to music, participating in action songs, singing songs, repeating words and keeping in time for short spans. Gruhn (1997:38) says children will learn what they are ready for. Bridges (1994:57) describes how children emerge from the toddler stage (12 -24 months) and become "increasingly responsive to suggestions which enable them to interact with music."

As children grow older and abilities develop, researchers are aware that enculturation is influencing development. Age, maturity, home experience, interest and natural ability are factors.

As Temmerman (1998 – 99: 43) says about her Summary of Children's Musical Development and Progress (5 weeks -5 years)

> The age indicated at which each of the music learning 'events' occurs can only be approximate, because musical environments, backgrounds and circumstances differ from child to child.

Similarly, Forrai (1976: 117-122) discusses the musical development of children until three. She considers that innate abilities and impressions gained from musical surroundings are closely related.

Research shows that parents encourage children to learn to sing, by slowing down the song, by copying the child or by playing and singing together (Papousek 1996:106). Papousek also describes the young child's efforts to join in and says,

> At the beginning of the second year, infants may already have learned to conceptualise familiar songs, as global contours or in patient parts of melody, rhythm, or lyrics.

Despite the individual differences occurring due to enculturation and variations in innate ability, it is possible to describe a sequence in musical development, particularly in singing. Singing has generally been the most researched topic of musical development (Scott 1989: 30, Welch 1998:33) Scott (1989:30) summarises research findings of this age group from mainly age 2 and on,

> By the age of two-and-a-half years, children have begun to imitate familiar songs and get the rhythms and overall contour correct but not the precise intervals.

In Hungary development of the two year old is measured by the extent and frequency of sing-song utterances, humming, improvisation and interest shown when listening to music (Forrai 1976).

Sloboda (1985) also says that children's aimless singing reflects an understanding of music,

> By two-and-a-half, the child seems to have assimilated the notions that music is constructed around a small fixed set of pitch intervals, and that repetition of intervallic and rhythmic patterns is a cornerstone of music (p.204).

Researchers (Shuter 1968, Sloboda 1985, Pratt 1997, McDonald & Simons 1989) have summarised research into singing development (See Table 3).

Table 3 A Summary of Singing Development Ages One to Three

Age	Ability	Researcher
6 – 18 months	Spontaneous singing	Dowling 1998
16 months	Spontaneous singing of musical phrases	Papousek 1996
12 – 18 months	Vocal play and experimentation with sound	McDonald and Simons 1989
12 – 24 months	Sing songs with one phrase contour.	Dowling 1988
18 months	Tuneless chanting of syllables	Gesell and Ilg 1943
18 months	Spontaneous singing, discrete, stable pitches without words.	Moog, 1986
18 months	Experimenting with babbling song, may or may not begin with a word, experimenting with melodic interval construction	Sloboda 1985

	Singing with 2nds, major 3rds and minor 3rds. Melodic and rhythmic patterns appearing.	
19 months	Melodic and rhythmic patterns appearing.	McDonald and Simons 1989
2 years	Experimenting with intervals of 4th and 5ths.	McDonald and Simons 1989
2 – 2 ½	Imitate parts of song they hear around them, eg. Oink, oink, oink from Old McDonald.	McDonald and Simons
2 – 3	Sing longer, spontaneous songs with deliberate repetition.	Sloboda 1985
3	Sing longer spontaneous songs less frequently (can include 3 phrases with varied patterns of repitition and alternation).	Moog 1976
3	Some can sing whole songs with pitch, words and rhythm more or less correct.	Moog 1976

In summary, these stages indicate that: children progress from free experimentation, to spontaneous singing, to use of melodies and rhythms learnt from songs, to singing parts of songs and finally to imitation of songs.

Researchers agree that individual differences are evident, particularly in relation to pitch (Dowling 1988:126). Children need opportunities to talk and sing individually to learn to use high and low (McDonald 1979) Findings indicate that just under half of three year olds tested, demonstrate an understanding of the concept of pitch register. Spontaneous songs occurring in play or with motor activities such as swinging, are usually sung in the child's own choice of pitch (McDonald 1979). Three year old children are even able to sing earlier learned songs in the same key in which they first learned them (Scott 1989).

Exposure to a lot of music in this age group, as well as having musical parents and beginning training in music between two and four years of age factor in the development of Absolute Pitch (Watson 2000).

There is little research of rhythm ability in this age group.

> When we first started there was very little data available on the development of temporal regulations of behaviour and the process of duration estimation in children aged between 18 months and 6 years (Pouthas 1996:131).

The lack of research is possibly due to theoretical reasons, based on learning theories that children's time concepts develop later. Another reason for the lack of research is based on methodology. It is impossible in this age group to use questioning methods similar to those used with adults. However, Pouthas (1996) used non-verbal measures and found a variety of abilities, beginning with a first response of learning to wait and respond, evident between 18 -24 months.

Success in rhythm testing may be linked to motor behaviours (Moog 1976). More than half of the eighteen month old children observed by Moog, moved to music. They used a circular dance movement and waved their arms excitedly with the music. Very few children match their movements to the music at this age and this ability does not improve until the age of five. However, the variety of movements increase in amount, while spontaneous movements decrease as children get older (Sloboda1985).

Some research shows that children of two and a half years can be trained to match rhythm (and pitch) on decreased size violins (Taylor 1990:243).

Researchers (Moog 1976, Rainbow1981) have found that children's songs include simple rhythmic patterns

> Using only tone of the same duration or in the ratio of 1:2 with the longer duration occurring only rarely. The length of the rests depends on the breathing of the child and whether he/she chooses to sing another phrase (Moog 1979,p.42)

Rainbow (1981) developed a sequence of tasks in rhythm and found that only half of the three year olds tested, could vocally echo words in rhythm. No more than 15% were able to: successfully clap a rhythm after vocalizing; clap a steady beat; tap a steady beat to recorded music; echo clap; move in time and; march and clap in time to music.

Movement and rhythm development may be inter-related. As the child develops co-ordination in motor movements and concentration, a range of abilities is evident. Pouthas (1996) summarises research about the perception of time and temporal

regulation of action in infants and children and concludes that children's abilities develop in relation to the perception of the temporal structure of events.

> ...at this young age, everything is developing at once. Mental abilities, motor skills, singing ability, and understanding of musical concepts all interact and affect the child's musical world (Pratt 1997:1)

The essence of music for the young child is described in a story told by Kenney (1989:32)

> Jessica had fallen down a hole, and for two-and-a-half days the attention of the nation was riveted on the little two-year-old trapped in a dark, abandoned well. One account revealed that, though tired, bruised, and hungry, Jessica could be heard singing in her lonely confinement. Innately, Jessica knew the power of music. Someone had taught her a song, a song that may have saved her life.
> At a less dramatic level, music educators have long suspected that consistent musical experiences during children's early years may influence not only their future musical growth but their emotional and creative development as well. Just as music seemed to comfort and sustain Jessica in her ordeal, it may play a vital role for children separated from their parents in day-care centers and Preschools. Musical experience during these early years may be critical to the healthy "total growth" of each child.

Children are beginning "training" in music much earlier with the increasing use of childcare settings (Kenney 1989:36). Music educators need a plan of action for developing a music curriculum for young children (Andress1989).

One researcher (Gordon 1990) believes that early music exposure is vital for development. Some children receive formal music experiences and others have informal music experiences, Gordon (1990:332) suggests that from birth to age nine is of greater consequence than formal training after age nine.

> A child can profit from appropriate informal and formal music instruction very much more at age five than at age six, more at age six, than at age seven, and very little more at age seven than at age eight.

It can be concluded that there is a wide range of abilities in musical development of the one, two and three year old and that it is an important time for children to experience music. For the parent, it is a time to provide a rich musical environment with a broad variety of music, musical activities and listening experiences. For the teacher, it is time also to provide activities in the right order as well (Gruhn 1997:45). "Let us not leave music education for the pre-kindergarten population to chance" (Andress 1989:27). Scott (1989:31) affirms the need for music educators to take a leading role in bringing music to young children and parents,

> After all, who knows better than we do the intrinsic value of music and the joy of community that comes from shared music making!

SECTION 1

Chapter 5

The Preschool Year (4 - 5 Years)

As in the previous age group, there is not yet a large body of research into development of music in children in this age group. However, it has been found that children have an enthusiastic attitude to music. This enthusiasm is reflected in their participation in activities including moving to music, playing instruments in a band or in free play, playing musical games and dances, singing spontaneously in various vocal ranges, saying rhythmic poems and verses and singing in a group. Researchers agree that movement and music together help the preschooler to learn and that preschoolers can only focus on one dimension at a time e.g. pitch ***or*** *tempo, not pitch* ***and*** *tempo. Research shows that there are variations in ability, particularly in singing development. Researchers have identified stages in spontaneous vocal composition and instrumental composition and some believe that preschool children are in the stage of exploration. Differences are also apparent in rhythm development with a wide range of abilities evident. Age, experience and enculturation are factors in individual differences. Some researchers have developed sequences of learning of musical concepts for children. Researchers conclude that the musical environment in which the child lives impacts critically on music development.*

Whilst there is not a large body of research of preschool children's musical development (Sims 1995:205) there is evidence of a wide variation in musical abilities. Abilities can vary so much that some authors are reluctant to list characteristics of this age group. Bridges (1994:98) says that any evaluation of a child's music ability is best done on an individual basis.

Variations in findings by researchers regarding preschoolers' musical abilities are evident particularly in the area of singing. At four and five years of age, children are concerned primarily with precision and repetition (Sloboda 1985:206). In the fourth year of development, only about a third of the four year olds sing spontaneous songs, with more children concentrating on achieving precise imitation of songs (Moog1976). Athough the behaviour of the child may seem outwardly unchanging, it is probable that as they focus on the characteristics of a song (tonality and rhythm), they are internalising knowledge of scales, keys, rhythm and metre (Sloboda1985). At four years of age, children's singing, within a song, changes key .The rhythm is based on the accents in the words and does not maintain a steady pulse. By five years of age the singing maintains a single key, starting on the tonic and returning the tonic. The singing also maintains a steady pulse or beat(Sloboda1985). Davidson (1994:99-130) discusses singing development using Twinkle Twinkle Little Star, as an example. By four years, the singer hums the tune with some pitch stability using the words to keep her in the right place in the song. Some of the notes and intervals are imprecise and without steady beat. For this singer, perfect imitation was achieved at six years of age. In contrast, of the four and five year olds Scott (1979:91) tested, almost all (82%) had

accurate pitch and just over half (56%) sang with correct melodic contours. Davidson (1994:112) says of singing in key,

> There is more widespread agreement that the ability to sing in key appears late. Michel (1973) reports that by the end of the preschool years, children are able to perform music in major and minor scales, and even to appreciate harmony. However, this rich description of young children's tonal understanding is questioned by other researchers who report that children of even four or five years of age are not able to sing scales at more than chance levels (Bridges, 1965).

Vocal range varies from individual to individual. McDonald and Simons (1989:46) reviewed research from 1932 - 1971 related to vocal range. They found that a common range to all children is Middle C to G or A five tones above. McDonald (1979:25) says some children can sing as low as F below Middle C and as high as E (fourth space, treble clef). Similarly, Shehan Campbell (1999) says that four- year-old children can sing spontaneous songs in a range of two octaves. These observations are an indication of the differences in vocal range in individual children's singing.

Researchers agree that singing development is strongly influenced by children's varying backgrounds, age and experiences. McDonald (1979:25) says,

> The most tuneful singers came from home and/or caregiving environments that have provided many experiences and opportunities for singing and listening to music.

Scott (1989:30) gives the example of the Polynesian community and how supportive they are to their children regarding singing. Even at a young age the children are encouraged to sing in harmony. Shehan Campbell (1991:80-83, 161) describes singing in other cultures. In the Balkans, mothers sing beside their daughters in the fields and factories. In the African cultures, music learning occurs through

observation and imitation. Other researchers (Bridges 1994:111) agree that singing ability is strongly related to the home environment. Factors in singing development include whether children are given the opportunity to sing, to hear people around them sing, to hear appropriate singing material, to find their singing voice and to feel positive about their singing (Bridges1994).

Preschool children have a positive attitude to music in general and attitude is a significant factor in music learning (Shehan 1990:360). Research shows that children prefer movement activities and play based music activities (Temmerman 2000:32-35). She describes how preschool children have a natural positive relationship with music. The music activity most preferred by children was moving, followed by playing instruments, then singing, then listening. Preschool children prefer music with active participation required.

Many researchers consider movement is vital for successful music education. Shehan (1990:356) describes movement in music education as "...vital, fundamental, natural, and most effective in facilitating learning when designed by the informed specialist." Similarly, Gromko and Smith Poorman (1998:174) say, "When children make music and move through space in response to music, children benefit musically."
Active participation in music is related to rhythm development and many educators such as Dalcroze, Orff, Kodaly and Mursell have advocated the teaching of rhythm through clapping, walking and other movements to foster the rhythmic feeling (Camp1990: 198).

Research shows that children gradually become more skilled at matching movements to music (McDonald1979: 28) although there are contrasts in abilities in the research findings. Between four and six, children become more synchronized with movement and rhythmic beat. Pratt (2000:4) says

> Although Rainbow found marching and clapping in time to music a difficult task for the children he studied, Miller observed that four-year-olds were able to play steady beats when marching.

By five, children can generally keep in time with music and their movements are coordinated (Temmerman1998: 42).

Researchers suggest that factors related to rhythm development include age, motor development and the children's natural speed of movement. McDonald and Ramsay (1979) say that as children become older, natural growth is the most important factor in preschool children's development. Motor skills are developing, as are concentration, memory, attention span and understanding of musical concepts (Zimmerman 1971, Pratt, 1997). Children can physically match rhythms better with their hands than their feet, because young children gain control of the upper part of the body before leg movements. Some four year olds can freely match creative body movements to the specific style of music (Scott 1989: 31). Preschool children also have much quicker movements than an adult. The adult needs to consider the children's natural speed when asking children to move to fast or slow music (Bridges1994: 106-110).

Other areas of research into music development of preschool children include the way in which children arrange sounds. Sims (1995:204-208) found that preschool children are very accurate when discriminating one element of music at a time e.g. fast/slow or

loud/soft or high/low. She concluded that most preschool children "... are not ready for music listening tasks requiring attention to more than one element at a time" (1995:207).

Scott (1989:30) summarises other research of music development of four year olds. They are beginning to form the concepts of melodic contour and interval size. They can readily form concepts of instrumental timbre. They are accurate in loudness discrimination especially when music is getting louder rather than softer. They respond to direct instruction in music concepts and are receptive to all kinds of music. Scott concludes that from four to six years of age is a crucial time in music development and that children in this age group can benefit from direct instruction in music concepts.

One music listening task assessed by researchers is the ability of children to respond to changes in musical mode. Welch (1998:32) describes the potential significance for four and five year olds.

> ...(Costa-Giomi 1996.) Although a brief training period had little effect on pre-schoolers' (age 4) perception of musical mode, by contrast, an identical training permitted kindergarten children (age 5) to perceive mode changes... [they] were also able to identify `major` and `minor` and to use correctly the appropriate verbal label.

This research shows that the concept of mode is better left to work on with the school-aged child and is not age appropriate for preschoolers.

Other researchers have examined the listening task of song recognition among preschool age children (Feierabend, Clark Saunders, Holohan and Getrick 1998:351-359). Their study included children from three to five years of age. Unfortunately,

they do not differentiate results within the age group. However, they found that the children were more accurate in recognizing songs that were performed without texts when they had heard them previously with text. Melodic content was found to influence song recognition ability. Songs with distinct unrelated melodies were more readily recognized than songs with similar melodies, with or without texts.

Some researchers have examined preschoolers' ability to invent notations because notations may reflect musical understanding of rhythm and pitch (Welch1998: 32). His summary outlines a developmental sequence in notations based on the research. (Table 4)

Table 4: Stages in Development of Music Notation

Number	Stage	Descriptor
1.	Scribbling	The child makes marks on the paper. The marks may match timing of sounds heard.
2.	Figural Stage (a) Enactive or (b) Melodic	Invented notation corresponds to a single dimension e.g. continuous pulse of the whole song –/or- Invented notation corresponds to a visual representation of the melody.
3.	Figural Stage	Invented notation corresponds to *several* dimensions at once.
4.	Formal	Accurate rhythmic notation closely associated with formal training.

Welch (1998:33) describes how preschoolers may vary in ability. Children with more musical experience respond to instruction. As a result, invented notations change qualitatively. Before training, preschool children are generally in the scribbling stage. After training they advance to the figural stage. Children use different strategies to notate songs as opposed to instrumental tasks (Welch 1998:33).

There is agreement amongst researchers that musical creativity exists in early childhood (Sundin1997:55), but researchers do not as yet have a large research base. Kratus (1994:132) says,"...studying children's compositional processes...is in its infancy." Of creativity Hildebrandt (1998:68) says, "Anyone who has spent time in the company of young children can attest to how musically creative they are."

Some researchers discuss composition in relation to using instruments (Kratus 1994) and some discuss composition in relation to singing (Sundin1997). Both types of composition are relevant to the preschool setting. Hildebrandt (1998:68) describes an invented song of a four year old, how preschool children can sing new words to favourite songs, sing new melodies for old words and create instrumental patterns after exploration.

Stages in composition have been developed by several researchers (Table5).

Table 5- Stages in Composition

Kratus (1994:131)		Swanwick (1991:23)
Exploration...the unfolding of new ideas		Sensory Interest (up to age 3)
Development...the revision of ideas		Manipulative phase (age 4-5)
Repetition...a testing and verifying process		Imitation (age 5-8)

Using Swanwick's (1991) stages of composition the preschoolers described by Hildebrandt (1998) could be said to be in the manipulative phase of composition). In Kratus'(1994) sequence, the preschoolers would be exploring new ideas.

There is disagreement about the value of creativity and whether the products are improvisations or compositions (Sundin 1997:55). Kratus (1994) supports the view that young children are not capable of composition until about nine years of age. In contrast, Sundin (1997:55) believes that preschool children's songs may reflect structural organization, variation and evidence of composition. So too does Hildebrandt (1998:73).

> Children's music develops with age and experience. ..As children explore their instruments and voices, it may not sound like music at first. Early songs and improvisations do not always have a steady beat or a clear tonal centre. But, gradually, small repeated patterns emerge. With time these patterns become incorporated into more complex emerging sense of phrase structure,meter, and tonality.

Lastly, there is some evidence that there is a sequence evident in early childhood with concepts of timbre and dynamics formed earliest, followed by rhythm, melody, form, texture and harmony (McDonald and Simons 1989).

> Zimmerman(1984) suggests that the developmental sequence of concepts is volume, timbre, tempo, duration, pitch, and harmony. Most of the existing research from which these orders have been extracted is atomistic, considering single attributes rather than the multiple variants that typify music events. (Scott-Kasner 1992:643).

Considering these concepts, the preschool year has the potential to contribute significantly to the music development of all children.

SECTION 1

Chapter 6

The Primary Years

Some researchers describe the primary years, particularly from the age of five to seven, as a critical time for music development, while others suggest that children's learning may plateau particularly in the development of pitch. At age seven, children's pitch development may stabilize. Evident in the research is variations in ability due to the same factors as in the earlier ages. Training also affects development as children participate in more formal music experiences. There is more agreement amongst researchers regarding rhythm than pitch. Research into singing finds that some children can sing accurately at age five while other research shows that there are children in sixth grade who are unable to sing. One researcher suggests that training is necessary from the age of eight in order to develop singing skills. Children appear to learn short songs best by listening to the whole song and joining in when they are ready. Researchers have developed a sequence in song acquisition in the primary school. Children learn the words, then the rhythm, and then the pitch and melody. There is a body of research that has examined children's notations of music and it shows that children develop particularly between five and seven. By seven children can represent both pitch and rhythm in their notations. However after that age training is necessary to continue development. The ability of children to compose is another area studied by researchers. Some researchers have developed sequences in composing but other researchers suggest that individuals have different styles and do not fit into the sequences. It appears that if children are given the opportunity to compose, they will, but the age is disputed. However older children's compositions are more complex. Other research has examined children's preferences in the

primary years. While, alarmingly, positive attitudes decline with age the most popular activities in music are playing instruments, playing music games, singing and listening to music. Children like fast music. Perception of harmony appears to be the last skill to develop and this skill may develop with age. As children become older they improve in their ability to perceive simultaneous melodies. Research shows that children from five to nine understand the elements of tempo and dynamics. No work is necessary on these elements in primary school, even though school programs always present loud and soft as elements to work on. Researchers agree that there is generally a gradual improvement in music development in the primary years. Music programs designed to meet individual need and development result in more musical children.

Many researchers perceive the first years of primary school as a critical time in the musical development of children, particularly the ages of six to eight (Davidson and Scripp 1988, Zimmerman 1971, Shuter 1968, Hargreaves and Zimmerman1992). McDonald and Simons 1989).It is a time of change in most children's learning and music is no exception (Davidson and Scripp 1988).

Some researchers say that children plateau in auditory perception. The plateau may be reached by the age of eight (Zimmerman1971:10). Gordon (1990:331) believes that children plateau at the age of nine and do not continue to develop musical aptitude (the product of innate potential and early experiences), as opposed to knowledge, after that age.

There is evidence in the research of large variations in abilities, just as in the findings from the preschool years. Bentley (1983:27) suggests that, "What is measured may be a combination of innate potentiality plus what the child has 'picked up' incidentally from his environment." As some children receive music in school music programs or in private tuition, some variations in ability can be attributed to training, and yet, often, research does not indicate the background of the research subjects.

Differences in abilities can also be attributed to factors of enculturation, age, maturity, home background, age, and interest. Shuter (1968:194) says, "... interest in music is likely to be an important determining factor in whether or not the child's potential capacity is fully realised." Another factor could be the children's level of development at the time of testing. Davidson and Scripp (1989:62) describe children's

music development occurring "...in fits and starts...long periods of practice tend to be followed by a suddenly marked improvement in ability..."

Researchers have different opinions about which is the most important ability to develop in the primary school student. Davidson and Scripp (1988:216) emphasize pitch development as a critical focus in young children's musical training whilst Gordon (1999:3) and Campbell (2000:171) emphasize rhythm as being the most important focus.

There are a number of articles about pitch development and research findings reveal conflicting opinions in this significant area. Some of the research has examined children's pitch understanding as evidenced by their notation (Davidson and Scripp 1988) while others have given children listening tasks (Costa Giomi and Descombes 1996 and Bentley 1983).

Some researchers agree that by seven years of age "...pitch development appears universally stable and increasingly robust with age "(Davidson and Scripp 1988:225). Dowling (1988:113-129) found that in the first eight years of life, pitch development is regular but that individual differences are evident as early as three years of age and may lead to differences in strategies to learn. By the age of six children can readily perceive pitch changes within two octaves and nonverbally identify them. After instruction on terminology of pitch terms, they can readily apply the correct labels (Costa-Giomi and Descombes 1996:204-214).

Some researchers believe that the development of pitch occurs at critical times and plateaus at around fourth and fifth grade (Zimmerman 1971:8-10). Other researchers believe that the ages of six to nine years are critical for development of perceptual pitch discrimination and that increase in skill in tonal memory (with eight and nine years of age showing the greatest improvement) continues until about fourteen years of age (Taylor 1990:224).

The majority of researchers agree that pitch development is stable from the age of seven and continues to improve with age (Davidson and Scripp 1988,Bentley 1983, Shuter1968). Bentley found that the majority of seven year olds could discriminate just noticeable differences of a quarter of a tone and accurately state the direction of pitch movement. About half of the ten and eleven year olds and most of the twelve year olds could discriminate differences of an eighth of a tone and state the direction of pitch discrimination.

In contrast, Demorest and Serlin (1997:69) find that there is no difference across that age groups of students in grades 1, 5 and 9 in the ability to perceive pitch changes. In their study, students had to listen and differentiate differences in pitch and rhythm in a four- measure theme. There was no increase in sensitivity to pitch related changes.

It would be interesting to compare the different backgrounds of the individuals in the various studies, as the experiences from home, training and enculturation impact on abilities.

There is more agreement among researchers about the development of rhythm in primary school students. Gromko and Walters (1999:24-29) suggest that variations in ability between children may be due to musical predisposition and this will influence how much and what a child learns.

Some researchers say that sensitivity to rhythm continues to develop through informal music experiences (Demorest and Serlin 1997) while other researchers say that the presence of music in the environment will not necessarily enhance children's rhythmic perceptions (Gromko and Walters 1999).

Some researchers describe the ability to maintain a steady beat as the most basic rhythmic skill (McDonald (1979:28). Earlier research in the preschool years, showed that children could not keep the beat and it seems that after the age of nine, the ability to keep the beat does not substantially change or improve (McDonald1979). Almost two thirds of five year old children observed could keep in time with music by clapping and tapping (Sloboda 1985:207) Of rhythmic tapping, Taylor (1990:220) says children can better synchronize movement to music if the tempo is adjusted to the child's 'personal beat'.

In test batteries, rhythmic memory is the easiest task for children from seven to fourteen years to complete. "This could be interpreted to indicate that rhythmic abilities may develop earlier than tonal abilities" (Bentley 1983:29)

Significant changes occur between the ages of six and eight in children's ability to listen and repeat patterns. After the age of eight hardly any child taps irregularly and

around nine and ten they reproduce all but the most difficult of rhythms (Shuter 1968:83). Similarly Demorest and Serlin (1997:67) find that there is an age related increase in the ability to perceive rhythm.

Some researchers suggest that there is a developmental sequence in rhythmic concepts (Hargreaves & Zimmerman 1992). "...from beat to rhythm pattern to meter...by age 9 there is evidence of a final stage of meter conservation "(p. 387).

One area of music development that has been extensively researched in the primary years is singing. There are many different aspects of singing in research including "...physiological parameters as well as pedagogical approaches to the development of pitch discrimination abilities and vocal qualities..." (Klinger, Shehan Campbell, Goolsby 1998:24-34).

There is evidence of conflicting opinions about singing in the research. Some researchers say that children of five can sing accurately and reproduce easily recognisable versions of a song (Taylor1990: 243). At the age of five children can sing songs at different speeds or pitches (Sloboda 1985:210). Davidson and Scripp (1988) describe untrained four to seven years olds' singing as sophisticated. At age six and seven , children have a "...rudimentary grasp of the materials of music, pitch and rhythm..." and can sing intervals of an octave (Davidson1994:124) From these descriptions, children's singing in the primary years appears to be sound.

In contrast other research shows that individual differences occur in the development of singing (Zimmerman 1971:24). Welch, Sargeant and White (1998:67-74) say that

by the end of the third year of school, vocal pitch matching in song singing is improving. One study of first to fifth graders' vocal pitch and accuracy shows that singing accuracy varies widely across the grades. Singing can range from highly accurate to highly inaccurate (Cooper 1995). She says that while older children may sing more accurately, "...improvement may not occur progressively at successive grade levels in a predictable pattern " (1995:229).

At the other end of the spectrum, research shows that there are some children in the primary years who cannot sing. Rutwoski (1996:353-368) has found that the number of children up to sixth grade who are unable to sing is increasing. Many children are inconsistent in their ability to use their singing voice and that strategies need to be developed to encourage individual singing.

Reseachers suggest a number of possible reasons for variations in singing ability. It may be due to maturation and cumulative experiences (Zimmerman 1971:24). Cooper (1995:229) says that some differences found between boys and girls' singing may be attributed to motivation, peer pressure and control of the voice mechanism. (At the age of ten, boys may experience their first voice changes Shehan-Campbell 1999). Training may be a factor in singing ability, as some researchers say that song singing skills drop off around the age of eight, unless there is training. (Davidson and Scripp 1989:66).

Another area of research examines how children learn to sing songs in school. Children begin school with the ability to learn the words of the song. Welch, Sargeant and White (1998:67-74) say that children are "programmed" linguistically and are

ready to respond to words particularly when they are in a song. They suggest that children follow a sequence when learning a song focusing on the words, then the rhythm, then the pitch and finally the melody.

Other research into singing has examined how best children can be taught to sing a song. In a study by Klinger, Campbell and Goolsby (1998 :24-34, some seven to eight year olds learnt a short single verse song through the use of immersion.(The teacher sings the whole song, the teacher asks text related questions, the teacher sings the song again, asks more questions, sings the song again, sings again asking the children to join in, children sing the entire song without the teacher, small groups sing without the teacher, children sing the whole song without the teacher). Other seven to eight year olds learnt the song by the phrase- by- phrase method (the teacher sings the song broken down into phrases which the children echo and ultimately sing the entire song without the teacher). In the research, it was found that children learn short songs better through the immersion method. The continuity of melody and storyline help the children to remember the song. With the phrase-by phrase method children made errors in pitch, rhythm and text.

There is an orderly sequence in the understanding of melody (Cuddy & Upitis1992). "The earliest features mastered are rhythmic-melodic phrase contours, followed by intervals and tonality"(p. 339).

Researchers have studied the musical notations of children in order to understand how children perceive music. Barrett (1997:2) says of the growing body of research in this field that they "...have focused their investigations on the study of children's notational processes and products."

The relevance of children's notations to music development is discussed in research (Davidson and Scripp 1988:200).

> Although children may be able to simultaneously perform the rhythms, pitches, and texts of a familiar song, we know very little about which of these components children themselves regard to be the most important to represent.

The ability of children to notate music is of developmental interest because researchers believe that it may reflect children's understanding of rhythm and pitch (Welch1998:27). By contrast, other researchers have observed that children hear and make sense of tonal structures much more complex than those they can record or reproduce (Cuddy & Upitis1992).

In the research, there is evidence of a dramatic change in development of notation, between the ages of five and seven. By seven years of age, the children invent notations that represent both rhythm and pitch (Davidson & Scripp 1988).

In order to continue development in notation skills, training is necessary. Without training, the notation of the twelve, sixteen and eighteen year old is like the eight year old (Davidson and Scripp 1989). Barrett suggests that researchers need to examine notations of children's own compositions in order to understand children's thinking in relation to music.

Although the field of research into composition is in its infancy (Kratus 1994:130) there are sequences that have been developed by several researchers (Welch 1998:31). Welch summarises Kratus'(1994) sequence as; exploration with new ideas ; development with revision and repetition, and ; repetition, a review of their work.

Using this sequence Kratus says that children of seven years of age compose by exploring sounds. They have less ability to repeat the sound. Children of eleven use more development and repetition. In Swanwick and Tillman's research, it seems that children of three are interested in the 'sensory' aspect of sound. They make spontaneous sounds. At four and five they control the sound more intentionally in a 'manipulative' phase and from five to eight they are in an 'imitation' phase using musical conventions and drawing on singing and listening experiences.

Weinberger (1998: 1-3) summarises the studies of musical compositions. He discusses research from 1991 – 1994 and says children need to be given the opportunity to compose and create. Some of the findings reveal that at seven years children explore ideas, with some achieving repetition (unlike Kratus (1994) who found seven year olds are still exploring sound). By nine they are producing original compositions, with exploration leading to developing ideas and repetition and by eleven, the trend is even greater to produce original compositions. He concludes,

> First, children like to compose and will do so given a bit of guidance and opportunity. Second, by the age of nine, children can produce original compositions, and they use the same processes as do professional composers Third, development of the ability to retain sound pattern facilitates composition. Fourth, and most importantly, musical composition is a truly creative process that is subject to study and understanding.(Weinberger 1998:3)

Some researchers suggest that there are differing styles of composition among children for a variety of reasons (Marsh 1995, Webster and Richardson 1994, Davies 1994). Some children manipulate sound without 'thinking in sound' while other children 'think in sound' with a much more controlled approach (Webster and Richardson 1994:8-15). They describe the kindergarten child using instrumental improvisation aurally, visually, kinaesthetically and in a tactile way.

Some children vary their process of composition according to the context (Marsh 1995:2-11). Marsh examined compositions by children in the playground. She found that they did not follow the developmental model of Swanwick and Tillman but that they demonstrate a cycle of experimentation, regularisation and control and then introduce new elements. Children, according to Marsh (1995), are innovative.

Another viewpoint is from Davies (1994:120-128) who suggests that some children's composition may spring from the sub-conscious. " There seem to be complex processes at work here...I've suggested that this musical thinking seemed to be intuitive." (P.126)

The summary of research into composition reveals that compositon is directly related to age and maturity.. Shehan Campbell (1991) examined songs by young school children. The songs are usually short, repetitious, repetitive and very rhythmic, combining speech, language and movement. In a study of relatively untrained seven to nine year old children (although some children received music training outside school) Wilson and Wales (1995:94-111) confirm findings that older children create more complex compositions. "Stages increased with age." (p. 107). A higher level of development corresponded with more editing and more melodic intention. They found that girls are at a more advanced stage than boys. They also found that melodic understanding develops at a younger age and the more private training received the more rhythmic were the compositions.

Some research suggests that working in small groups with a professional composer as a mentor develops composing skills further (Kaschub 1997:15-28).The sixth grade

music students participated in a project to create music. It was found that the students challenged each others' musical thoughts, particularly in the revision stage, and new musical concepts resulted. Kaschub concludes

> Creative endeavours such as composition offer a rich environment for students to develop musical thinking skills and such opportunities should be a standard component in music education experiences (p.27).

Researchers have examined children's attitude to music and preferences in music that are relevant to music development in the primary years (Bowles 1998, Sloboda 1990, Montgomery 1996). In Bowles' research (1998: 192:207) the review of literature shows that there is a decline in positive attitudes to music with age. Despite this, her research had some positive outcomes.

> Students were asked to determine whether they liked to participate in 13 music activities (e.g.singing, listening, dancing, music reading practice, studying about composers) in music class (alone, with a partner, or in a small group). Students then identified their favourite activity among six: singing, dancing/movement, listening, composing, playing instruments, and talking about music. Finally, students indicated whether they liked to participate in events often considered integral to the school music program (program related activities)...(p. 196-197)

Some of the results show that kindergarten children have a positive response to music activities including singing and listening. Children in fifth grade have the lowest response to music. However they all like playing instruments and playing music games. There was a preference for creative movement over dance. Although singing is popular it decreases in popularity with age. It is of great concern that the naturally enthusiastic infant and preschooler becomes a negative music participant in the primary school setting. There are implications for primary schools, with regard to this study.

The growing body of research into children's preferences suggests that tempo plays an important role, particularly in grade two or three (Montgomery 1996:134-146). Children prefer fast songs.

Research by Sloboda (1990) has a different emphasis. He found that children who have positive experiences with music are more likely to be involved with music later in life. "The positive experience has to come from the music itself "(1990:39). The age of seven is significant in signalling a new awareness of feeling. At age four, children remember music for its activity –fast, loud and simple. At age six, children have memories of excitement about music. At age eight, children associate music memories with sensual and expressive emotions and at age nine with feelings of wonder and sadness.

There does not appear to be a large amount of research about harmony and children's ability to perceive it. However, there is a range of results in the little research available. It appears that the development of perception of harmony improves with age and that there are variations in individual abilities. Bentley's results (1983:29) show that some children at age seven, eight and nine score well in chord analysis while some at age fourteen score no marks. Sloboda (1990:28-43) found children are at adult level at about the age of eleven.

Research suggests that children develop the ability to perceive harmony without formal music tuition. Exposure to the culture may be enough for children (Sloboda 1990). It is described as the last skill to develop and Zimmerman (1971:10) suggests that age eight marks the beginning of the critical development in harmonic perception.

The appreciation of harmony does not develop until "...the child is capable of attending to a bass as well as to a tune" (Shuter 1968:84).

Some researchers have examined whether children are capable of hearing two simultaneous melodies .The age that children can be accurate corresponds with the age of perceiving harmony. The ability to hear two simultaneous melodies increases with age (Gudmundsdottir 1999:10-110). She found that

> ...first graders do not easily hear two melodies playing together, even when both are familiar...By the third grade, the children seem to be more aware that they are hearing two melodies, but still for many ...it is hard to correctly identify both melodies. For fifth graders, it is easy to attend to two melodies when at least one of them is familiar (p. 107).

Children in the third grade and younger need help to identify the lower register. The ear is used to focusing on the top melody. A factor in this research could have been timbre (the trumpet timbre is easier to hear).

Sims (1995:204-221) researched children's ability to make musical discrimination when elements are presented simultaneously. She found three distinct groupings. "The elementary children "...were successful, particularly as grade levels increased" (p.219). In first grade the children's ability to perceive simultaneous elements was much lower than the children in second and third grade "Since second- and third-grade students are in the age range of 7-9, the consistency with developmental theory is evident" (p. 219). Their results were in turn lower than the fourth and fifth grade group. She notes that children exhibit individual differences.

Research shows that children understand the elements of tempo and dynamics. In a test using the synthesizer keyboard, Flowers, Wapnick and Ramsey (1997:341-355) found no difference in ability of children from the ages of five to nine. They were able to demonstrate contrasts in loudness (dynamics) and tempo. They were able to demonstrate double discrimination tasks as easily as single discrimination tasks, although there was a natural pairing between slow with soft and fast with loud. This test indicates that children in primary school do not need to spend time on these elements.

Researchers agree that children gradually improve in musical development from the age of five and onwards (Hargreaves 1996, Sloboda 1985).

Hargreaves (1996:163 –164) summarises music development of the eight to eleven year old

> There is a gradual improvement in children's sensitivity to Western tonality and harmony ... They become fully capable of perceiving and producing pitch intervals, scales, and key signatures, which are not only accurate within the elements of a musical piece, but also in relation to the structure of the piece as a whole.

Similarly Sloboda (1985:210) says

> If one were to sum up the main developmental trend in music between five and10 it would seem to be the increasing reflective awareness of the structures and patterns that characterize music and which are already implicit in the child's enactive repertoire.

SECTION 2

Chapter 1

The National Statements and Profiles

National standards for education have been developed in many parts of the world. Britain laid the foundation for a National Curriculum based on outcomes-based – education principles. Canada, the US and New Zealand followed, against the advice of many educators (Wright 1993, Clements 1996). In Australia, State, territory and Commonwealth Education Ministers met in 1989. They endorsed and agreed upon National Goals for Australia. The resulting seventeen volumes were described as representing "...the most significant collaborative curriculum project in the history of Australian education" (Curriculum Corporation 1994:iii).

All states and territories proceeded to review their syllabuses to accommodate the Statements and Profiles in different ways and for different reasons (McFarlane 1994:23). There is some confusion in the literature with various states having their own names for the profiles. Willmott (1994:42) discusses the confusion with the terminology of 'National Curriculum' being used incorrectly. The correct terminology is National Statements and Profiles.

Different countries have a variety of purposes for their National standards. In England, a standardised detailed curriculum has been set. In the USA, each state is using the standards as a resource to design curriculum (Jennings1995). In Australia, the National Statements and Profiles were never intended to be used as a curriculum or indeed a syllabus.

> There is no imposition of curriculum... each State, system and independent school retains the capacity to accept, embellish, prune, amend or reject the statements and profiles as it wishes. (Boston 1994:44).

The purpose of the National Statement was to "...provide a foundation for courses which will meet students' needs and reflect advances in our knowledge..." (Curriculum Corporation1994: iii). The Profiles were designed to "...assist in the improvement of teaching and learning and to provide a common language for reporting student achievement " (Curriculum Corporation 1994: iii).

There are conflicting opinions among educators about the value of standards both overseas and in Australia.

> ...the statements and profiles have evoked considerable controversy in their short history within an educational community easily polarised by new ideas or initiatives (Willmott 1994:41)

Advocates for the move to nationally recognized goals in the USA had hoped that standards would substantially improve education in the USA, in a number of ways.

1) It was envisaged that it would be easier to develop teacher training programs because any set of standards are better than none (Rozycki 1997
2) It was expected that standards could help create positive learning environments for students from diverse backgrounds (Haertel1997).
3) It was expected that it would be more likely to lead to achievement in academic performance (Haertel 1997)
4) It was hoped that it may unify local, state and national systems of the education system (O'Neil 1993).

5) It was anticipated that it may lead to higher standards in education than are current in the system with well-conceived content and performance standards (Lewis1995, O'Neil11993).

In Australia, advocates hoped that establishing standards would fulfil similar needs.

1) It was hoped that standards would specify what all children should learn and achieve in outcomes (Wright1993).

2) It was hoped that it would allow teachers to achieve goals in all areas, including music (Wright 1993:35).

3) Some thought it would improve the future of this country by improving the national standard for education (Boston 1994: 43)

4) Others believed that it would enhance teaching practice (Hardy 1993)

5) Some believed that any standard was better than no standard (Wright 1993: 36).

6) Some thought that it would provide a set of performance standards that could be used with a range of assessment procedures and instruments for a variety of purposes (Masters1994).

However, there were a number of criticisms regarding the introduction of National Standards both overseas and in Australia. In the USA, educators expressed a number of concerns:-

1) There was a possibility of the Arts and foreign languages being reduced in importance, as both of these were left out of the National Education Goals. A public relations campaign led to a funding grant for development of standards (McGee Banks1997, O'Neil 1993).

2) The possibility that standards would be theoretical rather than put into practice (Rozycki 1997).

3) They would contribute to inequity in our society (London 1997). Educational resources, quality of teachers, funding for low-income students and coloured students would be lost in the standards development (McGee Banks1997).

4) There was a lack of recognition of the connection between assessment and performance (McGee banks1997).

In England, Swanwick (1998:4) was particularly concerned about the model of assessment that had imprecise language and that was not genuinely measurable.

In Australia, there were also many concerns about the Profiles generally and the Arts Profile in particular:-

1) Criticism came from academics. Some supporters saw criticism coming from academics because they had a vested interest in seeking to maintain a curriculum status quo. However, those involved in traditional arts, particularly music were unhappy with the Arts Statements and Profiles (Clements 1996: 65-66). Of the arts profile Collins (1994:46)says,

> The arts is almost coherent, though wishy -washy at the edges with the inclusion of crafts in one direction and of media studies...in another. It is also so huge, covering all forms of human expression outside mathematical and verbal, that any coherent statement must be totally bland.

2) There was not a strong research basis for the profiles (Clements 1996:76). There is nothing about child development or necessary sequences of learning in the profiles (Collins 1994).

3) One concern was that teachers might narrow their "...goals and priorities to the achievement of the assessed system goals at the expense of their important educational goals " (McFarlane 1994:24).

4) Learning is segmented into eight curriculum areas rather than in an holistic approach (Collins 1994:45-48).

6) Concern was expressed that areas of knowledge were put together that should not necessarily be together "e.g. music has to fit into the same framework as any other 'art' " (p. 46) and that from this students may learn misconceptions;

7) Emerging curriculum areas, such as ethics, would not be able to be adequately accommodated within the Statements and Profiles (Collins 1994:46).

8) Collins' (1994) last concern was that the Profiles were based on a myth that learning of all children follows a common path rather than a cultural path which will need to be adapted from child to child .

> Cultural differences of gender, class, ethnicity, religious belief and so on, will interact with any inborn differences making the approach to knowledge, and what is already known by the time a child reaches school, different for each child and vastly different across Australia's multicultural range ... the profiles will come to distort the whole educational enterprise... our curriculum will become a disaster for many children (p. 48).

Some educators say that including the Arts in a national curriculum recognises its importance in our society (Wright 1993:41). An examination of the Statements and Profiles may reflect the value of the Arts.

In Australia, the National Statements and Profiles are divided into eight subject areas called Key Learning Areas(KLAs). The Arts is one of the eight KLAs. **The National Statement** discusses the Arts as a KLA. It defines the aims of an effective music program as,

> ...to capture the interest of all students, providing them with enjoyment and a sense of achievement; to cater for differing rates and styles of learning; and to satisfy and extend students with more developed knowledge and skills (Curriculum Corporation 1994:22).

The National Statement goes on to describe the five learning areas identified as 'strands'. They are Dance, Drama, Media, Visual Arts and Music. They are further split into the five 'bands' of Lower primary (A), Upper primary (B), Lower secondary(C), Upper Secondary (D) and Post compulsory Schooling(E). In these strands 'progressive development' in strand organisers is described.

The National Profiles of the Arts is the second document. It is divided into the same format as the Arts Statement, with the five strands, three strand organisers and Outcomes at eight levels, for the compulsory years of school. (Appendix 1)

Using the National Statements and Profiles as a basis, the ACT has its own **Curriculum Framework** (Appendix 2) and from that each school is required to develop its own **school curriculum and documentation**. A five-year cyclical quality assurance program requires regular evaluation and redevelopment. The Department of Education and Community Services monitors the program.

Criticism has come from educators (Clements 1996, Karadis1997) since the Statements and Profiles have been in operation. There are strong opinions that the National Statements and Profiles have not been of any use.

There is widespread dissatisfaction amongst teachers (Clements1996) at both international and the Australian level. In the UK, many teachers are feeling overwhelmed by the expectations being placed on them

(Clements 1996) In Australia, teachers are becoming sceptical of the process of curriculum reform and of the reformers as well. They feel over burdened with student

outcomes, indicators, pointers and other such expressions that have not facilitated classroom teaching and learning.

One issue that is not addressed in the literature concerns the amount of time allocated to music in the Statement and Profile of the Arts. Time (as well as energy and commitment) factor for the teacher (Clements1996: 83). Music receives *only* 2 ½ % of the Statement and Profile division in Australia. This amounts to **thirty five minutes** a week for music in the curriculum. It must be considered that music receives low prestige in status in the overall curriculum

Some states in Australia have had varying degrees of success with the implementation of the Arts National Profiles.

> In New South Wales the Outcomes and profiles project has foundered. Both these enterprises have increased disillusionment among NSW teachers (Karadis 1997:42).

The reason given for failure is an inadequate knowledge base.

Queensland has developed a new Arts Syllabus (KMEIA 2000:4-6) containing detailed outcomes based on the Kodaly approach to music education . It is due to be implemented in July 2001. However, an external evaluation reveals that there is a risk that it may fail at implementation

> "...without strong advocacy and teacher support from schooling authorities...primary teachers will need to be convinced they can cope...in areas which they feel they have little training, understanding or experience (www. qscc.qld.edu.au:2000).

Criticism of the Arts came from some academics, who believed that no standards were established in the Profile. An example indicates the language used in the National Statements Bands outcomes (Curriculum Corporation 1994: 32-33, 39-40) e.g.

Band A (Lower Primary)	Band B (Upper Primary)
Explore and describe ways of making and changing sounds.	Explore describe and classify sounds made by a variety of sound sources.

In the example above, progressive development is determined by the expectation to 'classify' sounds. Teachers were expected to establish curriculum using this 'standard' as a basis. It is possible to 'fit' any music into this outcome without any development of skills or acknowledgement of an 'Australian' standard.

Criticism that the sequences of learning were not evident in the Arts profile may be demonstrated in the following example (Curriculum Corporation 1994:32-33, 38-39),

Band A (Lower Primary)	Band B (Upper Primary)
Select and structure sounds to create their own musical ideas.	Select match, combine and structure sounds and silence to create musical statements.

There is no evidence of the sequence of exploration, development and repetition in the process of composition Kratus 1994), nor is there any real standard established.

In the next example of language used in the National Statement for the Arts (Curriculum Corporation 1994:32-33, 38-39), very little guidance is given to the

teacher for setting standards, for meeting the needs of individual children or for attempting to teach to developmental needs e.g. pitch for the younger children (Zimmerman 1971) and sequential rhythm tasks (Rainbow1981).

Band A (Lower Primary)	Band B (Upper Primary)
Describe and distinguish between sounds of different pitch, duration, tempo, tone colour, dynamics	Explore, describe and distinguish between sounds of different pitch, duration, tempo, tone colour, dynamics and texture.

Criticism concerned 'wishy-washy' language. The next example from the Statement for the Arts (Curriculum Corporation 1994:32-33, 38-39) shows the use of vague language that provides no distinction of levels between lower primary and upper primary for the primary teacher,

Band A	Band B
Engage in other arts experiences in association with music.	Explore music in association with other art strands.

The Arts Profile contains similarly vague language about levels of outcomes (Curriculum Corporation 1994:33,69) e.g. In 2.16, the student is expected to use experience and imagination to create and make music. In 4.16, approximately 36 months later, the student experiments with ideas and feelings to find satisfactory solutions to tasks. Similarly vague language occurs at 2.19 'Responds to music, giving reasons for preference', and 4.19, 'Talks and writes informally about personal observations of musical works'.

The ACT Curriculum Framework (Department of Education and Training 1994), which was devised using the National Statement and Profiles is similarly vague, providing no standards or assistance for planning a curriculum for the teacher, e.g.

Lower Primary	Upper Primary
Explore and describe ways of making and changing sounds (p. 60).	Explore, describe and classify sounds made by a variety of sound sources (p. 70)
Discuss their preferences for particular songs and instrumental works they have heard, performed or created.(p. 61).	Talk about their musical experiences and discuss their preferences for particular works or type of works heard, performed or created (p. 71)

Teachers had to determine curriculum structure from these outcomes that give very little help. This predicament had been envisaged.

> Stowasser concluded that given the trends in Great Britain and Australia towards a national curriculum, music teachers of the future 'will be required to design a developmental course of study, select repertoire from a wide range of styles and incorporate the concepts and learning activities mandatory to the subject with the minimum of guidance(Temmerman 1997:27).

An informal survey by the writer, of primary teachers in the ACT reveals that teachers are unaware of their own school music curriculum. They do not refer to local curriculum documents or National Profiles to determine their music program. They were often too busy to 'do' music at all or make time for music only because they are particularly interested in the Key learning Area of Music.

In conclusion, the National Standards and Profiles have been of little use to music educators. The goals of providing a foundation for courses to meet students' needs and reflect advances in knowledge, to assist in the improvement of teaching and learning and to provide a common language for reporting student achievement have collapsed, leaving music education in the same state that it was in prior to National Standards.

SECTION 2

Chapter 2

Music Education in Australia

Educators are damning as they describe the state of music education overseas, in Australia and more locally in NSW (Russell-Bowie1993,1999, Temmerman 1997).

> ...an examination of current policy and practice of music education in Australian...and British primary school...reveals that music education at the primary level is still in an unsatisfactory state. In many instances music is not taught at all (Temmerman 1997:26)

In a review of the music education practices in NSW primary schools Russell- Bowie (1999:17) describes the policy of providing a sound music education as in many cases a pretence. In fact primary music education in NSW has been unsatisfactory for a number of decades. National and state reports from 1966-1977 expressed concerns about the lack of importance given to the arts and particularly music(Russell-Bowie 1993:52-53).

There are a number of reasons suggested by educators for the unsatisfactory situation at the international level and the local level. They include :-

- a perceived lack of time to prepare lessons as well as a lack of teaching time in day(Temmerman1997). It was discussed in the previous chapter that music is allocated approximately 35 minutes per week in the National standards. The 'perceived' lack of time for teaching music is a reality in the majority of schools. . "The Arts are indispensable in the education of children and participation in arts activities should occupy a significant portion of school time" (Russell-Bowie1999:14). In order to achieve more time for music,

another curriculum area would have to be sacrificed. One has to ask which subject would go?

- a lack of resources and a lack of support by 'specialist' or resource teacher(Russell-Bowie 1993, 1999). Recommendations for specialist teachers and resources have been made since 1968 and are still being recommended without any success (Russell-Bowie 1999).
- a lack of willingness to teach music despite, in contrast, numerous resources (Stowasser1994). Surveys (Russell-Bowie 1999) show that schools in lower socio-economic areas have less resources i.e. instruments and music education resources. On the other hand, it is the writer's experience that too many educational resources can be confusing and overwhelming.
- a low priority is given to music in primary schools particularly in lower socio-economic areas, in rural areas and schools with a higher proportion of non-English speaking background (Russell-Bowie 1999). Low priority is also related to principals, teachers' and parents' perceptions of the importance of music education.
- teachers lack of confidence, personal experience and competence to teach music(Russell-Bowie 1999, Temmerman 1997). Newly graduated teachers feel overwhelmed by the theory of music and inadequate to teach music.
- teachers not taking music seriously (Temmerman1997). A survey (Russell-Bowie1999: 15-16) shows that younger teachers do less music than older teachers, and female teachers are more involved in music than male teachers
- teachers lack of skills and commitment especially for teaching children in the older primary grades (Russell-Bowie 1999). Lack of skill has been a difficulty for music education for a long time. Expectations for teachers to develop skills

in music may be unrealistic, considering the little time that music is given in the curriculum.

- teachers receiving inadequate training (Temmerman1997). Improvisation and composition are challenging for teachers to include, in relation to music curriculum. Of teachers and training in improvisation,

  Della Pietra and Shehan Campbell (1994:173) say

  > Despite the frequent mention of improvisation and its associated construct of creativity within the professional literature, few music education students are trained in the art of improvisation...Prospective teachers require a more comprehensive training than ever before, to include improvisation training.

  There is evidence to suggest that teacher training courses mainly foster negative attitudes towards music. Many teachers who have to teach music feel panic and are overwhelmed.They are intimidated by the theory of music that they received in their teacher training (Temmerman1997:27,31). Of training teachers, Johnson (2000:13) says,

  > "Too often, in training teachers, we seem to assume that if we acquaint them with a set of principles, they will be able to see the situations in which particular principals (sic) are relevant, and to apply them effectively. I have yet to meet the trainee teacher for whom this is true.

  Educators(Temmerman1997, van Ernst 1994) recommend an examination of current practices in the preparation of teachers.

- the lack of a developmental syllabus to guide teachers(Russell-Bowie1993). Classroom teachers are not informed about development in music to the same degree as some other curriculum areas that are given a higher priority in the curriculum.

Research (Temmerman1997: 31) identifies the skills that teachers believe they need to teach music. They are:

> Primary school vocal repertoire; the implementation of rhythmic games; playing classroom instruments; listening and making music; the location and use of developmentally appropriate music materials; planning and evaluating music activities, and moving to and making creating music.

Recommendations for a sound music education (Russell-Bowie 1999:17, 1993:57) include:-

- the appointment of specialist teachers and or school based advisory teachers with specialist training and expertise
- provision of equipment and resources to implement the syllabus
- in-servicing for the advisory teachers and all teachers
- support for instrument tuition and extra curricular activities
- recognition of differences in schools and how they perceive music education in the community.
- the provision for a syllabus to be based on child development stages which can be understood and implemented by the adequately trained and supported teachers.
- the identification of the essential elements of the music curriculum (Temmerman1997: 28).

It is apparent that national standards have done little to improve the state of music education in Australia, and particularly NSW. Music education is not succeeding and "...it is likely that the policy of providing a sound music education for all children will continue to be, in many cases, little more than a pretence" (Russell-Bowie 1999:17).

SECTION 3

Implications for Music Education

In the previous chapter, the opinions of two Australian educators were given, describing the problems afflicting music education in Australia. These problems: lack of prestige and status, no clear sense of direction, inadequate facilities, a lack of resources and trained teachers, a lack of confidence in teachers and a lack of time in the school day, are the same problems that were identified over thirty years ago. Similarly, the suggested recommendations :specialist teachers, a higher priority for music in the curriculum, more resources for instrumental training, professional development for teachers and the development of a syllabus, remain the same as recommended over thirty years ago.

It would seem that at the national level, the Arts National Statement and Profile has done little to improve the state of music education in Australia or raise its profile. It did not provide a foundation for music curricula or secure standards in music education in Australia. The 'standards' are too general and can be applied to any situation or community. The fact that the use of the National Statement and Profile cannot even be mandatory (leaving aside the vast political implications of such a move) makes its use as a standardising tool irrelevant.

National attitudes regarding the priority given to music is reflected in the attitudes of individual schools. Prioritising by principals affects the attitude of teachers, as well as the amount of resources in the school.

> For instance, if a school and/or principal gave music a fairly high priority, this generally ensured that teachers were resourced adequately to implement the syllabus. Similarly, if teachers perceived music to be a relatively high priority

> they also ensured that instruments were available and used more regularly in music lessons (Russell-Bowie 1999:16).

In the present situation, it is unrealistic to expect a change of attitude at the national level. The findings of Russell-Bowies's study (1999),"...reflect the priority and practice of music as classroom teachers and principals perceive it" (p. 17). The national priority is towards literacy and numeracy, and it is these subjects that schools are prioritising and assessing.

It seems that the two main problems concerning the recommendations for improvement in music education are money and time.

Providing funding for specialist teachers, resources and training is unrealistic in the political economic climate. The cost for training teachers is high. While there is a lack of trained specialist teachers in Australia, post- graduate music training courses have low enrolments. The author is the only student enrolled in her year in the post-graduate music pedagogy diploma. In under-graduate teacher training, graduates are often force-fed a small diet of musical theory in the hopes this will influence their ability to teach music. They leave university feeling overwhelmed and intimidated rather than assisted by this process. They lack practical skills to teach music. A recent graduate teacher had one combined Visual Art and music unit (and no media or drama at all) in her training. The focus was on curriculum content and reviews of resources. The teacher training did not give her confidence to teach music. Once in the workforce, teachers have little time or ability to devote to planning music or to develop their own skills due to the many other responsibilities thrust upon them. It is

not likely that there will be a sudden increase in numbers of teachers able to participate in post-graduate training in the future. Similarly, resources are expensive

The second issue of time, or lack of it in the teaching day, is related to attitudes and to curriculum priorities. Lack of time is an issue both in school and in the training of the teachers. Political climates place emphasis on varying parts of the curriculum, with 'soft' subjects like music (perhaps understandably from one perspective) rarely a high priority. Rather than try and include a seemingly ever-increasing list of activities at school, individual schools could focus on the development of some areas more particularly than others – for example, visual arts or music rather than all specified art areas. Alternatively, specialist music schools could cater to the needs of families and students who are particularly interested in developing their children's musical knowledge. However, specialist schools and teachers would require funding and trained teachers.

The two larger issues of time and money affect trained teachers in a range of ways. In both England (Reynolds 1990) and Australia (Temmerman1997), teachers have identified lack of confidence as one of the major problems with teaching music. Confidence could be gained with an improvement in knowledge and skills, assuming the knowledge is relevant to the classroom situation. It is evident that teachers know little about the abilities of children in music, in contrast to their knowledge of student development in literacy and numeracy development.

Another important issue is that individual teacher's need a commitment to teach music, which might be more forthcoming with more relevant training. Bresler (1998:14) says that classroom teachers

> ...are often passive consumers of music. They don't possess musical skills and consequently don't know how to teach them.

The attitude of the teacher is a factor in the type of music education children will experience. In schools, it appears that the teachers who like music, and have fortuitously been exposed to valuable and enjoyable musical experiences themselves, will provide opportunities for enjoyable music in the curriculum where as teachers who are not so interested will avoid music altogether if possible. Despite the 2 ½ % allocation of timetabling within the curriculum, some teachers will provide much more music and others will provide none. Reynolds (1990) recognises that if the informed classroom teacher has the role of teaching music, music becomes a part of the whole curriculum.

It can be concluded that teacher attitude can be linked to the significant finding in relation to children's interest in music declining with age. Whilst much could be written about the impact of attitude on learning, it can be said that teachers need to learn about the potential benefits of music in the whole learning process. At the same time, we must be aware that teachers' attitudes are fostered through their own music education or lack of it. Only attempts to develop positive attitudes in the teachers can change this situation.

From the music development research, it is evident that teachers must develop skills that enable them to observe and encourage individual children's abilities in music. "Musical children become more musical yet when experiences are tailored to their individual needs and developmental levels" (Shehan Campbell1998:49).

The research into development shows that teachers must acknowledge that children come from a variety of musical backgrounds and that this will have an impact on their music learning.

> Each child brings his or her unique perspective to a song, instrument or musical event, so that its meaning is based on who the child is and what his or her experience has been...the result of his or her personal;, cultural and musical experience. (Shehan Campbell 2000:36).

While the research showed large variations in individual abilities in music, it did become apparent that there were sequences in music learning and important times for developing pitch skills. Many music specialist teachers have been aware of these sequences of learning for a long time. The information has been available but only in reports at music conferences and in music research journals (Scott1989). However, the general classroom teachers have not had this knowledge.

While funding is scarce, it may appear from an examination of the materials available that there are many resources teachers can already access (Stowasser 1994:198). However, it would seem that teachers are overwhelmed by the amount of materials and have little knowledge regarding its application. They are unable to assess their value or appropriateness for their class and they have little idea of the musical activities to accompany the material.

Given the wealth of problems facing music education, what practical advice can be offered to the harassed and overworked teacher? It is proposed that at the national, state and local level, a more practical approach to music programs needs to be undertaken.

Teachers have the potential to provide a vibrant music program if the emphasis is on enjoying music, involving singing, playing percussion and dancing. There are many teachers who like to sing and dance but consider that their skills are not adequate for 'teaching' music. First, it would be necessary to undertake a critical reflection on the current curriculum in use in schools (Temmerman 1997). A change in the written curricula emphasis on developing reading and writing skills, (which are rarely capable of development without outside, private music education) to active participation in music making, would enable the classroom teacher to participate more. It seems that a common sense approach would be to build upon the skills that many teachers already have from their enculturation. Combined with a practical hands-on style of curriculum, the profile of music could be enhanced in primary schools, through the resource of the classroom teacher.

At tertiary institutes, a change of emphasis is necessary, from theoretical curriculum design to an imparting of practical knowledge about the musical abilities of children and a recognition of sequences in learning for music. Understanding sequences of learning would enable teachers to plan activities developmentally. As a result, music programs would gradually challenge their students. Under graduates could be encouraged to sing and participate fully. Visits to schools with teachers presenting 'real' music in their classes would help their understanding.

Another simple goal would be for teachers to acknowledge their own musical background of knowledge or lack of it. Age, maturity, attitude, life experiences and natural ability impact children's musical learning and they have an impact on teachers' abilities as well. In turn, the teachers' own enculturation process and attitudes ultimately impact on their classes. Bresler(1998:16-17) says,

> Those classroom teachers with little music background have few musical contexts that support their teaching and few pedagogical strategies to teach musical skills... The lack of musical contexts in which teachers played an active role accounts for their lack of a participatory stance... The autonomy allowed to teachers, especially in the arts, permits them to teach what they care about and what they feel most comfortable with.

For a better music curriculum, it is necessary to consider

1) The areas of help identified by teachers (Temmerman1997:31), as well as development of skill, confidence and attitude.
2) The needs of children for developmentally appropriate material.
3) Activities that children prefer-using instruments, singing especially fast songs and musical games.
4) The essential elements of a music curriculum.

Some educators may say that there are existing programs that present sequential materials for children e.g. the Kodaly method (Hoerman & Bridges 1984). Other programs, e.g. the Orff approach (Frazee & Kreuter1987) present sequential curriculum. However, teachers require extensive training to implement the Kodaly program, particularly in the use of Sol-Fah, or extensive skills to implement the ostinatoes and voice parts in the Orff method. Other courses of a few hours or a day, provide ideas and gimmicks for teachers. However, teachers need more than a few

songs or games for a successful, sequential music program. They need to understand the underpinning background of research of how children learn music – by participation in appropriate activities.

It is proposed that a resource for music based on songs of our culture would help teachers provide music in their classroom. It must be acknowledged that there are many teachers who cannot read or write music but who would like to 'do' more music with their class. They need materials that do not involve reading music, reading complicated rhythms or requiring a lot of preparation. While there are already many resources and tapes in schools, it is preferred that teachers should be actively participating in music and utilising their voices. Is that not what we want the children to do as well? Taped songs do not encourage participation from students.

Educators recognise the importance of choosing material for the curriculum (Robert Reynolds 2000). Although his discussion of choice of repertoire is for school orchestras, it is relevant to choosing songs for children. He says,

> While it may be an overstatement to say that repertoire is the curriculum, we can all agree that a well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students (p.31).

The potential aims/outcomes/goals of a music program require thorough examination, not undertaken in this thesis. However, the emphasis of the sequentially developed song based program for the 'untrained teacher' can be described as encouraging the experiences of music in the individual.

The most important outcomes would be

- to develop pitch in the early years, to develop rhythm each year in a sequential manner,
- to build on individual achievements to foster a musical environment.
- to maintain and build on the positive attitude with which children come to school.

A resource of songs that teachers would probably 'know' from their music enculturation would help teachers sing confidently. The songs could have

1) Aims for musical learning so that the teacher knows why the song is suitable to sing
2) Approximate ages/grades the song is suitable for.
3) Ideas to further enhance pitch development, especially in the early years.
4) Ideas to enhance rhythm development in the students in a sequential manner.
5) Sequential ideas for the song as the children are exposed to more music and are able to respond in a more developed way.
6) Ideas to enhance movement with the song.
7) Ideas for use of instruments with the song.
8) Ideas for creating with the song, particularly with older children
9) A form of evaluation that enables the teacher to observe individual abilities.

It is recommended that an examination of materials available should be made, in order to find suitable material. It may result in possible classification of songs, such as-

1) Australian songs that would build on their heritage and that are suitable to sing.
2) American Tin Pan Alley songs, included because they are so easy to sing and they have potential use in the community e.g. visits to nursing homes.
3) Simple game songs (with the inclusion of Kodaly type songs) as this type of song has potential for pitch and rhythm games.
4) Rounds, as they are a good beginning for harmony and listening to singing together.
5) Partner songs, for the awareness of rhythmic interdependence and listening to others.
6) Dance songs, to accompany singing as children can feel rhythm, beat and phrasing through movement.
7) Songs for instrumental use, linked to the research that reflected children's enthusiasm for instrumental work.
8) Play songs, as they are fun to sing and are a part of our culture.
9) Speech rhymes for rhythm and pitch development, important for developing rhythm and for utilising the link between language, music and pitch.
10) Songs from other cultures, as Australia is a multi-cultural society.

Before teachers use such a document it is recommended that teachers sing together and develop confidence, in order to be able to return to their class, to sing happily and positively with the children. Positive reinforcement is vital for teacher confidence too! Following are samples of the possible curriculum.

AUSTRALIAN SONG ALONG : THE ROAD TO GUNDAGAI (1922)

For K to 6

Children of all ages in the primary school will love this song, if you sing it with enjoyment for them.

1. Sing through the song.
2. Ask them questions about the song because children learn the words of the song before they learn the rhythm or the pitch or the melody. Where is the track going to? Where is the road going to? Who will they see? Who is waiting? etc.
3. Sing the song again and ask some more questions!
4. Sing the again and invite the children to join in when they can. This is called the 'immersion' method of teaching a song.
5. Sing the song whenever you get time.

Kinder Activities for Rhythm development

Sing the song.
Clap the song on you knees and sing the song inside your head. You can help by mouthing the words and clapping as well. Comment on how well everyone finished at the same time!
Individual children can have a go at clapping the song..
When children know another long song, they can listen to the song clapped in rhythm and identify the song.

Kinder Activities for Pitch development

Have children in a large circle.
The teacher stands in the middle of the circle with a ball. The person who holds the ball sings the song. When the teacher throws the ball to a child, the child becomes the singer. The child can throw the ball back at any time to the teacher who moves around the circle, giving each child a turn to sing. This is a good opportunity to listen to each individual's singing.

Music- (Appendix 3).

TIN PAN ALLEY SONG- RED, RED ROBIN

An American Tin Pan Alley Song, Suitable for K – 6

Sing the song by the immersion method.

There are some tricky words, especially for the younger children, such as,

"Live, love, laugh and be happy" or "What if I've been blue, now I'm walking ..."

Sing and discuss the separate lines that are harder for them to learn.

Rhythm Activities for Kindergarten

All together, clap the 'words' on our thighs.

When the children are very confident, ask individuals to clap it on their thighs. This is a good song to play the rhythm game, described in There's A Track Winding Back.

Pitch Activity

Children could act out the song, with one child as the Red, Red Robin and another as the Sleepy Head. The other children could help sing the story... "When the robin comes bobbin' along" then the robin sings alone, "Wake up, wake up, you sleepy head..." and the Sleepy head sings "I'm just a kid again, doin' what I did again, singin' a song".

Evaluation could be made of their individual singing with space for comment.

Singing with confidence	
Knows the whole song	
Claps rhythm accurately	

Music-(Appendix 4).

GAME SONGS – RING A RING A ROSY

Age –

Preschool

Preschool children will all know this song already. It can be combined with movement to make a game for listening.

Game 1
Children move to the sound of the tambourine or drum, for walking, running, galloping/skipping, tiptoes, marching, giant steps. At the end of the movement, the teacher calls out a number. The children form a circle with that number of children and when everybody is ready, play the game of Ring A Ring a Rosie.

Pitch game
Teacher hums the song and children have to guess the name of the song.

Rhythm game
Teacher claps the song and children have to guess the name of the song.

Music- (Appendix 5)

ROUND :KOOKABURRA

Suitable for 1st and 2nd grade

Children probably know this song with traditional words and other words. They could have fun making up new words for the song, with the kookaburra sitting on all sorts of things.

A round is a short song that you sing with a number of voices and overlap each other (Black 1982). When the children sing the song confidently, say that we will sing the song twice in two groups but one group is going to start after the other group. Start half of the class off (ensuring you have a mixture of strong and weak singers) with the song. Help the other half of the class to start off when the first half are up to"Merry merry ..."

A helpful tip-

Ask another class and teacher to sing the song with you as a round for the first few times so that there is an adult to lead each part of the round.

Music-(Appendix 6)

PARTNER SONGS

WHAT SHALL WE DO WITH THE DRUNKEN SAILOR? and O SINNER MAN

Suitable for 3rd and 4th grade.

Learn both songs very well.

What shall We Do With The Drunken Sailor? is a good old- fashioned sea shanty. The sailors used to run along the deck pulling hard in the ropes. Tell the children about the sailors and ask them to sing and imagine that they, too, are pulling hard on the ropes.

Sing with another class so that there are two teachers, one to lead each song. Before you try the partner songs with the children, sing the songs with the other teacher so that you can hear how they will sound together. When you are confident that the children know the songs well, put them together. They both start on the same note (A).

Instrumental Accompaniment-

This is a good accompaniment on the xylophone:

DADADADA -What shall we do with the drunken sailor?

CGCGCGCG -What shall we do with the drunken sailor?

DADADADA -What shall we do with the drunken sailor?

DADADADA -Ear-lie in the morning.

Music –(Appendix 7)

GAME/DANCE SONG : BOW WOW WOW

Suitable for 1st and 2nd grades.

1. Sing the song and play the game, following the directions below the music.

2. Play the song as a question and answer game, with half the class being the dog who sings Bow wow wow. When the children sing confidently, decrease the size of the groups for singing, until two children are singing to each other.

Pitch Game for first class: Hum a little section of the song e.g. Whose dog art thou? Children listen and individually answer by singing it back, with the words.	Keep a note of who is keen to sing back.

Rhythm game for first grade:

Tap a part of the song and children sing it back individually.

Rhythm game for Second grade:

Play a repeating pattern of a part of the song e.g. whose dog art thou? While the children sing the song. Can they hear which part that you are playing? Encourage children to try it and remind them to sing the words inside their heads to help them.

Music- (Appendix 8)

PLAY SONG-
WHERE, OH WHERE HAS MY LITTLE DOG GONE?

Suitable for K –2

This is a fun song to sing, expressing emotion and fun.

The children will enjoy singing and acting with feeling!

Cross-curricular links are numerous:

- Painting signs and notices for the Little Dog.
- Visiting a pet shop, to see the animals.
- Examining varieties of dogs.
- Writing stories about pets.
- Setting up a "pet shop" in the class, for mathematics work with money.
- Writing a play, to tell adventures of the lost dog.

Music (Appendix 9)

SONGS FORM OTHER CULTURES

HAVA NAGILA

Suitable for 4th, 5th and 6th grades

Hava Nagila is a minor song with a very appealing melody.

Sing it with feeling and that is how the children will sing it back.

When they sing the song confidently, try a dance with it.

Dance in a circle, arms intertwined and side stepping with the song.

Start slowly and work up to a faster speed, always singing together.

Some may prefer to clap and help keep the tempo of the dance.

Music (Appendix 10)

If music is to even begin to play an important role in the Australian education system, there must be change. It has been shown in this paper that change at the national level achieved nothing but teachers have the power within them to make a change for the better. It is a worthwhile endeavour.

> Although children are musical without expert guidance, they become more so as a result of it. Their lives are enhanced by education in and through music as they become all that they can musically be. As they progress, they become more human, as well, by knowing music at many levels, in many guises... Children are surprisingly accomplished listeners, creators and performers. We should let their behaviour and needs shape our designs for their musical education. Perhaps by hearing them out, we can find ways to augment the role that music already has in their lives and thus help them acquire even greater musical riches Shehan Campbell (2000:36)

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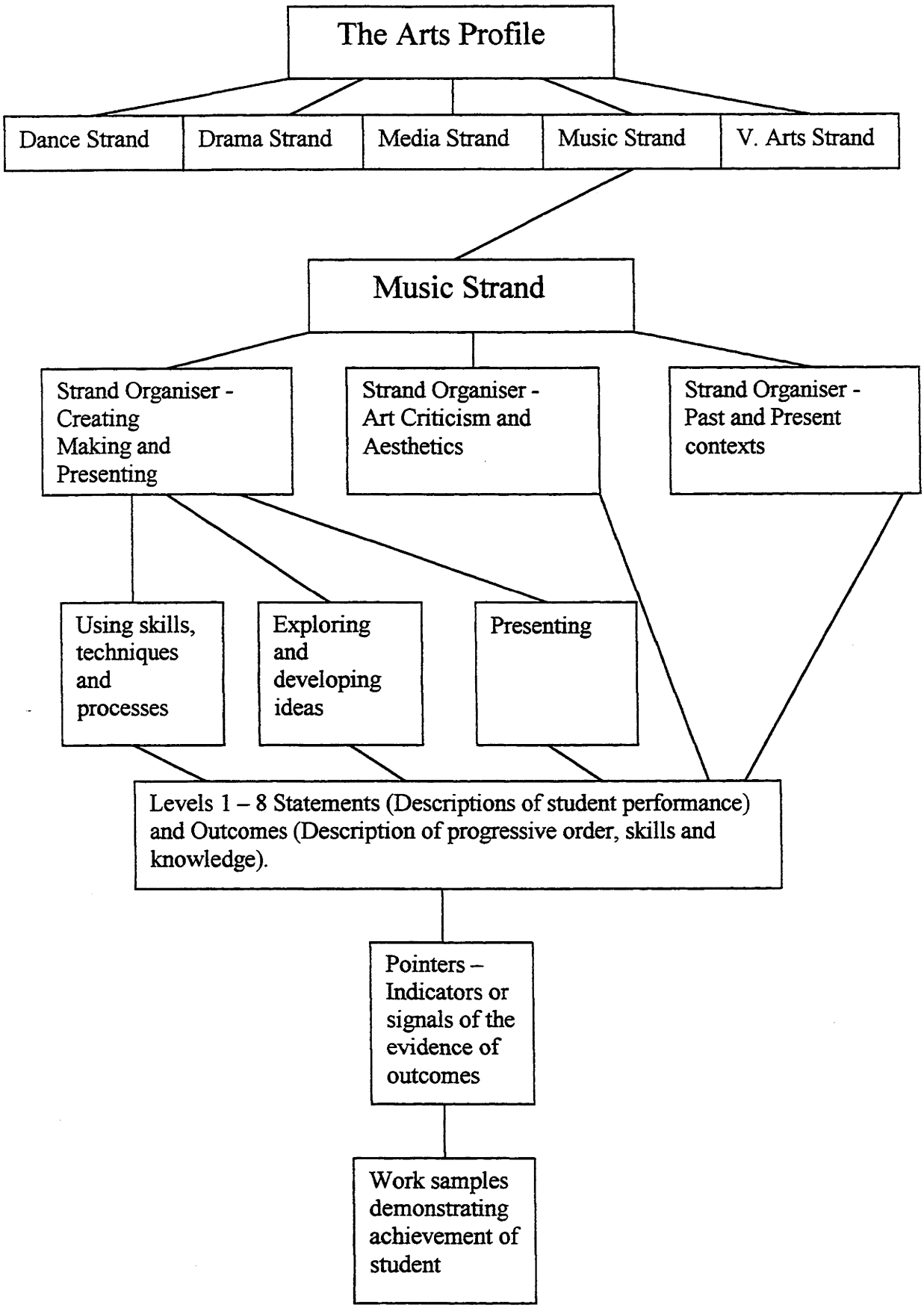
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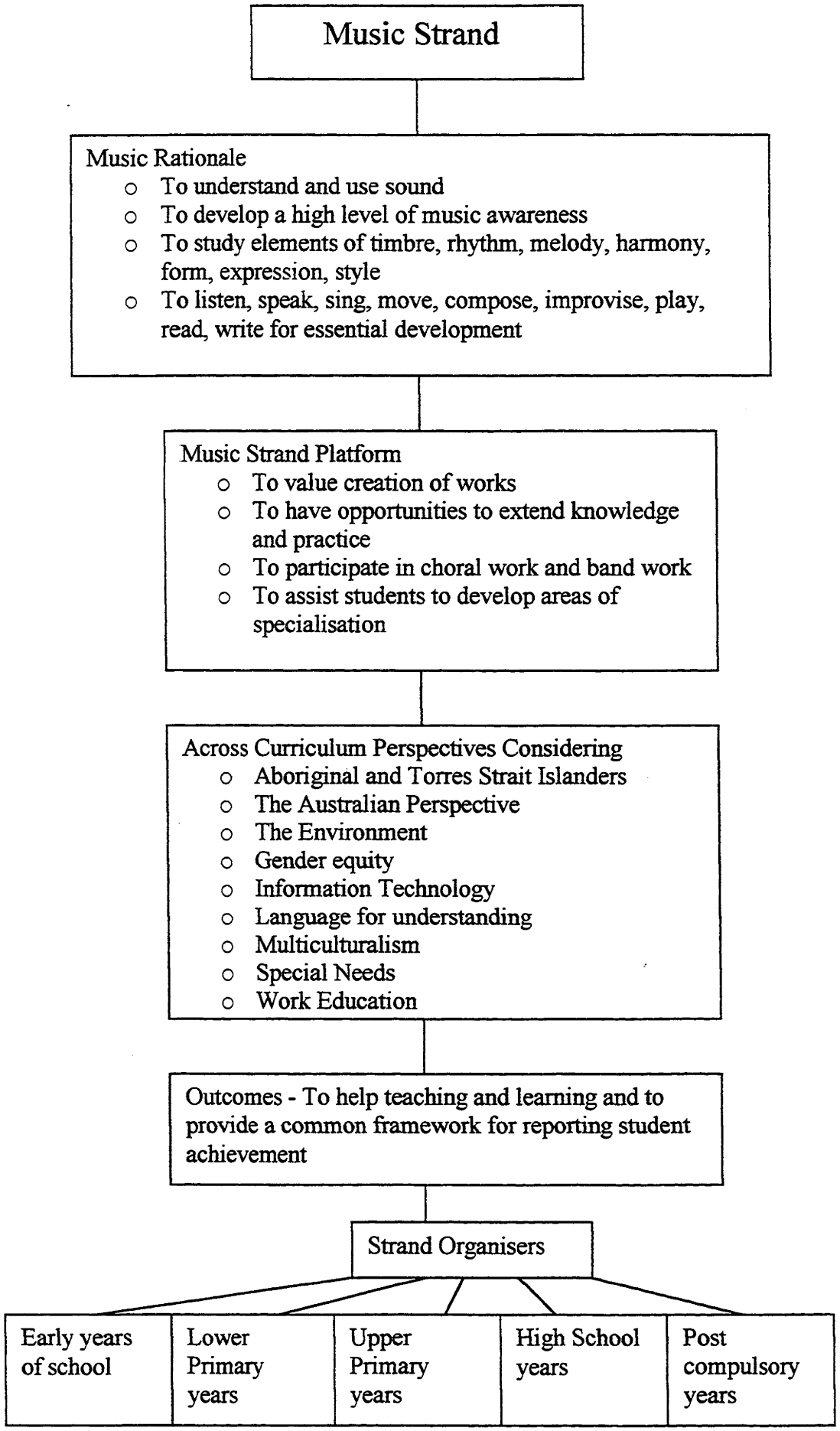
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Appendix 1 The National Profile of the Arts



Appendix 2 ACT Curriculum Framework Music Strand



Along The Road To Gundagai (Jack O'Hagan)



When The Red Red Robin (Harry Woods)

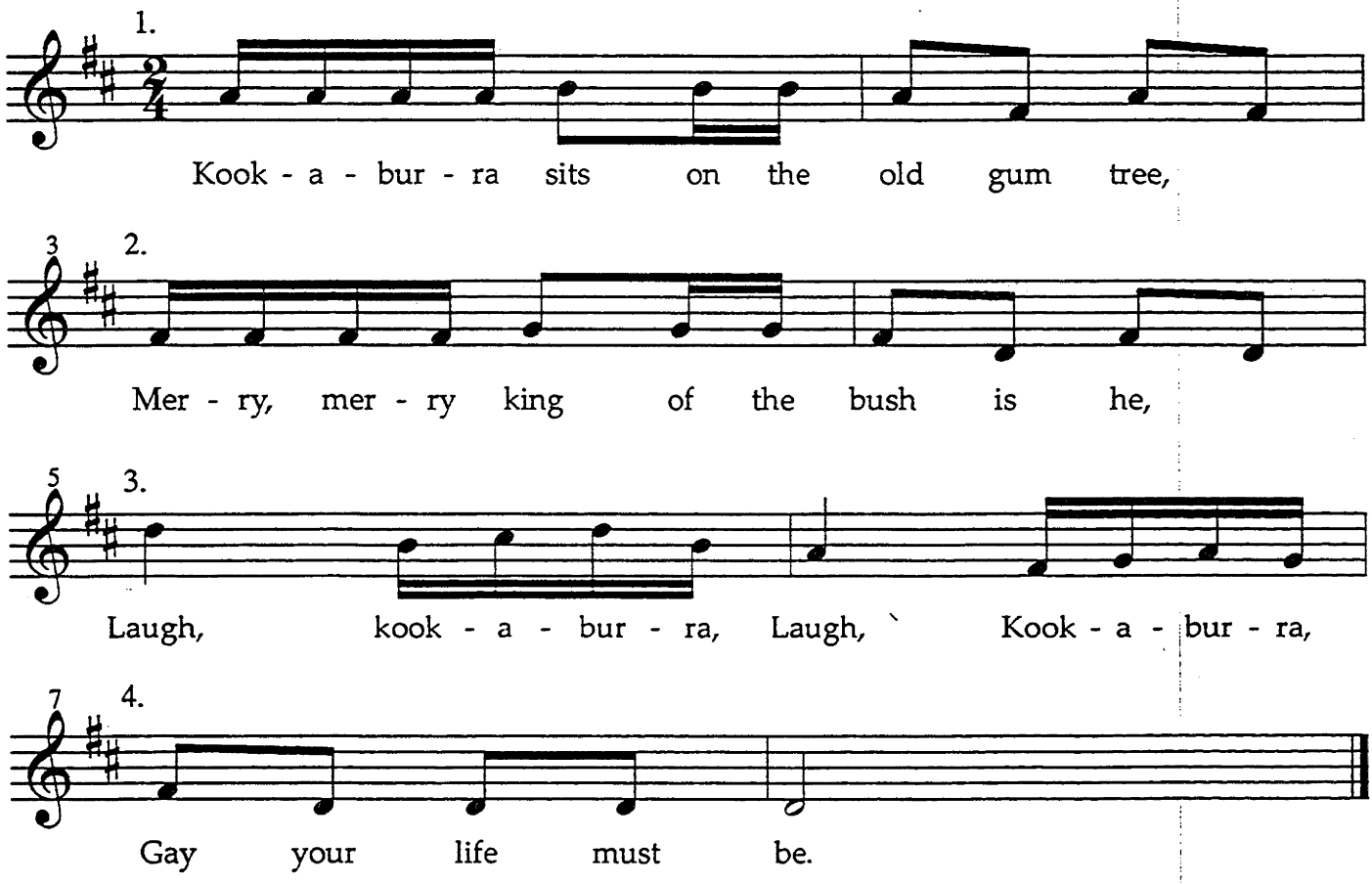


Ring A Ring A Rosy



GAME:-
Circle with everyone holding hands. Step around or skip in time to beat and follow words at the end.

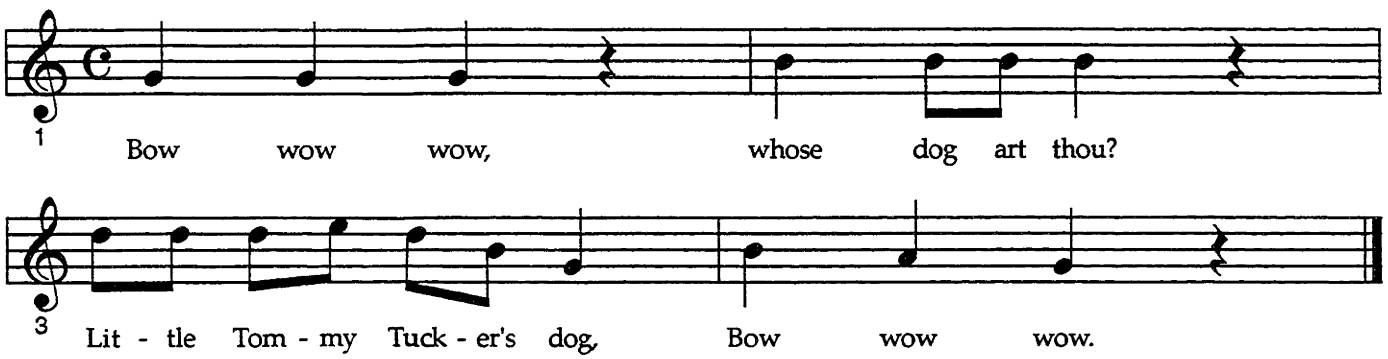
Kookaburra


1.
Kook - a - bur - ra sits on the old gum tree,
3
2.
Mer - ry, mer - ry king of the bush is he,
5
3.
Laugh, kook - a - bur - ra, Laugh, Kook - a - bur - ra,
7
4.
Gay your life must be.

Drunken Sailor, Oh Sinner Man



Bow Wow Wow



GAME:-
In circle facing alternate direction (in couples).
Three stamps on 'Bow wow wow' (no step on rest.)
Point out rhythm of words on 'Whose dog art thou?'
Join hands and swap positions with partner on next line.
Three more stamps on 'Bow wow wow' and turn and face other way on rest.

Where, Oh Where Has My Little Dog Gone



Hava Nagila


Ha - va na - gi - la, Ha - va na - gi - la,
Ha - va na-gi-la, Va - nis - me-hah, Ha - va na-gi-la,
Ha - va na-gi-la, Ha - va na-gi-la, Va - nis - mehah.