Early Childhood Music Education in the Mediterranean

Raising Children's Musicality, Evaluating Music Learning and Enabling Teachers' Preparation

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Multi-authored e-volume

Intellectual Output of the Erasmus + Key Action 2 Project

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C.C.R.S.M. Cyprus Centre for the Research and Study of Music

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PART I

Early Childhood Music Education in the Mediterranean
A comparative perspective

CHAPTER ONE
Introduction
Early Childhood in the Mediterranean; Raising Children's Musicality, Evaluating Music Learning and Improving Teachers' Preparation

Avra Pieridou Skoutella

The Project's Birth

Having completed two and a half years of intense thinking, researching, writing and collaborating, the Erasmus+ Key Action 2 Project's work, *Early Childhood in the Mediterranean,* has come to a completion. As the different intellectual outputs are finalized, I look back and think over its creation; those initial steps that led to the design for this most challenging, demanding, but innovative, fruitful, useful and advancing project in early childhood music education. Was the first moment when I read the several hundred pages of the Erasmus+ guide 2014? Was it when I completed the application form, attending the information seminars and conversing with the officers at the National Agency here in Nicosia? Or was it when I started jotting down ideas, reviewing theories, and searching for suitable partners to share my vision? I have come to realize that all these stages belong to a much later stage. The birth of the project started well before, as an accumulation and internalization of many moments in my life until I was ready to capture its vision and formulate it, to design the project proposal and complete the application form. Throughout this work I came to realize that these moments of 'lived experience' (Geertz 1973, Pieridou Skoutella 2017) are moments in a personal learning journey, connected with my professional, personal, musical artistic past, present and future as well as the past, present and future of my nation, community and region. Therefore, in my introduction I feel the urge to narrate few of these lived moments that led to this project design, contributed to this project's successful completion and the start of other journeys to come.

Greek Cypriot children's musical worlds and the formation of fluid, contextual, workable multiple musical identities- competence, communication and artistic behavior

During my PhD studies and my post-doctoral work for producing my book, *Small Musical Worlds in the Mediterranean; Ethnicity, Globalization and Greek Cypriot Children's Musical Identity,* I was impressed by young children's ability for communicating musically. They exhibited serious efforts to enter states of flow in learning handclapping and musical games and to competently participate in familial and local social musical events despite the complex ideological multilayered context of their country. They subconsciously aimed towards the formation of many, multiple, contextual and fluid musical identities as they seek to communicate, gain competence, knowledge and social acceptance.

I would often see 3-6 year old children standing at the middle of the dance floor during local traditional weddings, looking at the elder dancers, trying to clap or imitate a dance movement.

> A videotaped scene in my research, which was one of several other similar ones, shows a young father trying to teach his four-year-old son Greek *zeïbékiko* movements. The boy, trying to make a turn with his hand open on one side, hit his opposite leg with his palm and then hit the ground. Sometimes when he fell over his father would help him get up and then push him with laughter and joy to repeat the movement, thereby providing him with a stable and secure context for learning. Then the father would show the child how to keep the hands open, to take a step forward, jump and bend on one knee. When the child had some difficulty, his father would hold him, while at other times, when the child needed it, he would show him the movement. Throughout this episode, the boy was laughing with joy and pride, looking at his father and his mother (the latter was sitting at a nearby table) for reassurance. The rest of the family at the table were clapping joyfully. Later the father took his son up in his arms, kissed him and, walking on the beat, they returned to their table. In this way fathers and grandfathers provide dance lessons for their young boys, and thereby preserve their cultural tradition 'as a normal part of family and social life, underpinned by the belief that such activities, regardless of skill level, are valuable in and of themselves' (Turino 2008, p.100) (in Pieridou Skoutella 2015/2016, p. 165).

I recall the 4-year brother of Chrysanthos who was trying to follow his elder brother as he was improvising Cypriot traditional vocal singing of *tsiattista* in the local park of *Frenaros* village. The small boy would follow so attentively, with his entire body poised and engrossed facial expression. At the same time, he tried to reproduce the initial vocal exclamation and then the beginnings and endings of each melodic verse.

I will always remember 6-year old Kristi who was dancing and singing Greek popular music as well as dancing Latin dances such as mambo, and choreographed movements during free play time at the afternoon children's club in Nicosia. At home, she would sit at the piano to practise her short pieces for her European art music piano lessons and learn the Cypriot traditional song for the school music lesson the following day.

What struck me was the ease with which young children would shift from one musical identity to another, how they would break the generic distinctions of composers, listeners, performers creatively in fluid interchangeable and combined ways according to the musical, contextual, social and structural meanings and needs of each particular sound and musical performance and their personal choice, potential, preference, and envisioned musical self and relationship. The younger the child is the less impact musical enculturation has in terms of ideological understanding and other forms of delineations. On the contrary, the criteria of embracing a musical identity, culture or style, song or dance were based on participatory possibilities, creativity and artistic evaluation. Such observations lead to a certainty that the gap between the teachers and educational policy makers' pre-determined music lessons and fixed recipes and the young children musical worlds is even bigger and deeper and the need to take action is more demanding.

Compassionate love and the wider Mediterranean region

My rich and diverse musical journey (both formal and informal) facilitated my evolvement as an intercultural artist thus enabling me to acquire certain intercultural skills, dispositions and mostly empathy, confidence and love-in-action in multicultural settings. Such states of being and acting are so important in intercultural work. In this introduction, I want to describe one particular experience relevant to the project's landscape of which I recently comprehended its value to my life. This experience confirms one more time how crucial these early experiences are in the formation of the life path of each human being. Finally, as it is the first time that I share this 'happy habit' openly –until now only the closest members of my family are aware of it - it demonstrates the intimate status of certain musical experiences that are fundamentally musical and emotional fulfilling.

Throughout my early and late childhood, teenage-hood, university studies and completion of PhD degree, until today, the summers, holiday periods or my research and writing periods in the quietness of my home, were infused with a particular Cyprus Broadcasting Corporation radio broadcast. The program runs every morning at 10:00 and presents a diverse rich pallet of Mediterranean musical sounds from all Mediterranean countries, from north and south, east and west from different historical eras of numerous musical styles, traditions, cultures and practices, art, popular, traditional, folk, and others. I remember that I would deliberately arrange my schedule so that I would be able to listen to the broadcast as often as possible (I still do, as I am writing for this project), in the car or at home. As a result of this listening habit, I was encultured and positively dispositioned towards the many sounds of the region. In addition, the presenter of the broadcast (who carried out this task for 45 years) dealt with all these sounds in a loving, thoughtful, stimulating way. He would also discuss incidents and people's careers or life events connected with them while he offered his personal perspective of comparisons with musical eras in different countries and influences among styles. He embraced different recordings of the same vocal and/or instrumental music with a musical-oriented framework and high aesthetic value criteria. Therefore, different orchestrations, versions, performers, and interpretations of the same musical work were presented which allowed me to experience, understand and respect all these sounds from the corner of my room in a panoramic cosmopolitan way. Such enculturation agent shaped my consciousness, self-awareness and sub-consciousness, as well as my interrelations with the Mediterranean soundscape. Being a product of such processes, I always felt the need to meet this 'other' Mediterranean, experience it and perhaps contribute a little in its creativity and sharing and become emotionally fulfilled.

Musical anthropology of the Mediterranean

The third influence came from the world of musical anthropology, especially the work of the late Tulia Magrini. Her writings showed a deep understanding of the Mediterranean, a great love about the people and the musical practices of this region and a deep sense of responsibility to bring Mediterranean scholars and music practitioners and performers together to study, enrich and strengthen the variety of Mediterranean musical worlds. She acknowledged the local and regional cultural and musical events as 'synthesis of different cultural values' from the Mediterranean. She appreciated 'strongly

localised practices that are rooted in particular social and temporal contexts and carry deep meaning for the sociocultural identity of each locale' (Magrini 2003, p.20) at each particular historical moment.

Having provided a glimpse of multiple and multidimensional Mediterranean musical realities by investigating and writing about Cypriot musical childhood, I envisaged with the present project to push further onto the musical richness and complexity, multidimensional cultural interactions and the fascinating musical worlds of Mediterranean early childhoods and to draw attention in the effective relevant ways to approach them, guide them and facilitate their participation and artistic creative expressions in music. I believe that we together as a partnership have succeeded.

The process

The journey of this collaboration has been rich and demanding. Having carried out comparative research regarding the situation in early childhood music education, the partnership as a unit became more adept at:

a) identifying cross-cultural commonalities and differences,

b) identifying lessons to be considered,

c) increasing awareness of child musical learning from different cultural, social, religious, national, ethnic, ideological, educational contexts in the Mediterranean basin,

d) cultivating a cross-cultural understanding of the complexity of different religious, social, cultural, ethnic, ideological and interactional issues that define early childhood music education in these geographical areas,

e) investigating how global circumstances and local changes, tradition and modernity impact early childhood music education in Mediterranean countries and affect the formation of musical identities of formal music education practices, children and teachers and

f) investigating how informal and traditional early childhood music learning/teaching practices contribute to formal practices.

The contributing partners studied efficient early childhood music education practices and approaches from elsewhere (notably northern Europe and America) that could have informed each other's teaching/learning contexts and processes. We analysed theoretical principles and research findings and their benefits to Mediterranean contexts and sounds. The critical part in our work has been the design and development of a full-scale evaluation tool which has been crucial for the development of our music education framework, emergent methodologies and application of the living immersed child-centred, human agency curriculum approach. In parallel to this tool, the design of a musicality protocol and a musical learning and musicality assessment and evaluation tool for special needs children provided a comprehensive foundation for understanding, interpreting and appreciating young children's ways of

music learning, performing and creating as well as their own particular ways of exhibiting and using their musicality efficiently.

These first set of outputs became the foundation for the development of the project's training course and its implementation, for the development of our curricula and the online musical education manual. The three-month implementation period of the project's materials and emergent methodologies and evaluation tool in the course trainees-practitioners' classes in eighteen different school locations in the four countries, has been invaluable for the grounded research of the project. We explored methodologies and strategies for best practice in music teacher training, by trying to detail the processes and strategies by which the practitioners exercise their agency in monitoring their learning and application of the project's outcomes.

The e-book is comprised of chapters, responses and reports from faculty members of the institutions of the partnership, the C.C.R.S.M. Cyprus Centre for the Research and Study of Music, the University of Granada, the Ionian University, the Scuola Popolare di Musica Donna Olimpia and the Cyprus Association of Private Preschool Education. In addition, the e-book authorship has been widened by extending invitation for chapter submission to three scholars outside the partnership, in order to provide a more comprehensive Mediterranean perspective and enrich the book with useful additions. We thank them for their willingness to participate in our team. These are Dr Claudia Gluschankof from Israel, an international distinguished figure in early childhood music education, Dr Francois Delalande from France, prominent musical anthropologist of childhood, and Dr Rosa Vicente Alvarez from Galicia Spain, a new researcher in early childhoood music education whose research on evaluating published teaching material for early childhood music education is invaluable.

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Introductory reflections

Paola Anselmi

Pleasant surprise and strong interest were the first emotions I remember having, when C.C.R.S.M. Cyprus Centre for the Research and Study of Music, with its legal representative Dr. Avra Pieridou Skoutella, contacted me two years ago to ask me to join the project. Step by step, as the work slowly took shape, expanded and deepened the importance of this project appeared ever clearer, as did the meaning the project could have for my country, Italy.

It struck me what a great opportunity was the teaching of music to young children set in a multi and intercultural vision, deeply realizing that it was the right moment in history for this project to be born and spread. It was the right moment to open up new prospects in musical education for infants and the right moment to focus on the multicultural and intercultural potential of children in their early years, as the starting point for building people consciousness of the value of their common shared roots and creative possibilities of their differences.

Much has been said on the musical education of infants, but the prospective opened up by such transcultural reading, particularly involving those countries bordering the Euro-Mediterranean region, has created acceptance, exchange and merging between different but similar cultures. This is the foundation of that opening- up to others which is at the base of a multicultural, humanitarian and integrating society.

A vital part of our work was based on the common emotional background, which -over and above any written page- has been the driving force for connecting researchers, academics and teachers, all those responsible for musical education and young children from different countries.

I considered that this project, aimed at shedding light on the singularity and importance of infant musical education, contained innovative potential of great significance. The project seemed to be the natural development of the work I have been doing for many years, and the opportunity of working in a climate of debate, comparison and mutual enrichment.

Just like the game of Chinese boxes the work of each individual fitted into others, wider and wider until it created a Mediterranean, child-centered integrated cultural conscience shared by adults and children who took part in the process. Our work reminded me of my father, a mosaic artist, who patiently aligned ceramic pieces of different forms, colors and sizes; tiny pieces each lovely in them but together making a surprising new creation with different forms colors and sizes.

The early childhood music presented the opportunity of creating new, large musical mosaics, using initial pieces with their similar material but different forms and colors. Cooperation is the key word in the Project which step by step took shape in its multiple intellectual outputs:

- cooperation between fundamental theories in the fields of anthropology, ethnomusicology, sociocultural learning, children developmental theories, scientific and pedagogical with the

practical, pedagogical and educational applications lead to lively and enriching experiences for both children and teachers;

- cooperation between countries, institutions and communities strengthened by their common history, attached to their national traditions; these very countries which most celebrate their traditions in community, scholastic and family settings have influenced my own country Italy, which has been affected by the American model and has often forgotten its deepest roots;
- cooperation between professionals, with their different but equally valid and much needed expertise, each serving the others to build a result which is the fruit of personal contribution based on listening and mutual respect;
- cooperation between teachers from different countries and cultures, ready to support each other and to share ideas in the difficult task of experimenting the new;
- cooperation between children, in love with anything new and ever -curious, ready to experiment, to receive and to accept challenges by overcoming any differences;
- cooperation between artistic, linguistic, scientific and humanistic disciplines… where mathematics can support music or words in the Greek language can define the rhythm of a dance; where a drawing or a painting can make a sound visible coming from afar, a different sound, from other cultures.

On the basis of these reflections I joined the Project, convinced of its validity, credibility and wide usability and certain that it was a timely initiative in the history of early childhood music education in the Mediterranean region and internationally.

Zoe Dionyssiou and Ioanna Etmektsoglou

Education in Greece is strongly valued. Greece is a modern society, but at the same time its people hold strong ties with tradition, and especially with traditional music. Their deep sense of cultural and national identity may be reflected in educational policies and practices. Almost all pre-school teachers value music and include it systematically in their everyday activities. They realize its positive effects on children's cognitive, kinesthetic, social, emotional and artistic development. They also witness children's need to listen to, sing and dance along with music, and its importance in modulating their emotional states; one moment helping them relax and another moment providing them with extra-needed energy. Yet they lack specialized knowledge and skills which would allow them to rip the full educational potential of music. They seldom have the skills to sing in tune, play a musical instrument, and teach the basics of sound and music to young children. The "Early Childhood Music in the Mediterranean" project taking the above situation into consideration aimed at supporting kindergarten

teachers' efforts to build specialized knowledge and skills for music teaching and learning in early years.

The project enabled the participating teachers to enter a life-long learning process in music teaching, as it gave them a hands-on approach by connecting new knowledge and skills with applications in their everyday school programme. It provided a long-term mentoring scheme that allowed them to truly develop themselves in their music teaching by applying, modifying and inventing materials and ideas and by receiving constant feedback from collaborating instructors and colleagues. It also helped them to develop a repertory of traditional songs from five Mediterranean countries and expand their own musical skills and knowledge. In that respect, the long duration of the programme ensured the consolidation and sustainability of knowledge, as teachers had the time to experiment with the material in various ways and to see its impact on young children and the school curriculum over time and through other subjects.

In our times, particular emphasis is placed on global values and culture at the expense of local ones. The project focuses on reinforcing and respecting local identities. It dares to promote a cosmopolitanism which is based on local awareness and local traditions. In that respect, Mediterranean cultures are our neighboring cultures. In getting to know their musics we recognize commonalities and differences and develop a view of cosmopolitanism which is constructed through a true understanding of the 'other'. Respecting other cultures results in respecting and deepening our love and understanding of our own traditions, and vice versa. Learning and appreciating the music of our Mediterranean neighbors could be a stepping stone towards understanding and valuing the respective cultures and eventually towards accepting all musics from around the world.

At a global level, our societies tend to be increasingly multicultural, and this fact is reflected in our school populations which are becoming more diverse including children with differences in race, ethnicity and culture. Especially since the last few decades, Greek schools accommodate children from many different ethnic and cultural backgrounds and there is a strong need for educators to be adequately prepared to reach all children in their class and ensure their inclusion in the school community. Traditional music, as introduced by the present project in connection with stories and facts related with the country of its origin, could be a vehicle for the kindergarten teacher to foster understanding and acceptance of the 'other' in the classroom and the outside world.

The 'other', however, is not based merely on ethnic and cultural differences, but might be based also on biological and/or adverse environmental conditions such as home violence, excessive poverty, war, institutionalization etc. Young children who are different due to the latter causes are characterized as children with 'Special Needs'. Oftentimes, preschool teachers in Greece are not adequately trained to cater for youngsters with Special Needs in the general classroom. The Early "Childhood Music in the Mediterranean" project, assisted Greek preschool teachers in developing skills to observe systematically children's behaviors, to communicate with parents and specialized professionals and to invent ways of including every child with Special Needs in the music activities. Beyond fostering those children's musical and general development, teachers are provided with a positive model for inclusive behaviors at school and in the society, applicable to all children.

Amaya Epelde Larrañaga

I would like to take advantage of this section to talk about what taking an active part in this project has meant to me. It was my University partner, Professor Jose Luis Aróstegui Plaza who, in April 2014, got in touch with me to suggest that I should take part in a project on Musical Teaching on Primary Education, a European project involving four Mediterranean countries: Cyprus, Greece, Italy and Spain. He was in touch with designer and coordinator of the project Avra Pieridou Skoutella and considering my experience in Primary Education, he proposed that I joined them in the project.

After examining the information I was provided with, I found the project fascinating. We were supposed to teach music to children whose ages would range from 3 ½ to 6 ½ from four Mediterranean countries and also train teachers from these countries to put it into practice and get experience about music teaching and learning in such different countries and using such different languages. How would Greek, Cypriot and Italian children learn Spanish songs? How would the Spanish children learn Cypriot, Greek and Italian songs? What would the children think, understand and produce about songs in languages different from theirs? Would they accept and learn them or would they dismiss them?

These four cultures have their own native or local musical expressions, which can be readily exploited in the classroom, and the affective and conciliatory nature of these musical expressions can provoke equally conciliatory reactions among children from different cultures. Consequently, it will increase the potential effects on their education in general, as well as on their musical education and, of course, on their intercultural competence.

Interculturality, in terms of coexistence, integration of the contributions of different groups and their interactive relationships, it is really important for Early Childhood Music Education; Interculturality is based on creating social and educational conditions favouring such coexistence. Also, these conditions are necessary for teachers and children in Early Childhood Music Education classes.

Until that moment, my experience as a teacher in the University of Granada entailed teaching Music and Music Teaching to future teachers of Primary Education, using songs from the different cultures we have in Spain and especially in the Autonomous City of Melilla. These songs are always well accepted by children as they are part of their culture. I had seen Primary Education teachers work in class, how they teach music and how children learn.

Now, we had to work in a comprehensive project involving several countries. We had to see how children from different countries reacted to the same songs. It was something fascinating for us and enriching for children, teachers and university professors.

We started to work in September, 2014 and had our first meeting in Nicosia in October, that same year. Later, in 2015 we met in Granada, Rome and Corfu. We carried out some workshops in these towns and in the last one we also imparted a 30-hour course for a big group of teachers from different countries. Finally, in April 2016, in Nicosia, we held a major conference on this project involving nearly two hundred Music and Music Teaching in Primary Education professionals from the Mediterranean region.

After these two years of hard and systematic working, we have been able to see the outcome. Children love the songs from other countries and sing them in languages different from theirs, even though they may sing a single sentence. Both the teachers and the children reacted so satisfactorily that we can state the project has been a real success.

Published in four languages, English, Greek, Spanish and Italian, our music education manual is available to everybody. In fact I consider it is a very useful tool for Music Teaching worldwide. It is a very thorough, deeply thought and researched piece of work on methodology, evaluation, resources… It provides teachers with a very wide range of possibilities for teaching, giving them all the necessary means for a high quality creative Music Teaching and learning in early childhood music education.

We included songs, dances musical games from several nations and cultures, creatively offering them through a rich pool of lesson plans and sound recordings, with unique, innovative, well researched teaching strategies to early childhood music education practitioners. Considering the high level and wide rich multicultural environment in Spain, all these materials could improve children's appreciation of musical multiculturality, benefit from it in multiple levers and function competently (culturally and musically) within the many musical cultures and practices in their daily lives. Concurrently we aim towards improving the quality of teaching and the students´ performance. The nature of this project definitely means a substantial improvement in the quality of Music teaching in Spain and the broad Euro-Mediterranean region.

CHAPTER TWO
From Cypriot Early Childhood Music Education to the Euro-Mediterranean Early Childhood Music Education
A comparative perspective

Introduction

Avra Pieridou Skoutella

In this chapter, I discuss issues pertinent to formal early childhood music education in four countries: Cyprus, Greece, Italy and Spain, relating to curricula and the relevant historical factors of these countries; the teaching material, roles in society, musical, cultural and national ideologies, identities, the history of education and the training of early childhood music education practitioners, the gaps and problems in these areas, their strengths, and others. The core of the discussion focuses on formal early childhood education in Cyprus and comparative discussions with the situations in the other countries.

Our work in the comparative research of this Project reveals that early childhood music education is a severely underprivileged subject in the public educational system of our countries. There is a contradiction and a gap between formal education aims and curricula with early childhood music education practices, contexts and materials, and specifically (a) between such documents and the social contexts, informal music learning and children's musical enculturation; (b) between recent theories in early childhood music education and updated music education practices for young children and the existing available provisions both in the private and public sector; (c) between the generalist teachers who try to teach across a wide range of subjects in kindergarten education and the music specialists who focus on the transmission of specific musical skills away from child-centred learning activities and appropriate music education methodologies and strategies.

Finally, the concepts of multiculturalism and interculturalism have not been implemented in any formal early childhood music education system. There is overwhelming evidence of a lack of creativity and creative music teaching and learning in formal ECME contexts and practices, shortage of provision of high quality sounds and teaching/learning material and a lack of systematic, relevant, coherent and useful training courses both in higher education and in vocational training.

The context

These countries are very old and share along with their individual history and presence, an influential Mediterranean historical past and present interconnectedness. They are situated on the margins of Europe, around the Mediterranean basin between east and west, north and south, between the European

and non-European worlds, the Christian and non-Christian worlds. Nonetheless, multicultural cross-cultural interaction and cultural exchange have been taking place throughout the centuries leading to the creation of unique traditions, to syntheses of contrasting and at the same time familiar musical and cultural elements from east and west, north and south, past and present. Cultures at the edge of Mediterranean were interacting well before the concepts of westernization and globalization came into use.

Due to issues of religious differences, empire-building and construction of new states, nationalist ideologies, political intentions and social class distinctions, scholars have failed to study musical cultures in the contexts of Mediterranean cultures especially in comparison among European and non-Europeans, Christian and non-Christians and among Orthodox Christians and Catholic and Protestant Christians. Therefore, these cultures and practices are excluded from our formal music education practices. We as Mediterranean people do not know each other well enough for intercultural understanding to take place. In fact, in cases such as Italy, Greece and Cyprus, educators and researchers are unaware of the rich diversity of folk and traditional musical traditions of their own countries. As a result, our early childhood music educational systems have failed to educate our children into the poly-cultural, poly-musical, poly-glossic and multi-ethnic, syncretic and hybrid contexts of the Mediterranean basin. All these elements are part of these countries' heritage, their contemporary environment and provide wide and rich availability of cultural values, different and multiple musical identities and profound ways of being, developing, communicating and creating.

All four countries have been facing serious economic problems. They are being treated as the 'financially troublesome South' of the European Union and are being handled as such by the governing body of the European Union. This 'humiliating' situation for the Mediterranean 'cradle of civilization' has created situations of confusion, disintegration of standards of living for these countries, a perceptible societal regression and rise of unemployment. People can no longer depend on their incomes to purchase imported 'high-status' commodities and services to distinguish themselves socially. On the contrary, they have turned to local products and practices both as a form of resistance, security and survival. Social class distinction based on financial status belongs only to the very few. The four states insist on solving the economic crisis within the processes, rules and guidance of the European Union's mechanisms of governance and financial administration. Inevitably, intense nationalist sentiments, local reactions and trends are aroused along with massive immigration. As our countries and their people become more 'new European' (Bohlman 2011) and global, they also become more local, more Greek and Cypriot, more ethnic, thus more syncretic and hybrid.

History and the present educational system – Some important links

For Cyprus, history and culture have been constructed around the binary divisions of 'masters', colonisers' conquering foreigners, and 'peasants'. Slaves and the colonised locals led to the formation of different ideological binaries between high and low culture, tradition and modernity, past and present with strong national musical cultures and effects in the educational system and the musical identities of the system, the educators and the children.

The Greek context also presents such binaries. Greece's history embraced glorious past historical eras such as the ancient Greek and Byzantine Empire. However, with the Fall of Constantinople and the conquest of the empire by the Turks, the nation experienced 400 years of slavery and a long period of 400 years of under-development. During this period the rest of Europe went through the Enlightenment, Renaissance period and further European cultural, political, social, and national development. Therefore, the current Greek context is also characterized by such ideological contextual binaries as the Greek people have been constructing and reconstructing their history, their tradition, heritage and society pertinent to the establishment and development of their new state. The Greek Republic has been a much smaller state than the Byzantium. It does not include Asia Minor and other pieces of land which have been given through international agreements to Turkey and other neighbouring countries. Therefore, the nationalist sentiment is a powerful construct in the Greeks' daily life which assumes different forms and articulations.

In addition, Greece and Cyprus' political and economic problems and national threat from their neighbour Turkey, adds more complexity to issues of ethnicity and culture. Such nationalism and its cultural constructions are in close relations with ancient Greece and the Hellenic-Christian civilization (Byzantium) and ideals, ignoring the fact that Mediterranean and eastern Mediterranean, in particular, is a rich multicultural area where interculturality and syncretism are fundamental phenomena in everyday life and communication. The educational system sets boundaries against other Mediterranean and Middle East musical traditions and practices forming identities that are distant from them, constructed only to the extent they form trajectories with Greek ancient and contemporary musical practices and to the extent that these relate to European art music, modernity and the West. These two countries share racial supremacy as a result of their common glorious ancient past. Eurocentrism, European art music and the notion of 'musical talent' prevails in their music education system with the provision of homogenized traditional culture across the Greek nation both in Greece and Cyprus. Despite the societies of both countries being significantly multicultural, inhabiting various ethnic, religious and cultural groups, their state music education system have set boundaries against locally inhabited ethnic and cultural multiculturalism.

Cyprus' and Greece's social, cultural and educational contexts are deeply affected by globalization processes and the import of British and American commercial early childhood music education programmes, materials and practices. Instead Cyprus' formal education implements mostly adult Cypriot and Greek traditional music to 'essentialise' their ethnic and territorial identity as well westernized and globalized popular musical sounds which point to the people's modern identities. The public and private education system forms, to a certain extent, placeless, fluid and globalized musical identities which are mostly connected to Anglo-American ways of life and influences or to nationalist sentiments. Young children's musical worlds are absent as well as music teaching and learning practices for artistic musical oriented goals.

Spain presents a controversial historical past, imperialistic with rich cultural development as the rest of Europe in certain parts of the country along with periods of slavery in the north due to the invasions of the Arabs, a period of dictatorship; it is a large state which accommodates various ethnic

groups with strong autonomous feelings against the state of Spain which spark strong state nationalism and an overarching Spanish tradition and culture. Therefore, interculturality and multiculturality is pervasive in their educational system. Ethnic traditions are powerful against a homogenized Spanish national musical culture in formal education (e.g. marginalization of Albeniz compositions in the educational system). Nevertheless, on such a large state, people of different ethnicities often do not know the musical traditions and cultures of another ethnicity within their own country.

Italy bears a heavy heritage in the formation of European musical culture or otherwise western classical tradition or European art music. On one hand, such a focus on art music and Eurocentrism lead inevitably to marginalization of traditional musical practices in the formal educational system. On the other hand, localized reactions to such circumstances lead to collective celebration of local musical practices and to strong individual efforts to promote early childhood music education and traditional and popular musical worlds by private schools, associations and institutions. The results of losing World War II have had a significant effect on both the state and private music education and educational ideologies. Italy teaches valuable lessons by, (a) Italian children's musical enculturation (Merriam 1964, Pieridou Skoutella 2015) is rich and informed by strong local musical traditions, enabling the formation of Italian musical identity away from nationalist and state threads and; (b) the initiatives by local schools, associations and institutions focus on music learning as joyful community practice away from Eurocentric ideologies of musical talent and; (c) such initiatives value early childhood music education and try to advance and enrich it with child-appropriate and artistically relevant ways.

In all countries, the two spheres of educational contexts do not relate or support each other: the official or state or public ECME policies and practices and the private/unofficial/informal music learning or musical enculturation. Most of the time, the public system underestimates and ignores the private sector. Strong indigenous regional and local musical traditions contribute to the informal musical learning and teaching practices in various parts, in each of our countries.

The early childhood music education in Cyprus

Evi Loizou

Pre-school Education in Cyprus

Formal early childhood Education in Cyprus, both private and state, is controlled and operated by the Ministry of Education and Culture of Cyprus. Pre-primary education (the last grade before primary school) and primary education share the same National Curriculum. Thus Pre–primary education forms part of the primary department of the Ministry of Education and Culture and forms a continuous part of the first stage of education (5-8 year-old children).

After Turkey's invasion in 1974, the results were devastating on many levels and the expansion of the economy, public and private pre-school education happened rapidly in Cyprus in response to social needs brought about by the post-invasion population redistribution. Today, there is a well-established pre-primary education system, with three types of kindergarten institutions:

- Public Greek-speaking kindergartens, which are supported by the government and follow the state official rhetoric and Greek-Christian history and culture.
- Community Greek-speaking kindergartens, which are supported by the local community.
- Private kindergartens, which are Greek or English-speaking. The English-speaking ones accommodate children from minority communities of Cyprus such as Latinos, Armenians, Russians, Bulgarians, Polish, Romanian, British, etc. They also accommodate Greek Cypriot children whose families want to deviate for the Greek Cypriot public education and seek an Anglo-American education, which is widely considered as better and in alignment with western attitudes.

Public and community kindergartens adopt the National Curriculum and are supervised by the Ministry of Education and Culture of Cyprus. In this country, the design and development of the official curriculum for kindergarten, primary and secondary education is the responsibility of the Ministry of Education and Culture. The official curriculum document of each subject taught in primary school is planned and developed by each subject's inspector/s in cooperation with selected teachers and it is supported by respective textbooks (student book and teacher book), usually one for each school year. Regarding the pre-primary education there has never been respective textbooks or any other source of teaching material.

Private kindergartens are also supervised by the Ministry of Education and Culture, but there is a distinction as far as the Curriculum is concerned:

(a) Schools using the public Curriculum: Private Pre-Primary schools strictly follow the curriculum of public Pre-Primary schools.
(b) Schools using elements from the public Curriculum: At least 2/3 of the activities/subjects offered in public Pre-Primary schools are taught in relation to time, curriculum and subject matter.
(c) Schools using a different Curriculum: Private Pre-Primary schools which do not belong to the two above categories. These schools apply different curricula which are approved by the Ministry of Education and Culture.

Pre-primary and Primary Education: National Curriculum

Evi Loizou and Avra Pieridou Skoutella

The Ministry of Education and Culture introduced the "new" National Curriculum for Cyprus state in 2010, which was officially implemented in 2011. The curriculum for Pre-primary education includes the general aims and subject areas to be taught. Formal approved curriculum includes the last year of preschool education which is part of the first degree of education which refers to the preschool level – 2nd grade of primary school. In this chapter, we refer to facts regarding the Cypriot music education curriculum, the training of the teachers and the provision of teaching material, and then we provide a comparative discussion.

The term curriculum refers both to 'the official' or, 'the planned and the received' curriculum (Kelly, 1999). In this report, we refer to the curriculum operating in the 'official', 'planned' and the 'offered' and not to the 'received' and 'experienced'. According to this definition, the official curriculum is a written curriculum found in prospectuses and syllabi, whereas the 'offered' or 'delivered' curriculum is what teachers teach and transmit in the formal educational contexts. For our work, there is a third type of curriculum which is the 'lived' or 'experienced' curriculum, which introduces a bottom-up approach, deferring to the children's perspectives. A gap unavoidably exists between the official and the implemented curriculum (Stenhouse, 1975; Grundy, 1989; Kelly, 1999; Preedy, 2001), a gap that our project aims to bridge with the design of its evaluation tool and the development of our curricula. The formal guidelines that are compiled and formalised by national planners and given in a curriculum document, become real not only when they reflect the 'real' situation, needs, capabilities, applied efficiently by teachers, but when they are relevant, meaningful, human agency focused and musically oriented.

Cyprus' curriculum policy makers have placed more emphasis into curriculum development and development of lesson recipes, and compilation of songs and musical piece recordings, less on the implementation and even less on the impact and results of the curriculum on students' learning. The reflection and revision of curriculum material and development of relevant, useful and integrated teaching material are crucial in the educative processes. In addition, there is a significant gap between the written curriculum and the living curriculum and a serious lack of understanding of the living curriculum which is the early childhood music lesson 'lived experience' (Geertz 1973, Pieridou Skoutella 2017) and the young child's ways of musically communicating, teaching, learning and creating music. The public/state music lesson is subject-focused, state-controlled, target-driven, a rigid focus on the final musical product, ignoring informal, traditional and children's musical practices and ways of learning. Therefore, it is understood and applied in a centralised top to bottom approach. Music as a curriculum subject has been irrelevant and almost completely disconnected from young children's and teachers' musical abilities, interests, musical worlds and identities.

Policy-makers have exercised firm control over students, teachers and schools. The music subject in early childhood education exists only for the pre-primary age and after, with no provision of separate curriculum, teaching material or training support for the younger ages since it is considered that music infuses all other activities in the kindergarten.

This approach delivers the message that the cultures of Western classical music and ECME programmes of Anglo-American origin have a greater intrinsic value than that of any other kind of music. In other words, our countries' public music education embraces this music's supposedly transcendent value and autonomy, thereby alienating children and general classroom teachers.

Pre-School Music Education in Cyprus: The "new" National Curriculum

In 2010, the Ministry of Education and Culture introduced the "New" National Curriculum for Cyprus public education. Cyprus participation in the EU and by extension the increasing multicultural character of Cyprus society and particularly in the public educational system, as well as the poor rating of Cyprus education are the most important reasons for such reform. The "New National Curriculum" or "New Program of Studies" in Public Education was officially implemented in 2011. The Pedagogical Institute of Cyprus cooperated with the Ministry of Education and Culture for organizing free training seminars for the Preschool Educators. The seminars were related with the subject areas and the trainers were, in most cases, the reviewers of the subject areas. They explained what was reviewed, and what was written which was the theoretical basis for the design of the activities. The new curriculum review was made by University faculty in cooperation with a team of Public Educators, under the supervision of the Ministry of Education and the Pedagogical Institute of Cyprus. Another important innovation is that in the New Program of Studies, the main core activity of all subject areas is *play,* which can be *Free* or *Structured.* The "lessons" should include "Structured, Semi-structured and Non-structured Activities" since the importance is now given to *playful and child-centred activities.* In addition to this, importance is now given firstly to the *processes* and *experiences* of children in each subject, and secondly to *knowledge*.

As it refers to the New Curriculum, the basic principle that Music Education is based on, is the *Listen – Act – Watch* and "from the sound to the symbol". The most important parameters about this principle are**:** (a) from the well-known to the unknown; (b) from something easy to something difficult; (c) From the whole to the part; (d) From the specific to the abstract. The core of the program is ideally the acquisition of Music Skills via the three standards that are listed above.

The musical goals are to (a) develop active listening skills; (b) develop voice skills; (c) develop skills for instrumental performance; (d) develop skills for improvisation and composition; (e) acquire the knowledge and skills to read and understand music notation; (f) acquire the knowledge for the basic music concepts (rhythm, melody, harmony, morphology, connotation, dynamics, speed and articulation) and how those are applied to different types and styles of music and; (g) gain and enhance positive attitudes and behaviours concerning the music activities of hearing, performing and composing.

The "new" music curriculum is well-written with important and great statements and includes all latest theories of musical development: motivation, experiential and social-constructive learning model, collaboration with the community and invited artists. The following topics are proposed:

- Greek and Cypriot music (ancient, traditional, classical, etc.) as part of the Greek musical tradition
- World music
- Styles and types of music, the creators and the sociocultural framework of creation
- Music and other art forms or other subjects
- Music technology and information technology and communication
- Music as a communication of ideas, ideologies and emotions
- Our music and the music of the others
- Music and health
- Music as organized sound – musical concepts

These musical goals are aimed to be achieved until the end of the second grade of primary school. There is no differentiation of what is needed to be accomplished in the early childhood education. The unification of preschool education with the first two years of primary school is an innovation in the new curriculum, but there is no reference how these goals will be achieved or any strategic planning. Finally, there is absence regarding what level of learning the students should reach in each grade (pre-primary, first and second grade) in terms of micro-goals of these major all-encompassing musical goals and activities.

The "new" Curriculum emphasizes the appreciation and promotion of Cypriot music culture. Through this, Cypriot students will meet and accept other countries' music culture and will be participants of the European and World music scene. Some of the suggestions which are given are:

- Historical research about the roots of Cypriot Traditional Music
- Meet the traditional music of Cypriot communities and other existing communities
- Music activities and participation in traditional music groups

This emphasis on the Cypriot music culture is very important and it is the first time that it formally appears. In the new curriculum, there is a reference to three important issues. The first one is about music education and interculturalism. Music is considered as a way through which children will be able to easily accept and respect the differences between nations and will be fighting against racism and xenophobia. The second issue refers to music and children with special needs so that acceptance of their differentiation and rights for equal opportunities is ensured. The use of musical technology and

information and communication technology is the third aspect that the new curriculum emphasizes. Those are considered as innovations, because there was no reference to them in the past curriculum.

A very important part of the "new" Curriculum is the evaluation of children in the music lesson, with 'contemporary forms of evaluation'. These generalised forms include the Control scale, a checklist, unedited records, the Interview, Rubrics, the Journal, Photography, Video Recordings Sheets of self-evaluation and evaluation by others, Concept maps and Portfolios. Nevertheless, any form of relevant evaluation tools suitable for different musical and age-specific contexts, practices, processes concepts and results or guidelines for using such tools efficiently is absent.

There is also recognition for the multicultural character of the Cypriot community. Guidelines on which and how these cultures will be implemented and in what way they will be juxtaposed with Cypriot culture are absent.

Pre-primary education is attached with the first two grades of elementary school in such a way that homogenizes the age differentiation. Although teaching materials are being prepared by the Ministry for the first and second grades of elementary school, teaching materials for kindergarten and pre-primary ages have also been absent. Furthermore, the way in which musical activities are used throughout the musical textbook, often underestimates the role of each activity in music education. Musical learning of young children appears disconnected from learners' and teachers' musical interests, abilities and needs. For example, in most of the cases where listening activities are presented, their role is restricted to helping students understand musical elements, other times to repeat the same songs and prepare for schools' celebrations and performing to the public. In the case of singing, there is no attention given to vocal development in these ages, and the selection of the songs is mostly based on their relevance to other subjects of the early childhood educational plan.

Similarly, although in the curriculum, movement is said to be one of the central activities for the subject of music, there are very few examples of activities using movement in the music textbook of the first grade. In fact, there is no guidance for any of the grades.

The organisation of a curriculum constitutes a determining factor for teaching and learning, which may be teacher or subject-centred, learner-centred or 'partnership based'. The 'top-down' approach appears in cases where a predetermined curriculum is delivered. Such has been the case with the Cypriot curricula. The learner-centred or 'bottom-up' approach applies in our project where the curricula and the evaluation tool are designed and developed according to the students' needs, abilities, and musical identities. Thirdly, the 'partnership' approach is applied in the cases where external expectations and individual needs are combined (Silcock & Brundrett, 2001: 35). Conclusively the Cypriot curricula might look progressive and all-embracing; however, in the absence of guidance, textbooks, and actual focus in learning sequences and the descriptive content of them; it reveals a controlling 'top-down' curriculum, free-floating and dis-contextual, unable to offer the foundations of a child-centred, playful, suitable, relevant, human agency focused and integrated ECME.

Further comparative discussion

Avra Pieridou Skoutella

Both Cyprus and Spain's educational systems have rated very low in European and International evaluations of countries' educational systems. In addition, Cyprus accession to the EU has increased the multicultural nature of the public educational system significantly. Up to 2004, all the national communities of the country either had formed their own private schools (e.g. Armenians) or attended English Speaking private schools such as the English School or the American Academy.

As a result, Cyprus moved on in developing the "New curriculum" which strengthens the position of music and updates the methodology with the latest international developments in music education research and practices but lacks the provision of teaching material and training courses to support it. Actually, there seems to be a 'marginalisation' of early childhood music education distinctive features in terms of content, structure and methodology which plainly reveals the public system's lack of expertise and inability to successfully deal with these issues. On the contrary, the Cypriot state connected preschool education with the first primary grade goals and expected competencies. The curriculum is 'hiding' behind theoretical generalized statements that reveal lack of knowledge both in terms of teaching/learning in ECME and in terms of music learning assessment.

On another side of the Mediterranean, the Spanish Ministry of Education has adopted a special law for early childhood music education which initially showed care and understanding of the importance of music, of early childhood music education and musical interculturality; finally, the law is being considered for withdrawal as the Ministry focuses on mathematics, science and language skills, in creating a knowledge based economy and setting up an 'economy-based curriculum'. Thus, both countries' curricula become 'empty', and music training for staged musical performances becomes a commodity for the high class and the few 'talented'.

Conclusively, the formation of ECME in our countries is grounded in a discussion of power and ideologies. Such increased awareness on behalf of researchers and music educators will allow the implementation of equitable intercultural and multicultural approach of Mediterranean musical practices, products and teaching/learning processes in ECME classrooms, in order to socialise and educate the young children into a musically cosmopolitan, syncretic, poly-musical and poly-cultural Mediterranean context, and the world at large.

Music in the grades 1 and 2 and pre-primary education in Cyprus is often neglected and replaced by more 'important' subjects or it is restricted to classroom singing, some dance movement and basic recorder playing. Experimental, creative work and composition are not common practice. Traditionalist educational ideology and western classical musical ideologies pervade marginalizing children's musical identities in the music classroom. Notion on talent as a rare and innate musical ability seems to lead to self-inhibition, lack of motivation and inhibition of creativity. Private early

childhood music schools have been established by western classically trained musicians who often adopt the western ideologies, importing models of teaching from UK and USA unsuitable to the local context and incorporate inappropriate material from teaching practices for older children.

Another conclusion is the fact that music is normally used to benefit other areas of child development and early years' curriculum (numeracy, literacy, discipline, social skills) or the acquisition of skills. Early childhood music education in our countries is centred mostly on the activity of singing and sometimes playing non-pitched percussion accompaniment. Music singing on national, religious and other social, cultural and political anniversaries, flourishes.

Regarding the preparation of the teachers, coherent systematic and specialized courses, and trainers and academics with rich and diverse practical experience, a deep understanding of theory, and expertise in early childhood education with a specialization in music or in music education and rich experience in practical application are important factors. Their background should prove a connection between the two areas, so they can transmit the required music concepts, theory, skills to the students through child-centred, human agency focused, playful, relevant practices and processes and rich framework of possibilities that will make them able, confident and specialized enough to work with children, to offer enriching and pleasurable opportunities for creating, sharing, relating with and experiencing music. Such circumstances are absent from the higher education and vocational training in our countries in a coherent, focused way.

Musical sounds

Regarding the content of musical sounds in early childhood education, the implementation of national, ethnic, local and regional, Western classical music and global and globalised musical products has been ambiguous, dry and disconnected from their contexts of creation and their musical and cultural interrelations. Folk music in Greece, Cyprus, Italy and Spain educational systems does not aim to teach musical skills and musical elements, or transmit cultural values and social skills; not even to cultivate aesthetic values. In Italy, traditional music is absent from the formal educational practices. Contradictorily enough in Greece there is a lot of emphasis on folk and traditional music in musical high schools but absent from early childhood music education in a systematic and musically-oriented way.

In Cyprus, there has been an absence of Cypriot traditional songs for children. Cypriot traditional songs for children were lost in the turbulent history of the island, marginalized by the nationalist, Europeanized and 'purified' constructions of tradition and heritage. Children in primary and secondary school have been learning the adult's repertoire of Cypriot musical tradition. ECME has been promoting placeless musical identities with a 'neutral' repertoire which was composed by Greek and Cypriot music educators or translated from Anglo-American musical repertoire for children. The publication by Pieridou Skoutella, A & Hadjimichael (2008) "Cypriot traditional songs for children; through music education practices" made significant impact towards bringing out Cypriot traditional children's songs with appropriate teaching methodologies and high quality sound material.

Globalisation effects and the establishment of music media shows for children have contributed to the marginalization of childhood and child specific and appropriate practices of musical performance. Musical products have also been affected with homogenizing, modernised sounds along with Anglo-American imported programmes, and prevent local and regional cultural diversity, authenticity and the establishment of a global children's musical culture. An adults' conception of what childhood is and their demands upon child development, impede this authenticity since they focus on product-oriented staged musical performances. The intense phenomenon of tourism in our countries has also affected the position of folklore, tradition and heritage in children's musical enculturation and the formal learning practices leading to standardization of forms and practices as final products for showing off. Contradictorily, enough elements of local musical traditions and construction of tradition pervade rural and social contexts of middle to low class of children's musical enculturation in our countries.

There are not any officially state approved music education handbooks for preschool teachers, or sound material with relevant, high quality appropriate featured songs and activities. As a result, the preschool teacher is left to choose and decide which published music material is appropriate to use at each age and cognitive level for each group of children and for each music concept and goals thereof. For instance, there are many printed and recorded collections of popular and contemporary translated foreign songs and rhymes as well as composed songs for children of ambivalent quality and usefulness, creating the feeling from a young age that this foreign adapted piece is better that the indigenous experience. In summary, the various textbooks that occasionally appear provide isolated instances of decontextualized, simplified versions of songs with no connection to their social, cultural contexts of creation and performance and musical meanings or to children's contemporary musical worlds and practices.

In their preschool years and first year of primary school music education, children do not experience music in a holistic and integrated musical oriented way. The Mediterranean diversity of sounds-as-culture and in-human culture is required in order to plant solid foundations with a deep understanding of the diversity of music making and performing within these traditions and the many others of the Mediterranean region, suggesting a sense of a larger, more collaborative workable and happier identity.

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CHAPTER THREE
Early Childhood Music Education in Greece
A historical outline and review of the present situation

Zoe Dionyssiou

Pre-school education in Greece consists of at least two sectors: Daily Care Centres (Nursery Schools) *[Paidikoi Stathmoi]* nurturing children between 6 months and 4 or 5 years old, and Kindergartens *[Nipiagogia]* for children between 4 to 6 years old. Music is taught in both those school types. This chapter presents: a) a brief historical review of pre-school education in Greece, b) a discussion about the orientation of the previous and current pre-school Music Curricula, c) a discussion around current practices, problems and considerations about music and interculturality in pre-school education and d) a discussion about music practices in families and the community related to early years.

Historical Review of Pre-school Education in Greece

Greek pre-school education has its origins in European educational initiatives; French and German educational principles were adopted and implemented at all levels of education in the 19th century (Dionyssiou 1995). Kindergartens throughout the 19th century were based on private initiatives. Pre-school education in Greece was developed later in comparison to other European states, maybe because industry was developed rather late as well. Also the fact that wider families (parents and grandparents) often lived together resulted in the third generation looking after the newborn generation, while the second generation was at work.

The first Kindergarten was founded in 1830 on the Greek island of Syros by the German missionary F.A. Hildner, attached to the Primary School, which was also founded in the same year. The Kindergarten of the *Hill School* was founded in Athens in 1835 and has been operating since then. *Filekpedeftikos Sillogos* was founded in Athens in 1836, and in 1840 its Kindergarten opened its doors to boys only, aged 3 to 6 years old, in order to prepare them for Primary School, following French educational principles. Mrs Ifigenia Dimitriadou, a graduate of the Teachers' Training Centre, studied in France, and upon her arrival she directed the *Arsakeio Kindergarten*. Yet in most Kindergartens, and definitely after 1880, the German Froebel's educational methodology was widely recognised and implemented. During the second half of the 19th century, several Kindergartens were founded by municipalities, independently or attached to Primary Schools in urban areas of Piraeus, Volos, Syros, Heraklion, Ioannina and elsewhere in order to help working parents raise their children (Charitos 1996).

Throughout the 19th century Greek pre-school education was especially developed among Greek communities of the Ottoman Empire that were not part of the Greek state (Asia Minor, Thrace, Macedonia, Epirus, Romania, Pontus, Russia, Egypt, Crete, etc.) The *Greek Philological Association of Constantinople* and some Orthodox Church communities throughout the Ottoman Empire organised the first Kindergartens, often under the auspices of the Ecumenical Patriarchate which was also influenced by Froebel's education principles. Pre-school education in those Greek communities throughout most of the 19th century set primarily national-oriented goals, as it was a time of national quest for the Greek people. Among their aims were to support the Greek language and the development of young Greek children's national identity. Greek communities in eastern Mediterranean were quite autonomous, wealthy and well-organised around the Orthodox Church; this fact led their schools to reach greater advancements in education than the education provided within the independent Greek state.

The first educational law about Pre-school education appeared in 1895 (Decision 68/1895). The Law "ΒΤΜΘ΄" (3/9/1895), with its follow up Governmental Decision (April 1896 "Concerning Kindergartens' foundation"), suggested the foundation of public Kindergarten Schools that would offer education to children between 3-6 years old (three years of attendance), setting the requirements for teachers' employment, duties and responsibilities, the timetable and other relevant issues. The Law recognised and incorporated private Kindergartens within state education system. At that time, one could say that is was still not clear whether the aim of Kindergarten was to provide education, to teach ethics, or to enable parents to work. However, it was notable that the 1895 Law recognised the need to support joy and peace on young children, which is in divergence from the serious-like attitude that was promoted at all other levels of education up to that time (Dimaras 1990a, 1990b). Among the suggested organised activities were: religion, natural environment, poetry, singing, maths, exploration, as well as a wide selection of crafts, handworks and games (knitting, baking, gardening, etc.), activities that would help children associate with everyday life (Bessi & Saiti 2011, p. 34-35).

In 1897, Mrs Aikaterini Laskaridou, on behalf of the *Enosi Ellinidon* [Association of Greek Women], founded the first public Kindergarten, named *Nipiakos Kipos* (Nursery Garden), following Froebel's educational principles. At the same time Laskaridou organised and operated the first Pre-school Teachers' Training Centre (Stavrou 2009, p. 60). Both the Kindergarten and the Pre-school Teachers' Training Centre were based on private initiatives, but attendance was free. It was officially recognised as the first Pre-school Teachers' Training Centre by the Greek State in 1904 (Evangelopoulos 1999). Music and rhythmic games were part of the education offered to children and part of the teachers' training courses as well. From 1906 Laskaridou also provided further lessons to in-service Kindergarten teachers. Laskaridou is regarded as the most influential educator for the development of Pre-school Education in Greece. Her work towards a child-centred pedagogical approach was most important at the time, in which the political situation was unstable (Charitos 1996).

Meanwhile, the Greek government (Greece was still half of the territory of the modern Greek state) was trying to secure its political position, to support the Greek population who were living within the Ottoman Empire firstly to gain their independence, and secondly to recover from the

consequences of the Balkan Wars (1912-13), the 1st World War (1914-18) and Asia Minor Catastrophe (1922). Hence, the role of education was mainly to support the Greek national identity, Greek language, and help people recover in all possible ways. In 1914, the Prime Minister Eleftherios Venizelos took initiatives about the foundation of *Didaskaleia Nipiagogon* [Kindergarten Teachers' Training Centres], in parallel to the Primary Teachers' Training Centres that had been founded much earlier. Music was always part of the courses provided in those Training Centres. The focus of pre-school education remained towards supporting the Greek language and national identity. A rise in the numbers of Kindergartens among the Greek population of the Ottoman Empire was observed, still following Froebel's educational principles. In 1929, pre-school education got affiliated to the Ministry of Education, as opposed to the Ministry of International Affairs, in which it has been affiliated since then. The years of attendance in Kindergarten were set to two, and the maximum number of children in each class, up to 40 children. During the following years, there was a rise in the total number of Kindergarten schools around the country. Until 1962 there was not an official curriculum for pre-school education (Stavrou 2009; Benekos 1991, p. 4057; Bouzakis 1991).

The first public Nursery Schools (*Paidikoi Stathmoi*) were founded in 1926 for children aged 3-5 or 6, and re-organised in 1954 and 1985. They operated primarily as charity centres for most of the 20th century (Charitos 1996).

In 1959, the Pre-School Teachers' Training Centre in Kallithea (first founded by Laskaridi in 1897) was transformed into a Pre-school Teachers' Training Academy (Stavrou 2009: 329). In 1966 Pre-School Teachers' Training Academies were founded in Ioannina, Thessaloniki, Florina and Alexandroupoli. In 1984, those Academies were replaced by University Departments for Pre-school Education (four year studies) (Evangelopoulos 1999; Hadjistefanidis 1990). Music was always part of the syllabus in those Academies offering training in theory, singing, children's song repertoire and instrumental studies (Stavrou 2009, p. 61). At present, there are 9 University Departments dedicated to Pre-School Education (Kindergarten school) and 3 Technological University Departments dedicated to Nursery Schools (new-born to 5 years old), all with four years studies[1]. Currently in all those Departments, music is part of the offered courses, with emphasis on practical methodologies and activities to assist a creative teaching-learning of music (Stavrou 2009, p. 64-65). In comparison to the music education courses offered in Primary Education Departments, it seems there is a greater recognition of the importance of music in Pre-school than in Primary education.

Music Curricula for Pre-school education

In 1962, the first official Kindergarten School Curriculum was published (Gazette 124, 9.8.1962, Issue A), in which "Music education" was suggested as part of everyday activities, aiming at "children's

1 The nine University Departments of Early Childhood Education (pre-school) are based at the Universities of Athens, Thessaloniki, Ioannina, Volos, Patras, Western Macedonia (Florina), Aegean (Rhodes), Thrace (Alexandroupoli) and Crete (Rethymno). The three Technological University Departments (Nursery) are based in Athens, Thessaloniki and Ioannina.

moral, social, emotional and musical development". Suggested activities included: i) listening to good quality music, ii) teaching songs accompanied by movement, and iii) rhythmic movement and dance. Aural exercises (characteristics of sound, sounds of musical instruments, various sounds found in nature, etc.) and movement exercises (rhythmic, mimetic and breathing exercises) were also suggested. Teachers were advised to accompany singing with music instruments and to help their students to use percussion instruments. This was the first time that music education included something more than singing, as other activities were introduced as well (Stavrou 2009, p. 332-333). This was a progressive curriculum for that time in comparison to the primary school curriculum.

In 1980, a new Kindergarten School Curriculum (476, Gazette 132, 31.5.1980, Issue A) set broader educational goals for the moral, religious, social, aesthetic, musical, cognitive, and psychomotor development of children. Music education was taught through singing (religious, patriotic, naturalistic and moral-educational songs, as well as improvised songs composed by children), aural exercises and rhythmic - movement exercises (Stavrou 2009, p. 368-369).

In 1989, another Kindergarten School Curriculum (486, Gazette 208, 12.9.1989, Issue A) put children's aesthetic development to the fore and organised the aims in five areas: cognitive, aesthetic, psychomotor, social-emotional, and skill acquisition. This curriculum was student-centred and gave more space to non-guided activities. The main aim of the music lesson was children's enjoyment, musical expression and creativity. Everything was intended to be learned experientially through games and children's active involvement. Emphasis was given on musical understanding and appreciation, acquaintance and familiarity with various sounds, and exploration and use of percussion instruments and other sound sources. The curriculum suggested a variety of interesting classroom and outdoor music activities that followed the principle of performing, composing and listening as a framework to music teaching and learning, without placing attention upon theoretical knowledge (Stavrou 2009, p. 384-385).

Pre-school education in Greece during the 20th century set the basis for creative music education, in comparison to Primary and Secondary education, because it gave teachers space and scope for plenty of creative activities in the classroom, leading to a holistic and cross-disciplinary education in a much pioneering manner (Dionyssiou 1995).

The current curriculum for Pre-school education, alongside those for Primary and Secondary education, was first published in 2001 (Gazette 1366, 18.10.2001, Issue B) and was updated in 2003 (Gazette 303, 13.03.03, Issue B, and Gazette 304, 13.03.03, Issue B), named as Interdisciplinary Integrated Curriculum Framework [Diathematiko Eniaio Plaisio Programmaton Spoudon - DEPPS]. In this curriculum, emphasis has been placed on Interdisciplinarity. The Pre-school curriculum is organised around four subjects or areas of study: Language (Speech/ Listening, Reading, Writing and expression), Maths, Environmental studies and Creation - expression (Visual arts, Drama, Physical Education, music-performing-creation-evaluation). The music curriculum placed Kindergarten and Primary School Years 1 and 2 together in one level. The cognitive axes, the general aims and indicative fundamental interdisciplinary concepts are grouped together (time, change, tradition, culture, notation, sound, recurrence, communication, cooperation, symmetry, interaction, etc.). The

four cognitive axes in the proposed music curriculum are:

- Performing - through singing, playing instruments, performing rhythmic and melodic patterns, identify sounds
- Composing - explore, create, select and organise sounds
- Evaluation - listening, identifying
- Listening and appreciation - applying new knowledge

The above four axes are constructed around the areas of performing, creative activities, and assessment. The curriculum gives teachers freedom to plan their lessons and implement the curriculum flexibly; it indicates a lot of creative activities. It prioritises musical experience (sound before symbol, learning by doing); it promotes exploration, discrimination, aural development, composition and improvisation. Notation should be taught only in relation to sound and in the context of hands-on musical creativity. Exploratory activities, performances and the idea of shared musical creativity among learners and between learners and audience is promoted. Pupils may be benefited for their overall development (emotional, social and cognitive) through music activities in the spirit of cooperation and collectivity (Kokkidou 2009).

In the curriculum there is no reference to specific music styles; emphasis on Greek traditional music is very limited. Pupils are advised to listen to and sing music and songs from other cultures, but with no focus on multicultural or intercultural practices. Reference to the use of music with new technologies is limited. Yet, the curriculum places the emphasis on pupils' overall development as cultivated through their participation. Although the curriculum gives a good picture of potential music activities, in reality things may diverge.

Current practices, problems and considerations in pre-school music education

At present, pre-school education in Greece is offered in Nurseries (3-4 years old) and Kindergartens (4-6 years old). Attendance in Kindergarten is mandatory at least for a year (since 2006). The timetable is either half day/ morning cycle (8.30-13.00) or full day cycle (8.30-16.00). Knowledge is approached holistically and thematically. Priority is given to experiential and collaborative learning through play, as well as to the needs and abilities of every pupil. There is a rising use of technology, and the development of 'basic skills' is promoted. Special attention is given on promoting creative thinking, mental health, social-emotional goals, co-operative learning, group dynamics and relationships in the classroom, all within the principles of differentiated pedagogy (Bessi & Saiti 2011).

The daily timetable of kindergartens is flexible and allows plenty of cross-curricular activities. Emphasis is placed on social-emotional goals, creativity, imagination and co-operative learning among others. Music is easily associated with a lot of other subjects, but it is not equally integrated

as a subject with other areas of study. Most often the use of music seems to be limited to mere singing on a theme relative to the cross-thematic area studied, which means that music is integrated with other subjects only on a superficial level. This is a kind of inter-subjectivity that Bresler (1995) characterises as 'subservient approach', when music is taught in order to help achieving the goals of other subjects, or 'affective approach', when music is used to create an emotional environment (Bresler 1995). None of these styles of teaching can give the full possibilities that music can offer to interdisciplinary teaching and learning. Although interdisciplinarity has been promoted to form a basic strategy in the current Greek curriculum (since 2003), the proposed integration is actually not facilitated sufficiently; therefore the curriculum has been characterized of being interdisciplinary only superficially, not in full depth, as its official title suggested (Dionyssiou 2007).

Kindergarten teachers value music a lot, they believe that it is very beneficial for children, and they use music almost on a daily basis, but the majority of generalist kindergarten teachers feel insecure and unconfident about teaching it (Koutsoupidou 2010). Music in pre-school education is to a large extent dedicated to singing, which is the most favourite activity. Their singing repertoire includes children's songs, music-educational songs (specially composed to facilitate learning), few traditional Greek songs, some art songs, etc. Yet, singing cannot be evaluated very positively, because most teachers tend to sing very loudly and not in-tune. They practise movement along with music listening or when accompanying their singing with mimetic/expressional movements. They practise music and movement games that mainly aim at kinaesthetic development. Usually listening takes place in order to assist other parallel activities, like drawing, free play, etc., therefore they practise 'attentive', 'enactive' or 'engaged' listening very little (Campbell 2004). The same with playing on percussion instruments, and when they do so, they only play the strong beat of the song along singing; no further exploration of instrumental sounds or any more complex instrumentation is systematically supported. Teachers rarely introduce children to notation or music symbols, or graphic scores and graphic notation. There is almost no improvisation and composition taking place. Singing is the main activity.

The Kindergarten classroom today is usually equipped with a CD player, a good or medium selection of percussion instruments (mainly tambourines, woodblocks, bells, maraques, claves, castanets, etc.). When space allows, educational material is organised within special corners (reading corner, literature corner, drawing corner, etc.); in that case there often exists a music corner in the classroom. This corner may be decorated with music symbols (the clef, notes, pictures of musical instruments, etc.) and a limited selection of musical instruments. Sometimes teachers keep the music instruments aside, to prevent children from making extra noise; alternatively they may have very few and sometimes semi-destroyed instruments on display. It seems that teachers do not provide the proper instruments, because they cannot keep control over the unwanted sounds.

The place of traditional or folk music in formal preschool music education is limited; the same applies at all levels of formal education. This is a proof of westernization that has been detected at all levels of formal music education (Dionyssiou 1995). A possible reason for this is that that vast majority of music teachers were trained in western classical music during their conservatory or university

studies. Throughout the 20th century, there has not been any formal training in Greek folk music, apart from some training in Byzantine ecclesiastical music. Some courses in the four University Music Departments take place, and the Department of Folk and Popular Music, dedicated to the study of folk music, first opened its doors to students in 2000. Therefore the majority of music practices taking place in schools (singing, music listening, playing with instruments, etc.) were in favour of western music, or Greek art song. The only exception to this norm is the teaching and learning of traditional or folk music that takes place in Secondary Music Schools (*Mousika Scholeia*), where the teaching and learning of folk and classical musical instruments is equally promoted[2]. The consistent operation of Music Schools and the Department of Folk and Popular Music (Epirus Technological Institution) resulted in a conscious interest towards musical traditions in the last couple of decades. Yet, most music teachers teach folk music using formal education methods. It has not been appreciated that folk music making can mainly or only take place under the umbrella of informal music teaching and learning. Therefore, if folk music is approached as a formal written tradition with no room for improvisation and creativity, there is much of this tradition in danger of being lost or significantly altered (Dionyssiou 2000).

Interdisciplinarity was appreciated and used in the Greek Kindergarten before the 2001 curriculum, because the rather loose kindergarten timetable was ideal for the promotion of cross-thematic knowledge. As relative work in Greece and Cyprus showed, when music is used through cross-curricular activities, connected with all other subjects, children's level of attention and attainment, their socialisation and creative expression are significantly developed (Serghi, 1995). The importance of movement and iconic representations to children's musical expression has also been underlined. When music activities are associated with kinetic and iconic representations, the musical development of children, their development of children and the socio-emotional development of pre-school age children were enhanced (Magaliou 2008).

Multiculturalism and interculturalism are also rather new concepts in Greek pre-school education. The presence of the new multicultural reality in Greece resulted in the formation of new circumstances in education and in society since the 1980s and 1990s. Teachers in Greece were not ready to deal with the diverse realities as far as ethnicity, religion and race that Greek society has faced (Sapountzis et.al. 2006). In Spinthourakis' (2007) study, based on content analysis of reports written by 22 Greek kindergarten teachers, data presented kindergarten teachers being aware of the problems of multiculturalism, but not being personally involved in finding ways to overcome them. As they were raised and trained in a monocultural context, they were not prepared to face interculturalism, which resulted in a climate of uncertainty and on-going exploration for many years regarding the level of interculturality they could incorporate in their teaching. Spintourakis (2007) proposes to deal with the problem of multiculturalism, diversity and tolerance in kindergarten through five perspectives: language, socialization, school-family relations, participation in the learning environment, and kindergarten teachers' training.

2 Music Schools (Secondary schools for students aged between 12 and 18 years old) were founded in 1988 and now there are 42 schools in the country. For more information on Music Schools and the teaching and learning of traditional music, see Dionyssiou (2000).

Interculturality meant not only the inclusion of music of other cultures in education, but also the widening of music education practices, concepts and abilities to include a number of other styles than to the most familiar ones (Hebert 2010). Two recent studies related to intercultural music in Greek primary and secondary education reported that intercultural education helps children to be more tolerant, communicative and positive to children from other cultures (Sakellarides 2008; Danochristou 2012). Triantafyllaki (2014) supports the need to cultivate an intercultural awareness to teachers in order to help them investigate their self-beliefs about other cultures, and raise their intercultural competence. This can happen through rethinking the relationships between teacher and student, focusing on personal differences rather than merely cultural ones, supporting teachers' personal development in interculturality through critical reflection, and supporting critical thinking about the role and function of various music styles in the socio-cultural environment. The problem of intercultural education is not about the content being taught but rather about changing attitudes and practices, targeting inclusiveness and tolerance in school and society.

The increased emphasis of contemporary society on written communication led to a decrease in the use of informal practices, oral culture and cultural-based knowledge (Ong 2002). This is more obvious in formal schooling, as well as in pre-school education. As one of the aims of preschool education is children's preparation for primary school, teachers put too much emphasis on introducing children to written language and do not appreciate or emphasise on the gift of oral communication in early years. Kindergarten teachers are so busy following the curriculum and its many suggested activities, frameworks, content, ideas, etc., so they lose focus from oral communication (passing on folk songs, play songs, games, stories, etc.).

Kindergarten teachers' in-service training is offered in the nine University Departments of Preschool education. In all of them some music courses are offered, yet some departments show a more in-depth approach to music than others. However, the few music courses offered during their studies are not enough to equip teachers with music teaching practices and skills. In Theodorides' (2011) research among 100 Kindergarten teachers working in Greece, music was classified fourth in their preferences among the 5 subject areas of aesthetic education (Arts, Dance, Drama, Music, and puppet Theatre). The relatively low preference for music was because of their insufficient knowledge in music. It seemed that music in school was limited to a superficial use and decorative role. They also recognised that their limited knowledge in music worked as a barrier to how they taught music to their pupils, and they would definitely need further training in music teaching. It seems that university training is by no means enough to help Kindergarten teachers develop a clear, creative and critical methodology in teaching music in preschool education (Theodorides 2011). Another study supported that when kindergarten teachers get engaged with music in practical ways during their university studies, they feel more confident to teach music and are able to adopt similar approaches in their career (Koutsoupidou 2010).

There is a need to cultivate a different attitude to music in preschool education; to enable children to listen to and connect with sounds around them, to develop critical listening, with emphasis on 'attentive', 'engaged' and 'enactive' listening (Campbell 2004). At all levels of education in

Greece today, there is an underestimation of listening, which results in low level of aural skills for students. Kindergarten is the most challenging time for pupils to listen to and explore new sounds through their voices, bodies and ears. This would enable them to develop their listening skills, music skills and musical understanding. Greater emphasis is needed upon developing a variety of musical activities around or besides singing: performing on percussion instruments, improvising, composing, using music technology, using music notation, inter-disciplinary on a deeper level and other creative activities would improve significantly music teaching-learning in Greek Kindergartens.

The Greek national identity, always strongly present in Greek formal education (Frangoudaki and Dragona 1997; Athanasiades 2014), is also reflected on a number of activities in the Kindergarten. The open celebration of three main national remembrance days (28th October, 17th November, and 25th March), the relevant repertoire being taught consisting of historical, national and patriotic songs, and the small reference to music of other cultures show the strong emphasis on the concepts of ethnicity and nationality that is promoted in Greek pre-school education.

Music in the early years in family and community

Music education in the early years is not of course limited to formal schooling only. More and more parents are realising the importance of the first 6 years in children's lives for their musical development. As working parents spend too much time at work, the time they spend playing with their children is limited, so they give that role to specialists (music courses, day care centres, baby-sitters). Results from a web survey conducted by the author in 2013 among 963 parents indicated that Greek parents use music in their daily family lives, value music a lot, and listen to a lot of music at home, but rather more passively. They practise singing, listening to music, and attending their babies' musical reactions significantly more in the younger age of 0-2 years old, but when their child reaches the age of 2 they care mainly about their linguistic skills. Therefore singing and music listening, as well as music creation, and the use of musical games, gradually decrease (Dionyssiou 2014).

There is a growing interest in the Greek society as in many western societies in music courses designed for infants and toddlers (new-born to 6 years old) usually with the presence and participation of their parents. In most cases the aims that these programs set are to raise young children's musicality, help families build a repertoire of songs and activities for creative music play at home, encourage musical play at home and contribute to the emotional, cognitive and musical well-being of children (Dionyssiou 2009). At present, similar short or long courses (varying from one session to weekly sessions on a year basis) run in many cities in the country. Some of them are independently-designed music programmes, and many of them are part of specific pre-designed international courses.[3] It is worth mentioning that young children' engagement with technology is rising significantly (Marsh & Bishop 2014; Kokkidou & Tsakiridou 2006).

3 For example 'The Nakas' Conservatory Courses Robbie & Teddy, Kinder-music, Jimboree and other course designed for babies and infants in US or other European countries and then translated and fit in every countries.

Conclusions

This chapter attempted to offer a historical basis of Greek early childhood education in Kindergartens, and a critical review of the current situation as far as music teaching is concerned. Early childhood music education has a lot to gain from comparative studies and analyses of existing early childhood music education programs. Mediterranean countries share many commonalities in their cultural past and present. A critical comparative look upon those practices and attitudes can shed more light upon the present needs and practices of its people.

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CHAPTER FOUR
Historical Development of Music Teaching in Primary Education in Spain and its Current Outlook

Amaya Epelde Larrañaga
Stephen P. Hughes

Introduction

Most professionals and experts on the subject as well as the greatest part of Spanish society, consider all citizens have the right to get a basic Musical Education which adds culture and musical awareness favoring, for its part, other fields of teaching. We think it is, with other subjects, an important way of fostering children's comprehensive development.

According to the Ministry of Education, Culture and Sports, during the course 2014-2015, 1.836,606 Early Childhood Education children and 2.904.948 Primary School children were registered in the General Education System in Spain. However, only 45.876 of them attended Music Teaching Lessons in the Special Education System, namely, extracurricular music lessons (Source: Ministry of Education, Culture and Sports).

On the basis of this information it can be concluded that if Early Childhood Education and Primary Schools didn´t provide Music Education, the 99,04% of children 0 to 12 years old wouldn´t get this teaching. This formerly used to happen when legislation didn´t consider Musical Education as a subject in schools where, given the case, only a little attention was paid to Music. Nowadays, Music is set out in legal regulations and taught as well, but we want to highlight its importance because only schools in the general Education System provide all children with suitable musical teaching.

In this work, we report on the musical education children 0 to 6 years old get in Spain, children in Primary Education. We study it taking into account the former and current legislation regarding this issue, which has governed all education in Spain.

History of Primary Education in Spain

Primary Education in Spain today neither comes out of nowhere nor originates on any Education defender´s sudden whim. In fact, it is the result of a historical evolution tracing back to the very old times.

Plato and Aristotle got really concerned about the education of children. Aristotle even said that as intelligence and reason are formed later than other faculties of the soul, children had to be trained to get involved in continuous actions which favored education from their early years (Hernández Dzul).

Plato used to say that the best way of training children was teaching them through play thus getting to know their skills and capabilities (Dominguez Cruz).

In the 17th century, Comenius proposed an educational reform based on the moral, politic and Christian renewal of society. He advocated that education should reach everybody, not just a few, because man has innate capabilities to be instructed. He structured the system in such a way that he named the education a child received within the family from cero to six years old, "Motherly School".

Since that time, many humanists appeared in Spain, and raised great concern about children education. But no results were achieved until the early 19th century when Pablo Montesino compelled the state to establish schools for Early Childhood Education. Montesino lived in exile in England and there he studied the educational innovations, the structure and the experiences in the English nursery schools.

He came back to Spain in 1883 and on August 31, a Royal Decree is signed, setting up a Teacher Training College of Peer Education. Furthermore, another Royal Decree signed on the same date creates the Central Commission, entrusted with the task of coordinating a so called "Plan de Instrucción Primary". All this leads Montesino to establish the first nursery school in Spain in 1838, Virio´s School. Pablo Montesino said that Early Childhood Education is intended for children between ages two and six and entails:

> The comprehensive education of children by means of the methodology of "learning through play", the knowledge of environment using observation and a kind of attractive education which avoids fear and its consequent inhibition of the normal development of children (Calvo, 1994).

The "Ley Moyano" o "Ley de Instrucción Pública", 9 September 1857 was the first law to regulate Education in Spain. It was made by Claudio Moyano Samaniego, who was the Minister of Development at that time. This law established three stages of teaching: Primary Instruction, Secondary Education and Universitary Education. It establishes Primary Instruction as the first education level and divides it into three parts: Nursery, Elementary and Advanced. It sets the principle of free relative coverage, that is to say, education will be free for parents who cannot afford to pay for it, and it also sets the age for Primary Elemental and Advanced Instruction, which was from 6 to 9 years old. It stipulates that the elemental stage should be compulsory for all citizens and it also sets up the pre-school stage in all towns and villages with a population of over 10.000. In all other villages, children used to remain out of school.

In 1862, the "Reglamento de la Escuela Normal de Párvulos" was adopted, intended to provide teachers with proper training, but the Froebel system, which appeared three years later, modified the method. In 1873, Fernando de Castro established a chair in frobelian Pedagogy which tried to promote the dissemination of Childcare Centers. Its aim was to educate teacher who were in possession of the Elementary and Advanced degree as well as the frobelian specialization. This was achieved through the Royal Decree dated 17 March 1882 which created the elementary school degree. From that moment the teacher or assistant who wanted to opt for early childhood teaching, had to obtain the

early childhood teaching degree based on the Frobelian Pedagogy, in the Central Teacher Training College (Calvo, 1994).

The number of early childhood schools in the 19th century, since their establishment up to the early 20th century is reflected in the chart below:

Year	1850	1860	1867	1870	1880	1885	1903	1908
Public Schools	41	125	230	273	347	417	531	458
Private Schools	54	85	343	401	468	447		566
TOTAL	95	220	573	674	815	864		1024

(Source: Colmenar Orzaes)

At the beginning of the 20th century, the government shows a positive attitude to support and promote Early Childhood Education. In Europe, the New School comes into existence and active methodologies arise, introduced in Spain by outstanding personalities such as Maria Montesori. These methodologies start working and pre-school teaching begins to improve significantly until 1936, when the Spanish Civil War interrupts this process. Since 1936 and even after the end of the war, Early Childhood Education is dismissed and forgotten and any possible prospects for innovation and evolution fade out. After the war, the situation in Spain was unfavorable to Education, mainly due to an alienation from the European social context. At the same time, traditional family values are enhanced as well as the role of women as wives and mothers. In 1945 the "Ley de Educación Primaria" is passed, establishing the difference between Motherly Schools (Escuelas Maternales), for children up to six years old, and Early Childhood Schools (Escuelas de Párvulos) for children four to six years old, which mainly aimed at assisting rather than at educating (Calvo, 1994).

In the middle of the 20th century, UNESCO and the World Organization for Early Childhood Education start to cooperate to consolidate Early Childhood Education as a stable level of education. There is great social pressure due to the fact that women have entered the labor market. Mothers need centers where their children can be cared for and educated during their working hours. In 1969, under this pressure, the book "La educación en España" is published and, in 1970, the "Ley General de Educación y Financiación de la Reforma Educativa" is passed in response to the problematic Spanish situation and to the Spanish educational system, establishing Early Childhood Education as the first educational level. It will be free but not compulsory. Its non-compulsory quality is rather contradictory in view of the fact that children entering compulsory education are required by legislation to have a certain amount of knowledge. This pre-school level is structured in two stages: "Jardín de Infancia" for 2 to 3 year old children and "Escuela de Párvulos" for 4 to 5 year old children. The state recognition for the need of Early Childhood Education enabled the creation of public schools which dealt with this educational level. The centers which welcomed this early childhood were early childhood schools, nurseries and primary schools. There were private centers, still working today,

founded by the Church, by some religious orders and by parents´ or teachers´ cooperatives. These are hardly ever free. This law stated that teachers must be university graduates and University Schools became responsible for their training.

In 1978 the Spanish Constitution was approved and women and children´s rights were firmly enshrined. The education system was changed, the right to education was regulated and in 1982, the socialist group in the Congress introduced a bill about early childhood schools highlighting this way the importance early childhood education has in the stage of 0-6 years old.

Since that moment, many early childhood pilot schemes have been started in Spain. They have been useful to improve infrastructures and teachers´ training. In the 80´s the level of school education increased considerably, especially in children above 4 years old. The schooling rate for children up to the age of four was far lower. At the age of 2, only 4´66% of children go to a nursery school, at the age of 3, 16´82% do, at the age of 4, 88´26% and at the age of 5, 100% (Calvo 1994).

With the entry into force of the "Ley Orgánica de Ordenación General del Sistema Educativo" (LOGSE) in 1990, a qualitative change and a great improvement in teaching are now guaranteed. Now, the name is Childhood Education and it has two stages: the first one, 0 to 3 years old children and the second one, 3 to 6 years old children. This law conceives childhood education as a merely educational level, that´s why so many changes are necessary in the organization and the educational experiences performed.

Everybody agrees that it is very important for a child to attend a Childhood Education school where children can interact together with other children and there is real educational intention. Education must be global and inclusive, applying a methodology based on play, activities, experiences… Teachers must be specialists in Childhood Education, trained at universities, who must implement the constructivist conception of school learning and teachers´ pedagogical intervention, upholding principles such as the need to start from the student´s developmental level and the need to achieve significant learning (Calvo, 1994).

Childhood Education Schools have been working under these principles since the LOGSE was adopted. Later came the "Ley Orgánica de Calidad de la Educación" 10/2002, LOCE, dated 23 December, which was never implemented because the government decided to postpone its date of implementation, and the incoming government passed another Education law in 2006. The LOCE named the 0 to 3 years old stage Preschool Education and the 3 to 6 years old stage Childhood Education. Both stages were voluntary and Childhood Education was free. Four years later, the new government issued another Education law. This was the Ley Orgánica de Educación, LOE, 2006. This law renames the whole 0 to six years old period, Childhood Education, and it is divided into two stages three years long each one. It states that the second stage be kept free.

The LOE states that during both stages of Childhood Education, emotional development, motion and body control habits, communication and language, and guidelines for living and social relations must be targeted as well as the discovery of the physical and social features of their background. It also makes children get a positive and balanced image of themselves and a certain level of personal autonomy.

We have to say that another Education law was passed in 2013, intended to improve the LOE. Its name is "Ley Orgánica para la mejora de la calidad educativa", LOMCE, and it is based on a series of changes in the LOE made to improve it. Regarding Childhood Education, it changes very little, in fact, it is scarcely mentioned. That´s why teaching professionals involved in this educational stage keep on considering the LOE is still in force for Childhood Education and so this is the one they follow to set their teaching goals and criteria.

Historical evolution of Music Education in the stage of Childhood Education in Spain

Musical education in Spain has always been affected by the prevailing regulation at each time. Until a few years ago, laws didn´t regulate teaching in the special education system and there were very few who received extraordinary music classes, they nay learnt because of their inclusion in a regional folkloric music group. Currently, the number of children aged between 0 – 12 has raised, they go to out-of-school music classes but it's still a very insignificant number, just 1%. For this reason, we look at centers where all the children learn music, the ones who impart the general regime teachings because music is made by and for everybody.

We will start with the first Education Law in Spain, the "Ley Moyano" and due to the fact that our study covers the education in the early ages, we will analyze just the Primary Instruction of this law, structured at the same time in three stages: *Párvulo, Elemental and Superior.*

The primary instruction could be acquired in public and private schools and at home as well. Among the imparted subjects, there was neither music nor musical education. This education was based mainly on basic notions, the most useful in daily life. For the elementary teaching: Christian doctrine and Sacred History, prepared for children, reading, writing, the principles of Castilian Grammar with Orthography exercises, the principles of Arithmetic with the legal system of measurement, weight, coins and some notions in agriculture, industry and commerce, according to locations.

The Superior Primary Instruction involved extending the subjects in the elementary part and there were others added such as the Principles of Geometry, Line drawing and Topography, basics in History and Geography, especially Spanish History and Geography, general concepts concerning Physics and Natural History according to the most commons needs in life.

Odd to note that these subjects were done only by male children; female children were excluded from some of them such as the one in the elementary stage named Overview of Agriculture, Industry and Commerce, and from those in the superior stage named Principles of Geometry, Line Drawing and Topography, and General Physics and Natural History notions according to the most commons needs in life. Ladies had these subjects replaced by:

- Gender based labours.
- Drawing elements applied to the same labours.
- Basic notions of Domestic Hygiene.

As we see, the Ley Moyano regulates the contents for children up to the age of 6 but at no point does it mention music as a subject or contents. In other words, during the time this law was in force, the few citizens who received musical notions had to get them in a private way, in rural folkloric circles. A very restricted number of Spanish citizens received musical education.

The Ley Moyano was in force for over 100 years, up to 1970 when the Minister of Education José Luis Villar Palasí boosted the "Ley General de Educación y Financiación de la Reforma Educativa"

In article 14, this law first refers to "rhythmic expression" as content to develop: "Early Childhood Education includes games, language activities including, in its case, the children´s native language, rhythmic and plastic expression, nature observation, logic and pre-numeric exercises, community sense development, religious principles and moral attitudes". It also recommends an active methodology to "achieve the development of spontaneity, creativity and responsibility". For this reason, teachers could impart basic notions of music.

The next law about Education in Spain was the "Ley Orgánica de Ordenación General del Sistema Educativo" (LOGSE), 1990. Childhood Education and Primary Education were included in the general education system. This is the first law to introduce the special regime teachings, including art.

Among the targets set by article 8 of this law regulating Childhood Education we find the one below:

- To get along with others through different expression and communication forms.

The Royal Decree 1330/1991 generated by the LOGSE intends to determine which the core elements for the Early Childhood Education curriculum have to be, that's to say, the elements that have to be present in the educative offer in centers for children this age. This RD sets targets for this stage in a comprehensive way. Among them we can find three which do have a very close relation with musical expression:

a) To learn about some cultural manifestations in their surroundings, developing respect, interest and participation attitudes.
b) To represent and evoke different lived, known or imagined aspects of reality and express them through the symbolic possibilities play and other representation and expression forms offer.
c) To enrich and diversify their expressive possibilities through the use of available means and resources, as well as appreciate different artistic manifestations appropriate for children.

In article 4, it establishes three areas or fields of experience:

a) Personal identity and autonomy.
b) Physical and social environment.
c) Communication and representation.

The third one aims at contributing to improve the relationship between the individual and the environment. The different forms of communication and representation enable interaction and the expression of feelings and thoughts. Among these forms of communication we can find musical expression which is referred to as a means of enhancing children´s reception and production abilities. "The presence of musical language in this area has been found to be important because of the reality representation and the communication possibilities sounds offers in time. Musical expression is expected to result in a progressive ability to use this expression and representation procedure at the service of the general educative agreed targets. Done this way, he enjoys the musical activity and at the same that his expression abilities improve. Musical expression is a cultural appropriation instrument through which children receive traditions, contents and ways of expression common in their specific cultural group".

With the LOGSE, we finally have in Spain a law which introduces music as a way of expression and communication and which gives music enough arguments to force teachers to train themselves in it and impart it in their classes, for the music teaching itself or as a resource for other duties as well. Even so, the Faculties of Education started offering music specialties in School teaching grades to form teachers in Musical Education. With the LOGSE, 1990, in Spain every child receives musical teaching from a very young age.

No modifications occurred due to the fact that the law was never introduced, but four years later, with the LOE, we have certain innovations. Among its objectives we find two, concerning Musical Education:

- To develop communication skills in different languages and ways of expression.
- To get started in logic-mathematical skills, reading and writing, movement, gesture and rhythm.

The Royal Decree 1630/2006 generated by the LOE for the stage of childhood education and which establishes the minimum teaching requirements, is intended to provide a first approach to musical expression skills. It lays down three stages of learning for the second cycle and it's in the third one when musical education takes its part:

- Learning about himself and his personal anatomy.
- Learning about the environment.
- Languages: Communication and representation.

These three areas require joint and integrated work. Among the different forms of communication and representation we can find artistic and body language, a very important part of musical education. According to this law, the artistic language makes reference both to the plastic and the musical one.

> The musical language, the one we're working with, makes possible the development of abilities linked to perception, singing, the use of sound objects and instruments, body movements and the creation that comes up from attentive listening, exploration, manipulation, the sound games and music. It's intended to stimulate the acquisition of new abilities and skills which permits the production, use and understanding of sounds with different characteristics with an expressive and communicative sense, to help the awakening of an aesthetic sensibility facing the different musical manifestations. Body language is strongly linked to body use, gestures, attitudes and motion with a communicative and representative intention. It's especially interesting to consider symbolic game and dramatic expression as a way of showing affectivity and as a way of giving an account of his knowledge of the world.

Among the specific goals related to Languages: Communication and representation, we find the one which is directly related to Musical Education: "Approaching works of art expressed in different languages and carrying out representation and artistic expression activities through the use of different methods".

Among the contents required we find:

- Exploration of the sound qualities of voice, of the body itself, of everyday use objects and of musical instruments.
- Use of the sounds found to play and create music.
- Sound recognition in the natural and social surroundings, identifying its distinctive features and some of its basic contrasts (long-short, strong-weak, loud-low).
- Attentive listening to musical works present in the surroundings.
- Active engagement and enjoyment of songs, musical games and dance.
- Testing and approaching gestures and movements as body resources for expression and communication.
- Use, with a communicative and expressive intention, of body motor capabilities regarding time and space.
- Spontaneous representation of characters, facts and situations in symbolic, individual and
- shared games.
- Active engagement in dramatization, dance, symbolic play and other body language games.

The LOE has paid great attention to Music in Childhood Education and has introduced children to the world of language awareness and understanding through music. This is the law currently applicable to Childhood Education because the LOMCE didn´t change anything affecting this educational stage.

This is a historical survey of Musical Education in Spain from a legislative point of view. We notice that its presence at schools has improved significantly over the past years and after the policy reform, all children can access Music Educacion in Spain from a very early childhood. In the "Jardines de Infancia", professionals teach Music, which enables children to familiarize themselves with it as well as assimilate it in a natural way. There is a natural learning of Music, the best way of raising awareness among children of this art. In Childhood Education Centres, with 3 to 6 years old children, great concern is raised to make children get an important musical knowledge which lets them feel and know music in a playful, enjoyable and natural way.

The training of teachers in Music Childhood Education

According to Hemsy de Gainza (1964), the teacher is that person who feels great passion towards the subject he is teaching and is qualified to teach it. This qualification involves, on the one hand, the teacher´s ability to master the subject and on the other hand, the necessary pedagogic preparation which allows him/her to impart it.

Currently, the training of childhood education teachers is carried out at the Faculties of Education of universities. There are two specialties in the Teaching Degree, Childhood education and Primary education, and there are also specialties which allow these teachers' specialized training in a specific field. The Ministerial Order ECI/3854/2007 27 December, establishes that in these teachings two qualifying mentions could be proposed, between 30 and 60 European Credits, according to the objectives, cycles and fields in childhood education. In many universities, childhood education has been built through itineraries or curricular majors where music is included. The Royal Decree 1594/2001 4 November establishes some specialties, including music.

Therefore, the training of a childhood education teacher is based on, firstly, taking the Grade in Childhood Education, later getting the necessary expertise to teach music through different itineraries or available subjects specifically designed for the purpose. That's why they receive the necessary psychological and pedagogical preparation to teach in childhood education and in the specialty of Music. They get training in every content that the LOE (Ley Orgánica de Educación) requires to teach in Music Childhood Education: Auditory Education; Musical Theory and Language including harmony and counterpoint; Vocal Education; the knowledge and use of different instruments, both flute and percussion instruments with determinate or indeterminate sounds; rhythmic formation; improvisation and vocal and instrumental creativity and Musical History.

The law allows a generalist teacher in childhood education, though not specialized in music, to impart all subjects, including music but, regarding special character subjects such as the one which concerns us, it gives the option to resort to specialized teachers to provide children with a better formation.

Current activity and performance in Music lessons in Childhood Education

Currently, childhood education, though still voluntary, is thought to be an absolutely essential level for children, firstly and foremost considering that they need to have certain basic knowledge in order to access Primary Education. 100% of the population aged 3 to 6 go to the centers.

The fields of knowledge we work with are:

- Self-awareness and personal autonomy.
- Knowledge of the environment.
- Languages: communication and representation.

The teacher considers these areas as spheres in which he/she has to work and spaces children must search to understand the world. They will allow them to take a more active part in it.

In Spain there are 84 centers focused on Childhood and Primary Education which undertake a bilingual Hispanic-British program aimed at incorporating two languages and two cultures, helping students learn how to work with them fluently and easily and being better prepared for the requests of 21st century (Source: Ministry of Education, Culture and Sports).

The teacher tries to follows some basic and general methodological principles: to carry out an attractive teaching for children by using a global approach; to give great importance to the activities, experiences and procedures and, to ensure this, to establish security and confidence conditions in the class; to organize space, equipment and time through an extremely well-coordinated bodywork and to involve parents in every single decision and important actions which may affect the class.

Music learning fosters creativity, autonomy and thinking. To achieve this, the teacher applies a ludic, active, global and significant methodology by playing with music and by stimulating creativity all the way (Bernal & Calvo, 2000). The basic working elements are listening, voice and rhythm by using instruments and movement.

Listening is the basis for musical education because the child has to listen before being effectively able to use what he/she heard. Great attention is paid to auditory discrimination by using instruments children can easily handle such as Orff instruments, body instruments, daily life instruments… The sounds surrounding the child, the sounds of nature, invite children to listen. It's also necessary to get children used to listening to short musical extracts which provide children with musical sensibility and invite them to express the character of the extract through singing, movement or drawing. The activities are based on the recognition and discrimination of sounds from nature or produced with the previous mentioned instruments; the discrimination of sound parameters; the identification of speaking and singing voices; the recognition of orchestral instruments by their timbres, names and shapes; the playing of the previous mentioned instruments; the making and playing of instruments by children; the recognition of songs and musical phrases; the body expression of the tempo and the character of a musical extract; the making up of stories related to the things they heard, the fact of adding sound to texts…

Rhythm is a natural element which exists in life and is synonymous with order and balance, that is to say, organized movement. For this, it's an essential part of musical teaching because it exists while walking, running and leads to spontaneous movements. While growing, children can perform activities with more regular rhythmic intervals every time. Rhythm is the main element of music. It is the only one which exists independently from the others. In other words, when we sing or play a melody, there is rhythm in that interpretation. Nevertheless, the rhythm can be played isolated from the rest of elements and it causes automatic movements in people. The children's games played in childhood education classes; usually have a very outstanding rhythm which encourages children to body movement and also to be accompanied at the same time by body instruments, claps, clicks, feet, and knees. This way, they start feeling the pulse, the accent and organizing the extract they are listening to. These rhythmic games are essential in musical teaching in childhood education. There are so many ways of approaching movement and body expression directly related to rhythm: clapping, marching or walking to the beat, walking to the beat using an instrument, following the pulse with a body instrument and asking someone else to play it, bouncing a ball following the pulse, improvising rhythmic accompaniment with body instruments and percussion…

On the other side, by birth, all human beings have an instrument which enables us to speak and sing. Voice is the first sound production instrument and we must teach children how to develop it. A child makes sounds unconsciously and it must be mothers who first collect them and make them visible and aware to the child. If a child has been listened to, he will be more willing to listen to others and himself and to understand. Singing sets a link between melody and rhythm and it develops children's hearing. Children like listening to songs and singing them later. If this habit of singing is encouraged they will take it as a form of expression way and it will become the best way to introduce them to music. Cradle songs, children and popular songs from their surroundings are essential for children because they get them ready for musical education. Children sing songs while working on music parameters, while playing instruments to work on the beat, while practicing body language and movement, while carrying out dramatization activities, while drawing the message the song transmits… They even make up dialogues and different lyrics, they memorize the songs and they see what their feelings can express. This is how hearing, voice and rhythm can be trained as both melody and harmony, rhythm and shape are linked to them. It is very important to decide on the repertoire to be selected. At the same time, if we have a multicultural context, we can work by using songs from all the different cultures present in the class thus enriching a cultural general knowledge and making children learn from each other. At bilingual program schools, they also sing English songs.

With all the work carried out with music in childhood education, it's important to make children interact with others, including teachers and adults. Consequently, events must be prepared to involve families. Children and adults share participation in music performances with truly effective results for the child´s personal and affective development.

Analysis of the situation

Nowadays, all experts defend free Music Teaching imparted in the whole country. Music Teaching mustn´t be given only to musically qualified children. Until 1990, the music studied by children at Primary Education schools was very limited. Only people who could afford it attended private centers where they could get private tuition as long as they showed inborn musical qualities. This lack of attention to Music Teaching caused a very low level of achievement concerning this subject and it caused a low musical level in Spanish society as well.

Since the implementation of the LOGSE, in 1991, Music has achieved educational nature, it is taught as any other subject in Infant and Primary Schools and all children study it. For this reason, the situation has changed and currently all children get musical teaching from their early childhood. Musical education has enjoyed a certain level of recognition in terms of class time and resources. Today, with the approval of the current laws, this situation continues in Early Childhood Education. However at primary level, decentralisation and legislation have relegated music to an optional subject area. This situation in Primary Education can influence negatively the Early Childhood Education and this is very worrying. It is true that provision is made for publicly funded extracurricular musical support, but in reality, a very small minority of students from infant and primary education are actually benefitting from this.

All these circumstances discourage the Spanish society, who is still neither aware nor prepared to believe in Music as a useful, effective and necessary subject for the comprehensive development of people.

We need to show, claim and convince society that Music provides great benefit to people, no matter if they are children or adults and urgently, laws must be issued to support its study, teaching and learning at Infant and Primary Schools for all children.

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CHAPTER FIVE
Early Childhood Music Education in Italy

Paola Anselmi

Introduction

In order to clarify the vision behind this academic contribution, we would like to start by writing a little about the educational situation in Italy, which will be further explained and divided into paragraphs. This "picture" depicts a stratified argument, composing of history, politics and governmental background, school, family culture and social groups.

Italy is a country characterized by contrasts and contradictions regarding its political, social, educational and musical background. It owns one of the most advanced and free constitutions in Europe and in the legislative field there are many written laws that are not applied or followed in real life. In the society itself, it is possible to perceive an ever-growing dichotomy between the common good and individualism.

Moving to the analysis of education in general and on the musical education for early childhood, we can find analogous contrasts between a rich background of pedagogical research and the almost complete indifference shown by the governmental institutions towards the path of musical education intended as an important contribution to the child's individual development and to his/her integration in the community in which s/he lives. National recommendations for the scholastic curriculum for kindergarten and primary school are well written and adequately organized but almost not applied in schools.

In the musical tradition, a fundamental dichotomy still survives between the extremely important role of the traditional repertoires and their absence. The repertoires, which are deeply rooted in the various regional areas and that appoint the history of the various areas and its people ("Pizzica" in Puglia or "Tarantella" in Naples) also summon important passages of the country's history, like the partisan songs (the most famous example would be "Bella Ciao"), and the almost complete absence of these repertoires in the scholastic curricula or even in the competences of the musical experts that operate with the early childhood is anathema to the absorption of cultural identity in these regions. Furthermore, in many educational institutions, music is still seen as the study of an instrument, as the impelling necessity of conquering a skill, and as an act which requires a lot of discipline, and not as a right for everybody in order to grow in a more complete way to enrich the educative path of children in scholar and pre-scholar age.

This academic contribution was made to try and create an accurate picture of the reality of the Italian situation, taking in to account the difficulties that have been met, and, at the same time, describing the innovations, successes and results that have been achieved and that could play a relevant role in systemizing the paths for the teaching of musical education for early childhood in our country.

We will relate how, thanks to the commitment of various singular professionals, non-official realisms, and more sympathetic institutions, a new idea of music started spreading, one that considers musical education as a spontaneous and easily accessible language for the early childhood, as well as native sensorial element in the child's growth, and, lastly, as a tool useful for communication and integration in multicultural societies.

Historical background

Musical education on an institutional level does not have that much of a tradition in Italy. In fact, in the first scholastic system of the Italian kingdom (1861) there is no mention of music, as well as in the Coppino Law of 1877, even though it does represent an important stage in the history of the Italian scholastic system. In a circular dating back to 1855 there is a plan for the first singing exercises, as long as they are organized "in such a way not to steal time from other subjects". The educational value of musical teaching has been supported from the pedagogues around the end of the century (among whom the most important ones would be A. Agazzi and P. Pasquali) and education had to wait for Giuseppe Lombardo-Radice in order to finally insert music as a mandatory subject in primary and secondary schools, and to highlight the spirit of local popular traditions in a musical context. In the republican Italy, DPR (president's decree 503 of 1955) ratifies the presence, in scholastic programs, of the first elements contained in the beliefs of the first important pedagogues, for example, Jean Piaget.

In the scholastic and educational context of the last 50 years we can find a succession of decrees and documents in which music occupies an increasingly important place. In the DPR n° 447 of September 10, 1969[1], musical education for children of 3-6 was mentioned for the first time, albeit very generically.

> A form of intellectual education can take place also with the meaning of helping to build an intellectual creativity that is already present in children and that finds support through many various expressive forms, among these, the figurative and musical ones.
> It focused on the sequence of: first listen, then, do: Before teaching a song, through the teacher's voice, best if accompanied by an instrument, it is necessary to perform a complete rendition, so that the child can feel its structure and get into its spirit.

In 1985, DPR 104 traced the outlines of the new programmes meant for primary school and talked about the education of music and sound.

Afterwards, several initiatives, named educational national plans, were endorsed for kindergarten and primary schools: DM (Decreto Ministeriale) June 3, 1991[2], defining the importance of music in the education of children.

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1 http://www.edscuola.it/archivio/norme/decreti/dpr647_69.html

2 http://www.edscuola.it/archivio/norme/decreti/dm030691.pdf

> This particular field of experience comprehends all of the activities that are inherent to communication and manipulative-visual, sonorous-musical, dramatic-theatrical, audiovisual and mass media expression, as well as their continuous interweaving.
> The child lives in a world characterized by the compresence of several different sonorous stimuli, whose excessive and disharmonious superimposition can cause the risk of a decrease in attention and interest towards the world of sounds, as well as encourage the presence of a passive attitude towards active listening.
> Therefore, primary school takes on an extremely important role by promoting balance, stimulation and sensitization, offering children the activities that make it possible for them to learn sounds and navigate through it, using sounds in order to express themselves and through them establish new relationships.

September 2007 - Guidelines for music education at kindergarten and educational goals to obtain:

> Music is a fundamental and universal component in the human experience and intelligence; it offers a symbolic and relational space which favors the activation of cooperative and social processes, as well as the acquisition of the instruments of knowledge and self- determination, the appreciation and participation of creativity, the development of the sense of belonging to a community, and, lastly, the interaction among different cultures.

Moreover there are specific learning objectives targeted to different classes. Lastly, with the DM 254 November 16th 2012 "Indications for the scholastic curriculum of Kindergarten and Primary School" a completely new approach was finally created, one that plans an approach to education characterized by specific artistic references to artistic languages, among which music; the contents of this last document will be discussed in debt in the chapter concerning Music Curricula.

The situation nowadays

Over the last twenty years, many territorial associations and various public school teachers have been promoting numerous projects and initiatives that have been deemed important in the context of public school, as it has been thoroughly documented in the report 'Music and School - report 2008'. The prospect of the educative-musical activities in Italian public schools is nowadays the following:

Age	structure		Private structures	Official music learning programs	presence of external music operators	Note
0-3	Nursery School / ndergarten	unicipality	YES	NO	YES	Children grouped per age. Full time. Class composition: 1 teacher for 10-15 children
3-6	Infant school *	unicipality and/or Ministry of Education	YES	YES since ‘80s	YES widespread	*Class composition: 2 teachers for 20 children of different age. Assistant teacher if necessary.*
6-10	Primary School*	Ministry of Education	YES	YES since ‘80s	YES widespread	*Children grouped per age. Class composition: 2 teachers for 25 children. Assistant teacher if necessary.*
11-13	Secondary School*	Ministry of Education	YES	YES	YES	*Class of 25 - same age; 1 teacher per subject. Assistant teacher if necessary.*
11-13	Secondary School with music ecialization	Ministry of Education	YES		NO	*Class of 25-30 - same age; 1 teacher per subject. Assistant teacher if necessary.* *Teaching of up to 4 instruments usually in the afternoon after regular lessons. Roughly 1000 structures in Italy.*
14+	High School	Ministry of Education	YES	NO	YES	
14+	G.C.S.E. in music and dance	Ministry of Education	YES		NO	*Non-meaningful*

	Pre-academic courses organized by Conservatories and AFAM Institutes	Ministry of Education (private courses)	YES		NO	*Over 80 entities in Italy*

As it has been noted, we still to this day can find a contrast between the idealistic objectives written in texts and the reality of what actually happens; between the commitment of both individuals and associations and the inadequacy of the institutional solution.

In the month of January 2011, the education minister, Mariastella Gelmini produced a decree (DM 8/11) whose aim was to favor the spreading of the musical practice with the help of the national committee for the practical learning of Music, guided by the ex-minister Luigi Berlinguer. The committee produced numerous documents in to favor the development of musical practice in schools. Among these documents, we want to signal in 2009 "Fare musica tutti" (Make Music For All) and in 2014 the three-year program "Musica nella Scuola e nella formazione del Cittadino" (Music in schools and in the formation of the citizen). On the side of the territorial associations, it is important to signal the action undertaken by the National Forum for Music Education: [3] was created in 2008 and now it is the reference point for 3,000 associations, 160,000 members and 10,000 workers. It comprises of associations of teachers operating in Conservatories, Universities, Secondary Schools with Music specialization and other entities engaged in developing training methodologies (Dalcroze, Orff-Schulwerk, Kodaly) or music therapy, choirs, bands, and other centers of musical study.

It has organized national events, signing petitions, and it has produced legislative documents and amendments. The scope was to expand musical education in Italy and favor the interaction between public establishments and the private sector.

The last act regards the approval of the law 107/2015 also known as "Buona Scuola" (good school); this law has been widely debated upon as it favors the employment of many teachers (5,000 regarding music) and it gives the government a reason to promote the hiring of these teachers with an appropriate degrees in musical culture and practice. The text of this decree is being discussed right now and will be approved in the following weeks in Parliament. In the discussion took part also the National Forum, putting forward specific proposals.

Music Curricula

On November 16th, 2012, the Minister of Education, Francesco Profumo signed off on the new National Indications outlined for the scholastic curriculum concerning kindergarten and the first cycle

3 http://forumasmus.blogspot.it/

of primary school, where music finds its space in the field of experience called *Imagination, Sounds and Colors*. In this specific field, the utmost importance is given to the increase of the aesthetical sense in the child and to the education on defining beauty, underlining how the encounter with art in a general sense is an occasion, for the child, to look at the surrounding world with brand new eyes. The reference to music highlights the different aspects that can be found in all of the fields mentioned in the curricular indications:

- Self and others - relationships
- Discourse and words - the language
- Pictures, sounds, and colors - artistic/expressive languages
- Body and movement - An element deeply bound to the whole musical experience
- Knowledge of the world - Interdisciplinarity

The national indications for the curriculum of kindergarten and first cycle of primary school[4]

In the Ministry's aim to, "constitute the referential frame for the curricular designing, entrusted to schools", they set out in an open text, which leaves the teaching community the duty of contextualizing them in a real setting and elaborate choices and strategies "concerning contents, methods, organizations, and evaluations coherent with the formative goals as they are described in the national document to create an applicative curriculum. In the majority of schools, the passage from the guidelines to the curriculum itself (in terms of applied musical activities) is not taken in account. The new guidelines, based on a completely new approach, insert themselves in a new socio-cultural background based on the three maxims 'culture-school-person'.

The fundamental points that are to be analyzed are the centrality of the person and the making of new citizens that will be able to pay attention to the relationship between personal microcosm and humanity's macrocosm. In the most operative part, the indications are divided, as aforementioned, in to different fields of experience, for each of these there is a list of "competence goals". The main characters are the children, their families, the teachers and the learning environments.

In infant school and in the first cycle of primary school, which would be the target taken in account by the 'Early Childhood Music Education in the Mediterranean' project, the objective is the holistic development of both identity and autonomy. To consolidate one's identity means to face the dimensions of one's self with calm and level-headedness, to feel perfectly safe in a social setting, to be recognized as a unique and irreplaceable person. It means to experiment with new roles and forms of identity: son or daughter, pupil, friend, teammate, male or female, member of a group, inhabitant of a territory, belonging to a community characterized by common values, habits, languages, rituals, and

4 http://www.indicazioninazionali.it/documenti_Indicazioni_nazionali/indicazioni_nazionali_infanzia_primo_ciclo.pdf

roles. The goals set for the development of the competences needed for this, which are to be found in the text below, prompt the teacher in taking responsibility in the creation of didactic paths that aim to promote the possible competences, of course, at this age, in a unified, more global way.

Targets for children skills development

Myself and the others

- Children can play together in a constructive and creative way; they know how to support their arguments, how to share and express opinions with adults and other children.
- They have developed a sense of a personal identity, they are aware of their needs and feelings and they know how to express them in more and more appropriate ways.
- They know to have each their own personal and family stories; by knowing their family and community traditions, they are able to compare them with the ones of the others.
- They can reflect, interact and discuss with adults and other children and they are able to recognize the existence of a mutual attention between the speaker and his/her audience.
- They are able to ask questions on existential and religious themes, on cultural diversities, on what is good or bad; on the concept of Justice and at this stage, they have reached a first sense of awareness of their own rights and duties, as well as of the general rules of living together.
- They can manage their first generalizations of the past, present and future and they are more and more independent in the space that is familiar to them, by progressively changing their voices and movements with respect to other children and in accordance with shared rules.
- They can recognize the most important signs of their own culture and territory, such as institutions, public services, and they know how small communities and cities work.

Body and movement

- Children fully feel and experience their physical sensations, they perceive the communication and expressive potential of their body, and they can develop behaviors leading to a healthy independent approach in managing their daily life at school.
- They can recognize the rhythm and signs coming from their own body, they are aware of gender and development differences and they are able to adopt healthy practices to take care of their personal hygiene and diet.
- They are happy to move and experience postural and motor schemes that they reflect in individual or group games, even by using little tools; they are able to adapt them to different environments and situations, both indoors and outdoors.

- They can control their gestures; they can correctly evaluate risks and interact with other children with movement games, music, dancing, and other forms of expressive communication.
- They are aware of their body and its different parts and they can represent it statically or dynamically.

Imagines, sounds and colors

- Children are able to communicate, express their emotions and tell stories by using all the expression potential of their body language.
- They can invent stories and express them by means of dramatization, drawing, painting and manipulation activities of different materials; they can use several materials and tools, they manage expressive and creative techniques; they can explore all the potential offered by technologies.
- They are able to assist with curiosity and pleasure to various shows (such as theatre, musicals, visual and animation shows…); they develop an interest to listen to music and enjoy works of art.
- They discover the space of sound through musical perception and production by using their voice, their body as well as various objects.
- They can experience and combine basic musical elements, by producing simple sound-musical sequences and exploring the first musical alphabets, as well as symbols of informal notation to codify perceived sounds and reproduce them.

Words and speeches

- Children are able to use the Italian language and they can enrich and refine their vocabulary, they can understand words and full speeches to analyze and make hypotheses.
- They can express and communicate their emotions, feelings and opinions by using verbal language in different situations of communication.
- They can experiment with nursery rhymes and drama; they invent new words and look for similarities and analogies between sounds and meanings.
- They can listen and understand short stories, tell and invent other stories; they can ask and give explanations by using language in order to plan activities and define its rules.
- They can reflect on their own language, and discover coexisting different languages; at this stage, they recognize and experience language plurality and measure themselves with creativity and imagination.
- They start to be familiar with written language as well, to explore and experience the first forms of communication in writing, also by using digital technologies and other new media.

World knowledge

- Children are able to group and sort objects and materials according to different criteria; they can identify some of their qualities and compare and evaluate different quantities. They can use symbols to record them and make measurements by means of tools within their reach.
- They can associate daily actions to a precise time of their day and week.
- They are able to correctly report events occurred in the recent past; they can speak of facts happening in an immediate and near future.
- They are able to carefully observe their body, other living beings and their habitats; natural phenomena and they can notice changes.
- They are interested in technological machinery and tools; they can discover their functioning and possible uses.
- They are familiar with strategies of counting and operating with numbers as well as with the first measurements of length, weight and other quantities. They are able to identify objects and people's positions in space, by using terms such as "in front of/ behind"; "over/under"; "right/left", etc. and they can perfectly take a path by following verbal directions.

Work groups for a curriculum of musical education, identities and intercultural implications

After the appearance of the new general curricular recommendations in Italy, teachers, experts in musical education and musicians have come together in working groups in order to create new proposals that could be applied to the curriculum in a more specific path of musical education. Each group has taken in to account different perspectives, with the aim of casting a light upon the diverse aspects that characterize a contemporary society in which the child is developing.

Of particular interest, is the work conducted by the Gruppo di Ricerca Curricoli per la Musica (*Group of Research for Music Curricula)*, which underlines and points out the important points of the formation of 'musical identities', as well as the work of the publishing house Franco Angeli, which publishes curricular proposals with an expanded multi and intercultural perspective.
From the work 'Music in the school'- *A possible path from kindergarten to the secondary school, a project by the Research Group of Music Curricula* [5]*:*

> *The educative, cultural, and professional student's profile*[6] at the end of the first cycle of instruction underlines how school should help the student into understanding the dynamics which lead to the affirmation of one's identity.

5 contributo di Maria Videsott in *Musica nella Scuola*, 2004 Editore Provincia autonoma di Trento – IPRASE del Trentino –

6 http://archivio.pubblica.istruzione.it/news/2002/allegati/sperimentazione/profilo_terminale.pdf

Throughout this process of personal affirmation, music can play a vital role, because it contributes by allowing children and teenagers discover their musical/sonorous identity, which, together with the affective, linguistic and social components is one of the most important traits of their personality.

Among the curricular proposals, from infant school up to high school, music should be an essential space, apt for social relationships to take place, as well as being an adequate time for people to meet, favoring the integration and the development of their musical identities.

In a school, which is by nature continuously attended by growing and therefore changing people, open to welcome girls and boys coming from countries and even worlds different from one another, and often almost unknown, it becomes even more necessary, in the educational work, to take on a relational perspective open about meeting what is 'other', where 'other' is intended for a child born in the area as well as for a young man who came for a faraway country, and lastly, even for a pupil with a disability or other special needs.

Everyone can bring into play cultures, habits, and life stories that, when encountering others', breed intellectual wealth and changes. The music teacher should think, elaborate, and make his students live pleasant and enriching experiences with awareness in the integration of cultures. We would like to imagine a teacher capable of facilitating integration and multicultural encounters. The teacher surrounded by children in an infant school cannot help but make up their didactical choices according to what the children bring with them in the class, in terms of experiences, emotions, and musical memories.

In the pedagogical debate that has been developing in Italy, in particular throughout the decade 1990/2000 about musical identities, it is possible to find some useful guidelines concerning our educational work.

Presentation of the contents of the book by Roberto Albarea, *Primary School and Music Education in Europe. Curricula Comparison and Intercultural Implications***,** Franco Angeli editore, 2000:

> The comparative method and the intercultural approach permit us to explore the educational points in depth, concerning primary schools. This is done by inserting the method in a referential Europeanized or European framework and putting into dynamic dialogue the common aspects and characterizing elements. In this context, the problems concerning the constitution of a curriculum that could take in account the various scansions of development and modalities of elaboration among the different national and regional entities which can be found in Europe. The relationship between musical education, as it is conceived in programmes, and in scholastic curricula of some European countries (Belgium, Luxembourg, France, Italy, Ireland, England, Wales, and Spain), and a few extremely important pedagogical premises, aligns pedagogy and musical education as a shared cultural heritage for all of Europe, an expression of diverse examples and of a formative requirement for teachers. Musical education, despite the several difficulties that can be encountered in order to reach its effective realization, can contribute, especially if sustained by a founding pedagogical vision, to the creation of a European identity, dynamic and pluralistic,

conjoining and integrating in its process and more educative aspects: an education aimed to the establishment of a national and personal identity, to Europe, to the global environment, to cultural and international comprehension.

Actual methodologies and practices

A hypothetical map charting the current practices and the methodologies used in Italy would most definitely be blemished. In this paragraph, we will be facing the various internationally recognized methodologies (Orff, Gordon, Dalcroze, Kodaly, Willems, Suzuki, etc...). Moreover, in the vast majority of cases, they actually are specific re-workings, and can mostly be traced back to laboratorial and active actions. The pedagogical line Orff-Schulwerk takes is possibly the most diffused in Italy, having two national Associations that refer directly to the International Forum of Salzburg, the first one being the O.S.I., which stands for Italian Orff-Schulwerk and is directed by Giovanni Piazza, while the second one is the SIMEOS. Aside from these two realities there are three schools which belong to the same international forum: la Scuola Popolare di Musica Donna Olimpia[7], il Centro Didattico Musicale[8] di Roma e Musicanto[9], civic school situated nearby Turin; in these schools the pedagogical line assumes a predominant role both in the educational and the formative fields with children. Another diffused Association is the Italian association Jaques Dalcroze. A geographical area, which contains a big concentration of associations inspired by historical methodologies, is Piemonte, where we can find the Associazione Italiana Kodaly per l'Educazione Musicale[10], the Centro Goitre, active in the Italian outtake on the Kodaly methodology, following the line traced by the teacher Roberto Goitre and, lastly, the Istituto Suzuki Italia. At least three associations of national setting are inspired by a more or less open outtake on the Music Learning Tehory di E. Gordon: Musica in Culla[11] (an Italian-Spanish network based in Rome) the Audiation Institute[12] and the Italian Gordon Association for Music Learning[13].

All these bodies are accredited to the Ministero dell'Istruzione, Università e Ricerca and are affiliated to the Forum Nazionale per l'Educazione Musicale. Such a vibrant and indented reality further confirms the dichotomy between individualism and collective collaboration, which has already been addressed in the previous sections. In order to complete this picture, an isolated case would be the Willems methodology, which is studied by many teachers and is present throughout the territory in a formative context, but is actually diffused on an associative level almost exclusively in northeastern Italy, mostly in Friuli Venezia Giulia. The referential center is called CRDM. All of these

7 http://www.donnaolimpia.it/en/index.asp
8 http://centrodidatticomusicale.it/
9 http://www.musicanto.org/
10 http://www.aikem.it/
11 http://www.musicainculla.it/
12 http://www.audiationinstitute.org
13 http://www.aigam.it/

associative practices often have to confront and clash with an obsolete didactic tradition crystalized in institutional realities.

Some of the departments of Didattica dei Conservatori (Didactics of Conservatories) represent an exception as opposed to these institutional realities: inside them, over the last twenty years, there has been a steady development of extremely important researches that could represent hints and new starting points for more changes and studies in greater depth in a didactic and musical/educational context.

A view on musical education in families

It has been a few years since families, belonging to different backgrounds and having different socioeconomic levels, started understanding the true value of the presence of music in everyday life, both in terms of pure listening and production and sharing of a relational and deeply formative experience.

The idea of music, and consequently musical education as useful tools that could help the global growth of the child, as well as supplying possibilities of a carrier in an artistic field, is steadily gaining more and more understanding and popularity.

Of course, beside this change of emotions, the concept which bounds the study of music to learning to play an instrument, regardless of the age and attitude of the child still perseveres. Many parents do not comprehend the various stages of evolution that are to be faced by the neuro-motor apparatus and the mental and psychological apparatus of every child, and therefore point their kids to paths that are inappropriate to their ages, their personalities, and their needs regarding an harmonious and serene development; in the last few years though a change of heart has been taking place, also thanks to the possibility of attending musical courses in infant and primary school. In these places it is possible to experiment, through didactic modalities and pedagogical procedures suitable for different ages, various new modalities of living and expressing with and through music.

The idea regarding the study of music in private establishments has been strengthening itself in recent years. Furthermore, through time, the idea of music as a subject that can be taught in private institutions, such as private associations and music schools, and has been growing more popular. In these places it is possible to study music with a more academic approach or with a more ludic and collective one (even though still serious and formative), coherent to the child's age and their families' needs. Regardless of this fact, the opinion which envisions music as something difficult and only for a few experts still exists. In the familial contexts too, there is an impressive presence of listened music (emotional listening and/or easy listening), while the production of music is quite low.

Conclusions

As it has been stated in the introduction of this chapter, even though the educative and musical reality in Italy appears to be quite ingrained, it is constantly changing and reshaping itself. A new vision of musical education in early childhood and for all social levels has been evolving and it is spreading in schools, families, and communities. This new perspective is making it possible; in these last few years of progressive, albeit slow, growth, to produce pedagogical procedures which envision the child as the center of the musical/educative experience.

Lately, the academic bodies that have been trying for years to spread this new perspective, are researching a new form of cooperation, which will generate a major comprehension and will sensitize the institutions, in a hopefully short time. We consider these elements to be vital for the achievement of a well-defined systemization of the paths of musical education in the early childhood.

PART II

Musical Childhoods, Folk music and Intercultural Anthropology Perspectives in Early Childhood Music Education in the Mediterranean

CHAPTER SIX
The Ontogenesis of Musical Conducts and its Pedagogical Implications

François Delalande

Studying the ontogenesis of musical conducts is, in other words, asking "how does it begin?" How and why does a young child produce sounds more or less randomly, extend and enrich his sound "discoveries," and use them to express, represent, and, more generally, symbolise, and even organise them? How do these human practices arise, to become specific later on, depending on the cultural environment, and develop into what is called "music"?

There is obviously a pedagogical goal to this type of research. For the past 40 years, many teachers have been asking themselves how music education can make children sensitive to "music in general," without distinction; that is to say, to introduce them as much to non-European music in all its variety, and contemporary or ancient music, as to tonal music.

There is also an anthropological goal: what is "music in general?" And does this phrase have a meaning? Is it legitimate to use the same word, "music", to describe the sound practices and productions that are highly dependent on a specific society and culture? Is there a common denominator?

"Music" from an anthropological point of view

This search for the characteristic features of what constitutes music can take two possible paths. The first concerns the sound productions that are called music, that is to say, what is heard. Comparative study leads to the discovery of "universals." In fact, this path will not give us the answer to the question we are asking: "what is music?"

Universals are the formal features of those sound objects called "music", that are found in most cultures[1]. Traditionally, it is scales and rhythms that have been most frequently studied in terms of universals. The following two canonical examples will be sufficient for our argument. In almost all cultures (maybe in all of them), there is a method of organizing the pitch (height) of sounds on a scale. They are not always the same scales, of course, but organizing pitch on some sort of scale seems to be universal. However, here "universal" does not mean common to all music, but common to all cultures. There are some types of music with no scales, for example most percussion music. At the same time, there are some types of music with no rhythm, unless we give this word such a vague meaning that it includes everything that changes over time.

Thus, nothing can be said to be common to all types of music, besides the fact that they all consist of sound unfolding in time. A definition of music should not be sought in sound forms, but

1 See for instance Mireanu & Hasher (1998), Molino & Nattiez (2007).

rather in the practices of those who produce or hear those sound forms. That is to say, we have to ask: why do people engage in these practices, what are they looking for, what do they get out of it, what is the specific motivation of this sound activity? This is the second path, in contrast to what is traditionally called "universals". This means seeking the universal, not in the sound objects produced, but in the social practices which are said to be musical.

This question has been the concern of musical anthropology; it can even be said that it is fundamental to it. Merriam (1964), in his *Anthropology of Music*, or Blacking (1973), with *How musical is man?*, (to only mention books that have made this question their main topic), define the musical man more by his musical practices, which discern a kind of universality, than by the sound objects that he is capable of producing, which are so varied depending on period and continent. Thus, according to Blacking: "We cannot answer the question 'how musical is man?' until we know what features of human behaviour, if any, are peculiar to music" (Blacking 1973, p.7). So far, this has been the most widely accepted position. Sound objects, instruments, "systems", and the use of the voice differ from one continent to another, from one period to another; but making music, and using the body and certain objects to produce sound sequences which are intuitively recognized as music, corresponds to universal motivations and calls upon practices that are partially/fairly common.

Making music: a Piagetian game

This universal basis of the pleasure of playing with sound is something we will look for in the behaviour of very young children, before they have been too fashioned and regimented by their cultural environment. That is to say, while attempting to describe what is general in their practices of sound production which are called musical, we will see how these appear in childhood.

Producing sound and focusing one's attention on sound is clearly the first characteristic which contributes to defining the act of musical production. Unlike a signal or language, whose sonority is not listened to for its own sake but which is interpreted first for its meaning, it is the actual sound produced by a musician that attracts the attention; this is common to all cultures. Whether one is playing the violin, the nay flute or developing the guttural sonorities of katajjaq, the quality of the sound is sought by the producer and appreciated by the listener. For the musician, this implies a control of gesture. Controlling sound is regulating breath pressure on the labium lip, the weight of the bow, the tension of the vocal cords. The musician is constantly adjusting his gesture in response to these auditory, tactile and kinaesthetic sensations. It is virtually impossible for him to foresee and describe the gesture which will allow him to obtain a specific sound quality; it is by trial and instant adjustment that he finds it. It is by trial and error that the pianist's hand finds the right position. Piaget described the mechanism of accommodation as follows: "La main épouse la forme de la chose"[2]. ["The hand conforms to the form of the thing"].Piaget did not realize that the accommodation he was

2 Piaget 1952, p. 98.

studying in young children actually describes the instrumental gesture very well. It is, in fact, in the sensorimotor period of early childhood that this ability to grasp, move, rub, hold between the lips, and later to blow on the edge of a tube, is practiced. This is why we will call this level of research of a sound quality through constant adjustment of the gesture, monitored by the ear and other forms of sensory reception, the sensorimotor level. Music begins with sensorimotor control of sound and gesture.

Furthermore, sound is used to evoke, represent, and express – to symbolize. Margot 21 months old, makes a window creak and by chance obtains a melodic profile which evokes a vocal intonation that makes her laugh and say "baby." She forgets the sound of the window to listen to a profile. That is to say, the meaning of the cause, a creaking window, is no longer the focus of her attention; the sound profile is. But the sound profile itself is no longer reduced to its form and substance. It is linked to what it evokes: a vocal intonation, with the whole palette of nuances that it permits.

This symbolism, through which sound evokes cultural elements, is one of the best-studied aspects of musical anthropology. The forms taken by symbolism in music are extremely varied. They can sometimes be more or less conventional, and associated to cultural representations. This is the case of the male and female drums in many cultures, the pastoral recorder in Bach, and the deep voice of the Christ of the Passions. They are sometimes more "natural' and 'embodied' based on associations between motor functions and their affects. This is the case of the "vigour" of the pianist's gesture which evokes vigour as a psychological attitude or as a moral force. Symbolic reference in music relies on a wide range of analogies and conventions, which are intimately linked to cultural contexts, but attaching a symbolic value to sound really seems to be universal, and its genesis can be better understood when we hear a 21-month old little girl say "baby" while making a window creak.

However, creating or improvising music does not only entail the production of sounds while controlling their qualities by gesture, or their use to express, represent, or evoke and to give them a symbolic value. These sounds will only be called music if they are organized. That is how Varèse defined music: 'organized sound'.

Producing music is constructing sound according to rules. But the word "rules" has to be clarified. Usually there is no moral value attached to it. Breaking the rules is not bad. But if they are not followed, part of the pleasure is lost. What is the nature of these rules? We will base our argument on two cases, keeping in mind that a comparative study of what musical rules imply about practice, both as constraints and as the means to intellectual gratification, would be worthwhile. Consider the horn orchestras of Central Africa, (Simha Arom, 1991) we see that the musicians (about ten of them) form circles and each of them has an instrument that can produce a single pitch. Playing a melody implies that each one plays in turn, at the right moment, hardly a simple task. It becomes even more complicated if the group plays two melodies at the same time. Each musician must intervene in case his note belongs to one or the other of the two melodies. Yet these accomplished ensembles play three or four part polyphonies. Each musician plays a rhythmic formula on a single note, and it is the superimposition of these rhythmic formulae at different pitches that generates the polyphony. This polyphony, obtained through polyrhythm, is a game of interlocking different parts. Why do Africans

play like this? They possess instruments that would allow them to play each part in its entirety, but if they prefer their single-note horns, it is obviously because the difficulty brings an additional pleasure - that of the game. The ability demonstrated is a source of admiration for the listeners, which is part of the pleasure of listening.

This game may seem gratuitous. However the fugue, the jewel of our contrapuntal music theory, may seem gratuitous too. The mutual imitation of parts and their harmonic complementarity requires a competence which, also, compels the admiration of the listeners. The simplest canon is an intellectual game: the voices maintain their autonomy and yet interlock like the pieces of a puzzle, inciting surprise.

We all discovered *Frère Jacques*, not by reading music written on two staves but by following the rules of a game: "the second group will sing the same thing/melody when I give the signal", and by discovering with delight that these two voices, or even three voices, interlocked as if by magic. The fugue, and counterpoint in general, including inversions and retrogrades, is a sophisticated form of the set of rules we all first came across singing two-part canons. Long before the canon, children passed on simpler rules, like nursery rhymes, which are both games of inserting a phrase into a prosodic mould and, often, an alternation between two pitches or, in more highly developed forms, permutations of three or four notes. It is clear that they belong to wider categories of games with rules based on interlocking or permutation, and the first signs of these can be seen in the alternations of early childhood.

Alternations are in fact the first kind of sound combination games, which appear in the first year of life: successively striking two objects which produce different sounds. However, more elaborate sound constructions can be observed.

> Daniele (11months) is sitting in front of two cymbals. First he rubs the left cymbal with a metallic spoon, producing a long, continuous sound, and then he ends his sequence with a brief blow on the right cymbal. This same sequence – a long sound produced by rubbing followed by a short striking sound – is repeated identically three times. Furthermore, he continues on to produce a variation. Instead of rubbing the left cymbal with his spoon, he holds the spoon in place and turns the cymbal under it with his free hand. Again, he concludes by hitting the right cymbal.

Ten months later, under similar circumstances - sitting alone in front of a zither lay on the floor, again supplied with a spoon - Daniele produces a sequence of comparable form. He slowly rubs the spoon across all the strings and finishes his gesture by striking the wood of the zither. Here again, the sequence, which is repeated several times with variations, alternates a long sound produced by rubbing, with a short sound of different sonority[3]. In this way, a one-year old child can be seen capitalizing on his experience and constructing a style, which distinguishes him from other children: with Daniele, this is a combination of contrasting sounds.

3 These recorded observations can be viewed on the two dvds accompanying the book *La nascita della musica* (Delalande (ed.) 2009).

We can thus see the outline of what the universal motivations for the acts of sound production that we call "music" might be: the sensorimotor control of sound production, the symbolic value attached to it, and a rule-based organization. These correspond with the kinds of game described and analysed by Piaget: the sensorimotor game, the symbolic game, and games with rules, which take different well known and well-described forms in a developmental way. Musical production weaves these components together. It is the development of these types of game in a musical sphere, reinforced by pedagogical action that we are now going to consider.

Sound exploration in early childhood: from circular reactions to the musical idea

From the age of a few months, children show great interest in the small noises produced by their gestures. At first, these are vocal noises or rattles, and then, an item rubbed back and forwards, or a door that creaks, giving rise to prolonged variations. This activity interpreted by psychologists, following Piaget (1936), as an assimilation of the outside world as a means to knowledge, is, at the same time, an authentic musical exercise.

The manipulation of sound bodies[4] and the production of sounds are just a particular instance of the wider range of activities, which are both motor and perceptive, and which are necessary for mental development. Sucking, manipulating, and shaking, are the means of conquering the practical universe in which the small child progresses by stages. His gestures, at first purely reflex, (sucking, grasping) are rapidly organized in repetitive cycles.

> It suffices that the infant's random movements fortuitously produce something interesting […] for him to repeat these new movements immediately. This 'circular reaction,' as it has been called, plays an essential role in sensorimotor development and represents a more advanced form of assimilation (Piaget, 1968, p. 18).

At the following stage, variation of gestures is added to simple repetition.

> In these 'circular reactions' the baby is not content merely to reproduce movements and gestures that have led to an interesting effect. He varies them intentionally in order to study the results of these variations and thus gives himself over to true explorations or to 'experiments in order to see'. This is exemplified by the behaviour of the twelve-month-old child who throws objects on the ground in one direction or another in order to see how and where they fall (Piaget 1968, p. 11-12).

Piaget calls these exercises of repetition and variation "experimental practices". Indeed, repetition

4 [Translator's note – "Sound body" is an existing translation of Schaeffer's "corps sonore", designating "the material source of the sound". (Chion, Michel, *Guide to Sound Objects*, transl. John Dack & Christine North (from *Guide des objetssonores*, 1983), London, 2009, p. 32-33)ChionChion]

and variation are the very principles of experimentation. In science, experimentation implies knowing how to reproduce a phenomenon as many times as one wishes. In order to define the relationships between causes and effects, the causes are modified independently and the resulting differences in the effects are observed.

Thus, repetition and variation, which are the techniques of experimental knowledge, dominate the period when the child's universe is being constructed, first in the form of sensorimotor assimilation (until the age of 2) and then as the intuitive experience of causality (from 2 to 7). Music is produced from repetition and variation at two levels. Initially, at the level of instrumental or vocal gesture, and the creation of sounds resembling a melodic line. Then, at the level of the creative process itself, which consists of finding and developing a "musical idea".

First level

Playing an instrument always produces the sound in the same way. It loses its practical meaning (for instance one object hits another in a particular way) and becomes an activity devoid of a material goal, especially if the produced sound varies constantly, thus taking on a new interest. So/therefore, according to Pierre Schaeffer, the repetition of the same causal phenomenon accompanied by a variation of something perceptible in the sound is the simplest and most general definition of music (Schaeffer 1966, p. 43). Melody is a musical structure made up of sounds which have an instrumental timbre in common but differ in pitch. Making music is rendering the variations in some sound qualities perceptible, while leaving others unchanged. Musical instruments have always been designed for producing a consistent timbre across their pitch range. In more contemporary music, it is the opposite sometimes: "timbre or texture" melodies or melodies with any other sound quality are produced while keeping the pitch constant. Music produced on an instrument or by using some sound source, consists of constructions of sound that are sufficiently similar to create a relationship, but sufficiently different to renew interest.

When a boy plays with a door, making it creak in every possible way, is he an experimenter or a musician? The answer is probably that there is no real distinction, that music is part of his knowledge acquisition. When he discovers by chance that the movement of the door creates a sound, the child is at first intrigued. He feels the relationship of cause and effect and repeats the phenomenon to make sure that the same movement makes the same sound. Then, again to be certain, he varies the effects by varying the causes: a slow movement produces rhythmic impulses which, when accelerated, change in texture, blending into an increasingly higher "smooth" sound.

When he has understood his instrument's potential, he begins to play with it and, from an observer, he becomes a musician. It seems that nothing has changed. Since repetition and variation are the keys to both experimentation and music-making, he continues to move the door while varying its movements. But his intentions have changed. Instead of satisfying his curiosity, he now satisfies his pleasure. He forgets the cause (the door) to concentrate on the effects (the sound variations). In other words, what was an effect (the sound) has become the cause of new effects which he feels internally,

or the source of an associative meaning (Margot's "baby"), and it is now this area of sensations and meanings that he explores.

Thus, the need of young children to find out about the objects around them and their pleasure in producing sound variations is achieved in their activity through the same gestures. As a result, there is no need to urge them towards music, because they make music spontaneously. What is actually needed (and we will see how it can be done) is to extend this ability and biological predisposition and to use it to develop their musical aptitudes.

Second level

The exploration of variations through repetition, which develops during the first years of life, is also, on another level, at the heart of the process of musical invention.

What is inventing music? Let us forget about children for a moment, and consider musicians who compose or improvise. We will argue on the basis of a study of compositional strategies in electroacoustic music (Delalande 2007), but it is evident that, in analysis, it extends to jazz improvisation and to most practices of musical production, from Europe and elsewhere. Composition presupposes having in mind a project which can be explained verbally, often in programme notes. But this is not sufficient to enable composers to envision the musical creation. It lacks what Michael Lévinas (composer and pianist) calls the "initial spark" (étincelleinitiale), and what the musicological literature more generally calls a "musical idea" (Buci-Glucksmann, Lévinas, 1993).

The concept of a musical idea is frequently used but is not always defined explicitly. It contains two ambiguities.

- First, does the idea have sound? The word "idea" does not encourage us to think in this way. In everyday language, ideas don't make noises. According to a convention which is now generally accepted, we will restrict the expression "musical idea" to a sound configuration, rather than to a project one has in mind, which can be explicitly stated in words.
- Secondly, is the idea a moment in the work, like a motif or a theme, or a moment in the creative process? It is the second meaning which is now preferred. The musical idea is born in the mind or under the fingers of the composer – or improviser – during the weeks or months that the creation lasts – or during improvisation –and this is what stimulates his imagination5.

The initial spark (to use Levinas' term) can be envisaged or discovered concretely on an instrument or a computer: it is an original sound configuration that attracts the musician's attention and makes him want to do something with it. He does not immediately know what, so he has to explore it. If it is a rhythmic or melodic formula, or a surprising stress which appears during improvisation, he will try to reproduce this more or less chance "discovery," but he will not reproduce it identically; he

5 Analysis of the process of musical creation has been the topic of several international conferences and publications: *Circuits,* (2007 – vol. 17, n° 1: *Le génome musical*), *Tracking the Creative Process in Music* (TCPM conference, Montréal 2013, forthcoming in *Musicae scientiae*).

will introduce small modifications: a shift in the stress, transpositions, modulations, slowing down or accelerating. In classical writing, the prototype of the musical idea is the theme. In contemporary music, the idea will more often be a question of timbre or a unique sound shape. On a general level, we will say that it is *a unique sound, heard or imagined which retains the attention of the musician and makes him want to repeat it with modifications to observe all of its facets*.

It is clear that this behaviour corresponds to the "circular reactions": being attracted to a unique sound, and wanting to repeat it with slight modifications is what a child does spontaneously at around seven to eight months old.

Observing these moments when a young child imperceptibly moves from an attitude of discovery -where he explores in every direction- to a strategy of invention, -which is still an exploration, but centred on a particular aspect which is chosen, explored and developed-, was the main goal of an in-depth research programme which I carried out in Italy with a team of about 15 researchers. It was necessary to find out which conditions were the most favourable, which instruments were the most appropriate, and what the role of the adult was. We wanted to find out whether this desire for discovery wanes with acquired experience, or, on the contrary, evolve from session to session. We also wanted to find out how to guide it. Without going into the details of this research (which has been reported in a number of publications[6]), we will simply mention the method and the main results, which will form the basis for a pedagogy of creation.

During the first year, 55 children from 10 to 27 months old were taken individually by a teacher into a room in their nursery school, where there was an instrument, either a zither or a pair of cymbals. It was hypothesized that curiosity would push the child to touch the instrument and that the sound produced would trigger exploratory behaviour. If necessary, the teacher could produce sounds herself, but then had to leave the child on his own. It was noted that two thirds of the children did indeed begin solitary exploration - which lasted seven minutes on average. The sessions were filmed, and the video recordings were transcribed and analysed, allowing us to observe, among the most notable results, that:

- only a third of the children actually begun exploring after the teacher left, and stopped when she came back (whereas the others only explored the instrument when an adult was present);
- the "discoveries", both sound and gesture, as hypothesized, led to repetitions and variations, and these were preferred at the second session, two months later;
- differences in style between children were very clear, as much in the way they approached the instrument - with great caution or, by rushing forward - as in the sounds/gestures preferred, and in the sequences produced;
- in particular, there were significant differences between boys and girls;
- children active during the first session were also active during the second one.

6 Delalande (2009a, 2009b), Delalande & Cornara (2010).

A second year of research allowed us to note, during four or five sessions, the evolution of the exploratory sound behaviour of some of the children: they did not become bored; children who were active the first time continued to be so and developed their discoveries. Other situations were suggested and analysed. On one occasion, pairs of children, chosen from those who were not active in the solitary exploration, were taken into a room where various instruments were laid out in a semicircle. It was observed that, in this situation, the children became active, imitating and answering one another. On another occasion, it was noticed that a slight amplification of the zither modified the exploratory behaviour. Since the resonance was longer, the children tended to slow down their gestures, waiting for the resonance to end. The third year of this research allowed teachers from several nursery schools to adjust their practices, based on these findings, and to conceive their own "equipment" to favour the desired behaviour. This is what nursery school teachers should learn to do.

4 - 3 to 6 years of age: from exploration to creation

Circular reaction is still present at about 3-years of age, and it can give rise to rich explorations, especially if it is facilitated with the use of appropriate "equipment". Here is an example recorded in the first class of nursery school.

> The teacher has installed a microphone, linked to a tape recorder and speakers, with the intent to record a story that the children were to illustrate with various sound effects. But a little girl (3-years old) went up to the microphone, without having been told anything, and began to produce clicking noises with her tongue that were heard amplified from the speakers at the back of the class. This sound was new to her, and this incited her to continue. It was new and surprising for the other children too, who listened attentively.
>
> The teacher had the good sense not to interrupt the child, but on the contrary to record her exploration. After a dozen seconds of clicking her tongue, the little girl who did not know how to obtain variations in her repetitions changed her method of play and produced "m" sounds with a closed mouth. This time she could produce variations. The sound was repeated regularly (twice per second), first on a single pitch, but soon on three very close pitches – and this formula was repeated several times, always with the same rhythm – then with glissando, and finally on two clearly distinct notes. The expression also evolved imperceptibly: it was tense at first, and it gradually became relaxed. After a minute, without any transition, the child started using a completely different technique.

This is the prototype of the use of "equipment" and the implementation of a pedagogical attitude. The teacher would never have imagined that this long improvisation, particularly rich and original, could happen in her class. She had only – and indeed by chance – set up favourable conditions and realized that this exploration could be of interest, so she pressed the "record" button.

This is a lesson in the pedagogy of creation. Whether we are addressing nursery school children

or students of composition, the pedagogical problem is the same: it is not for the teacher to tell the child or the student what result he should obtain; it is for the child or the student to find out by himself. The role of the teacher is to create favourable conditions and stimulate research.

In this case, we can see the virtues of using amplification as "equipment": it makes the sound new and unusual, and transforms it into a "unique sound" which encourages exploration. This child had never heard her own voice like that. Furthermore, the sound came from speakers at the back of the classroom, and the child was in a situation of standing back and receiving, while simultaneously producing sound. Lastly, this amplified voice of a single child held the attention of the others – a fact which is of much interest in a classroom setting. In order to encourage research and creation in children, the teacher should always discover or invent appropriate "equipment", which can be a simple gathering of objects in a room, as we have seen above (with the semicircle of instruments at the nursery school), stimulating the exploration of space and the imitation of two children, either simultaneously or taking turns.

The development of the symbolic game

Symbolism intervenes early on in a child's games. We recall Margot saying "baby" while making a window creak, acknowledging children's interest in dolls. However, it is a little later, around the age of 4, when the child's socializing skills are stabilizing, that the symbolic game can easily become collective and provides support for creation in the context of the class.

> The children in the middle section of a nursery school (4 years old) have made up a story together, in which a character is at sea when a storm arises. Spontaneously, they mimed the storm vocally and gesturally. It would have been necessary to gag them and tie them up to stop them. Instead, the skill of the teacher (Monique Frapat) was in encouraging them to coordinate this sound and gestural invention. The result was "the storm music," that is to say vocal sound forms, which represent the movements of waves – similar to the waves of sound.

Note that this sound symbolism is not at all the sum of realistic sound effects attempting to reproduce the sound of a storm. It is the movement that is represented – an ample movement, covering a wide range - because it is a storm. Furthermore, these great sound waves resemble a scream because storms are frightening.

Thus we are far from the kind of acoustic realism that might by sought after in cinema sound effects. On the contrary, we are close to the symbolism of gesture and movement, coloured by the direct expression of a feeling – in this case, fear. However, it is a simulated fear - we are in class, nobody is really afraid -, as is typical of the symbolism that is widely used in music (particularly in the serious western music of the 17th to 19th centuries, with a sound translation of feeling and a search for expression). The search for acoustic realism, which might lessen the musical interest of 10-year-olds in the musical setting of a text (there will always be one child who will say "it doesn't make that noise") is no worry for a 4-year-old. The same teacher, Monique Frapat, wanted to check

this and invited her pupils to tell the story of a person who first walked on grass and then on gravel. The children transferred the idea of walking into sound movement, but made no difference between the grass and the gravel. In contrast, when the pupils were told that the person climbed and then descended a staircase, they modified their sounds. They seemed to consider the effort of climbing and the ease of descending that was represented in sound as ponderous going up, and fluid coming down. Thus, we are immediately placed at the centre of the great classics of musical symbolism. A movement is represented, or more precisely, a movement which is a real-life experience.

Constructing music at 6 years old

Our three-year-old child who improvised long variations with a closed-mouth "m" had neither the intention nor the impression of building a form. She lived her experience in the present. In fact, there really was something of a musical form, because her exploration developed through repetition and variation. However, the little girl was carried along by successive developments and never thought "here, I could come to a conclusion". When she exhausted the pleasure or satisfaction of this exploration, she went on to something else.

A certain ease for genuine construction appears between four and six years of age. It is easy to ask a four-year-old child who is improvising a sequence on a sound body to finish his improvisation with a conclusion, particularly if he's doing it in front of an audience, for example, other children in his class. This is what we will refer to as the rhetorical motivation of form. It is necessary to hold the attention of one's audience: to create, from time to time, things which are surprising or unexpected, and then, if one really has their attention, to develop a "musical idea" with subtler variations, before finally concluding in such a way that the audience understands that it is the end.

At about five years of age it is possible for a recorder to replace the audience. The child, alone with a teacher who is recording his production, knows very well that the recording will be listened to afterwards, and can finish with a conclusion intended for the virtual audience – which will be himself or his teacher.

At about five or six years of age, a new skill in constructing music and giving it form appears which refers to the ability of anticipation. A 6-year-old child has no difficulty saying: "I've done that, I can go in that direction", and consciously foreseeing how his improvisation will evolve. He is able to stand back from the present moment and to imagine the sequence he is producing as a whole, with a beginning, middle and an end.

> Little Nicolas, 6 years old, glances furtively to his left, while improvising on a balafon. We understand what he has in mind when we see him go and hit a suspended metal sheet on his left with a drumstick and come straight back to his instrument. Just in case we were in doubt about our interpretation, he repeats the same gesture a moment later.

Thus, the ability to construct appears and develops during nursery school due to several factors. Firstly, we recall how, at a year old, the game of rules led little Daniele to prefer alternations, and even

(but this is quite rare) a constructed sequence formed out of several elements whose succession was repeated and varied. Secondly, being in front of a listener, real or virtual, can facilitate the control of rhetoric of form. Finally, the development of the perception of time gives a five or six-year-old child the ability to anticipate, and thus engage in a genuine and deliberate way of developing form.

In this case, the use of special "equipment," the recorder, helps the child move from an exploration which is experienced in the present to an extra-temporal representation of form, that he voluntarily conceives of as a construct, with a beginning, a development and a conclusion; a piece of work. It is when these conditions are fulfilled that it seems legitimate to talk about creation.

In older ages

It is in primary school, between 6 and 10 years of age, that musical creation, individual or collective, actually takes off. I will briefly mention two examples, observed under very different conditions.

> A class at the end of primary school (about 10 years old) creates a collective composition. After several weeks of researching sounds - which has led them to collect objects, to explore their potential, and then to try out combinations- the children record an umpteenth version of their project. The first minute is a kind of cloud of momentary interventions at various pitches: isolated syllables pronounced briefly, sharp clicks (like those obtained by rapidly removing the tongue from the palate), and short soft whistling sounds. Listening to the sequence immediately creates a startling impression. It radiates a musical climate. What does that mean? That the whole thing is not a miscellaneous juxtaposition of brief sounds (which can be described in morphological terms), and that the children producing these sounds feel, as a group, – and make us feel – an impression of restraint, calm, transparency, and discretion: makes us feel that they are living this fragile equilibrium of sound.

In this instance, the equipment used was rudimentary: objects brought by children from their homes, voices, a tape recorder, an amplifier and loudspeakers.

For more than 20 years now, in the context of secondary and primary education, the use of the computer has made it possible for us to change the conditions of musical creation, in school and elsewhere. However, the computer is not indispensable: the voice or any instrument or object can be sufficient as a sound source. Yet, we must admit that digital means are attractive to children and provide a limitless opening for creation. Thus, we are building a website of children's musical creations; some of them use digital means, others don't; some are the result of group work in class, others are individual. Here is an example of what can be heard on this website[7].

> Silvia (10 years old) regularly visits a composer friend (Emanuele Pappalardo) who showed her how to use software for sound manipulation and how to compose by mixing and editing. On her

7 http://creamus.inagrm.com/> pratiques pédagogiques.

> own, and on her own initiative, she recorded a drop of water and transformed it into different versions, which she then edited and mixed to produce a short composition - a minute long.

I must admit that the first time I heard this short piece, I wondered, in my ignorance, which composer might have created it, and some well-known names came to mind - so original and well-composed was this short piece.

In conclusion, children in whom a spontaneous taste for sound exploration has been encouraged throughout their schooling, can continue outside school, and join the ever-increasing number of amateur composers. Admittedly, this is not the only method of musical education. Singing together, listening to or analysing recorded music, even with gesture or dance, are rich musical experiences. However, from now on, since creating music no longer implies knowing music theory and writing, approaching music through creation is a possible path[8].

8 Translation: Nicolas Marty & David Banks.

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CHAPTER SEVEN
Musical Expressions of Eastern Mediterranean Young Children
Multiculturalism in the making

Claudia Gluschankof

Introduction

Music is ubiquitous in the 21st century, especially for those living in urban surroundings and exposed to electronic media. Music is an integral part of television broadcasts, websites, apps, ringtones, and public places such as malls. All these enable young children to experience music in situations and environments not aimed at them, besides the materials and activities especially designed for them such as recorded songs, music classes and playgroups. They learn music formally and informally. Living in a variety of musical worlds, children are essentially musically multicultural. Whether in the educational setting or family and community — real and virtual public spaces which are situated in a particular socio-political context having local and global characteristics — each tends to develop and foster a different musical culture.

In early-childhood educational settings for children ages three to six (hereinafter: preschool), music is an element teachers often integrate into the daily routine, besides time dedicated to music instruction. Along with the activities and musical environment offered by the staff, children have opportunities to express themselves in and through music during free play time. The aim of this chapter is to uncover young children's musical experiences and expressions — performing, improvising and responding to music — during the activities they can control in preschool settings, understanding that such expressions embody the children's musicality and multicultural worlds. The context is the Eastern Mediterranean region, specifically Israel, a multicultural country in many regards. In over twenty years of teaching and research I have collected data in the form of field diaries, video recordings, and informal interviews with children, teachers, and music teachers in Hebrew-speaking, Arabic-speaking, and bilingual preschools. Vignettes based on this data and previous studies are presented and discussed to explore this chapter's topic.

The Israeli context

The history of the Mediterranean region is rich and complex; it is 'a fascinating place where countless diversities converge… may coexist, mix, become familiar with one another, preserve the long historical memory of their relationships, or simply ignore one another' (Magrini 2003, p. 19). In many traditional societies in this area, family life shares commonalities: clear gender roles, ways of

socializing children, 'close-knit familiar kinship and communal networks, social interaction patterns and solidarities' (Kagitcibasi 1990, cited in Palut 2009, p. 242). Societies in the Eastern Mediterranean, and specifically Israel, cover the spectrum from traditional through transitional to modern, raising challenging complexities.

The region's geopolitical upheavals have been widely covered by the world press, often focusing on the Jewish state of Israel that was declared in 1948. The Jewish population then comprised several generations of immigrants from Eastern Europe to a land where Arabs were the majority (Isserof 2012). The State's post-WWII establishment brought successive waves of Jewish immigration from all over the world, while the 1948 Arab-Israeli war prompted an exodus of Palestine's Arabs who became refugees in the surrounding countries. These various demographic shifts contributed diverse cultural content to the Israeli scene while creating a Jewish majority (Central Bureau of Statistics 2009).

Within this conflict-ridden reality, Israel's heterogeneity offers cultural riches while presenting pragmatic challenges. Hebrew and Arabic are the official languages with Hebrew the hegemonic (e.g., Hebrew language is a compulsory subject for secondary school matriculation, regardless of the pupils' first language). English is present in the public space (e.g. street signs, TV series, pop songs), but also Russian (e.g. subtitles in commercial TV, shops' names) since 1990, the beginning of Jewish immigration from the Former Soviet Union. Complexity is evident in its population: the Jewish majority is diverse in ethnic origin and religious affiliation (secular, traditional, orthodox, and ultra-orthodox). The largest minority's first language is Arabic, shared by a variety of populations differing in religion (Islam, numerous Christian denominations, the Druze faith) and ethnicity (Palestinians, Bedouins, Druze, Circassians) (Horenczyk & Tatar 2004). The Ministry of Education streams the preschool through high-school population by language of instruction and religious affiliation (Gluschankof 2008), while also permitting some exceptional, mixed-sector institutions (e.g. bilingual Hebrew/Arabic). Another peculiarity is that despite its Middle East location, Israel participates internationally in European sport and entertainment competitions (e.g. the Eurovision song contest), as many Middle Eastern countries do not recognize Israel as a state, thus excluding it from their region.

The richness and complexity of this variety of cultures coexist, and consequently a variety of musical practices, musical styles and genres live side by side. What are their expressions for and among young children?

Musical expressions in preschool

Observations in situ, analysing daily schedules in preschool settings, surveys and informal talks with teachers and students, show that music is present in a variety of forms and occasions (Gluschankof 2011). The occasions include:

- Whole-class gatherings: daily activities such as opening and closing the day, sharing time, introducing a theme; celebrations such as birthdays, family day, religious and national holidays; music classes taught by a specialist
- Small-group activities:
  - Adult-directed activities such as book-reading and science experiments
  - Adult-designed activity areas: activities controlled by the child in art, music, block-building, dramatic play
- Free play indoors and outdoors
- Routines and transitions

Adult-initiated and directed music activities are easy to identify. Trained and musically sensitive eyes and ears may also recognize instances wherein a child or a group of children initiate and direct their *musicking,* i.e. performing, listening, improvising, dancing (Small 1998). The following vignettes are illustrative of child-directed *musicking*.

In and outside of preschool: Swinging and singing

Two four-year-old boys are playing on a swing set in the yards of their preschools, situated ten km apart. Each of them sings while swinging: one sings the lyric *'Allahu Akbar'* (a key phrase in Islam meaning 'God is greater') while the other sings an old-timey Hebrew pop song, *'Dina Barzilay'* (1959), about a typical female Israeli soldier. Each boy gets off his swing when the preschool teacher calls them into the building, to sit on child-sized wooden chairs in the gathering area. Their teachers, each in that preschool's language, sing the same singing game ('Hands up, on the head, on the shoulders, one, two, three'). Next, each teacher switches on the CD player with 'In the Hall of the Mountain King' from Grieg's 'Peer Gynt Suite'. The children get up and move happily to the music, with great concentration. When the gathering concludes, parents are already waiting to take the children home. The first boy gets in the family car, whose radio is playing ABBA's song 'Mamma Mia'. His mother sings along and the boy joins in, singing the words *'mamma mia'* loudly while tapping the beat on the car window. The other boy walks home with his elder sister, whose smartphone rings with a salsa tune. Both siblings dance to it until the girl answers her call.

Both boys *musick* (Small, 1998) by themselves, while playing in the schoolyard, together with their teacher, and in the family context. One boy is Muslim and speaks Arabic; the other is Jewish and speaks Hebrew. They share similar soundscapes, much of which features expressions of the globalised music industry (e.g. English-language pop songs, Latino dance music) but also music repertoire popular in school settings, such as certain pieces of Western art music and singing games. They also experience music particular to their community such as Muslim prayers or songs in Hebrew. Present in this 'soundcard' are the diverse music cultures in which the children live. What are these cultures? One possible approach is Slobin's intersection of three cultures (1993), and Campbell (2002) presenting its implementation in children's cultures. The three identified cultures

are the 'super-culture', which in this case is the mass-mediated popular music, the 'sub-culture'- the music culture of the boys' surroundings (Arab-Muslim community or Hebrew-Jewish community), and the 'inter-culture'- the school musical repertoire with its variations in each setting.

Indoor free play: the traditional and innovative derbakeh player

Oola, a four-year-old girl, is playing the *derbakeh* (goblet drum) during indoor free play time at her preschool in Nazareth. She sits on a chair and holds the instrument between her knees, a mallet in each hand, beating on the drumhead right-left-right. After a minute, she strikes the drum's metal body, seeming interested in the change of timbre. She continues an apparent search for interesting sounds: changing her way of holding the *derbakeh*, striking it with one or both mallets. When playing identifiable rhythmic patterns, these include short and long sounds. She stands up, walks towards the music area and leaves the mallets there. She then holds the *derbakeh* under her left arm, and while walking, plays it in the traditional manner: striking the centre and the rim of the drumhead with her right palm, touching the rim with her left-hand fingers. This is the traditional Middle-Eastern manner of playing. The rhythmic pattern is "*massmoudi kabir*": *dum* (on the centre, low tone), *dum*, *hass* (silence), *tek* (close to the rim, lighter tone), *dum*, *hass*, *tek*, *hass*. She sits down and continues playing this rhythm, changing tempo. After about two minutes, she stops and returns the instrument to the music area.

Oola plays in two distinct manners: a traditional and an innovative one (Gluschankof 2003a, 2005, 2015). The first is when she plays with her hands, quite skilfully. Both her mother and her teacher report that Oola plays the *massmoudi kabir* not only on the *derbakeh*, but also on buckets and almost any object. She learned it by observing women playing it at betrothal festivities, and male professional musicians at weddings and on television shows. She has been musically enculturated (Campbell 2012) for this style, part of the sub-culture of her upbringing (Slobin 1993). The other way of playing, using mallets, is no different from that of any child encountering a new percussion instrument. She explores it, seeking a variety of timbres through playing in what adults might interpret as unconventional ways, and what has been identified as a first stage of improvising/composing (Cohen 1980; Swanwick & Tillman 1986). The rhythmic patterns she plays are similar to those played by other young children (Glover 2000; Moorhead, Sandvick & Wight 1951). She feels comfortable and is interested in both playing modalities: as performer and as improviser. Even in a brief episode she constructs multiple identities, as children often do (Pieridou Skoutella 2015).

Small group activities: Drawing and singing

Carmel, age six, attends a neighbourhood preschool for her second and final year. She spends much of her time singing, dancing and drawing. Her father, born in Italy, speaks Hebrew at home with her Israeli-born mother. Carmel's elder brother plays saxophone. During free play, she chooses the art table, draws a whale and music notes (three connected quavers, two connected quavers, one crotchet), then leaves the pencil on the table and improvises a short vocalization (Figure 1) while pointing to the notes from right to left (Figure 2).

Figure 1: Carmel's improvised vocalization

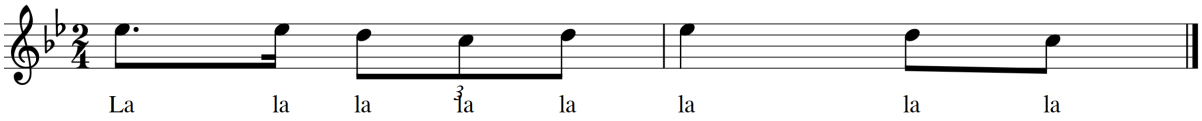


Figure 2: Carmel singing to her drawing

The teachers in a bilingual (Arabic/Hebrew) preschool situated in an Arab village have written on a large piece of cloth the word 'peace' in three languages: Arabic, Hebrew and English. They spread out the cloth on a double-sized table, providing felt-tipped markers in many colours, and invite the children to come and draw on the cloth. Seven girls and one boy, all native speakers of Arabic, sit and enthusiastically begin drawing. All draw human figures. They concentrate on their drawing, from time to time chatting with each other in Arabic. One girl, Maissoun, begins singing the first phrase of a singing game in Hebrew composed by their music teacher's colleague. The words mean 'one hand and the other hand rise slowly up' (Figure 3). She sings at a much slower tempo than the usual in music class or whole-group gatherings. Suha, a girl sitting opposite her, takes up the song, singing the same phrase but louder. Maissoun sings again, and whispers some words of the following phrase. Now they chat softly in Arabic. They do this without lifting their eyes from their drawing, which they continue. Alin, the girl sitting to May's right, stops drawing; she sings the same phrase with her hands upraised. Her singing is louder and she looks at the camera (Figure 4).

Figure 3: Song excerpt

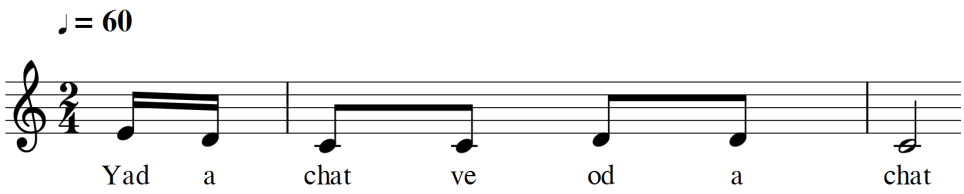


Figure 4: Drawing, singing and chatting

In these vignettes, the teachers organized the environment to encourage drawing, and the children directed their activity in what appears primarily as visual expression, but also included singing. They are not original in this combination. Young children experience the world holistically and express themselves in multimodal ways, combining voice, gestures, movements and facial expressions (Countryman, Gabriel & Thompson 2016; Wright 2012; Young 2006).

The particular singing styles and repertoire in both vignettes are especially significant for understanding these children's cultural worlds. In the first, Carmel improvises a short singing phrase, i.e., created while producing. She uses her singing voice (Rutkowski 1998) in a head register, a style of voice production recognized in her Western musical surroundings as artistic singing, pitching the sounds clearly and in tune, so that it was possible to write in staff notation. The rhythm of her vocalizing does not resemble any song of the preschool repertoire. Consistent with the Western art music style, she sings while 'reading' the notation, probably imitating her elder brother playing music, thus showing her familiarity with this element of music performance. She notated only a rhythm, which does not represent what she sang, and she points at the notes from right to left, the way Hebrew is written and read. This shows her partial knowledge and understanding of staff notation.

In the second vignette, Maissoun sings the beginning of a song learned in music class in Hebrew, the language these Arab children are acquiring. All the children at the table know the song and follow Maissoun's initiative. Although they may lack agency regarding the song repertoire they learn in preschool (Hoefnagels & Walsh 2012), they exercise agency in the way they use this repertoire in activities under their control, as here.

Alin extends this initiative by singing the phrase the way it was taught: as a singing game. They articulate the Hebrew words clearly and use their voices in a lower register, in what could be described in Rutkowski's (1998) terms 'inconsistent initial range singer', shifting between a speaking and singing voice, especially when they are unsure of how the songs goes. Rutkowski developed the measures using tonal music and mainly studying English-speaking Western children. There are no known published studies on the singing voice of Middle Eastern young children. Adults' singing in Middle Eastern style alternates between singing and speaking, with similar articulatory behaviour in both vocal forms. Thoracic (i.e. shallow) breathing, moderate tension, hyper-nasality, vibrato, and

bright tone quality are some of the characteristics of adult singers in this style (Hamdan et al. 2008), which is familiar to the children in the vignette. They hear adults singing at home, at school, at wedding celebrations (professional and amateur vocalists), and listen to recorded performances via electronic media. This particular song they learned from their music teacher who sings in a head voice, in Western style. Although they were quite accurate in rhythm and melodic contour, they alternated between speaking and singing. Did they do this because they have not yet mastered the technique, or in a deliberate imitation of the adults' singing model, independent of the song style? Hala Al-Turk, the nine-year-old Bahraini girl who participated in the 'Arabs Got Talent' contest in 2011 (Rofe984 2011), sings Arab music in a distinctively Middle Eastern style, and in Western style while performing Western pop music. Is she exceptionally talented and precociously bicultural as regards her singing style, or can this biculturality be learned and cultivated? Without carefully and ecologically designed studies, it is difficult to describe the singing development and characteristics of young Arabic-speaking children living in the Middle East.

Whole-group celebration gatherings: Boys dancing

In early July 2015, at a Hebrew-speaking preschool in the city of Hadera, all 35 children, their teacher and aide, parents and several siblings gather at the preschool building to celebrate the school year's end. The children sit opposite the audience. Eleven boys, their backs to the audience, crouch like sprinters ready to go. One signals to the teacher to turn on the music: 'Golden Boy' (music and English lyrics: D. Medalie), the song performed by Nadav Guedj representing Israel in the 2015 Eurovision contest. While the singer sings the first stanza — free metrical, melismatic, in a style resembling the *mawwal* — the boys wait (Figure 5). Exactly at the stanza's end, they jump and turn to face the audience, moving sideways during the second, intensely rhythmic stanza. As the third stanza begins, they walk forwards and backwards, stressing the last step in each direction according to the musical phrase. During the brief, highly rhythmic instrumental passage, the boys form a circle, positioning themselves to perform cartwheels, singly or in pairs, during the chorus. During the instrumental part of the chorus, they spring in a circle anti-clockwise. For the third stanza, they change direction to forwards and backwards. When the stanzas are repeated, they perform the same movements as before. The song ends with the chorus performed in modulation; the boys in a line move forwards and backwards and then stop just before the end to jump and land simultaneously with the song's last beat.

Figure 5: Boys dancing

Children's own created choreographies are a feature of this preschool. The teacher has taught here for the past three years. With a child-centred approach to teaching, she encourages and fosters creativity in all fields without intervening in the creative process. Children have free access to a variety of recorded music pieces and a CD player. Sometimes the teacher will observe their performance and then at its conclusion provide a verbal description. At other times she'll film them dancing. For all year's-end celebrations, children have asked to perform for their parents at least one of the choreographies they developed.

This dance is an illustrative case of young children moving to music. They represented in their movements their understanding of the music, as has been reported in the literature. This understanding comprises the structure of the music, dynamics, tempo and meter (Chen-Hafteck 2004; Gorali-Turel 1997; Metz 1989), as well as the schemata underlying the musical piece, such as grouping, directionality and complexity (Cohen 1986/7; Gluschankof 2006, 2014).

This particular case is exceptional in that only boys danced, and they brought the specific piece from home rather than choosing among musical pieces available at school. Opie (1985, cited in Campbell & Wiggins 2012) argues that both boys and girls respond to music through movement in similar ways. Nevertheless, the few studies on self-initiated choreographies of young children in preschools report mainly on girls (Gluschankof 2006, 2014). Probably tacitly gendered education contributes to internalizing stereotypes (Snapir, Sitton & Russo-Zimet 2012), with dancing — identified as a girls' activity — belonging to a gendered stereotype. In another preschool, the teacher told a boy's parents how musically their son moved to music in music class. When suggested to foster this type of expression the boy's father reacted very strongly, saying that 'dancing is only for girls'. Trying to free young children from gendered stereotypes is a challenge, especially in a society as complex as Israel's. In this vignette's preschool, the teacher had noticed that boys rarely danced so she encouraged them to do so. The result is that these boys were able to act beyond the stereotypes, and their families accepted and embraced them.

The boys chose to dance to a song very high on the media charts, thus belonging to Slobin's (1993) 'super-culture'. The song represented Israel in the Eurovision contest of May 2015, and one boy brought the recording to preschool several days later. This is not surprising, since before and after the Eurovision contest, the song video clip was repeatedly broadcast on television and accessible in other media such as radio and internet sites. Media influences children as young as age five (Bodkin-Allen 2012; Campbell 2011). Since 1998, countries can enter songs not in their own language, and many chose to sing in English. 'Golden Boy' is an Israeli pop song with English lyrics but with one Middle-Eastern characteristic: the singer begins the first stanza accompanied softly by few instruments. The melody is non-metrical, and seems to be partly improvised, displaying the singer's vocal virtuosity. This type of vocal prelude resembles the mawwal, an Arabic term for vocal improvisation demonstrating expertise (Racy 1998). The song belongs to the adults' repertoire that children hear in their surroundings. These boys exercise agency when they appropriate it for choreographing and dancing at their preschool.

In the Eurovision contest, the male singer was accompanied by two male vocalists and three male dancers. After the vocal prelude described above, they all danced from the second stanza, in a hip-hop style with some Middle Eastern elements (hip movements as in 'belly dancing'). Their movements did not represent the structure of the piece. The boys at preschool did not imitate the video clip dance. They designed their own choreography using the space more richly than did the Eurovision performers, also representing more musical features than in the professional performance. For instance, the boys perceived the mawwal as a prelude and thus waited patiently in a uniform pose until the metric song began. The final segment was also anticipated and clearly represented. The movements include steps, jumps, and the cartwheel. Their use of the space was remarkable. Compared to the choreographies of the girls in the class, their dancing style is richer in the use of space and energy of the movements. Girls may include steps and varied stylistic movement characteristics learned formally or informally: in dance and ballet classes as well as from video clips on music channels such as MTV (Gluschankof 2006). The boys' dancing style may at first sight seem simpler, but a closer look reveals their original use of space and steps, with stylized moves perhaps familiar from gymnastics and dancing. The differences in choreographies and dancing styles between boys and girls may lie in the tacit messages and expectations from each gender, as well as the way and sources from which they learn.

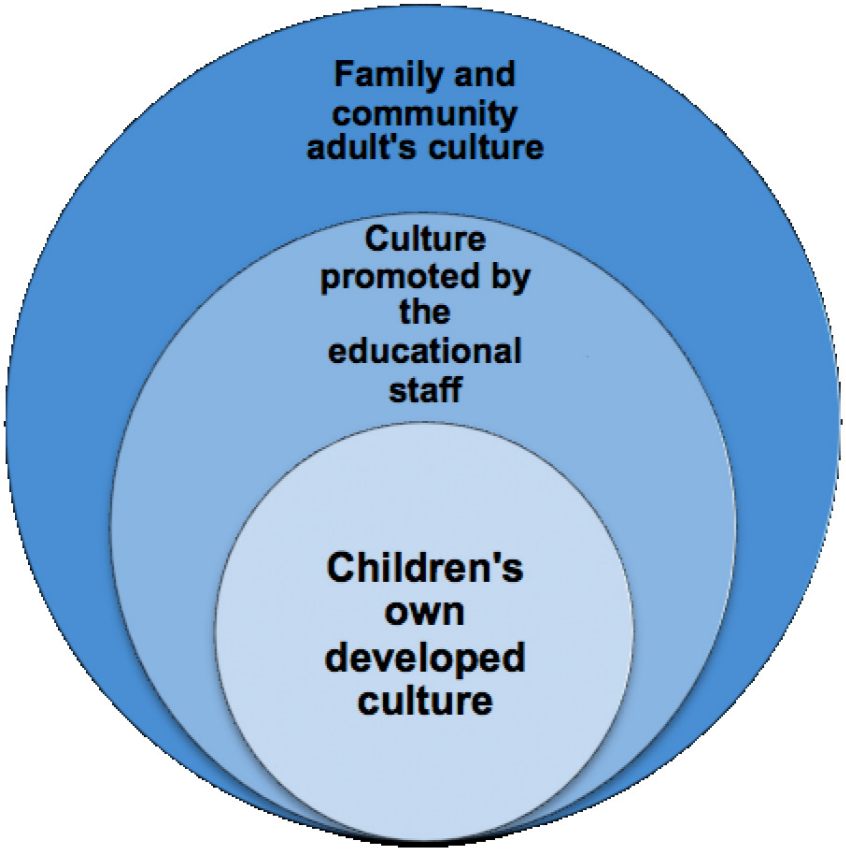
Eastern Mediterranean Musically Multicultural Children

In modern, westernized societies, many young children attend educational settings from an early age (ca. 3-4 years). This affords them the opportunity to experience the preschool culture, along with the culture of their family and those of the community-at-large and the mass media. Music being an element in all these cultures of which children are members, they informally acquire both tacit and explicit musical values, taste, knowledge, practices and skills, through their presence and interactions (Green 2011). In the preschool setting especially, children assimilate from their peers additional aspects of taste, practices and skills, as did the children in the vignettes. This type of learning may not be perceived or valued by the teaching staff, who consider themselves the authority in charge of transmitting particularly the age-appropriate features of musical culture to the children, formally and informally. So two musical cultures coexist at the preschool level: one developed by the children themselves, the other promoted by the educational staff.

These two cultures are not isolated from those of the larger community and the mass media, and all of them are reflected in the young child's musical identities, which are 'constructed locally and shaped in social interactions, while at the same time being informed, enabled and constrained by larger social structures and historical moments' (Pieridou Skoutella 2015, p. 240). This is not limited to Eastern Mediterranean children. Studies conducted in other regions show that children appropriate and combine elements of the various musical cultures they experience and incorporate these in their own musicking (Campbell 2011; Campbell & Wiggins 2012; Marsh 2011; Pieridou Skoutella 2015;

Whiteman 2012). In the case of the Eastern Mediterranean, specifically Israel, the musical cultures of the family, the community and the mass media may include Western and Eastern music, traditional and popular, religious and secular, recorded and live, and for child vs. adult audiences. The musical culture promoted by the preschool's educational staff may include songs for children, Western art music and traditional music, among other auditory material. The musical culture developed by the children themselves in preschool is expressed in singing, instrument-playing, moving to music, and any combination of these, and may include elements of family, community-at-large and educational-staff cultures. All these coexist in a model (Figure 6) proposed in previous studies (Gluschankof 2003b, 2015).

Figure 6: Coexisting cultures in preschool



In this model, the outer circles are dominated by adults and influence children, who then will voluntarily appropriate and transform elements, whether intended for them or not. The repertoire of these outer circles belongs to the three levels of cultures: the super-, the sub- and the inter-cultural, presented earlier in this chapter (Campbell 2002, Slobin 1993). The case of the children's song in Hebrew is one example: the children appropriated a song taught in music class, and as such belonging to the second circle and to the inter-culture, and transformed it into a playful element in their drawing activity. In his theory of ecological human development, Bronfenbrenner (1979) argues that all circles

influence each other. The boys' dancing clearly exemplifies this: the teacher not only accepted and appreciated the children's self-initiated musical expressions but incorporated them in the year-end program as a valid expression of the preschool culture. This shows the influence of the inner circle — the children's own developed culture, the microsystem in Bronfenbrenner's terms — on the culture promoted by the educational staff, Bronfenbrenner's mesosystem. This reciprocal influence depends, therefore, on the educators' openness. What about the influence of the microsystem — the inner circle, the children's own developed musical culture — on the outermost circle, the exosystem? The data, on which this chapter draws, focuses on children in preschool; consequently, it cannot answer the proposed question.

Preschool is not a closed system. Several musical cultures coexist there, including that developed by children in each particular context. In an open atmosphere, each influences the other. This happens when children feel free to express themselves, and teachers acknowledge them and their expressions, as well as recognizing and valuing them, acknowledging their validity and incorporating them in the preschool's musical life. In such a setting, the cultural diversity and richness of the Mediterranean — the meeting of West and East, a variety of languages, traditional and global musical styles, religion practices — thrives and contributes to a richer and complex musical life of young children, educational staff, family and community.

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CHAPTER EIGHT
Intercultural Learning in Infant Education in Spain

Amaya Epelde Larrañaga
Stephen P. Hughes

Introduction

Spain has traditionally been a country with a high level of cultural diversity and for centuries, the different regions of this nation have received citizens from a wide variety of cultural backgrounds. In recent decades, however, the arrival of individuals from other countries has increased dramatically and society, particularly in terms of education, has had to adapt accordingly.

There is, then, a multicultural reality in Spain and one which is growing each year. However, the creation of a climate of mutual acceptance and tolerance between peoples of diverse cultures, languages and religious beliefs is proving to be a challenge. Indeed, the lack of understanding that exists between cultures has frequently resulted in uncomfortable scenarios of disagreement and conflict.

Writing from a Spanish perspective, Calvo Buezas (2004) states that while challenging, there exists a potential for creating a mutually enriching and more fully developed society. This development requires reciprocal education in tolerance, hospitality and a pluralistic receptiveness which respects human rights, democratic values and the constitutional rules of the country.

Intercultural education and dialogue, however, are not without costs; it requires educational leaders and stakeholders to make a concerted and collective effort to promote levels of respect, tolerance and understanding and to help learners integrate the ideas of others.

On its own, multiculturalism, or the presence of different cultures within a society is not enough to promote social harmony between peoples and at this point, it might be useful to highlight some of the differences that exist between multiculturalism and intercultural understanding. Sanchez, (2013, p.59) maintains that multiculturalism is often associated with ‘the description of a characteristic of a specific society, group or individual’ and is almost synonymous with the concept of cultural diversity. The intercultural dimension, on the other hand, is more concerned with ‘the integration of contributions’ of the different collectives and with the interactive relationships that take place.

Here, educational policies as whole and individual schools in particular, have a key role to play. To be effective, intercultural learning would need to begin at the very earliest stages of schooling and be integrated throughout the different subject areas. The argument in favour of this early intercultural education is that children who learn to respect and accept otherness are more likely to become more respectful and tolerant adults in the future.

In the case of Spain, the most appropriate stage to introduce intercultural learning experiences is arguably that of infant education, which takes place between the ages of 0 to 6 years old. Additionally,

as discussed below, one of the most useful resources for this intercultural learning is that of music, not only in the national language or regional variations, but also that which arises from other cultures in other majority second languages (e.g. English as a foreign language), from different cultures pertaining to students in the class and, indeed, from other neighbouring countries.

Background information on intercultural learning

As previously indicated, intercultural learning involves the creation of conditions which favour mutual tolerance, respect and understanding in order to attain desirable levels of social harmony between cultures. For Santos Guerra (2013) learning to live with difference is a fundamental issue and he urges schools to improve their teaching and learning processes in line with this need for intercultural education.

For his part, Gijón Puerta (2005) highlights that all cultures have many potential points in common, such as gastronomy or music. These commonalities may help to reduce possible areas of conflict and it is suggested that the identification and use of these points should be an educational priority.

Sánchez Fernández (2007) indicates that Peace Education is an important vehicle for intercultural learning, and basing himself on principles of the Culture of Peace promoted by the United Nations, he proposes a series of activities which actively involve school children in this field. Among these activities he suggests the use of talks and workshops, group work and role-plays, discussion and debates around the subject of otherness and mutual understanding. All of these initiatives would ideally take place in an atmosphere of collaboration and cooperation between the different members of the school community. The general framework of Peace Education, then, would seem to offer intercultural learning a workable platform which could raise awareness and respect of differences and, as previously mentioned in suggestions by Gijón Puerta (2005), could help to identify areas of common ground between cultures.

The introduction of this intercultural education is likely to benefit from experiences that have taken place in other settings. In this sense, Ibáñez Salgado (2015) presents a specific case in the context of Santiago de Chile which deals with the education of indigenous Mapuche-speakers and Spanish-speaking students. Here, Ibañez defines diversity as 'the consequence of different ways of constructing meaning which lead to a world vision that is diverse in some or many senses, which are neither better nor worse, but simply different'. In this particular study, notable differences are detected between life at home for Mapuche and non-Mapuche children. This diversity did not appear to be adequately addressed by school teachers and the Mapuche culture was generally ignored. The study recommends a series of urgent measures, including the training of teachers in intercultural education. This is just one possible scenario that can indicate the failings that may exist in terms of intercultural learning.

In discussing this type of shortcoming, Sanchez (2004) suggests that there are essentially four

types of relationship that exist between multicultural realities and schools. The first relationship deals with the level of assimilation, or the degree to which a minority culture adapts to a majority culture. The second level has to do with the extent to which schools attempt to respond to the cultural characteristics of the minority group. A further dimension involves the level of integration, which begins with recognition and assimilation of equal educational and cultural rights that are shared by groups. The fourth relationship deals with the way in which education is actually delivered with equal rights for all. For Sánchez, this fourth dimension is the most desirable and, he suggests, in all of the related processes of educational planning and delivery, cultural diversity should be seen as something which is enriching and would ideally lead to an intercultural curriculum.

A particularly important consideration with regards to the implementation of any intercultural curricular planning is that of the socio-cultural and economic circumstances of learners. Francisco López Rupérez (2013), a member of UNESCO who participated in the elaboration of the Universal Declaration of Human Rights, states that it is this very Declaration which should serve as the ethical code to be followed when supporting cultural diversity.

López Rupérez (2013) conducted a study of the demographic, socioeconomic and sociocultural characteristics of the school population in the autonomous cities of Ceuta and Melilla[1]. These cities are characterised by high levels of multiculturalism and immigration. The objective of the study was to analyse academic performance and results indicated that effects of multiculturalism on education were linked to the socioeconomic and cultural backgrounds of the population; lower income families and lower cultural and educational levels resulted in poorer performance.

Sociocultural and economic backgrounds are just two variables in a very complex area and other factors certainly need to be considered. It would seem, however, that there is a need within educational systems and institutions for deliberate, well-founded, adaptable measures that take into account these and other factors.

Resources for intercultural education for very young learners in Spain

At one level, internal multiculturalism has existed in Spain by dint of the fact that families have frequently migrated from one Autonomous Community to another within the same national borders. Many similarities, such as the religious cultural background, are shared by the different members of these Autonomous Communities; but it is often the case that individuals moving to a new region have to adapt to different customs and even languages. The biggest differences, however, arise with the growing numbers of families arriving in Spain from countries such as Morocco or Algeria. Here, in

1 Ceuta and Melilla are two Spanish autonomous cities situated in North Africa, where levels of multiculturalism are noticeably higher than in the rest of Spain. Around 95% of the population is made up of similar proportions of citizens from either a Muslim or Christian background. The remainder of the population is made up of members from the Jewish and Hindu communities as well as a smaller numbers from the Romani and Chinese communities.

addition to language differences, there is also a question of very different religious beliefs.

While this is perhaps one of the most important intercultural issues to date within the Spanish education system, it is not the intercultural area that receives most attention. As occurs at other educational levels in Infant education in Spain, perhaps one of the most important investments in intercultural learning takes place through the teaching and learning of a foreign language, which is almost exclusively that of English. This language and culture is new to the vast majority of students from Spanish and non-Spanish backgrounds and, with very young learners, an important part of the learning that takes place is through songs and music.

To a certain extent, it could be argued that the teaching of English gives all learners the opportunity to experience certain aspects of a different culture, while giving them an initial contact with a majority language that could be useful for their social, academic and professional future. However, this type of activity normally fails to take on board the great diversity of children from different backgrounds that may exist in the classroom.

On the other hand, music, given its universal qualities, has a strong potential not only in terms of being readily accessible to learners, but also in terms of its didactic possibilities for intercultural learning. Indeed, music contributes to the affective development of the child; it stirs feelings and emotions, it creates a link between people, and it can help to facilitate a climate of rapprochement and communication. Music, then, can act as a bridge between communities and can contribute to positive engagement in mutual learning and a climate of respect and tolerance.

Resources do exist in the Spanish classroom for intercultural learning, particularly in terms of different national cultural manifestations as well as those of the second language that all students are obliged to study. Of these resources, music holds a unique position in terms of its educational and intercultural potential. For this reason, it is important that the use of music in class should be as inclusive as possible and, while it incorporates cultural aspects of the first and second language majority cultures, education could also benefit from the inclusion of other forms of music from the cultures pertaining to all of the members of the class.

Intercultural learning through the arts

According to UNESCO (2005, art.4), cultural diversity makes reference to the various ways in which groups and societies find expression; this expression includes a wide variety of forms of artistic creation, including music. Indeed, in the field of education, many experts agree that the arts can contribute to the intellectual and affective development of individual learners. All manifestations of art, from music to painting and from dance to drama, arise from different cultural backgrounds. Art holds a high value in the collective consciousness of specific communities; at the same time it is capable of uniting people from very different backgrounds.

Throughout history, many authors and musicians have posited the multiple positive characteristics of music and, indeed, on this potential to bring people together. In the 19th Century, Schopenhauer

stated that music exerts a rapid influence on feelings, passions and emotions (Op. Cit. Ardid, 1994). Dalcroze, for his part, discussed how music linked the spirit and intellect (Op. Cit. Bachmann, 1998), while Hoffman stated that music had the power to penetrate the psychological depths of a person and fill it with new feelings (see Schneider et al., 1979).

With this perspective in mind, we know that music, along with other forms of artistic expression, has the potential to bring cultures together. Indeed, researchers and materials developers from this national context maintain that arts are excellent resources for the promotion of intercultural education. García Morales (2012), for example, encourages the use of artistic education as a means to develop intercultural learning, while Schwerter (2014) sets out a series of proposals for intercultural learning experiences which aim to be integrating, respectful and meaningful. Similarly, Navarro Solano (n.d.) argues for the use of roleplay as an important means of intercultural education and Díaz Rodríguez (2007), Martínez Rodríguez (2012) and Bernabé Villodre (2011) suggest that music is an essential element for the intercultural integration between different communities. In addition, Pérez Aldeguer (2013) makes the case for the inclusion of diverse types of music and encourages training for learners to help develop their critical awareness.

In the specific case of music, perhaps one of the most useful forms of intercultural expression is to be found in traditional forms of musical expression. Here, as mentioned by (Siankope and Villa, 2004), it is possible to become familiar with the people and customs of a wide variety of cultures and folklores.

At the same time, as is suggested by the grouping of all artistic forms of expression in Artistic Education in Spanish legislation, it would seem appropriate to integrate music with other components. Thus, music would ideally incorporate elements such as songs and dances, but could also be developed in conjunction with arts and crafts, role-play and drama.

From the moment they are born, all hearing children listen to the sounds from the surrounding cultural environment to which they belong. These sounds generally include music, which is often interpreted or reproduced by members of the cultural community. The sounds can vary widely, for example from hearing lullabies at bedtime to witnessing musical performances from traditional festivities and this compilation of noises forms part of the ingrained experience of children and, to a certain extent, can affect aspects of behaviour, character and personality. For this reason, before very young children arrive at school for the first time, they are already familiar with a number of songs, dances and other forms of musical expression from their own culture. These familiar areas would ideally be the starting point for the new learning experiences that are to take place in sessions dedicated to music in Infant Education and which gradually expand to incorporate other forms of music from less familiar cultures and, indeed, languages.

One programme for Musical Education which has been widely accepted in many countries, including Spain, is the International Yehudi Menuhin Foundations MUS-E® Arts Education Program. In this project, music is considered to be an essential part of childhood education and one which should be made accessible to all. This idea was expanded by Menuhin within the framework of multicultural realities, thus highlighting the potential of music as an active resource for intercultural learning which

could encourage both peaceful forms of coexistence and children's educational development. One of the main aims, then, is that Arts in general, and music in particular, may be used as a tool in schools to favour social, educational and cultural integration of learners and their families while simultaneously having a positive impact on performance in the classroom.

In Spain, the MUS-E Program is developed in conjunction with the Ministry of Education, The Ministry of Health at a national level and through different regional and, sometimes, local Government bodies. Initially, the Project was set up in schools located in poorer areas or ones which had problems with issues of integration and cultural diversity. Since its beginnings, however, the project has expanded to all types of school throughout Spain and one such example is discussed below.

Music as a resource for intercultural learning: a case-study in Melilla

Given its special circumstances in terms of multicultural diversity, the Autonomous City of Melilla has also included the MUS-E program from its beginnings. One specific school to adopt the project from the initial stages is Colegio Velázquez, which was the subject of a research Project on intercultural learning and music which aimed to detect and assess actions which could either benefit or hinder this type of learning. The research included the creation of a Focus Group (Amezcua, 2003) composed of tutors and music teachers from Colegio Velázquez along with teachers from the Faculty of Humanities and Education in Melilla. Here, participants were invited to partake in an open, structured dialogue on ways to encourage intercultural learning through music.

We were aware that, in a group discussion of this type, the number of participants should be limited enough so as to facilitate group dynamics, so, while all teachers from Infant and Primary Education in the school were invited to participate, the final sample of teachers was reduced to four. In the process of selection, there was an interest in finding a cross-section of teachers in terms of age and experience; it was also necessary to ensure that participants would be collaborative and open to dialogue. This dialogue was based on providing answers to a series of open-ended questions what were designed to encourage creative and thoughtful responses as well as more spontaneous ideas.

Due to the great level of cultural and linguistic diversity in the school, there were serious challenges in terms of teaching and learning. While these challenges existed, participants found that levels of conflict within the school were low.

The teachers agreed that music was an essential resource in the area of intercultural learning; all of them had used music in their classes for intercultural purposes and the results had been satisfactory. The teachers also expressed that, despite the importance and the positive results from this type of activity, there was little time for music in curricular plans and this meant that there was insufficient time to conduct the desired amount of activities.

All of the teachers were familiar with the MUS-E Project which was employed at the school; they agreed that it was an essential resource to promote values such as tolerance and mutual respect.

Among other areas, the teachers worked on cultural diversity though songs and festivities and were appreciative of the MUS-E Project and its contribution to intercultural learning. The participants did suggest, however, that there was a need for school management to fully recognise the importance of music in this area.

This study concluded that it is necessary to take deliberate measures to encourage the values of a culture of peace and intercultural learning among learners. These measures would ideally include education in human rights, respect, tolerance and solidarity and would be intended to help learners become citizens who are able to live together peacefully in a shared space and to learn from others.

In this sense, schools would appear to be in the best position to systematically encourage this type of learning, and music is arguably one of the most important vehicles for this type of education. Yet the value of music is not immediately appreciated by all members of the school community or society at large. Time and financial investment, then, are elements needed to help encourage more fruitful levels of intercultural acceptance. Unfortunately, in the case of music in Infant and Primary Education, these elements are often lacking (Sánchez & Epelde, 2014).

Music in foreign language education as a resource for intercultural learning

Language and culture are intrinsically linked, and one of the most important platforms for intercultural learning is present in the foreign language class. In Spain, virtually all schools offer the learning of English from the earliest stages of Infant Education to the end of post-compulsory secondary schooling. Additionally, bilingual (Spanish-English) education in non-linguistic content areas, including music, is becoming increasingly prevalent.

As stated by Fierro, Martínez and Román (2014, p.8), language learning encourages appreciation of other cultures and affects attitudes and beliefs in relation to different traditions. Indeed, working in another language has the potential to develop knowledge and understanding not only other cultural identities, but also of one's own cultural background.

For the vast majority of learners in Spain, both from Spanish and non-Spanish backgrounds, English begins in Infant Education as an entirely new language. The development of communicative competence in this language gives all students the opportunity to experience aspects of another culture and thus provides an initial opening towards other cultural scenarios. As stated by Alonso (2006), this opening and provision of opportunities for understanding, tolerance and respect can help improve learners' ability to act with increased levels of appropriateness when faced with different cultural viewpoints and customs.

In the particular case of Infant Education and the early stages of Primary Education, music takes on a central role in language learning. This musical component may include listening to and performing traditional songs and nursery rhymes. At the same time, however, more modern songs are also employed in addition to rhythmic jazz chants and songs to help with everyday classroom routines.

From an early age, then, children are exposed to music in a foreign language. This exposure is important on many levels, including those of language and musical acquisition, motivation towards learning, and openness to different sounds and cultures. All of these factors make the use of music in a forein language a valuable experience.

It is true that songs employed are normally limited in Spain to the majority first (Spanish) or second (English) languages during Infant and Primary Education and later incorporate a third language (French and occasionally German) in Secondary Education. It would also seem to be useful, however, if learners could come into contact with music through other languages, both in terms of languages known by learners or their families or languages from neighbouring countires. Here, however, it is important to consider a number of pedagogical considerations. Firstly, there is a need for the contents of any learning area to be meaningful to learners and this is not always easy when reciting songs in a code that is completely alien to them. Meaningfulness may be enhanced with the use of gestures, images and other strategies that aid levels of comprehensibility. Additionally, like all other aspects of the curriculum, it is useful for individual activities, such as singing, to be linked to other connected activies, such as arts and crafts and further integrated in bigger projects.

Music and language, then, offer unique and complementary possibilities for meaningful, intercultural learning. With pedagogical judiciousness, this type of activity could potentially incorporate other non-majority languages and thus expand exposure to include a wider variety of cultures.

Teachers' roles and in-service teacher training

Intercultural education involves action and activity in the education process and teachers need to be able to collaborate with people from different ethnic and cultural backgrounds. This type of education also requires a sufficient level of flexibility and the ability to adapt to the circumstances of each new group of students take into account individual children from variety of cultural backgrounds and incorporate learning experiences that will favour mutual enrichment (Hernández Noguera, 2004: 176).

While it is important to have good leadership from school management and whole-school involvement in intercultural projects and activities, individual teachers ultimately have most of the responsibility for the process of intercultural learning. It is the teachers who need to introduce cultural learning experiences in the classroom and who, Sánchez et al., 2000 suggest, require specific intercultural training. In order for any type of effective training to take place, teachers themselves need to have a certain level of interest and motivation.

Sánchez and Mesa (2002) suggest that the inclusion of intercultural activities may modify the way in which teachers traditionally approach teaching and learning. The adoption of new approaches requires some degree of commitment and willingness to engage in intercultural activities, whether

it is in terms of searching for ready-made materials or in the adoption and/or design of their own resources.

One suggestion made by Sánchez and Mesa (2002) is that teachers could bring to class a series of children's songs from different cultures that are present in the town or city where they live. Having received training in the use of songs in other languages, the teachers could proceed to present them and employ then in a range of activities.

Another important role of the teacher in this type of activity is that of coordinating group dynamics in such a way that it allows for individual participation as well as work in small and larger groups. Group work is seen here as a particularly useful way to engage in music, given its potential to enhance processes of socialisation, mutual respect, collaboration and inclusivity. Here, it would seem necessary to relate individual ideas with the group as a whole (Aróstegui, 2012) and to incorporate the fun elements of games which help to encourage feelings of empathy, affect and group communication (Espinosa, 2008).

Teacher training and commitment to intercultural learning activities are essential if such learning is to be implemented and done so effectively. On the one hand, this requires external support from the school management and educational administration; but it is ultimately the individual teacher's level of commitment and training that will determine the extent to which this type of learning is incorporated and done so in an effective manner.

Analysis

Today, given the constant movement of population from one area to another, we are living in a society with an increasingly diverse mixture of cultures. This growing level of multiculturalism has made intercultural learning a social priority for all and that requires rethinking how we can approach this in a way which is well-founded and systematically implemented. The argument here is that one of the best places for this learning is at school.

Within the school community, we would highlight the need for training in intercultural issues and in programmes based on the Culture of Peace, not only for students, but also for teachers. If these areas are carefully programmed, implemented and revised from the initial stages of Infant Education until the end of Secondary Education, it is possible that progress can be made to bring about much greater levels of cultural appreciation and understanding and potentially lead to a decrease in conflicts within schools with students from diverse backgrounds. This reduction in conflicts may also contribute towards improved academic performance. For these improvements, to take place, however, it is essential to have the constant support from teachers and school leadership alike, as well as the implication of the political institutions.

Within these initiatives for intercultural learning, music has a particularly relevant role to play. Music is an essential resource for bringing cultures together in a way which is motivating, engaging and non-discriminatory. However, current educational legislation does not appear to provide sufficient

support for music or the Arts in general. To a certain extent, then, means that the incorporation of music in Education for Peace and intercultural learning will depend on the willingness of members of the school community.

Here, we would suggest that music can be used for cultural learning on a number of different levels that take into account the national and regional curricular requirements as well as the specific characteristics of all individual students in the classroom. This essentially means that learners could be exposed to songs, dances, rhymes and chants which pertain to:

1. their national and regional environment;
2. other regions in the country;
3. the majority foreign language target culture (e.g. English);
4. the culture of individual students or their families;
5. the culture of neighbouring countries.

The use of music is proposed here as an important component of intercultural learning and one which can help learners to break away from stereotype and have a positive view of other cultures. At the same time, music can be employed to reinforce one's own culture, help learners' become aware of the world around them and promote more positive attitudes towards the construction of relationships (see Hernández Noguera, 2004).

As previously discussed, intercultural education needs to form part of the school curricula from the initial stages of education to the end; and it should be one that is easily incorporated into any school subject. It is argued here, however, that very young learners are at the best stage to initiate this type of learning and that the many resources available from the world of music can be particularly appropriate for developing intercultural learning.

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CHAPTER NINE
A Framework for Promoting Intercultural Music Teaching and Learning in Early Childhood Education

Zoe Dionyssiou

Introduction

This report aims to present a framework for promoting intercultural music education, referring to intercultural curricula, concepts and methodologies. It presents an overview of the literature that depicts the shift from multicultural to intercultural methodologies. It proposes a framework of intercultural education that seems to be working adequately in early childhood. The model is based on literature in ethnomusicology and music education; it acknowledges the importance of creativity, locality and communication existing in folk communities and suggests pathways for their implementation in school.

The framework derives from an earlier study of the author that analysed the teaching of traditional Greek music in Greek secondary education (Dionyssiou 2002). Here, it has been further developed, implemented for the project and presented as a paradigm to support intercultural teaching of any musical tradition. Intercultural teaching shares common ground with the teaching of folk music, first because intercultural teaching is about the teaching of many folk and other musics. Secondly, music teaching in today's school ought to be intercultural, in order to create links between people with many musical cultures, of their and other cultures. Thirdly, once a good connection of children with their folk or traditional music is established, this enables them to understand and negotiate many other cultures (Kirkebaek et.al. 2013).

From multicultural to intercultural perspective in music teaching and learning

For the most part of the 20th century, in many countries, folk or traditional music was to a large extent underestimated or ignored by formal music education (Lundquist & Szego 1998). Yet, the need for new rich teaching material, along with the appropriation of the plurality of musical traditions existing outside school, initiated the interest in multicultural music (McCarthy 1999). At the same time, the increase of population from diverse cultural backgrounds in most parts of the world led to the increase of interest in multicultural music education.

During the late 1980s and 1990s, a wide range of literature on multiculturalism appeared in music education (Miralis 2006; Volk 1998). Scholars used a variety of terms to denote similar concepts, such as intercultural (Swanwick 1988), cross-cultural, multi-ethnic, world music and global

music (Wade 2004). In general, the aims of multi-cultural education were to provide a diversity of musical traditions, a cultural pluralism and experiences from a variety of ethnic cultures in education, but also to ensure that students from diverse ethnic groups received equal educational opportunities in their societies. In that phase, the focus was towards an "ecological" approach, with emphasis on the preservation of cultural differences and cultural identities. Hence, it was soon realized that preserving one's cultural identity cannot be the focus of education, because in that case education loses its main power, that is, to transform and transcend boundaries in people's lives.

When the focus on multicultural music education shifted in favor of intercultural education, more elements were added on it, such as how can people negotiate their cultural pluralities and balance with their living environment. Interculturalism valued exchange, communication and co-operation between different cultural groups (Kwami 1996). The intercultural view was not only a matter of broadening repertoire and introducing students to a variety of styles and traditions; intercultural music education allowed us to interpret the ways in which individuals and groups negotiate the diversity of their musical worlds (Swanwick 1988, pp. 102-119). Interculturalism empowered everyone living in any part of the world for access to education, social justice, and the development of multiple identities. Multiple identities may refer to national, ethnic, cultural, linguistic, religious and other differences that may exist among people.

Promoting intercultural education is not simply an educational or cultural matter, but it is a political action, since education should promote equal rights, social justice, freedom and care among all members of the society. The teachers' role is to diminish any social and racial abuse, to promote an environment of justice, equities, respecting identities among all cultures in the school or society. Teachers also need to provide an understanding of music-making and musical processes in the culture examined, to highlight similarities and differences in their musical elements and in the ways people create sounds (Stock 1996). Kwami (1996) suggested three domains towards an intercultural music teaching-learning: a) sensitivity to social context, b) use of as much as possible authentic materials, sources and instruments, songs and music of good quality, in order to enable students' rich aesthetic experiences, c) use teaching strategies as close as possible to traditional teaching methods, such as informal learning, emphasis on structural, rhythmic, and melodic characteristics of music.

Interculturality has worked as an antidote to the hegemony of western classical music. Campbell (2003, 2004) and Lundquist & Szego (1998) initiated ways of introducing the plurality of music genres and traditions to education practices successfully, showing respect to the links between music in culture and education. Miralis (2014), in his survey among 38 qualitative methodology studies devoted to multiculturalism in USA and Canada during the last three decades, reported that what intercultural music meant for education fits into at least three parameters: a) broadening the repertoire through cultural and musical experiences, b) promoting dialogues among diverse musical worlds, and c) respecting ethnic diversity and its needs. Some studies referred to culturally responsive teaching and curricula (Lehmberg 2008; Kelly-McHale 2011), others to cultural identity, anti-racial pedagogy, participating in ensembles related to ethnic music (Dodd 2001), etc. Chen-Hafteck (2007) reported that, among the most importance aspects of multicultural music education, there were the

sociocultural approach, the student-centered, flexible curricula, the performance-based methods, the live demonstrations by native musicians, and the positive attitude and collaborative effort of the teachers involved.

As the world music affected music education in many countries, it became evident that intercultural understanding or understanding of the music of other cultures is possible (Campbell 2003). The multicultural movement has focused more on repertoire and less on the cultural diversity of the students and their communities. It is evident that the emphasis stays on how to teach and not on the content of music teaching. Emmanuel (2003) suggested an intercultural music teaching model combining students' immersed experiences with their course work and opportunities for guided reflection. He supported that unless music teachers understand their place within their own culture, their beliefs and attitudes, as well as the origin of those attitudes, they are not able to understand the cultures of their diverse students or to teach other cultures. It is not the content, it is the process of how and who we teach that will enable teachers to work effectively and equitably with all students (Emmanuel 2003). Schippers (2010) suggested the continuum: monocultural – multicultural – intercultural – transcultural as a model for following the reflection of the diversity of cultural approaches in education.

Interculturality is about being open to the 'other', being able to understand, reflect and participate in the music of the 'others', in parallel to one's 'own' music. This is the very essence of opening new horizons that can lead to pluralism and ecumenical thinking in music education. Intercultural perspectives have led to a greater understanding of the difference and to openness in music education practices to include a 'stepping aside from myself' approach (Burton, 2013). Intercultural approach can offer new experiences, a start from home in a familiar environment, then a sharing of the responses and reflections of the visiting others, that is a 'going away to return to a new home' approach. Music education from a global perspective is not a matter of content; it requires consideration of issues concerning the place of different musics in society, views on tradition, context and authenticity, approaches to teaching methods, as well as research on music teaching and learning in various cultures (Schippers, 2000).

Literature in music education indicates that music in school often falls short in reflecting the spontaneity and plurality of music in the community. There are many examples of music styles becoming 'pseudo music' when introduced as school subjects, losing significant part of their authenticity, plurality and fluidity (Ross 1995). In a study that examined the introduction of Greek folk music as teaching subject in the Music Specialist Schools of Greece, Dionyssiou (2002) found that traditional music underwent considerable change when it was introduced in formal education: a standard repertory was acquired, aural learning was significantly reduced in favour of notation-based learning, music became less improvisatory and exploratory, and music-making became a personal rather than communal experience. Changes varied depending on teachers' musical background and profiles: the closer to informal learning practices the teacher was, the more likely he/she was to try to transmit the informal characteristics and practices of folk music; the closer to formal teaching-learning the teacher was, the more likely he was to treat traditional music as intact. When students

were introduced to their own music culture through informal ways, they became open to a great variety of other cultures; they were given the opportunity to experience the characteristics of a community in school. When folk music was taught with care for social conventions, the intangible characteristics and the informal style of transmission - folk traditions could remain lively in school, and students would become enthusiastic folk instrument performers. Traditional music when taught in formal education with respect to the process of creation, the sense of locality and the music event, it offered opportunities for young people to study folk music in and as culture (Dionyssiou 2000, 2002).

This report proposes a model of interculturality in music education that embarks from one's own musical traditions. In that sense interculturality will step on students' prior experience of their local music cultures. If students create connections with their local culture, the musical practices around the community's events and the process of creation, all these will work as a pathway to experience other musical cultures. Hence, the following three-strand framework is suggested here to reinforce the intercultural music teaching and learning: a) the process of creation, b) the music event and c) the sense of place. The suggested framework aimed to give a hands-on approach to interculturalism, through building sensitivity towards ours and other musical traditions.

The suggested framework for an intercultural music curriculum

The process of creation

In any folk music, the 'oral' parameter plays the most important role in its performance, transmission and dissemination. From the moment that a musical work is created 'live' in front of an audience, thus 'published', it stops being personal and it automatically becomes a public belonging, which evolves and is reformulated through oral transmission. This does not mean that folk music is associated with stability and preservation. Authenticity and creativity in folk music are concepts that exist at parity, as the old and the new co-exist in everyday life. Both trends – authenticity and innovation – exist in an on-going dialectic relation, which keeps folk music evolving, therefore alive (Bohlman 1988).

Lord's work (1995, 2000) conceptualized the process of creation in folk poetry. After examining the creation and re-creation of long epic songs in Epirus and ex-Yugoslavia, he concluded that the process of composing in folk narrative poetry is not 'improvisation', but a special form of 'composition in performance' that uses the so-called formulae (units) and themes; in other words those are the 'blocks of lines', the organising forces in the structure of words (Lord 1991, p. 83). The singer of an epic song 'is not a mere carrier of the tradition but a creative artist making the tradition' (Lord 1995, p. 13). The singer never stops being in a process of accumulating, recombining and remodelling formulae and themes, thus perfecting his singing and enriching his art (*ibid.*: 26), which shows that this process is not simply one that regurgitates tradition, 'it is rather one of the preservation of tradition by the constant re-creation of it' (*ibid.*: 29).

This was also supported by Sifakis (1988), who examined the process of folk song creation in Greek and other traditions; he supported that the process of artistic creation that is better defined

by the Aristotle term '*mimesis*', includes the activities of selection, comparison, correlation and rejection that are shaped through certain social rules and conventions and usually last very long. These social rules determine the artistic creation in folk or traditional communities, because the personal understanding of the artist collaborates with the collective understanding of the community through '*mimesis'*. For Aristotle, mimesis is not the faithful, photographic imitation of the world, but a representation that simultaneously explains and reformulates a certain reality (Sifakis 1988, p. 22-27). Every form of communal art -such as folk song, music, dance, crafts, etc.- is meaningful, because folk art is a system of signs ('*signum*') that function only because these signs have a mutual meaning or signification ('*signatum*'= signification) among the members of the particular society (*ibid.,* p. 22). Hence, the artistic conventions are important because they ensure the perpetuation of the arts in society. Products of folk culture are systems of signs that have a signification - message only within their system; this is what keeps the system of signs in folk culture alive: their capacity to signify certain elements and their capacity to generalise others (*ibid.*: 25-7).

The process of creation in folk art is the source of ideas and actions that offer endless possibilities to the artist, while at the same time helps him/her to control their innovations and remain within the boundaries of tradition. This is a type of 'conditional freedom' that gives performers an unlimited ability for improvisation, yet always staying faithful to the rules of their particular community (Sifakis 1988, pp. 30-2). The oral parameter has a prominent place in folk music, but it is the process of creation that enables the continuation of that tradition. Based on communal rules and conventions, the artist creates or recreates his/her tradition through *mimesis*, under a process best described as 'conditional freedom'. The pre-existing social and artistic conventions dictate certain paths to the artists, give them musical and lyrical motives to enable their creativity to flourish, make them bearers and continuators of the native culture and knowledge. A composition is validated only when it shares the social conventions of its community (Sifakis 1988, pp. 193-194). Creativity refers both to creation and re-creation of any type of art, in a way that these two processes meet or complement each other.

This canon of ongoing dialogue between stability and change, preservation and innovation, or canon and boundary, exists in folk music in most cultures and has been discussed in excess in ethnomusicological literature. This continuum keeps folk music alive. Stability is necessary so that folk music has a shared meaning in the community, whereas change and innovation are required to help it withstand (Bohlman 1988, p. 18). Our task as educators is not to value tradition or change it, but to value individual human beings and help them find themselves in every tradition.

The music event

Research in ethnomusicology and sociology of music are in accord concerning the need to study music as a music event and as a process, than a product (Blacking 1987; 1995; Blaukopf 1992). This is important because only then music, dance and verse take their complete form, but also because the event itself conveys a sense of community that is different in conventional performances. Folklore performance is a communicative event that highlights the social, cultural and aesthetic dimensions around the communicative processes (Bauman 1992, pp. 41).

The following characteristics define an Irish folk music session: i) the shared repertoire of traditional dance tunes that forms the basis of the event; ii) the inseparability of the musical and social aspects - "it's not just the music it's the meeting of musicians"-; iii) the inseparability of the learning and performing process - "the session is the best place to learn" - and iv) the individuality and communality in the tradition as a whole, as the tunes, the style and the group playing are shared and at the same time reflect an extension of a deep inner life for the individual performer (Fairbairn 1994, pp. 567-568).

In a music event, music acts as a form of communication that is multi-channelled and based on dynamic, ongoing symbolic processes in which participants, performers and audience interpret the meaning of their symbolic behaviour (Stone & Stone, 1981). Meaning in 'music events' is not inherent in an object or phenomenon; it is rather created by participants in the course of social interaction, and with reference to the immediate event situation, past personal and cultural experiences, and current relevance. Therefore the construction of meaning in a 'music event' involves an interpretative process; participants relate the potential information they receive in the event to a dynamic, updatable cognitive map and their own purposeful state. Much music communication in a music event is a routine and the meanings may be typified or taken-for-granted. However, the participants formulate their subjective meanings according to the simultaneous experiencing of the performance in multiple dimensions of time (Stone & Stone 1981, pp. 216-217). A composition marks its existence when it is first performed before an audience; in other words it exists and is validated only when it is performed in the event (Lord 1995).

Improvisation, as 'the creation of music in the course of performance' (Nettl with Russel 1998, p. 1), has many commonalities with composition during a music event within the conventions of a particular music tradition. Magrini (1998), focusing on the lyrical singing performance of Cetraro people in South Italy, highlights the existence of three characteristics within a music event: musical skills entirely acquired and shared by the community, a high context situation, and finally, a certain degree of unpredictability of the musical event, which depends on the way information will be creatively worked out and communicated (Magrini 1998, p. 171).

The music event most often designates a village feast (*panigíri* in the Greek context), but it can include a series of other events accompanying every stage of human life, particularly important for the perpetuation of folk tradition in the community, such as: lullabies, play songs, carols, wedding songs, work-songs, village festivals, lamenting and so on. The three constituent elements of folksongs - music, verse and dance - must be seen as complementary to each other.

Caraveli (1982) suggested that "it is performance, rather than song type, which renders this body of folk poetry incomprehensible by western aesthetics" (Caraveli 1982, p. 129). She introduced the notion of folk aesthetics that is formulated in the event. Caraveli (1982) considered three types of contextual meaning, which constitute this process of 'completion' of the social meaning of folksongs. One is dependent on the community's knowledge of a body of aesthetics and local history; another is the source of traditions conveyed through the patterned forms of expressions and conventional allusions; the third one is the relationship of space, people and things to social or unsociable elements

that create the conventions for the expression of the most important human relationships and emotional states in folksongs.

The music event in most traditional communities is defined as a social activity, based on: a) sharing the tradition among the members of the community, b) interacting with it, and c) evaluating it at the same time. Music event creates a socially constructed and shared notion of folk aesthetics. The comprehensive understanding of folk music is in acquaintance with the understanding of social and cultural realities that constitute this tradition (Rice 1994). Thus, the folk music event is not merely a music performance; it is rather the social and musical practices that define a tradition and shape its aesthetics, the tangible and intangible characteristics, it is the canvas upon which members of a community interact, share and change the communal tradition, find and redefine themselves in it, it is a way of 'being' in traditional community.

The sense of place

Globalization was first perceived as a consequence of modernity that brought a new norm in social relations, proving that whatever happens within localities cannot be seen independently of what takes place in the rest of the globe (Giddens 1990). Globalization was primarily associated with the fear of Americanization and the 'cultural imperialism' thesis. As the world was dominated by imported 'international' (in fact US) sounds, small countries were unable to cope with the growing demands of the new market and the new technologies. This resulted in the situation that the globally promoted music became more popular and the local music production was significantly reduced (Laing 1986, Negus 1996, Wallis and Malm 1984). However the local markets responded dynamically and new music styles emerged, adapting traditional musical forms to new environments and new technologies. In contemporary global music business various localities found ways to react and interact with norms of globalization, and to influence the global music market in their own way. Audiences and musicians in countries outside the Anglo-American centre made use of the worldwide promoted music, plus combining it with their 'local' sounds, instruments and practices. Inevitably, globalization up to the end of the 20th century caused the reappraising of folk and traditional music in every culture (Wallis and Malm 1984, pp. 297-302).

Local music scenes reacted by suggesting their distinct 'place-specific' music sounds, whether rooted in tradition or in other popular music styles (Negus 1996, p. 189). In fact, the reaction of local music markets was stronger that the rapidly globalised popular music market expected. The music production of marginal societies was so strong in the last two decades of the 20th century that was neither an imitation of the Western music production systems, nor simply a struggle to maintain a difference from the norm (Robinson, Buck & Cuthbert 1991, pp. 238-243). This strong local music-making was seen as '*indigenisation',* which is 'the realization that one's own local traditions are worth keeping', and is related to the growing need of each culture to establish its self-identity (Ewbank and Papageorgiou 1997, p. 7). A big number of musicians in marginal societies were inspired from their traditional music and worked towards introducing new sounds to the global market; this was the emergence of World Music. The rise of world music could not have occurred without the construction

and contestation of discourses of place and otherness (Connell and Gibson 2004).

The emergence of *neo-traditional* music in many countries, also named as Ethnic and World music enriched the international music production with variety, diversity and plurality, and at the same time brought to the fore another aspect of this global reality: the power of locality (Cohen 1994, Finnegan 1989, Stokes 1994). Musical experiences in modern societies are de facto defined through globalization, but also through local practices, which is best described in the term *glocal* (Richerme 2013).

Between the local and the global ends another sphere appears that sometimes affects our conception of folk music, that of national music. Folk music was also strongly associated with the movement of nationalism that grew strong in the 19th and early 20th centuries in many European countries (Anderson 1991). The association of folk music with national identity in many Eastern European countries meant its association with particular political or ideological situations, which often led to abuse of their evolving and creative character (Slobin 1996). Often the construction of a national tradition suppressed local idioms and musical genres. Ethnomusicological literature indicated that the most creative music-making takes place primarily within a local domain, a space that allows people to transcend, alter and redefine it at any time, where musical values are fluid and easy to adapt. What makes music meaningful is a collection of personal experiences, different for each one that are connected or substantiated with reference to others. When music becomes a symbol on a national or ethnic level, the state and the globe leave too little space for personal interpretation, and for music to be what any social group consider it to be.

Conclusion: The suggested framework for an intercultural music curriculum

The above three parameters -the process of creation, the music event and the sense of place- were implemented and tested in the present project in Greece. Some of the result are summarized below. The data are based on interviews with the four participating Greek teachers, analysis of their teaching plans and essays, and the researcher's observation notes on the project's implementation.

Concerning the process of creation, students came to a good understanding of traditional music of their and other cultures; they were motivated to improvise, to suggest accompanying movements, to compose new lyrics on a given melody, to arrange their choreographies and instrumentations. This flexibility led to the development of their personal interpretation of music.

As far as the music event, the music lesson had many similarities with a community music event. The goal was not to present an authentic music performance in the class, but to create a music event, a socially constructed reality for children, through which singing, movement, language and knowledge about cultures became meaningful. The emphasis toward experience, instead of learning enabled those meaningful music events to happen.

In respect to the sense of place, it was evident that students came in contact with songs in four languages (Greek, Hebrew, Italian, Spanish), with local dialects, musical and cultural characteristics

of many places around Mediterranean. Hence, they embraced an understanding and sensitivity for local cultures and other places. Through that process they developed a care for their own musical traditions. In a way, they celebrated Mediterranean culture, as their wider locality. Apart from singing and music listening, they also acquired the sense of place, through viewing maps, photos and videos, food tasting, listening to other languages.

It was evident from our data that children acquired a good sense of other languages; they acquired a particularly good pronunciation very quickly. All Greek teachers were open to multicultural material even before their involvement to the project, but the project gave them the means to experience new educational methodologies and practices, and the energy to introduce new material in the classroom in a way they had never done before.

Children developed an ability to understand and integrate Mediterranean musical elements. They incorporated songs from other cultures in their repertoire, and reached a broad understanding of Mediterranean, and of their own culture, through the 'going away to return to a new home' approach (see Schippers 2000). They proved ready to celebrate the results of inter-musicality with enthusiasm (see O'Flynn, 2005).

Interculturality was achieved through comparing, blending similar games, songs or dances from various cultures, by pointing similarities and differences. Teachers aimed at reaching the cultural meaning of the material, and practiced holistic teaching. They often used educational material that represented the commonalities of Mediterranean countries (e.g. a blue lycra-cloth, the mermaid Mediterannea, a snowman, or the orange-fruit puppet). The plurality of activities and the experiential nature of all activities, gave the opportunity to children to freely express themselves.

The main emphasis of this chapter was to provide a framework for creative intercultural music teaching and learning in schools in early years. Those guidelines were implemented in the present project through the suggested curricula, material and teaching practices. The suggested intercultural framework may lead to a music teaching and learning that gives students the freedom to understand and connect with their local traditions, while understanding and appreciating other musical cultures, to help them experience cosmopolitanism, while developing stronger roots upon their cultural traditions. Those qualities reflect awareness toward humanistic education (Unesco 2014), and towards multimodality (Kress and van Lewen 1996).

Pupils in early years are natural oral learners; they are in the perfect age for getting acquainted with other languages, and other music cultures (Ong 1997). They can immerse into the process of creation, celebrate the music event in the class, and redefine their music locality and identity. In order to support the richness and complexity of folk music in school, we need to maintain some of its characteristics as intact as possible within formal education. If music in school manages to support children's natural inclination for creativity within 'conditional freedom' (see, Sifakis 1988), to create conditions of a music event in the class, and to convey to children the sense of place, then intercultural music teaching will manage to convey much of the spontaneity, flow and richness of any musical tradition.

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CHAPTER TEN
Towards an Anthropological Framework in Interculturality in Early Childhood Music Education and Teacher's Training
Pretend play, Mimesis and Intertextuality

Avra Pieridou Skoutella

Introduction

Interculturality for the project *Early Childhood Music Education* departs from a focused and grounded framework for early childhood music education and in-service teacher training. My research in the project has revealed the deep and profound interconnected nature of the adult-teacher professional and musical identity and the young child's music learning and communicating as they are the two most important actors-in-context during the music lesson. Such a perspective demands that training of early childhood music educators and relative education practice is framed with a shared theoretical, methodological framework and strategic development.

The Project's emerging framework is bottom-up, cross-aged, human agency grounded, framed and inspired by the past and presence of the Mediterranean region's and post-colonial contexts' diversification, syncretism and heterogeneity and global circumstances. Initially, I discuss interculturality in relation to Mediterranean's heterogeneity, paying attention to the concept of time. I then discuss three ingredients of the framework, mimesis, pretend play and the concept of intertextuality. Minks (2013) and Pieridou Skoutella (2015) suggest that mimesis and pretend play are processes of representing, transforming and recombining diverse forms of discourse. Both researchers have concluded that children's pretend play is an integral source of interculturality and hybrid syncretic cosmopolitan musical identities. I proposed both mimesis and pretend play to the partnership as main theoretical and methodological framework and tools which they embraced and applied in their respective countries.

In addition, Minks' research (2013) and my own research findings in this project concluded that intertextuality is another reelvant useful technique that facilitates the crossing of musical culture-specific and ethnic, linguistic and other competences thus allowing intercultural competences to emerge and be learned. In the conclusion of the chapter, I refer to the emotional benefits from such a framework. Relevant but not exhaustive to this discussion are:

- Differences between children and adults as one enters into the world of other;
- Differences in terms of each person's personal, idiosyncratic, social, cultural and unique biography and environmental particularities;
- Differences of musical performance, even of the same performance in the classroom and in different school settings at different times;

- Issue of time and space;
- Classroom is not only physical space, but also social and symbolic, multiplied articulated context of heterogeneous 'real life';
- Cross-boundaries transcendental imagination;
- Positive emotions.

It is my understanding that such an anthropological research-based intercultural framework in early childhood music education and in-service early childhood music teacher training is proposed for the first time. It surpasses the narrow definitions of interculturality based on ethnic and national divisions and rigid conceptions of imagined purity and authenticity, and goes deeper in order to connect the self to heterogeneity, creativity, re-contextualization, cultural continuities, and transformations.

> Intercultural training has to be directed towards eliminating psychosomatic blockades which favor the rooting of prejudices. The persistence of stereotypes about other countries and cultures shows how difficult this task is to achieve. Their main advantage consists of the fact that they reduce complexity and confer a security that diminishes anxiety, but simultaneously they impede new experiences and a broadening of horizons. If intercultural learning focuses on the encounter with what is strange is not reducible to what is known. The aim cannot be to assimilate what is strange through understanding nor is to annihilate it by transferring it to what is known (Wulf 1996, in Dietz 2009).

This proposition departs from my subjective intercultural qualitative and ethnographic work (a) among the members of the partnership, (b) with the project's in-service training course trainees from the four countries of the project, (c) with the children during the three-month implementation period and (d) with the parents and general classroom teachers in eighteen locations around the four countries where the project was implemented. Interpretive anthropology has influenced the methodology of this research which adopts an interpretive and hermeneutic phenomenological stance. I have focused on the complex interactions and intersections between the subjective and the objective in the culture and society with particular emphasis on school settings in which the actors in this study were placed. My methodology has called for reflective consideration of connections between the researched themselves, and between them and the researcher. Analysis and understanding of the 'lived experience' of such interactions (refer to chapter on the evaluation tool in this volume) provided insight into adult and child agency in their formulation of intercultural musical practices and musical identities in bounded classroom contexts and settings.

Influential volume in this chapter has been the groundbreaking *Routledge International Handbook of Intercultural Arts Research (2016)*. Important publications in my research endeavors have been my previous ethnographic work found in Pieridou Skoutella, A. (2015/2016) *Small Musical worlds in the Mediterranean: Ethnicity, Globalization and Greek Cypriot children's musical identities*, London: Routledge (Ashgate book) Press and Minks, A. (2013) *Voices of Play: Miskitu Children's Speech and Song on the Atlantic Coast of Nicaragua*, Tucson, AZ: University of Arizona Press.

Mediterranean heterogeneity; the point of departure and the source of inspiration

Musical Identities, time-space relation and interculturality

The Mediterranean Sea lies along Europe's border with the East, where the rhetoric of traditionalism marks the site of European and economical debates about occident and orient and where the 'certainties of their past' conflict with the 'uncertainties of their modern vulnerability' (Cassia 2000, p.298). Euro-Mediterranean people have always experienced tensions between the discourses of creative articulation of the individual self and the formal image of a national, professional or collective self, while nationalism movements across the region pointed to discourses of intolerance and the 'exclusion' of the 'other'. At the same time, the opposite phenomena of syncretism and diversification (Magrini 2003 p.20) lie at the heart of the construction of the 'self' in people's daily lives.

The formation of musical identities is a complex, dynamic, non-linear phenomenon fundamental for human development, expression and cultural production and reproduction. 'Identity' is a word and concept encountered almost daily in the Mediterranean where 'music, together with language, is often represented as the main vehicle of that identity' (Bithell 2007, p.xxxvii). The global processes of Westernization, modernization and globalization that are present in many countries around the globe appear complex when studying cultures and musical identities on the periphery of Europe and the Mediterranean rim where contemporary societies' intentions to 'modernize' or 'Westernize' their cultural identities are contested by tradition and modernity, religion and ethnicity (Castells 2010) in the 'in-between-ness' of East and West. Cultural identities refer to this sense of belonging to a particular culture. Hall (1996) argued that identities are constructed in a dialectical relationship with the different 'other', and Huntington (1993) agrees that 'identity at any level … can only be defined in relation to an "other", a different person, tribe, race or civilization' (p.129) with reference to 'kinship, occupational, cultural, institutional, territorial, educational, partisan, ideological and others' (ibid, p.128). Identities can function as points of identification and attachment only because of their capacity to leave out, 'to render outside' (Hall 1996, p.5), for identity formation requires difference. Cultural elements that define a particular culture, locality and context define the boundaries where a different culture begins and another ends (Pieridou Skoutella 2015).

Mediterranean dynamic heterogeneity is particularly complex, fascinating and challenging (Magrini 2003, Plastino 2003, Cooper and Dawe 2005).

> Not all people living on the shores of the Mediterranean have been affected to the same degree by their proximity to it; and even if we take groups like the Catalans and the Lebanese, who have been deeply affected by their relationship to the Mediterranean, this fact does not entail that they should resemble each other more than they resemble their inland neighbors to the north and the east, respectively. For one thing, different human groups can react very differently to similar circumstances; and for another, the fact that people have been deeply influenced by their location does not mean that this has been the only, or even the main influence on them (Henderson Stewart, 1994, p.78).

What Mediterranean people most have in common are their six thousand years of history (Magrini 2003) which has infused and influenced their present lives. As they have been interacting with each other as individuals, national groups, religious groups, ethnicities, states and communities, they have fought each other, exchanged goods, learned about each other's culture and art works and spread religions, borrowed and blended cultural elements, languages, customs and ways of living. Such a rich historical background has led to a most diverse syncretism, strong indigenization and interculturality strategies as well as to diversification, rising of boundaries and permeation of high versus low ideologies of values and power inequalities. Such a historical depth invites us to consider the *issue of time which had not been raised in music education adequately* and the notion of 'lived experience' (Geertz 1973) in young children's musical enculturation and formal early childhood music education. As I discussed elsewhere, the lived experience includes not only a particular place, time, and situation of the music learning/teaching activity, but also actions, materials, words, intentions, beliefs and values, tradition, history and future, and the unique self and its relationships (Pieridou Skoutella 2017 forthcoming). As Emile Durkheim put it,

> in each one of us, in varying proportions, there is a part of yesterday's man who inevitably predominates in us, since the present amounts too little compared with the long past in the course of which we were formed and from which we result. Yes, we do not sense this man of the past, because he is inveterate in us; he makes up the unconscious part of ourselves (quoted in Bourdieu 1977, p.79).

Similarly Ricoeur (1971) states, 'the common feature of human existence … is its temporal character' (p.2). Cixous (1994) also points to the 'infinite immensity of the moment'. As she rightfully argues 'is not impossible in the unrestrained conversing that among disjunct, remote, disproportionate ensembles, at moments, harmonies of incalculable resonance occur'. Such has been the case with this extraordinary richness and complexity in the history of Mediterranean people as the chapters in the first part of this volume describe. Such environment offers us the possibility to investigate the many ways in which ethnicities, nationalism, religion state formation and identity affect upon early childhood musical practices, formal educative processes, music education practitioners' identities and how the countless phenomena of syncretism and diversification coexist, mix, 'preserve the long historical memory of their relationships or simply ignore each other' (Magrini, 2003 p. 19).

The contemporary phenomenon of globalisation is also related to the concept of time and space. Globalization influences unevenly different localities according to local needs and choices, by a 'dominant particular' and a 'global universal' (Hall in Negus 1996, p.180), which causes complex human struggles and subordinated local musical practices. At the same time the capacity of traditional, national, territorial and individual identities and cultures' to 'indigenize' global and Western cultural goods (Tomlinson, 1996b) is emphasized. As Magrini (2003) points out, 'if among the regions of the world there is one geographical area that can be said to have prefigured the postmodern condition, it would have to be the Mediterranean, where Hellenism developed into what might be called the first

historical experience of "globalization"' (2003, p.19) and was later evolved to imperialist Rome, and then the Byzantium Empire while there were numerous invasions from nations from the east Asia and North Africa. Musical discourses emerge from frequent forms of peaceful exchanges, conflict, political and historical turbulences, national, cultural rejection or assimilation. People have mastered for centuries at a deep subconscious level two mutually constituted processes of 'dissembedding' and 'reembedding'. They are fundamental to the negotiation of translocal, fluid musical becoming in the global conditions of the past and of the present. According to contemporary literature, the former process refers to 'the lifting out of social relations from local contexts of interaction, and their restructuring across indefinite spans of time-space, while the latter refers to 'the reappropriation or recasting of disembedded social relations so as to pin them down to local conditions of time and place' (Giddens, 1990, p.79-80).

The concept of interculturalism developed in this project *is not* the creative encounter of two or more fixed, static and bounded cultural entities. It is the process of continuous testing and exploring self and other, creating and recreating musical meaning, contrast and sameness, personal and collective local musical identities in heterogeneous, poly-glossic, multicultural modes and contexts of practice, characterized by musical and cultural inequalities, dominated by social hierarchies through differentiation and social distinction strategies, negotiation of powers of ideologies and contextual formulation of values. It entails tension, but at the same time *internal continuity* for each actor (Pieridou Skoutella 2015, 2017) as he/she strives in daily life towards the development of his/her workable musical identities and value systems, operating as both authors and readers of their own lives (also Ricoeur 2004/2006).

Being is always mediated through an endless process of interpretations – cultural, religious, political, historical and scientific. Children try to translate the ideological and musical meanings around them by trying to make sense and find and express themselves in them. Therefore, as Simon Frith (1996, p.251) claims 'all cultural life involves the constant activity of judging and differentiating', and that aesthetic experience makes sense 'by taking on both a subjective and a collective identity' (1996b, p.109). Frith argues that musical practices form particular aesthetic processes of negotiation of the self 'through which we challenge and transform available subject positions and categories, constituting our identities and subjectivities, and at the same time, we are subjected into acting, ethical, comprehendible individuals within normative discourse' (Dyndahl, 2013, p. 11). As Ricoeur would say, these children's and teachers' constructions and narrations of their slices of life stories and life histories are parts of larger stories and histories in which they find them interwoven or entwined (2006). In other words, musical experiences are discursively constructed. The plurality of 'life-worlds' (Schütz 1967) which the teachers and the children experienced, which demands the pluralization of comprehensional constructs and participatory processes requires in turn dialogical reflexivity, transcendental imagination and a 'mindful stance' (see Pieridou Skoutella's chapter 12 in this volume).

Elliot Eisner (2004) gives a valuable advice to teachers who want to embrace creativity in music teaching which is in alignment with our intercultural proposition:

> A greater focus on becoming than on being, places more value on the imaginative than on the factual, assigns greater priority to valuing than to measuring and regards the quality of the journey as more educationally significant than the speed at which the destination is reached. I am talking about a new vision of what education might become and what schools are for (p.10).

Regarding the culturally defined roles under the light of identities in music, I argue that such roles are not clear-cut nor fixed and unchangeable. Contemporary lives are characterized by an often-overwhelming fluidity in the formational of musical and cultural selves. Therefore, the generic musical identity distinction within musical activities such as composers, improvisators, listeners, performers (singers, instrumentalists, etc), learners or teachers, acquires a fluid, overlapping, contextual, shifting and workable status.

Factual level = the fact, history, past and present, the lived experience	**Multiculturality** Cultural, religious, social, ethnic, age-specific, person-idiosyncratic, linguistic diversity & heterogeneity plurality of 'life-worlds'	**Interculturality** Interethnic, interreligious, Intergenerational cross-age and/or inter-lingual relations, time relations, space relations
Archetypical level = pedagogical, sociopolitical socio-musical or anthropological proposals	**Multiculturalism** Recognition of heterogeneity: 1. Principle of equality 2. Principle of communication 3. Principle of difference 4. Principle of heterogeneity	**Interculturalism** Coexistence in heterogeneity and diversity 1. Principle of equality 2. Principle of difference (even of the same performance at different times) 3. Principle of cross-boundaries positive interaction 4. Principle of fluidity, hybridity, syncretism 5. Principle of transcendental imagination 6. Principle of love-in-action

Figure 1: Multicultural and intercultural worlds, diversity and principles

Musical identity distinctions based on divisions regarding traditional, ethnic, folk, European art music, pop, jazz, rock and so on, are contextualised based on the tripartite model of mimesis, pretend play and intertextuality. In fact, this interculturality proposal allows the mixing and reframing/recondextualising and creating a personally and collectively authentic musical product/event/identity.

Mimesis, pretend play and intertextuality

Otherness that emerges from collaborative artistic educational work is of a profound kind. It is co-created, imagined, performed in a temporal and situational specific frame. Nevertheless, the creative process that generates these imagined transformed realities are corporeal and tightly connected to the complexities and multidirectional and multilayered webs of social, ethnic, cultural, temporal and educational reality. The application of mimesis was deemed most successful in dealing these complexities to a significant degree and allowing other imaginative, mindful and corporeal realities to flourish. The intercultural field is inherently relational and interpersonal, that is, it incorporates the embodied, physical and symbolic space of performance within which there is interaction and/or dialogue between humans. It is a site of creativity, invention, contextualization and transgression. All trainees were frequently experiencing 'identity shakiness' (Wulf 1996, p.224) through the different stages of their application of inteculturalism principles (see figure 1). However, young children embraced this fluidity, difference and multiplicity of identities and re-contextualization with confidence, excitement, artistic interpretation and skillful action leading the way through their musical play, pretend play and verbal expressions.

Mimesis by Aristotle

Aristotle disengaged mimesis from any notion of inferiority and connection to mere mimicry. For Aristotle, mimesis is not only related to the representation or re-creation of objects but also to the possibility of changing them in order to beautify them, improve and universalize individual qualities. Regarding mimesis in dance Aristotle wrote: 'The imitations of dancers imitate by rhythm itself without harmony, for they, too, through their figured rhythms, imitate both characters, and passions and actions as well' (Poetics, 1447a 26-28).

Young children in my research represented actions, feelings and characters by body gesture, by movements that were rhythmical, melodically expressive, formally defined and idiosyncratically improved. Both dance and music have been considered by philosophers as parts of dramatic art, being conditions for it. By saying representation, we refer to the process and outcome of something (i.e. object, person, event, action, ideological voice), that is intended to signify something else and as such is recognized by the actors and the audience.

Mimesis and imitation lay at the essence of human artistic expression and thus invites us to implement it in formal ECME practices. As Aristotle noted: 'For humans to be endowed with the mi-

metic capacity meant that they possessed the ability not just to recognize (reception) but to produce similarities […]. According to Davis (1999):

> At first glance, mimesis seems to be a stylizing of reality in which the ordinary features of our world are brought into focus by a certain exaggeration, the relationship of the imitation to the object it imitates being something like the relationship of dancing to walking. Imitation always involves selecting something from the continuum of experience, thus giving boundaries to what has really no beginning or end. The more "real" the imitation the more fraudulent it becomes.

Mimesis, as a process of learning, experiencing, representing and expressing, is integral to the relationship between art and nature, art and humans and to the inter-relations between signs within works of art. Aristotle considered music as the most mimetic and the most expressive form of art because it expresses emotion in the most authentic way (Leontsini 2009, p.146).

Mimesis implies deep knowledge of particular experiences thereby allowing a new representation of nature, values, ideas, art works, forms and knowledge. 'That which we call today creative imagination, embodies the formulation of a truly imaginative act which requires knowledgeable actor(s) and skillful imitator(s)' (*Poetics* 1455 p.38). As Socrates points out, it is a prerequisite for someone "to have a scientific understanding [technikon]" (425d4-426b1). Therefore, the acquisition of musical skills and knowledge is also central to our intercultural work in early childhood music education.

In Socrates' discussion of *technē*, (189), acknowledging the human limited perspective to understand, explain and represent the world and the divine, the philosopher proposed that going through the playful way is legitimized since even 'the gods love play' (406b10-13). The playfulness is authorized by the belief in 'love of play' as a distinguishing characteristic of the gods. Young children's actions and musical behaviors are in complete alignment with Socrates' proposition since playfulness is also their characteristic. *Mimesis* is also noticeable in their musical play performances since they incorporated, adopted, reproduced and recreated those elements from the wider cultural and musical worlds that are possible within their personal and collective limitations.

With mimesis, the children and teachers embark on a drama whose object is staged in the scene of its presentation and communicates certain clear messages to its audience (including an imaginative audience). Mimesis requires a complete totality of experience and cultivates a self-regulating, self-transformative society among humans. Pretend play in particular requires such staging of *exaggeration of* the re-contextualization and representation of powerful images communicating the musical narrative. It creates an imaginary world, representations of the symbolic space and a final metaphor. Such images certainly have a material, corporeal existence often incorporating scenes of parody of daily embedded social interactions (also in Minks 2013). They retain their aspect of illusion, fiction, and deception while retaining known and familiar elements of empirical reality.

Musical identity and learning through pretend play

The category of pretend play, according to Helen Schwartzman (1978), creates a participatory improvisational text/narrative or a 'story the players tell themselves about themselves' (p.237). Pretend play provides children with opportunities to adopt different roles and thus explore the cultural and symbolic tools available to them from the wider world. This kind of play often draws typical, or famous, impressive, beloved and favourite characters, actions, themes, relationships, social roles and plots from social texts found elsewhere in their enculturation environment, imaginary, mediated or real. They also have the opportunity to explore their relations with one other and the identities that are available to them. Children adopt roles through play, which Schwartzman (1982) calls 'identity metaphors'. Schwartzman refers to this ability to fit into a role successfully as a 'metaphoric fit'. If they successfully act as both the subjects and the objects of their play their play leads to a known but contextualised, improved and universally valid new world.

Similarly, mimesis employs intimate profound processes of *self-identification, self-concept, intimate assimilation*, *self-reflection* as both children and teachers 'tend to be intimately similar' to the object of their learning process. They improve their knowledge, insofar as they become themselves a part of the object/event/action; namely, they experience a real *mimesis* of them (G. Scaramuzzo 2010). Mimesis, as an activity in the present (Aristotle, *Poetics*), just like music, and its embodiment and representation in a continuous present, incorporates a direct experience of existing musical identities, continuous musical becoming and a final transformed identity. Mimesis allows them to 'place themselves in imaginative cultural narratives' (Frith 1996, p.122), a process that appears natural to the young children since for them the creation and performance happen simultaneously. The creation of music is integrated with its execution/performance and its symbolic/communicative meaning and the role identities children choose to take in.

Schwartzman invites us to think of these role identities as socially constructed reflections of the larger socio-ideological understanding of who these adults are, and what they mean to the children. Helen Schwartzman's theory of children's play explains that,

> Play texts can be viewed as a commentary on the whole notion of hierarchical ranking as children experience it in their families, at school, and so on. By providing children with an opportunity for commentary and interpretation, play suggests the possibility of reinterpretation, challenge and even change in relationships. Make-believe play creates these possibilities because it is both a *text* and a *context*. This then, is the beginning of humor, art, and all forms of social satire and critique and is perhaps the most significant feature of this play form (1978, p.245).

Pretend play 'encourages resourceful, self-sufficient and self-managed behaviour, and it also provides a context for the generation and expression of individual and group creativity and ingenuity' (Schwartzman 1983, p.210). Such play is a pleasurable and serious activity for the children, possible within their personal and collective limitations. Their representation is both similar to and different from the original, professional performances, thereby show the essence of their musical worlds, in the sense of what is commonly believed the ideal (οία αν γένοιτο = exactly as it could have been)

(Aristotle, *Poetics* 9). "As mimetic practice, pretend play is part reproduction and part recreation and it contributes to the metanarratives through which people understand and act on their societies (Goldman 1998, in Minks 2013, p.106).

During the formal music education context children are inherently and seriously engaged in the construction of musical narratives which 'link the actuality of a living past with that of a promising future' (Erickson, 1995/1950, p.310). During the musical teaching/learning moment all these elements are brought into play by children-actors and acquire different meanings and values for each group of children and individuals in each moment. The teacher needs to broaden the array of options to further cultivate musical skills and enhance musical meaning as an important knowledgeable actor in children's school lives. The teacher should facilitate such musical narratives to reach for-ever-to-be-revised musical identities and high quality musical performances. 'This capacity for representation and transformation made pretend play an important site for developing subjectivities and intercultural expressive practices' (Minks, 2013. p. 106). For the children, music learning incorporates the acquisition of those values, skills and knowledge that a particular identity requires.

With this in mind, we can conceptualize children's agency better with the means by which they choose processes within the different roles they assign themselves based on their limitations, their capacities and the cultural knowledge of their age. By participating in co-structured and co-created *staged musical performance-events* they express the values, ideas and processes that are known through their enculturation and they express themselves, exercise and enrich their musical potential and get to know a side of their identities within groups and as individuals through musical interaction and personal expressiveness. The teachers found this playful approach relevant, fulfilling, and enjoyable; and a fine tool to overcome prejudices, boundaries and to position themselves in a grounded efficient role as the 'adult' music teacher in the class. Eventually teachers and children were able to reach and cultivate modes of transcendental imagination.

Intertextuality

As Minks (2013) and Pieridou Skoutella (2015) noted, during pretend play there is an intense discourse of voices and negotiation of power relations that interact with each performance/action/event lived experience and the present discourses of social texts. According to Minks (2013) such recombination creates *intertextuality* which becomes a resource for intercultural practice (p. 108). Intertextuality refers to the re-contextualisation or re-positioning from one signifying system to another. "This transposition involves a new positioning of the communicating speaker, writer or artist, as well as a new positioning of the object of communication' (Minks, 2013. p.121). The same researcher explains that:

> The concept of intertextuality is a means of interpreting expressive practices that create a dialogue among texts from different spheres of social interaction. It also reveals the simultaneous inhabiting of multiple social spheres through double-voiced and multivalent discourse (Woolard 1999)….. intertextuality is not a formal property of fixed texts but a communicative process of creating relations between bodies of discourse. Intertextuality is a prominent feature of children's

> discourses in both monolingual and multilingual settings, as children creatively connect knowledge and communicative styles across domains (Minks, 2013, p.121-122).

There are different kinds and levels of intertextuality and mimesis. The project's work focused to the structural level, to the level of musical cultures, cultural symbols and signifiers and to the more emergent, musical codes switching and mixing, context depended and musical and linguistic diversity adaptable interculturality and mimesis. Teachers and young children with raised awareness through overlapping multiple even conflicting voices enabled indexical, embodied, iconic and symbolic code switching and transformation. Such techniques have been central to facilitating the crossing of musical culture-specific and ethnic culture linguistic competences, thus allowing the emergence of bi-musicality and poly-musicality leading to musical diversity competences. Embodying a range of voices in pretend play children learn and experiment with the musical, symbolical, cultural types that are available not only in their present enculturation and schooling, but from Mediterranean past and distant contexts.

Such techniques enable children to acquire an imaginative cosmopolitan consciousness and maintain diversity in their worlds. At the same time, they become more able to place their musical identity and increase their self-awareness of their own musical self, voice and speech in relation to particular musical, social and cultural 'others' and to perceive, accept and understand others through differences.

Children's play in the margins of postcolonial societies (Minks 2013, Pieridou Skoutella 2015) and, as my research in this project demonstrated - at the margins of the Euro-Mediterranean region - reveals the ideological binaries, and the social contradictions and the ethnic and cultural fluidity. At the same time it demonstrates the skills for living, creating, communicating and relating with these circumstances. Just as humans, play, create games and art that reflect and imitate different 'realities' of their lives, they also learned how to deal with them and create their own narratives with their own rules, very often in new ways of thinking, feeling and becoming.

Conclusions – Participatory positive emotions

Mimesis, pretend play and intertextuality are framed by and cultivate at the same time a rich array of positive emotions and feelings such as joy, love, sense of accomplishment, belonging, and sense of control, appreciation and respect. Such emotions and feelings are necessary and indispensable parts of intercultural artistic and educational work and of human survival, expression, transformation and peaceful coexistence in heterogeneity and diversity.

Love is a fundamental ingredient in efficient, productive and creative intercultural training. It accentuates the importance of solidarity, sharing, interaction, trust, honesty, openness, caring, courage, fairness, support, gratitude, respect, dialogue, and ethical responsibility in our music teaching. Interculturality asks for 'a willingness towards dialogue, willingness towards responsibility, a choice

for encounter and response, a turning towards rather than turning away' (Bird Rose, 2011). Love, empathy, care, solidarity and fairness are participatory emotions and social practices that can both inform and underpin intercultural artist musical actions, teacher training, communication with children and early childhood music education. The evaluation tool I proposed in this project (see chapter 12 in this volume) allowed for love-in-action to be grounded and cultivated during the coursework, mentorship and project's implementation in the early childhood classroom. By observing the numerous micro-behaviors and actions expressions and words, the adult-teacher was able to 'see' them and acknowledge their importance in building a loving caring relationship with the children and connect with the sounds and cultures, places and people of the Mediterranean region. The tool and the ingredients of the proposed intercultural framework discussed in this chapter helped them sustain their motivation to stretch, understand, accept and give, in order to allow young children's musical practices to flourish and advance.

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PART III

The In-Service Training Course

CHAPTER ELEVEN
Early Childhood Music Education Training Course
Aims, Description and Implementation

Avra Pieridou Skoutella

Training Course Description

The project's course lays a child-centered, humanistic Mediterranean-integrated, human agency focused intercultural perspective in early childhood music education teacher training. It is developed based on the project's holistic, mindful and methodological music-oriented framework which is comprised of the following four strands:

- Early childhood music learning and teaching evaluation tools.
- Aristotelian mimesis and pretend play in music education artistry.
- Human agency and differentiated and multiple musical identities
- Creativity in music education and the state of flow.

The training course applied the above framework as well as the construct of human agency and self-efficacy and theories of musical creativities. The course is comprised of:

- Six modules (without being exhaustive).
- Practical application and action research regarding the project's evaluation tool and musicality protocol.
- Application of the course in 20 lessons with the submission of certain completed forms and a
- reflective diary.
- 3 - 5, 000 words research or personal reflections in a paper submission.
- (A series of workshops with immersed activities with carriers of Mediterranean musical cultures are suggested as additional to this course time frame).

The course addresses trainees' attitudes and perceptions on music learning and teaching in early childhood music education, self-efficacy beliefs, cultural responsiveness towards Mediterranean adult-directed and child-aimed musical elements and practices, compassionate love and intercultural skills, communication and language, pedagogical strategies and approaches, critical perspectives.

The course aims:

- to balance between expressions of group, individual, geographical, local and age difference and the need for a common core training course for Mediterranean early childhood music education practitioners, musicians and general classroom teachers;
- to offer methodologies relevant to Mediterranean cultural and musical diversity away from the dominant influence of European art musical tradition and elitist approaches of the musical traditions of the area;
- to provide teachers with the skills for selection of quality, challenging and diverse repertoires and musical practices;
- to offer connections between music and other subject in early childhood education;
- to stress music as a practical, dynamic, and live essence, to be experienced through intensive activities of listening, performing and creating;
- to offer innovating pioneering evaluation tools of music learning and a musicality protocol for young children, so as to enable the trainees to develop their intercultural approach from a child-centered, playful, emergent and integrated perspective. These tools propose that the child is an artistic resourceful agent, invite rethinking the learning-teaching process from one-way process to an active dialectical performance-based process between and among children, peers and adults, where both become co-teachers, co-partners, co-players and co-performers while the role of co-learners is foundational in each role.
- to cultivate and promote through knowledge of 'self' and 'other', identity formation, self-growth, individuals' capacity for action in relation to music and their ability to navigate within subjectively and socially experienced musical and cultural realities;
- to involve teachers in a process of learning new roles and unlearning old ones. Changes are required in teaching behavior as well as in beliefs, attitudes and understanding;
- to promote active music participation, unconditional inclusion, regardless of age, musical skills and "talent". Focus on the social and cultural dimensions, a culture of democracy and equality.
- to challenge trainees to explore teaching music performance possibilities outside areas of immediate expertise;
- to provide trainees with the desire to explore, learn and teach music from Mediterranean diverse cultures;
- to interweave actual music making/learning into the different multifaceted early childhood education to contextualize and recontextualize concepts and allow the emergence of intercultural
- musical performance-events in early childhood music education;

- to employ Aristotelian mimesis, flow, human agency and efficacy construct and musical identities theorization in assisting the trainees to develop relevant, artistic, holistic, integrated musical teaching approach;
- to nurture independent thought and playful artistic educational attitudes and processes;
- to nurture dispositions to non-traditional/stereotypical approaches to music education and include multicultural music when teaching;
- to implement intercultural approach in early childhood music education and cultivate notion of love-in-action and intercultural artistic skills.

The training course forms an educator:

- who can function in traditional, non-traditional and in-between cultural and social contexts;
- who can function across and within the fluid, contextual, diversified and syncretic Mediterranean
- socio-cultural and musical environment while conversing with global perspectives;
- who understand that teaching in a musical or cultural tradition other than their own is possible;
- willing to move beyond a single "methodology" and construct unique relevant pedagogical approaches;
- willing to see, understand and appreciate children's music making as valid and equal as the adult-initiated musics;
- with excellent aural/oral musicianship;
- willing to take risks;
- willing to carry out action research and develop their professional practice as a result of a personified research-based approach;
- willing to explore different teaching/professional "identities" in early childhood music education;
- willing to examine their perceptions and break stereotypes among Mediterranean musical and sociocultural worlds;
- willing to examine and modify their perceptions and understandings on pertinent issues and change and/or improve their self-efficacy beliefs.

> I am a populist who sees the potential of our culture as a brotherhood/sisterhood of musics: folk, ethnic, vernacular, new or old, improvised or written down, classical or contemporary. In my vision, all of these musics coexist, cohabiting and cross-fertilizing, living together in peace and harmony.
>
> (Gunther Schuller)

For a description of the six modules of the course as they were developed by members of the Partnership, please visit the following links:
www.ccrsm.org.cy
http://www.ccrsm.org.cy/assets/uploads/docs/Training_course_for_inservice_ECME_practitioners_The_modules.pdf

Reflections and comments on the project training course and its implementation

Eighteen early childhood educationalists and music educators having been trained by the Partnership, implemented the course, material, evaluation tool and methodology in Nicosia and Larnaca in Cyprus (5 trainees), Athens and Corfu in Greece (4 trainees), Rome in Italy (5 trainees) and Majorca, Madrid and Galicia in Spain (4 trainees) for the period beginnings October 2015- end of January 2016. They completed 20 lessons under the guidance of the Coordinator and the respective partners, and carried out all their assignments with great success, dedication and thoughtful consideration. A fundamental element in our work is the close creative connection and mutual work between theory and research findings, teacher training coursework and practical implementation of the training course with close professional and experienced systematic mentorship. I argue that each research outcome, innovative methodology and different educational strategies should be offered in a deeply experiential way and linked with each student-teacher 'real life' music education practice. Therefore the project's course work was designed in such a way that led to the indispensable consequent implementation phase.

My evaluation was based on (a) the content and quality of the trainees' assignments, (b) children's recorded reactions and actions, (c) classroom teacher's reflections, (d) parents' reactions, (e) impact on community and (f) our systematic observation, monitoring and reflection. With the development and application of evaluation tools and evaluation strategies of teacher development regarding self-efficacy, self-esteem and identity, I was able to confirm that with the completion of the task the trainees have succeeded to a considerable but diverse (according to each one unique case) degree, improve their dispositions regarding flexibility, goal-setting and strategic development, openness and respect for young children's work, responsible risk-taking, and adoption of research stance and skills in evaluating and monitoring their educational work with young children, in depth self-reflections based on certain given or grounded parameters, emotion management during, before and after the lesson and classroom management during the music lesson based on musically oriented processes and socio-musical relationships.

Trainees' reflections at the completion of the course and its implementation period, their raised motivation standards, their perseverance and motivation of our intercultural work, the development of their thinking and of their emotions in which love as the unwavering force that motivates conscious actions to pursue on our intercultural early childhood music education work, are important elements that point to the success of the project. The trainees managed to work effectively by embracing

the dimensions of love in all that they did, - 'care, commitment, trust, responsibility, respect and knowledge' when they took conscious actions in their work. They became able to feel and embrace difference at the level of the whole world. They dared what they previously didn't dare and this has increased significantly their self-efficacy beliefs. They showed intense interest about the issues of musical identities, flow, creativity, evaluation and mimesis which they investigated and reflected in their essays. Children embraced the application with enthusiastic positivity, love, attention and seriousness. In fact children's behaviors understood and interpreted via the evaluation tool was the driving force and the guiding light to teachers work. They danced, sang, improvised, re-contextualised and narrated these sounds in their own particular special way. Song books were developed in which children created their own stories and gave new meaning to these sounds in order to share their experiences with their significant adults, teachers, parents or family members.

The 14th public kindergarten in Corfu created one picture book with the Italian song "La Bella Lavanderina" which was re-contextualised in the particular difficult economic and social situation in Greece and with the immigrants. The children of the Cypriot kindergarten *Charoumena Pedakia* in Nicosia developed the song book 'Il Mio Capello' which recondextualised the Italian children's song 'Il Mio Capello' and the Greek traditional adult song 'I Trata Mas' in a new story created by them. The book was sold to the parents and the profits were given to a non-profit organization for helping poor children. In Galicia, Spain, after playing the Cypriot handclapping game 'Simario', a boy went home and asked his father to find Cyprus on the map and asked him to take him there to play the game with the children. I documented numerous cases where the child was now 'allowed' to show to the teacher how to perform his proposed movements revealing how quality for them is intimately link with energy in movement, different intensity of feeling and mindful embodied micro-behaviors which were synchronized with emotions and feelings. Processes of bricolage were well documented, where musical styles and patterns acquire new meanings that are far removed from their original creation.

Other times children were eager to learn fairytales and customs of a different country and gladly shared this new knowledge with their parents. Parents were overwhelmed with the children's ability to sing one song after the other in Spanish, Greek, Italian or Cypriot dialect, reaching to the conclusion that the selection of the particular sound pool was very successful. The kindergarten *Amazing Children* in Latsia, Nicosia mentioned the case of one 4-year-old girl who due to emotional and psychological issues never talked in the class or in public with the exception of private intimate moments with one particular kindergarten teacher. Her parents tried a therapist with no results. With the implementation of the programme in her kindergarten, the girl had been tremendously motived with its sound and activities. At the Christmas concert of the kindergarten, the child proudly sang solo refrains of songs from the project in Cypriot dialect, Italian and Spanish languages!

All the trainees (kindergarten teachers and musicians) had to undergo a considerable amount of stress while adapting to the course and to the new pedagogical and sound culture during the implementation period. This journey was a strong reflective learning process. Trainees with the help of their mentors managed to cross over these 'mysterious empty spaces' which have intrigued

and puzzled them for a long time. Stimulating reflection during the implementation also assisted them in understanding why a particular strategy worked in one group, with one learning goal with one activity and not another. It is obvious that learning to teach does not exist in a vacuum as it is a relational practice enhanced by targeted professional development and mentoring, defined by personal dimension.

Conclusively they became able to build bridges which celebrate and recognize the normality of diversity in all areas of human life and sensitize the learning to the idea that humans have naturally developed a range of different ways of life, customs and worldviews, and that this breadth of human life enriches all of us.

Paola Anselmi

The course

Throughout the training course in Corfù, various topics were taken into account in order to give the trainees useful tools and perspectives apt to the application of this new and innovative musical educational approach. Each trainer had to organize the lessons in such a way as to highlight the new perspectives regarding an intercultural music education, and to offer different point of views, resulting from their different professional backgrounds and fields of expertise. A main focus was the necessity to establish a connection between research findings and theory which can be applied to the educational/musical practices in the everyday life of children and teachers. This particular kind of work was further advanced by the different experiences and cultural and professional backgrounds of the trainers that took part in the project and consequently in the training course.

During the training experience, Italian and Spanish trainees were able to acquire and reinforce certain educational/musical perspectives, acquire new tools - which are very useful in supporting their work, as well as their own professional and personal development. Lastly they were able to frame in a theoretical context experiences, elements and educational processes experimented on or applied in their teaching practices and in their own lesson plans. Furthermore, they acquired new repertoires, enriching their musicianship, skills and knowledge, musical credentials, and they began developing a "new" skill: the one of "interrelating" musical materials of various different origins and initial contexts of creation and performance.

The multi/intercultural perspective, which is the very heart of the project and of the training course, is especially innovative and significant for Italy and Spain. This perspective deeply influenced the implementation period in the selected classes, and contributed to the professional educational and musical as well as and "human" growth of each and every one of the trainees, as narrated by themselves in their personal diaries.

During the three months of implementation, this perspective was also shared with the classroom teachers, cultivating a fructuous musical collaboration between music teachers, classroom teachers and children. Below follows an excerpt from the conclusive reflections of an Italian teacher who participated in the project:

> Another country, another song: here we are, in Cyprus, where the music teachers ask us to sing a short sentence "Ntili, Ntili…", while preparing a magical potion. During the following encounters, they tell us the story of a girl and her golden handkerchief (multiculturalism) and, one of the children in the class, Beatrice, notices some similarities between this song and a song that has been sung to her by her father, called "Alla fiera dell'Est". The two songs are intertwined and what is born is a new song, composed by the verses of "Alla fiera dell'Est" and the refrain of "Ntili, Ntili". The children illustrate the parts that are common to both songs (mouse, cat, dog…) and the refrains are written in both languages. We come to a point where there is only one common score to look at while singing…In my class, where there are many children with different cultural backgrounds, it is very important to adopt, at first, a multicultural and then an intercultural approach: the children learned words of some songs in other languages, but above all they learned, through personal experience, that different cultures can be brought together by common roots, as well as by similar needs and emotions.

Here is an excerpt from an informal conversation with six years old Beatrice:

> Us, Italian children, and Greek, Spanish and Cypriot children, are all the same - the only thing that changes is the language in which we speak… I feel good when I listen to their songs, I am happy because they are not too far away, and if I want to, I can go there with a plane...
> I mostly like singing in Greek and Spanish, as well as listening to their stories or listening to their songs: I like ours too, but I already know them… I like playing all of the music together…

This important and valuable answer motivated us to share long reflections and observations, conclusions and suggestions which advances the work within the project, its impact to the early childhood music education community and significantly enriched our professional path.

Among the many topics treated during the time of implementation, and the consequent considerations aimed towards an individuation of practices which would be valid for a multi/intercultural musical education in early childhood, it is quite important to mention the experience regarding the process of mimesis (Pieridou Skoutella, 2015/2016) and the acquisition of evaluation tools which were developed and formalized.

Let's pretend to…

The game of pretending: "A game based on the ability to observe and transform objects and people using creativity in such a way that the rules of common rationality are not considered valid and

coherence is not necessary - a world where grown-ups often have difficulties getting back to. Mimesis may be considered as a way to identify with each other and try to understand where the heart of the thing we would like to be similar to lays, through an intimate assimilation. It is through this process that the child (as well as the adult) comes to truly acquire knowledge; it could be said that it is possible to learn using our ability to make ourselves similar to what we want to understand; the extent to which we know someone, or something, corresponds to the extent to which we can become that someone or that something - this is the basis of mimesis (G. Scaramuzzo 2010).

The process of mimesis, as described above, was a fundamental element in the music education meetings and in the application of knowledge acquired during the course in various contexts by the participants. After the course, in the work that followed, guided by the project's coordinator and supervised by the Italian partner, the process of "let's pretend that" acquired an important theoretical significance, and everyone started using it in a more conscious way in their practice.

The children who participated in this course did not only travel across the Mediterranean to reach the various countries involved in the project; they became pirates and found treasures, they were transformed into animals, both real and made-up, they went through magical doors which lead to enchanted forests, they drove trains which were too fast or too slow, they played the role of Don Quixote and fought against windmills, they flew like butterflies and dreamed like little caterpillars, they fought against demons and built castles, they witnessed weddings and were transformed into flower petals or they walked through dangerous places…and they brought all of these experiences in their free play or in their daily family life. Every adventure contained its own music and musical goal and its own shared emotion - elements which are suitable for building an experiential environment where children can create an "emotional experience" to facilitate musical learning and sociocultural experiences.

The process of mimesis has proved to be a valuable tool which has made it possible for teachers to feel more at ease with the application of the knowledge they acquired through the training course.

Evaluation tools

The evaluation tools, protocol of application and complementary material supplied in the context of the training course proved to be essential, effective and extremely innovative for the trainees from both Italy and Spain. These recommendations allowed the teachers to develop two different channels of personal and professional growth through watching the videos of their own lessons and using observation-based evaluations to reorganize and improve the following lesson plans. The actual study of the videos was very effective due to the grind of observation the trainees were provided with; watching the videos so that the teachers could evaluate their own work within clear and detailed parameters, made them aware of the elements of their practice which should be strengthened and developed in order to obtain more effective results and of what was already effective and functional.

Furthermore, the attentive revision of their own interventions made it possible for the teachers

to acknowledge the children's contribution, as well as their various needs, both musical and non-musical. These contributions helped teachers to actuate transformation processes concerning the already scheduled activities.

In effect, all the trainees who were involved in this course saw the effectiveness of a continuous and attentive evaluation of one's own activity, considering it an important educational practice.

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Zoe Dionyssiou

The implementation of the course

The 'Early Childhood in the Mediterranean' Project was implemented in the collaborating Kindergartens in Greece for a period of approximately 20 lessons during three months, between October 2015 and January 2016. The implementation was carried out by four Greek trainees in seven kindergartens; three of them were situated in Corfu, three in Athens and one in Lamia. During the implementation period, the researcher had close contact with all the trainees, through school visits, phone calls, physical meetings and web meetings. I kept notes during or after class observations, during physical and web meetings, or other contacts. Here follows a summary of teachers' best practices and other conclusions that derive from the implementation of the project.

Synergy with the national kindergarten curriculum

The four participating teachers from Greece reported that the Project achieved a good synergy with the Greek national kindergarten curriculum. This is important both in private and in state kindergarten schools as we did not want teachers to feel that they are not in accordance with the national curriculum and the school plan.

Plurality of activities gave the opportunity to children to express themselves freely. Other children were independent and sung on their own, while others expressed themselves better in groups. Teachers gave a lot of space to students for their personality development in relation to music. This enabled them to develop a sincere and close relation with the material taught.

> When I taught Corre en trencito children were so engaged that one child said: Miss can I bring the tambourine to accompany the song? Then another child, Thanasis said: I will help you to keep the rhythm.... I try to give them time and space to explore their connection with the songs and dances, this is very important for what they learn (Kindergarten teacher, interview extract).

All teachers admitted the importance of music in early childhood education. More than anything else music appeals to all children; kindergarten teachers regard it a special tool to approach and teach them everything.

Music versus non-music specialist teachers

Two of the teachers did not have special music skills and two were music specialists. The two non-music specialists reported that the fact of having access to the song and the listening track helped them enormously in their music teaching. They also realized that despite the lack of music skills they fell more confident in teaching music, because of the available material. For their preparation they did a lot of listening of the sound material many times by themselves before they went to teach it. They also felt more confident in their music teaching because they managed to establish their music teaching methodologies based on pedagogical techniques. Yet, the researcher believes that after being so systematic and creative in the implementation of the Project, kindergarten teachers' musical teaching skills and their own musicality was considerably improved.

The two non-music specialists usually had stronger educational goals while the two music specialist teachers had stronger musical goals. The non-music specialists often tried to connect the goals of the music lesson with the learning goals in other disciplinary learning areas (interdisciplinarity). They also tried to support the development of children's creativity towards expressive and communicative musicality through giving responsibilities and space for improvisation (e.g. create their own choreography for *Corre el trencito*, *Hava nagila*, *Dili-Dili*, etc.). They were keen on asking the class to pass by all possible roles, e.g. the role of instrumentalists, the dancers, the singers. They practiced a lot of listening in their classes. On the other hand, the music specialists were more sensitive on achieving musical goals and less keen on general pedagogical goals, they practiced a lot of singing, sound exploration and musical improvisations. They were very keen on achieving flow and good synergy in the classroom. Every teacher brought their own qualities, strengths and beliefs in the project; they all gave most of themselves to the project.

Good sense of Mediterranean culture

All teachers reported that children acquired a good sense of Mediterranean culture. They reported that young children at pre-school age today are much aware of "us and others" in the context of Europe,

Mediterranean and the whole world. Multiculturalism is a social reality today. The implementation of the project, through the use of maps, photos, internet and videos from other cultures, helped children acquire a sense of Mediterranean identity and come closer to Mediterranean cultures. All children were happy to be part of Mediterranean, they conceptualized the Mediterranean map, they began to identify some cultural differences and similarities of Mediterranean people, and they could associate with children from those countries through the music material they came in contact with.

Ensuring good relationship with folk traditions

People in Greece have a relatively good relationship with traditional music of their culture. Folk or traditional music is part of young people's musical taste. It is taught in general schools and specialist music schools. Many music groups or artists in Greece get inspired from folk music, and make their own interpretations of it. The same is true in the use of folk instruments, dances, etc. People in Greece, even non musicians, have a positive feeling about traditional rhythms, instruments, practices, and they enjoy listening to traditional songs and music (Kallimopoulou 2009). This was evident in the positive climate expressed in the Greek kindergartens in relation to Greek folk music, but also to traditional music of other cultures. Children danced very expressively the traditional songs *Milo mou kokkino*, *Hava Naguila*, *Tarantella*, the Cypriot and Greek versions of *Dili, dili*, etc. They were really engaged in exploring music, dance patterns, and instinctively knew when to change the dance style in the change of music.

Interculturality

All four participating teachers had a positive attitude towards intercultural practices and the inclusion of material from other cultures. Yet, none had taught to that extent intercultural material before. Their participation to the Project raised their belief in the need of intercultural education. All teacher reported their students' interest for all the included material: Spanish, Italian, Cypriot and Israeli songs, dances and games. Some reported their interests but children equally loved the material. Interculturality was achieved usually by blending two similar games or songs or dance, by teaching one straight after the other and raising similarities and differences. In this way, children were much involved into the cultural meanings of the material, when another similar songs from another country was presented to them. Teachers aimed to achieve meaning in text, and cultural meaning according to the uses and functions of the games, dances and songs; so the cultural meaning of the material was helpful as a stepping stone to build the lesson on it. Other times they aimed to learn the cultural meaning during performance, and to show respect to their oral transmission and dissemination. Most teachers recalled holistic teaching, through the use of a blue elastic cloth that for children symbolized Mediterranean Sea or the mermaid "Mediterannea" (a puppet), or the snowman who accompanied

them on their journey, or the orange puppet-ball, who for children represented the commonalities of Mediterranean people and the Mediterranean Sea. The use of the cloth and the other figures helped children to concentrate, to get motivated and reach the educational goals of the lesson easier.

All the kindergarten teachers from Greece admitted that the project helped them in their personal transformation in relation to intercultural awareness. They were all aware of the rapidly changing multicultural living conditions, but they were extremely pleased to see how well children reacted to the provided material, to singing songs from other cultures.

Acquisition of other languages

All teachers reported that the acquisition of other languages was an easy and natural process for young children. Similarities between Italian, Greek and Spanish languages led to a wider acceptance and understanding of other languages. Kindergarten students proved that it is much easier to acquire other languages through singing or playing. It was almost natural for pre-school children to learn to sing songs in other languages, such as Italian, Spanish and Hebrew, or the Cypriot dialect. Findings support that the learning of language through songs brings positive climate in the classroom, leads to better everyday use and better acquisition of language (Ludke 2009; Ludke, Ferreira & Overy 2013). When a boy heard the word *cocodrilu* understood that the song was about the crocodile, and got easily into the meaning of the song, doing mimetic movements that imitate the crocodile. In many Italian songs children were observed to be more familiar with Italian language.

Orality as an advantage of early childhood years

Kindergarten children are naturally oral learners; it is expected that they are able to learn something orally, especially when circumstances of orality are ensured. Such circumstances include: direct eye contact between teacher and students, and among students themselves, positive atmosphere about learning in the classroom, clear voice of the teacher, preparation and good conditions for learning, absence of song lyrics and music scores. The project emphasized the oral dimension in the teaching and learning of musical traditions, something significant for the preservation, and creative development of musical traditions. It is known that orality in folk music ensured its continuation, its constant reformulation, innovation of the material and continuity of folk music as artistic expression. The general educational practice at present is that of overestimating literacy upon orality, which results to an underestimation of the oral communication and therefore the oral traditions (Ong 1997). In early childhood education, where pupils are naturally oral learners, they need to celebrate this characteristic in the teaching and learning process, they need to experience a sincere and deep connection with orality, which will gradually lead to the written language that will happen in primary school.

The teacher in the role of facilitator

The fact that the teacher co-creates the lesson with his/her students was something that often appeared as a topic in teachers' interviews and conversations. They believe that the teacher must be coordinator of the lesson, who can lead children into cooperative learning. To ensure such a role teachers tried to motivate children for their contribution in the lesson.. This is the child-centred approach that supports cooperative learning, differentiated learning, development of critical thinking, and the development of social-emotional skills.

Reflection and observation as tools for improving music teaching and learning

Researchers have highlighted the importance of reflection as a helpful practice for improving the educational process. The reflecting practice helps teachers to look at children with sensitivity, to understand and explain their behaviors, to respond to their needs, and improve the teaching practice. It creates an atmosphere of respect, dignity and appreciation in the classroom. The ability to reflect is set as a basic aim in many teacher preparation programmes (Schőn 1983, Hatton and Smith 1995). Reflection upon classroom practice is always part of pre-service teacher education programmes, and an effective tool for most in-service education programmes (Kokkidou et al. 2014). Reflection gives teachers the opportunity to develop their ability to think critically about their teaching behaviors and practices, to link theory with practice, and to improve their teaching methodologies. At least three techniques can be evaluated positively as good reflective practices in kindergarten teacher training methods; the use of: critical friends, reflective journals and reflective written essays (Dogani 2008).

The practice of observation is not suggested only as a teacher-to-student approach, but also as a student-to-student approach. In a classroom where children get to observe their colleagues, it is likely that good relationships will flourish, an atmosphere of respect and appreciation will be cultivated. In early childhood music education, Young (2003) suggests that when the music teachers observe children during their musical play, they learn to listen to them, understand, and support them better. When teachers create time and space for musical play, children start playing, learning and acting more independently. Teachers often put too much emphasis on aims and goals of the lesson and forget the fact that if they create the time and space for musical play in their classroom, those aims and goals can be achieved more easily than in the traditional systematic teaching approach. Observation raises communication and collaboration in the classroom, which in turn raises communicative musicality.

From a teaching-learning approach to a performance-based learning

If we want to diverge from the traditional systematic teaching-learning approach, we need to create small meaningful and artistic events in the classroom. Often teachers are lacking from the artistic

parameter, and avoid being exposed to performances. The participant teachers in Greece admitted that their artistic identity is rather low, but the partnership's material and the guidelines gave them the opportunity to explore their own artistic identity. In order for teachers to be able to transform their practice, they need to reinforce their artistic identity, need to act as arts-based educational researchers, or a/r/tographers (Gouzouasis 2013; Gouzouasis et.al. 2013).

Multimodality in early childhood music education

The term multimodality was introduced in education by Kress & van Leeuwen (1996), not only as a method of analysis, but as a basic parameter of every mode of communication. Multimodality is widely used today not only as a method of analysis, but as a learning theory and a pedagogical approach. Multimodality has met many applications in various fields, mainly because of the changes that take place as a result of the use of technology and media culture. It acknowledges the use of various modes of communications, which are identified as socially and culturally shaped resources to create meaning. Therefore we give and receive meanings not only through language, but through many other modes of communication (gaze, movement, emotion, body posture, body movement, expression of the voice, etc.). Modern educational environments are highly multimodal, as they try to a) create a plethora of questions and stimuli to support students' learning, and b) because students are carriers of many different attitudes and beliefs, which are also brought along in the classroom. The aim of school, through the glance of multimodality, is to open its gates to the analysis and understanding of multimodal texts, to help students in their preparation to the critical use of the plethora of information that surrounds them, to help them understand various messages and modes of communication.

Technology and media have offered us opportunities for musical experiences that were impossible to have some years ago, have offered us opportunities to understand music with new ears, eyes, body. They have enabled new ways for everybody to understand experience and create music. Therefore we need a school environment that reinforces students to have questions, to be motivated, to experience different learning processes, to receive feedback and evaluation, to keep their self-autonomy in learning. Many current educational trends, such as interculturality, cross-disciplinary learning, critical pedagogy, etc. - receive a different dimension when seen through the prism of multimodality. Children of pre-school education, as the project showed, are already part of such multimodal environment that leads them to be able to receive meaning of the Project from a number of sources.

Coda

In general the implementation period of the project during the year 2015-16 was a period that kindergarten teachers and children enjoyed the most. We -as researchers- were happy to see the project being materialised so well, to see teachers reporting the positive effects of interculturalism, and how naturally children in kindergarten years acquired a new music repertory (games, songs and dances from other neighbouring countries, as well as familiarity with musical and cultural elements), to be able to share the cultural meaning of those musical traditions and to show respect for Mediterranean music. Music proved to be a valuable tool in school to cultivate their cosmopolitan identity, for understanding and sharing traditions, for opening up their hearts and minds to the world around them. It gave them new possibilities and new ways to express them that are so important in our multicultural world.

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PART IV

Evaluation Tools in Early Childhood Music Education

CHAPTER 12
Towards Mindful Pedagogy and an Evaluation Tool in Early Childhood Music Education

Avra Pieridou Skoutella

Introduction

The aim in the design and development of the evaluation tool in the *Early Childhood Music in the Mediterranean* Project is to ensure continuity in the evaluation of music learning, performing, expressing, living, creating, sharing and communicating in young children's formal music education and musical enculturation away from conventional adult defined data gathering procedures. Early childhood music educators urgently need new, reliable and credible comprehension parameters and validity criteria. The development of an apparatus of understanding and evaluating music and educational meaning formation leads to an integrated, relevant, playful, human agency-focused intercultural, 'living', 'personally and socially authentic' music curriculum design and its implementation, whereby teachers, children, peers, parents, curriculum makers, enculturation agents can collectively construct and articulate musical meanings. The evaluation of musical products of high quality through the acquisition of skills by each child at each moment of his/her music learning phase has also been considered.

The tool is comprised of the *music learning/teaching lived experience chart* and the *charts of descriptive/analytical interpretive questions, questions for human agency capacities, sustained motivation and affect measurement* which can be applied (a) during the music lesson, (b) at the end of the music lesson and (c) during the meta-performance at free play, alone or in group in school settings. In this chapter, I will present and discuss the first chart and its theorization regarding lived experience, flow, human agency and musical identities. Examples from the application of the tool in the real life of early childhood music professionals as well as selected comments from the project's student-teachers who applied this tool in their daily work are discussed.

The emergent evaluation tool focuses on *prioritizing process* and establishing the foundation for cultivating *mindful pedagogy*. The concept of *mindfulness* is hereby introduced and *mindful pedagogy* in early childhood music education is proposed. As I concluded in my book *Small Musical worlds (2015/2016)* in the Mediterranean:

> The teacher needs to cultivate the notion of 'mindfulness', which is a state of heightened embodied awareness of each moment of the teaching/learning experience, a conscious effort to bring the attention more fully to the many moments of the music lesson, while also being accepting and non-judgmental and without becoming defensive. Such imperative notion also allows those decisions and actions that have to be made when working *with* children – in a context within which

> both teachers and children actively contribute to each temporal and contextual learning/teaching moment – to be made in the moment, so as to allow strategies, sounds, processes, ideologies and values to be identified, to be transported across different settings and contexts, and to be combined and reworked with different sets of values, relationships, educational strategies and approaches (Pieridou Skoutella, 2015/2016, p. 313-314)

Context and background

The use of the term 'identity' is in alignment with the exercise of human agency (Bandura 2001, 2006) together with the human need to express him/herself, in order to (a) realize his/her potential to the fullest, (b) place her/himself socially, locally, ethnically, historically and culturally, and to exercise this agency in shaping his/her professional life path (Pieridou Skoutella 2015). Fundamental parameters for musical identity formation are: values, healthy relationships, power relations, past experiences, efficacy beliefs, along with their perception and understanding of messages, humans' individual idiosyncrasies, personalities and ideal selves, and their need for social and cultural acceptance and musical educational competence. Children seek out socially recognized and valued musical and social identities.

Therefore, cosmopolitan sensibilities in music address the need to seriously consider issues of cosmopolitanism 'from below' from the prism of human agency and *diversified musical identities* in the everyday, ordinary and organic relationships on the common platform of love, willingness, acceptance and intercultural creativity. Humans use socio-musical elements that are distant or intimate, exotic or familiar as they become increasingly able to create trajectories and pass over boundaries in the expression of creative imagination. This in turn can transform local lives, social institutions, cultural practices and the sense of identity and belongingness. Culture for us is a vibrant concept, a multidirectional, multilayered web of historical, political, cultural and social relationships - from past, present and in to the future - that are foundational at any given moment in musical creation and performance in the classroom.

My research regarding teachers' professional identities and their transformation during the implementation of the '*Early childhood Music Education in the Mediterranean'* project showed that practitioners exhibited stress and frustration before and during the music lesson. They expressed negative feelings as they could not control the children's behaviour during music time and they could not evaluate the lesson with the standardised product based measurement tools. In short, they felt a sense of failure when the lesson did not take the planned route and the experience led to loss of confidence in their own skill set. Such an experience in the classroom, coupled with the dual perception that (a) music as a subject and art is 'difficult' and (b) teaching young children music should have been 'easy', contributes to the development of low efficacy beliefs which sabotaged their actions.

On one hand, such professional "failures" can harm the classroom teachers' self-image and self-esteem, to the eyes of their colleagues, employers and parents. On the other hand, musicians

that re-direct their professional route in to early childhood music education think that teaching young children is easy and focus to product oriented western art music derived methodologies based on the clear cut generic distinctions of composers, performers, (mainly singing or playing instruments, preferably percussions) and passive audiences and from strategies suitable for older children.

Eventually in both cases, during the music lesson all children carry out the same activity in the same way at the same time. Consequently, channels for efficient communication and mutual understanding and establishment of common musical goals between 'them' (the children) and 'us' (the teachers) is limited. Therefore, children's resistance is increased in front of teachers' plans, the latter being unable to interpret it.

Often teachers will limit the children to their sitting space in order to minimise the chaos when the time comes for children to move in the space. During the observed ethnographic episodes, I kept hearing the phrase 'I will put this music on and you can move in the space freely. Listen to the music carefully and move as you like, freely'. How is 'moving freely' conceptualised by a four-year old or by a three-year old?' When I would ask the teacher what she means and what she expected the children to do, either they were unable to answer in a specific manner or they would become defensive and say that they didn't want to 'impose' their aims on children, or they didn't want to 'limit them'. In any case, children will react in manifold ways - musical and non-musical - and most of the time the disappointed teacher will ask them to sit (sometimes even scold them for misbehaving) as she/he couldn't interpret such reactions for the benefit of the set goals. As a way to compensate for this intense inner feeling of insufficiency the teacher focuses on 'doing' and on 'talking' in excessively controlling ways. In one example, a teacher once told me:

> First, we would hear the song then talk about the lyrics and then we would hear it again. Then we would clap to the beat, stamp our feet to a steady beat and stand up and the whole class in a circle would walk to the beat, while listening to the music. Then we sat down and the well-behaved children would get percussion instruments to execute the steady beat and then the strong beat. At the end the whole class would stand up to sing the song".

At this, I wondered: Where is musical artistry? Where are the children's choices? Why so much mechanical emphasis on supposed musical goals? Where is the silence? Where is the teacher's own self? Where are diversified musical identities? There seems to be a rigid outsider's perspective which led to asymmetrical-unequal relationship between the teacher and the learners.

Already early childhood music researchers have called for an understanding of values, beliefs and behaviour of children from the children's points of view, and to treat children's musical culture as being of equal value in relation to adult culture (Glover 1990, Young 1995). The question that arises is *how* we can understand them. How can we be sure that the lesson is progressing? What is the conceptualisation of 'progression' in music artistry, in quality in gesture and time in early childhood music education?

Close observation of the music lesson reveals numerous musical creative acts, embodied actions, multiple overlapping gestures within bigger pictures of music participation. I noticed

that while the adults would strive for class listening, singing and moving children would express themselves creatively, and in their own ways. In my own music teaching, I would often find myself being unaware of such creative cues, stuck in the deeply programmed perceptions and intentions. When I purposefully tried to focus on the moment of each musical activity and see what often went unnoticed, I was pleasantly surprised.

The early childhood music education teacher Dorte Nyrop (2006) from Denmark, coined the term 'micro-pedagogy 'which refers to reflective, on the spot decision-making reflection in teaching. The term includes the many small and big decisions that are taken on the spot, reflecting that music teaching and learning are inseparable, in the moment activities. Based on this idea, Susan Young (2009) also proposed 'think and act in and on practice'. Consequently, teachers need to move from description, explanation and product-oriented perceptions to understanding and interpreting music as culture, life in the world, process and embodied experience in time.

Flow and musical identities

My search for an appropriate paradigm to (a) understand and interpret 3 ½ - 6 ½ year old children's musical selves as these develop during the music lesson; (b) to develop a suitable effective evaluation tool for the music teacher and thus; (c) suggest creative and enjoyable music teaching and learning, pointed initially to the concept of flow (Mihali Csikszentmihaly 1990, 1993, 1997) and to the work of Lori Custodero, who introduced Csikszentmihaly's work in early childhood music education.

She has argued that young children are incessant learners, seeking challenges that will teach them what they most need to know (Custodero, 2003, p.46). "The challenge is to clearly identify ways in which pre-verbal and very young children 'speak' to researchers, providing information about subjective phenomena" (Custodero 2005, p.189). My position is cognitively based and socioculturally developed, fundamentally intercultural, anthropological and artistic because (a) it is based on the flow construct, which recognizes that learning is both challenging and enjoyable; (b) it is based on the theorisation of phenomenological hermeneutics and lived experience, important tools for ethnographic anthropological and ethnomusicological research; (c) it connects young children's musical development with the artistic processes of adults in music making and performing, revealing their similar qualities (Custodero 2007, 2010); (d) it is targeted towards the essence of musical processes and certain spheres of the emotional world that words cannot have access to or explain; (e) it can find applications in different musical practices and cross-cultural musical systems; (f) it constitutes and is constituted of emotions of love, empathy and sharing, deeply embedded in the artistic musical process allowing for such feelings to arise towards ourselves, our creations and the others; (g) it is fundamentally relational and communicative and human agency founded.

The concept of flow (Csikszentmihalayi 1990, 1996, 1997) refers to a state of heightened concentration; when the person is very intent on the activity at hand by being fully in the present. The most important condition for this flow is that the activity must include the proper balance between

the inherent challenges and the skill level of the actor. If the challenges are too low, the activity becomes disinteresting; if the challenges are too high, the activity leads to frustration and the actor cannot engage fully. When the balance is just right, it results in a kind of heightened, immediate social discourse. It enhances deep concentration and that sense of moving and sounding together, at one with the musical activity, creating a sense of belongingness, of deeply felt similarity and of feelings of social-musical synchrony; feelings of control, social comfort, belonging and identity.

Thus, flow is intimately tight with diverse, multiple, overlapping and fluid musical identity formulation. Music is a powerful medium of flow experiences due it is participatory and ritual nature which invites clear goals, spontaneity, sharing and creativity. The heightened repetition of forms and melodic material in participatory forms of music and music learning provides security in constancy and celebrations of shared feelings and actions. Since flow is experienced as pleasurable and self-rewarding, people tend to return again and again to such state. As they do so, skill level grows, requiring the challenges to increase if the proper balance is to be maintained. Custodero's work informs us that flow can be observed in young children's music learning and tells us a lot about the ways children form and articulate embodied musical meanings and musical practices in these young ages. Custodero's approach calls for adult's continual observation, monitoring, acceptance and respect of young child's musical ability, highly structured motivation and intention to seek musical and social experience, challenge and action, appropriate adjustment and re-adjustment of the adult's role in each particular moment of the music learning process. It honours the nature of artistic process, realizing a responsibility for creating habits of artistic inquiry (Custodero, 2003, p.49-50).

However, further research and understanding is needed in the detailing and conceptualizing children's varied overt responses. Interpretation should be based upon deeper links with the covert responses. The social and cultural and intercultural aspect of relating and musically communicating is not adequately addressed or investigated. Rather, too much focus on each child as an individual is addressing particular isolated actions and behaviors that are decontextualized from the web of socio-historical and cultural relations. Theorization and conceptualization of the lived experience of the music lesson addresses many more behaviors and human agency capacities and actions that demand attention to, and respect of the cross-cultural similarities and differences of the historical, cultural, social political parameters in each child's enculturation and formal schooling.

The proposed tool invites the teachers to look at the young child's 'musicking' (Small 1998) as if they are looking at it for the first time, allowing for observation and self-reflection, and inviting the exhibition of multiple and fluid musical identities away from ideological programming and acknowledging the connections. It also examines and interprets children's behaviors based on the construct of human agency which embodies hereditary constructs and traits, belief systems, self-regulatory capabilities and distributed structures, inner potentials and becoming and it functions through personal agentic input. Agency's core qualities facilitate individuals to participate in their self-development, adaptation and self-transformation and becoming. The tool enables both 'sides' to enter on a common platform where the agentic capacities (Bandura 2001, 2006) of intentionality, forethought, self-reactiveness and self-reflectiveness find application and expression as teachers

and learners take responsibility, either individually or collectively, in shaping the nature, content, structures forms and procedures of the music lesson and beyond.

The lived experience and emergence of the five music learning lived experience themes evaluation tool for early childhood music education

The imperative need is to increase awareness of all the 'small' embodied actions, expressed words, musical utterances, use and exploitation of material and corporeal realities that reveal a child's or group of children creative use of musical knowledge and meanings offered to them at each moment of the learning/teaching experience. At the same time, increased awareness regarding teacher's self, behaviors and perceptions will inevitably take place. The phenomenological question 'What is going on here musically?' requires evaluating each moment of the learning/teaching experience in order to make the necessary adjustments in practice. Such conclusions invite us to consider phenomenological issues that facilitate understanding of the music lesson as 'lived experience' (Geertz 1973).[1]

Following the work of Geertz, I proposed to view the classroom musical practices and cultures as webs of socially shared meanings, and an understanding of music learning/teaching action as the 'text' that the teacher needs to translate and interpret. Therefore, we sought to develop a different tool.

As I have argued elsewhere (Pieridou Skoutella forthcoming 2017), 'Lived experience' is not isolated or disconnected; it includes far more than a particular place, time, and situation. It is charged with actions, materials, words, intentions, beliefs and values, tradition, past and future, and the unique self and its relationships. During the music lesson, all these elements are deconstructed and reconstructed by the learners and the teachers. They are relayed, decontextualized and reconstructed by them in embodied actions, expressed words, relationships, musical practices, space usage and products creation and performance, so as to evoke the musical performance's immediacy and aesthetic impact, along with the complex web of contextual particularities that are organically linked with the music lesson's meaning and each particular musical performance. Phenomenology's premise is lived experience and invites a *reflective connection* between the subject and the researcher. It emphasizes the immediate, concrete, sensory life world and the musical experiences of the subject and their thoughts about their experiences.

The tool requires an unravelling of complex multidirectional and multi-layered worlds of historical, ethnic, cultural, temporal, global and local, social relations and practices, and demands of increased levels of intercultural understanding. It invites the teacher to view each music lesson and class musical activities in a situated multicultural heterogeneous context, a multiple articulated place where different musical cultures co-exist, interact and intersect with each other, and are influenced by distant musical products and social relations and global, translocal and transnational influences. The teacher as actor-in-context moves along a continuum between complete observer and complete

1 Geertz' work is strongly influenced by hermeneutic theory.

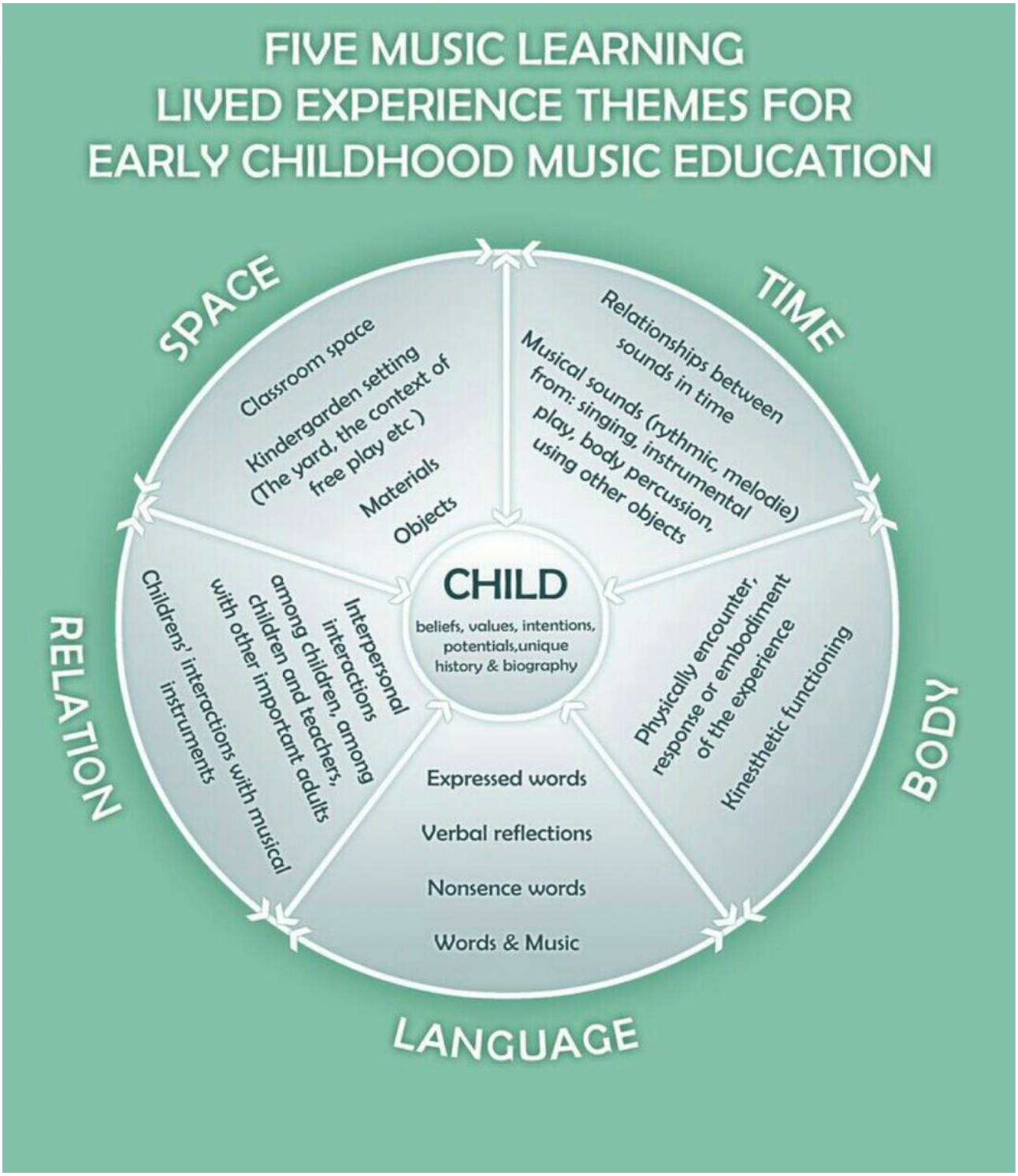
participant, modifying their experience while accepting the agentic influence of the children. In fact, the young children already exhibit similar roles during the music lesson.

Musical life worlds

Hussel and Merleau-Ponty phenomenology suggests that lived experience is constituted of particular 'lifeworld' themes or 'existentials'. These themes formulate our experience of space, time, body and human relations as we live them: **Lived time** (temporality) which refer to real time or subjective time of present moments, 'a succession of instances of now', to the complex relationships between sounds in time (musical duration); **lived body** (corporality) which refers to how we physically encounter, respond or embody the experience; the kinesthetic functioning where body and mind together are central to experience and how body movement are governed by intention and **language** is considered as part of the lived body functions; **lived space** (spatiality) which encompasses materials, actions-in-process and subjects in a context; the totality of relationships between objects, events and subjects in a setting and **lived human relations** (relationality or communality) that refers to the interpersonal interactions and relating between actors and between actors and instruments. Van Maanen (1990) refers to lived time as 'the temporal dimensions of past and present and the future' and 'the horizons of a person's temporal landscape (p.104). Meanwhile, Merleau-Ponty (1962) refers to space as 'the means by which the position of things becomes possible' (p.243) while for societies bordering the Mediterranean, the symbolic structuring and division of space has historically received particular attention (Pieridou Skoutella 2015). Important characteristic of these themes is their interrelationship at any given moment of the lived experience leading to a holistic and detailed description that enhances deep and profound understanding and connection.

During the formal music education and their free time play in the school contexts children are inherently and seriously engaged in the construction of musical narratives which 'link the actuality of a living past with that of a promising future' (Erickson, 1995/1950, p.310) playing out their relationships with each other, with the sounds, instruments and material as well as from elsewhere experiences (see chapter 10 in this volume). I suggest that the five phenomenological themes and their interrelations – time, body, language, space and relations- might offer a framework to understand and evaluate, by providing a greater insight of music learning/teaching for young children as children themselves employ in it and reflected upon by them in the immediacy of their experience. They promote a reflective-descriptive evaluation of the lived experience of early childhood music education practice and form and via the multiple arrows cultivate interconnect-ness among them in the teacher's observations and perception.

(Please refer to diagram on the following page)



Data collection methods

The tool was piloted in Cyprus, Greece, Italy and Spain to ensure transnational applicability, reliability and credibility. Eighteen early childhood educationalists and music teachers in Larnaca, Nicosia, Athens, Roma, Madrid, Majorca and Galicia piloted the tool and submitted in total 30 videotaped lessons (30-45 minutes) with their analysis based on the evaluation tool charts of the evaluation tool. I carried out 15 interviews (45-75 minutes each) with them for their critical reflections on their practice their conceptions of learning and teaching and the evaluation tool related influences. I also analysed material sent from a kindergarten teacher in Corfu who employed such observations regarding the embodied music making of children during free play. Finally, I examined and compared my personal teaching videos and analysis with their videos and their reflective journals in relation to their written analyses and oral responses during interviews. Such triangulation ensured the validity, credibility and applicability of the tool.

The tool requires a research and analytical perspective on behalf of the teachers. It facilitates critical examination on the practice which 'becomes a constant cycle of review and forward planning, in order to continually develop and improve' (Young 2009, p.27). Employing critical thinking and analysis and passing the 'comfort zone' are the absolute necessary steps to change and improve teaching practices. In this study, teachers tried using the five themes in their own teaching contexts which are interpreted via the evaluation tool diagram and sets of questions. Such action inquiry involves "developing knowledge in field settings as a catalyst for change" (Bray et al., 2000, p.3). This method also blends the personal (Torbert, 1991) with the professional, appropriate for this focus on teaching, which is so closely aligned with identity as human beings (Hansen, 1995). These teachers were asked to interpret the recorded material and act on interpretation, looking out for the details based on the chart. They collected, described and interpreted children's musical activities in order to evaluate the teaching/learning process then decide what is to follow and make lesson plans and activities compatible in the ways children would benefit the most.

Our evaluation tool energizes the learning process for both the adult-teacher and the child-learner via motivation, challenge and collaborative work to depart from interest, to attraction and liking of the subject, to expectation of group interaction and pedagogical interaction. Consciously and/or subconsciously the young child also embarks in a process of reflecting thinking, acting and reacting. Eventually we aim to create learning structures in which the perceived competence/challenge can be increased as much as possible in a context of cooperative work and greater autonomy of choice for the child. Such factors will ensure greater levels of concentration and enjoyment during the music learning/teaching activity.

Mindful pedagogy – work towards change

> The freeing of difference requires thought without contradiction, without dialectics, without negation; thought that accepts divergence; affirmative thinking whose instrument is disjunction;

> thought of the multiple - of the nomadic and dispersed multiplicity that is not limited or confined by the constraints of the same; thought that does not conform to a pedagogical model (the fakery of prepared answers) but attacks insoluble problems - that is, a thought which addresses a multiplicity of exceptional points, which is displaced as we distinguish their conditions and which insists upon and subsists in the play of repetitions (Foucault 1970).

A work towards change and interpretation needs a grounded individual with purposeful thinking and commitment to change.

In the field of psychology and alternative healing practices, mindfulness is referred to as an ancient Buddhist practice which has profound relevance in humans' lives. In the Christian religion, Christ referred to this state of intense presence and alert embodied fullness of each moment of life, beyond the 'noise of the mind' through various parables found in the gospels. In brief, mindfulness has to do with examining who we are, by questioning our perceptions of the world and our place in it and with cultivating the willingness and acceptance to the fullness in each moment we live. In a sense, mindfulness has been a goal and part of the process during the development and application of the evaluation tool and the implementation of the project.

Fundamentally the concept of mindfulness is simple, but demands practice, commitment and application. It requires 'paying attention' on purpose, nonjudgmentally. This kind of attention allows for greater awareness, clarity of mind and emotions and acceptance of the present-moment reality. It directs us to the fact of life that unfolds in moments. "Therefore, if we are not fully present we may miss what is most valuable to our lives, but also fail to realize the richness and the depth of our possibility for growth and transformation" (Kabat-Zinn, 1994/2012 p.4).

A lack of awareness of the present moment inevitably creates other problems for us as well as through our unconscious and automatic actions and behaviors often driven by deep buried fears insecurities and mind programming. Such has been the case with early childhood teachers and musicians. If we lose contact with the moment, it eventually builds up and we end feeling stuck, and out of touch. We also lose confidence in our efficiency and ability to apply our knowledge as competent actors for improving professional success, greater personal satisfaction and happiness. As the American psychologist Kabat-Zinn argues mindfulness provides a simple but powerful route for getting ourselves unstuck, back in touch with our own wisdom and vitality. It is a way to take charge of the direction of quality of our own lives… (p.5). He goes on to explain that:

> The habit of ignoring our present moments in favor of others yet to come leads directly to a pervasive lack of life in which we are embedded. This includes a lack of awareness and understanding of our own mind and how it influences our perceptions and our actions. (p.5)

This lack of awareness limits our perspective on what it means to be a person and how we are connected to each other and to the world around us. Early childhood music education is a professional path that requires the acceptance of and connect-ness with the young child and commitment to him/her and musical artistry from different perspectives. When we commit ourselves to paying attention

in an open way, questioning our own likes and dislikes opinions and prejudices, projections and expectations, new possibilities open up. Gaining this skill requires ample practice so that teachers are able to cultivate a more conscious teaching method in that they accept children's behaviors and see their behaviors *as they are,* thereby defining their position/role within this context.

Mindfulness is liberating because it literally allows us to see more clearly and therefore to understand areas of our lives that we were out of touch with or unwilling to look at more deeply. It is also empowering, because paying attention in this way opens channels to deeper reservoirs of creativity, intelligence, imagination, clarity, determination, choice and wisdom. This is an example with a Cypriot teacher's observations after the implementation and practice of the tool.

> Maria is always very slow in finishing her lunch during the school break, so I encourage her to eat faster. She asked me to tell her to eat her food in a singing way using the melody from the Spanish song 'Corre en trencito'. At the same time she eats in tempo and interprets the song's phrasing as she moves her spoon, her body, her legs, exhibiting multi-rhythms. In the past I would find that cute and childlike but never as a part of their musicality and music making and use it creatively later in the class. Other times a child would come to tell me in singing style that she wants to go the bathroom, using the melody from the same song or the Italian song. I also realized that when I want them to learn a song or clap the beat, there are children who would not do that. Instead they move their heads, or tap under the bottom of their chairs, or even using only their fingers tap on their body, just moving the fingers, even zip and unzip their blouse; others prefer to play an instrument than sing with the rest of the class. I would never see and appreciate all this. Also, I realized that there are subtle details with the movement. Maria showed me how the hand motion should take place when we sing the phrase 'ya voi' from the Spanish song. I repeated it and she told me that I was doing it wrong. She showed me again, only to realize that it was a matter of energy gesture and singing quality difference between hers and mine which expressed her feeling for interpreting this melodic line and expressing her feeling about it bodily. For me these are interpretations like those of a professional adult performer.

At the initial stages, I propose to just watch the children's musical behaviors in that moment, communicate and share without trying to control it at all. What is happening and how? What do you see and hear? What do you feel? What do they feel and how? Gradually there is higher quality of children's involvement in the lesson and clearer and more diversified musical identities with intentional actions and increased enjoyment. In addition, the teacher gradually becomes more aware of her position, role and identity in the class and uses such perception creatively for the accomplishment of the musical goals. Therefore, interculturalism from different perspectives in this project was grounded at this deeper level.

In a kindergarten on the island of Corfu in Greece, the teacher presented to the class the recordings of the Cypriot version and the Greek version of the traditional song Ntili Ntili in song learning activities. Later she added the recording of the Italian song Alla fiera del' est (which is based on an old Hebrew melody, but arranged and sung in Italian by the Italian singer Branduardi). Children loved singing the Ntili Ntili in Cypriot dialect while at the same time, chose to hold hands in couples

and rock to the side. For the Greek version, the boys stood up and put their arms on each other's shoulder and danced kicking their feet inside the circle. Their dance was for me and the teacher reminiscent of a Serbian-Greek type of dance. For the Italian song, children delicately placed in front of their bodies the palms of their hands, touching each other, facing each other in couples and moved around themselves, staring in each other's eyes. Such movements signified Italian Renaissance dance. Searching deeper I found some similarities with the Kerkiraïkos folk dance (a cultural signifier of the island of Corfu) while others pointed to the colonial history of the island by the Venetians, French and British and to the influence from neighboring Italy.

In Cyprus, a teacher put for the 3 ½ year old children to listen to the Hebrew circle dance Hava Nagila. Gradually we would see the girls, one after the other, moving their chairs into a circle while shaking them rhythmically. Later in the lesson, their body gestures showed that they were about to stand up, encouraging each other to come into a circle and hold hands, while trying to sing the melody. They started dancing in a circle laughing with enjoyment as if they already knew that this song was a circle dance showing their enjoyment with eye contact with the teachers. How can such behaviors be possible since media in Cyprus do not transmit such music? How could young children respond so positively in 'other' music from the Mediterranean basin?

Practice, Practice, Practice!

> At first studying the diagram seemed overwhelming to me. I didn't know where to start. So, first I thought to focus on one of the five sections each time. Video recording and the analysis with the rest of the charts are very helpful. In the beginning, it took me a lot of time, going back and forth but I was so surprised at what was actually going in the classroom. I was elsewhere!! What I was thinking and what the children were showing and doing were two different things! What a gap! Also, watching children in the yard is very useful. Gradually I was able to analyze faster and to observe more and go deeper. I soon realized that I couldn't isolate each one of the five circle themes, they are connected all of them in obvious ways and in less obvious ways. It is takes time, patience and a lot of practice but is worth it. It changes your whole perspective (from Skype interview with an Italian music teacher).

As Hayes argues (2005) practice does not mean rehearsal but to go deeper in the moment. Educators should *see* the lived music teaching/learning/communicating moment, embrace it in a vital active way and understand the connections. Commitment and acceptance of each moment as it comes and working on it are fundamental. Concentration is the cornerstone of this approach along with willingness, self-discipline and acceptance of thoughts, feelings and emotional pain and stress.

Teachers in such grounded reflective process are invited to see their thoughts about the music learning experience differently and free themselves from the dictating thoughts, past perceptions and beliefs and change their values for early childhood music education. Their teaching becomes value-based, *quality teaching from multiple perspectives*. There are no mistakes, blame, guilt,

struggles, defensiveness and only one way to be, to act and control, but more options, possibilities and responsibility from all actors involved. It leads to choice and responsible action which is liberating. In the beginning some teachers seemed lost in the many possibilities the children's behavior presented. After the lesson, they would rush to explain that one behavior might have led to one lesson path and another to a totally different one. They would stare at me asking 'how would I know which one to take?' Gradually through *ample practice* and *engaged intentionality and reflection* they would realize that the more experienced and tuned in they were to this approach, the more they would sense or make decisions, follow and then act. Other times they would realize that the matter is noticing the signs (Hayes, p.99) and often it doesn't mean that they need to do something, but to embrace the moment. Certainly, the set of questions regarding the interpretation and analysis of the data collected from the chart proved to be very helpful. Unfortunately it is beyond the limits of the present chapter to ponder upon any further.

Conclusion

Willingness is a core ingredient of the proposed evaluation tool and *mindful pedagogy*. With willingness, you open yourself up to the richness of the music educational experience, moving out of your comfort zone into new creative territories and gaining the confidence to reach your goals. Attitudes and qualities of non-judging, patience and trust in yourself, the children and the moment; openness, acceptance and letting go of the negative feelings and limiting thoughts are important ingredients for such success.

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CHAPTER THIRTEEN
On Children's Musicality in Early Childhood Music Education
The Musicality Protocol

Zoe Dionyssiou

The concept of musicality is fundamental in the teaching and learning of music in early childhood education, as it can be very helpful for teachers in order to promote their students' musical experiences. The term 'musicality' has been used extensively in the literature referring to musical development, musical engagement and music learning, often with vague or various meanings. The dictionary refers to the term musicality as: sensitivity to, knowledge of, or talent for music; or as the quality or state of being musical (Merriam-Webster Dictionary 2016). Similar terms to 'musicality' that have been employed in the late decades are those of 'musical intelligence' introduced by Howard Gardner (1983), 'musical aptitude' proposed by Edwin Gordon (1997), 'musical knowledge' proposed by Keith Swanwick (1994). We will examine the concept of musicality as it appears in various fields related to music education research, in order to reach a broad understanding of the concept and challenge its significance for early childhood music education.

Musicality in the philosophy of music education literature

Bennett Reimer primarily expressed the idea that attention to the technical aspects of music is necessary for the development of musicality (Reimer 1989, p. 169). In the 2003 edition of the *Philosophy of Music Education*, Reimer (2003) differentiated musicality from the concept of musical intelligence. While Gordon (1997) employed a more unified perception of musical intelligence, Reimer (2003) analyzed musicality situated within many facets of musical intelligence, such as composing, performing, improvising, listening, practicing music theory, musicology and music teaching. Each person is impossible to be equally good in all of them.

Both Reimer (2003) and Gordon (1997) described musicality as something beyond performance skills or technical skills in music. They both ascribed the parameter of aesthetic experience to musicality that is associated with good quality early experiences in music, to listen intelligently, and experience music meaningfully. Similarly, Keith Swanwick (1994) proposes a psychological model of 'musical knowledge' that represents the dialectic nature of musical engagement through processes of intuition and analysis.

In a survey, Brändström (1999) explored how music teachers in Sweden understand musicality, and whether it is biologically inherited or developed through education. He found that teachers referred to musicality using many names, which can be grouped on three trends for the concept of musicality: a) musical achievement: the ability to produce something personally from a given

material, b) musical experience: the experience someone has when he/she listens to music, and c) musical communication: the ability to create an experience to another person through music, or to transform listeners' feelings through music. In the second part of the study -through interviews with music teachers- he suggested a categorization of the many views on musicality into two main categories: an absolutist view and a relativistic view. The absolutist view regarded musicality to be biologically inherited and reserved for a minority of individuals, possible to be measured by music achievement such as performing, composing and improvising and often associated with classical music. The relativistic view assumed that all humans are capable of being musical, and have equal musical possibilities, associated musicality with creativity, and suggested values such as spontaneity, authenticity, originality as applicable to evaluate musicality. The relativistic view of musicality is most appealing in recent music education and ethnomusicological research of the late 20th and early 21st centuries. It is not a question of one or the other, the author suggest; musicality can be a mixture of both. It is not only something inherited; the emphasis is rather on the pedagogical environment and the balance between the two concepts (Brandstrom 1999). Brandstrom's research reveals the important role of the teacher to develop students' interest in and engagement with music. Often the absolutist type of teaching - depicted mostly in formal music education - results in people feeling they are unmusical (Ruddock and Leong 2005).

Informal learning methods indicate an inclination to relativistic concepts of musicality, such as the importance of enculturation for a culturally and socially defined musicality. Skills in singing, performing, improvising, composing, arranging, listening, and evaluating are highly valued in informal music learning (Jaffurs 2004). Musicians who are educated through informal learning practices regard musicality to be the ability to play expressively or with feeling, to have technical abilities and to get along with other musicians; they also value friendship, shared taste and ability to listen to each other's' ideas (Green 2002, p. 107). The concept of musicality in informal practices is about the relationship between the man and the music; about sharing the role of music in time and place (Jaffurs 2004).

In sum, contemporary trends in the philosophy of music education literature emphasize on the relativistic music teaching-learning model and the concepts of creativity, spontaneity, authenticity, and originality, as key concepts related to children's musicality. The next section reviews the concept of musicality in the field of ethnomusicology.

Musicality in ethnomusicology literature

Music education has widened its perspective, content and methods through reflections with ethnomusicological research, methods and findings. Blacking's work on Transvaal Venda people best supported the natural human potential for musicality (Blacking 1973). He found movement to be a basic component for the development of human musicality, as it is the basic step for coordination and feeling. He also identified the union that exists between musicians and the community in traditional

cultures to be quite distinct from western societies. Those and other findings were enough to support the nature of music-making as a cognitive process that takes place through both enculturation and human development:

> [music] is a synthesis of cognitive processes which are present in culture and in the human body: the form it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments (Blacking 1973, p. 89).

Trehub, Becker and Morley (2015) searched for cross-cultural commonalities on music and musicality from perspectives from anthropology, music cognition and neuroscience. They suggest at least two pillars of musicality in early childhood years that can assist as routes to social bonding and prosocial behaviour: synchronous activity and imitation. Four-year-old children, who engage to music with synchronous activity (mimetic singing, drama, musical play, etc), exhibit more prosocial behaviour, than children, who engage in similar cooperative play without music (Kirschner and Tomasello 2010). Also infants engage to musical play more when adults imitate their actions, than when adults interact with them without action imitation (Fawcett and Liszkowski 2012).

Studies that focus on infant social abilities make clear that babies come into the world ready to engage interactively with the people around them, and also influence how others behave towards them (Miall and Dissanayake 2003). Analysis of baby talk, with its metrical and phonetic features, reveals that babies share an elementary poetics that is developed through infant-parent communication. The length of phrases, syllables, and syllable groups in baby's talk, their pulse, vocalizations, timing, etc., are learned through their interactions with their mothers/parents on the first level (*ibid*. 2003). According to Dissanayake (2000), the origin of human aesthetic and emotional responses to the temporal arts lies in these baby-talks: the communicative interchange between mothers and infants, which varies according to culture (Dissanayake 2000). In that sense, baby-talk maintains the social relationships and demonstrates emotional reciprocity that both the child and the adult need.

Honing *et.al.* (2015) tried to analyse the constituent elements of musicality, suggesting that the presence of several cross-cultural similarities in the music of various cultures supports the notion of musicality as a prominent characteristic of humankind. *Musicality* can be defined as a natural, spontaneously developing set of traits based on and constrained by our cognitive and biological system. Music in all its variety can be defined as a social and cultural construct based on that musicality. In order to study the *structure of musicality* they propose to identify the basic underlying mechanisms, cognitive and biological, their function and developmental course in human and non-human animals, that is a Neo-Darwinian perspective on the evolution of musicality.

Since musicality is a biological function, it must share common elements in many cultures. The ethnomusicologist Mantle Hood (1960) first proposed the term bi-musicality, which originally meant fluency in two or more musics. Titon (1995) proposed a wider perspective to bi-musicality; he showed how bi-musicality can operate as a learning strategy, a strategy that not only leads to musical skills but to understanding people making music. Bi-musicality, when practiced deliberately and

reflectively, enables people to experience musical and cultural differences, so they can diminish or overcome those differences. Bi-musicality is not about acquiring technique; it is about understanding musicking and being in the world musically; or in other words, it enables musical being through musical knowing (Titon 1995, p. 296).

O'Flynn (2005) emphasised on widening our perspectives on bi-musicality, through an intercultural music education approach. He proposes to distinguish the notion of musical ability from a more culturally specific idea of musicality. This does not aim to adopt a completely relativistic view of musicality; but to look for common sets of musical and educational principles that apply to particular societies, which will help to recognize the plurality of music around the world. Through the applications of intercultural music education, he suggested the term bi-musicality is replaced with that of intermusicality. The term intermusicality may be used through various ways in education: a) as a framework by which we interpret the musical backgrounds of teachers, students, parents and community members, b) to recognise the plurality of styles - traditional, popular, classical or other - as practices and sociocultural patterns, c) to inform our practices and understanding of our musical worlds in the changing social reality, for example to encounter crossover ideas and genres, d) to help teachers inform curriculum design and practice with different types of musical discipline and teaching styles, f.i. formal/informal learning, aural/notational/technological learning, e) to identify the capacity for integrated musical experiences on the part of musicians and musical learners (O'Flynn 2005).

Musicality in early childhood music education literature

Literature on musical development defines musicality as the natural inclination of babies and infants to music, to bodily or kinesthetic co-ordination to music, enjoyment and expression. Under this perspective, musicality seems to be the natural capacity of the individual towards musical expression. Two important publications, DeLiege and Sloboda's *Musical Beginnings* (1996) and McPherson's *The child as Musician* (2006), expressed the deep interest of music psychology for young children. Developmental psychology since the 1980s focused on children's musical development at least from three perspectives: cognitive, social and affective musical development. Yet, there has been a strong emphasis on social and cultural contexts in which musical cognition takes place. Macdonald, Hargreaves and Miell (2002) argued that the development of people's musical identities begins with biological predispositions towards musicality and is then shaped by the people, groups, situations and social institutions. The extent to which we see ourselves as being musical depends a lot on our musical identity. Thus, developing a positive musical identity can increase the extent to which people would engage in musical practices, which in turn enables the development of specific musical skills (Hargreaves, Macdonald and Miell 2012, p. 132)

Literature in early childhood agrees that all children have the potential to express themselves through music, having a distinct inclination to musicality. There is no doubt that the earliest communication between a parent and a child is essentially musical; the musical babbling, the interplay

between them is a musical interaction, in which music plays a vital role in bonding relationships that are developed throughout our lives (Trevarthen 2002, 2012). We are all born with an inclination to being musical, communicative and express ourselves through musical improvisations. These early interactions are spontaneous musical gestures that prove our universal potential for musical communication. Our later development of expertise and knowledge is built on the communicative systems rooted in infancy; we are all musical, but some people have more natural potential to develop musical skills than others (Hargreaves, Macdonald and Miell 2012, pp. 129-130). Musicality can also be associated to other elements in human communication, such as laughter and funniness (Arculus 2011).

Infants are born with a kind of musical wisdom and appetite, and a strong interest in music and communication. They are seeking the natural pleasure and companionship in being musical (Custodero 2009). Babies indicate levels of musical awareness through various ways, such as movements, eye-contact, babbling, pacifier sucking, etc. They celebrate the simple pleasure of participating in musical expression, the capacity to listen to and move intuitively and with discrimination without special training. Right from birth, in all cultures infants express their preference to music, sounds and human communication, to live singing over the audio-played singing, and to listen to the affectionate melodious tone of speaking in "motherese" or "parentese" or "infant-directed speaking" (Papoušek 1996).

Musicality is not a sum of various skills, but it is the camvas upon which different musical skills mature and interact with each other (Taffuri 2008, p. 122). She associates the term musicality to Gardner's musical intelligence, both indicating the ability to carry out different musical tasks, with the difference that in early years musical tasks are associated with bodily-kinesthetic and spatial intelligence (Tafuri 2008, pp. 122-123).

Research on infants' musicality was based on the Mary Bateson's (1979) idea that infant-parent conversations are "protoconversations", which is a developmental source of language learning and ritual practices (in Trevarthen and Malloch 2012, p. 249). This was further explored by Malloch and Trevarthen (2009) who elaborated on the term "communicative musicality", the musicality that focuses on the sympathy of musical expression in human communication. Through examining infant - mother dyads they focused on how musical communication can become the powerful basis for socializing and learning. According to the theory of communicative musicality, any shared music making forms the basis for communication, social-emotional development, and language development for infants, a triad that forms an essential foundation of all forms of communication. The "protoconversation dialogues" can be viewed as a story with introduction, development, climax, and resolution or conclusion. Part of this learning leads to language acquisition through pre-verbal communicated meanings. Music has the unique power to facilitate and energize meaning in those infant-parent communications (Malloch and Trevarthen 2009, p. 6; Malloch 2000).

For children, musicality is as natural as movement (Papoušek 1996, DeLiège and Sloboda 1996). Through the parameters of 'pulse', 'quality' and 'narrative', Malloch and Trevarthen (2009) analysed the musical narratives between adult and infant, through which they develop and share a

sense of sympathy and situated meaning in a shared sense of time. Those narratives may result in specific cultural forms of music, dance, poetry or ceremony; they may be conversation narratives between a mother and her baby; they may be wordless emotional and motivational narrative that between a conversation between two or more adults or between a teacher and a class. Confidence and sympathy are prerequisites for musical conversations. They define musicality as "the expression of our human desire for cultural learning, our innate skill for moving, remembering and planning in sympathy with others that makes our appreciation and production of an endless variety of dramatic temporal narratives possible" (Malloch and Trevarthen 2009, pp. 4-5).

For Trevarthen, musicality is the psychological source of music, which is "an eternal, given psycho-biological need in all humans" (Trevarthen 2000, p. 157). As his research revealed, the rhythmic impulse of our living, moving and communicating are all musical. Therefore every movement we live (footsteps, knocking, sliding, booming, manipulating objects, etc.) or every sound we produce (vocalization, cry, speech, songs, etc.) is a response to sound. The source of musicality is the sense of time in movement. Humans are born with a sense of time and a need for communication; they are born musical. Trevarthen's biological theory of the origins, causes and functions of musicality was used to develop a musicality protocol, a helpful tool for teachers who care for developing their students' musicality in educational setting.

A model for supporting the development of children's musicality in early childhood education

Custodero (2009) suggested that music educators could benefit a lot from listening and learning from their students, as parents and babies in communicative musicality do. Teachers may follow the musical parenting practices with young learners. Teaching music is a creative act for teachers and learners, it requires cooperation and understanding. If this cooperation fails, the music teaching-learning will not work effectively. Teachers and young students would need to explore new musical spaces of cooperation and understanding, while respecting one another (Bannan and Woodward 2009). Lessons could be co-constructed on children's creative practices and playful approaches (Young 2003, 2006). Early childhood music teachers need to select pieces and styles and use music in a way that would help children grow socially and emotionally through playful music making (Campbell 1998).

In early music childhood literature there is a consensus that emphasis needs to be placed not on technique, but on the level of expression those engaged in music-making bring to their work. The literature mentioned so far supports that all humans have a natural inclination for musicality; yet the development of musicality is conditioned to a large extent by our social and cultural experiences, including processes of education, and learning in the community, family and wider society.

In order to transform the above literature into a tool for understanding young children's musicality, we created lists of concepts deriving from the above literature. Then we tried to summarize the key

words in a list, which ended up in three categories and many subcategories, as described in the table below. This tool is suggested as a way to monitor and explore children's musicality as expressed in the teaching-learning of music in early years. The model has an additive tendency: first, musicality is experienced on a personal level (receptive, or inner musicality), then musicality is expressed through extrovert actions individually (expressive or intra musicality), and thirdly musicality expressed with a communicative character, through communication with others (children or adults) (communicative or inter-musicality).

Receptive musicality (or inner musicality) refers to the inner feelings of the child, and how music is perceived and experienced exclusively on a personal level. This phase of musicality may happen when children are introvert, but seem receptive to the musical stimuli around them; musicality is under development. *Expressive musicality (or intra musicality)* refers to children who express their musicality through various ways, but still on an intra personal level, with a hint of extrovert attitude, but without clear intention of collaboration or communication with other children or adults. Third, *communicative musicality (or inter-musicality)* is about transmitting a particular musical message to others; if and to what extent the child communicates or tries to communicate through music, it refers to or interacts with other children or adults around them, if his/her expression is communicable. If children are familiar with all three types of musicality, then it is easier for them to reach communicative musicality even in every lesson, because they will have been familiar with the mechanisms of musicality in many possible ways.

Receptive musicality (Inner-musicality)	**Expressive musicality (Intra-musicality)**	**Communicative musicality (Inter-musicality)**
Sensitivity to sound	Sensitivity to sound	Sensitivity to sound
Moods & Emotions	Moods & Emotions	Moods & Emotions
	Kinaesthetic development (movement and co-ordination)	Kinaesthetic development (movement and co-ordination)
	Language development (pre-verbal and verbal)	Language development (pre-verbal and verbal)
	Performance skills	Performance skills
	Creativity (originality, authenticity, spontaneity, and fluency)	Creativity (originality, authenticity, spontaneity, and fluency)
	Enculturation (local, global)	Enculturation (local, global)
	Music identity	Music identity

Table 1: The Musicality Protocol

Children's musicality may be expressed in a number of ways, such as:

- Sensitivity to sounds: kinaesthetic reactions, or indication of preference for or familiarity with particular sounds, and annoyance by others.
- Moods and emotions: signs of expression or change in child's mood or emotions as a result of their exposure to music/sound.
- Kin-aesthetic development: refers to movement: type and quality of motion, and co-ordination: bodily kinesthetic abilities, or use of body in time and space.
- Language discourse: pre-verbal or verbal. Verbal discourse is associated with singing, responding or improvising on song lyrics, and explaining musical ideas through language. Pre-verbal discourse is associated with protoconversations, non-sense verbal expression, babbling; it takes place when language discourse is not yet developed, but also even afterwards.
- Performance skills: refers to how well the child can perform music (sing, play, dance).
- Creativity: expressed through movement, dance, instrumental playing, quality and style of kinesthetic use of body, singing, improvising melodies, as well as in the qualities expressed in every music activity that takes place in classroom. Related concepts to creativity are those of a) originality: when actions bring something new and original to the group, something genuine and legitimate, b) authenticity: whether actions are true to themselves, c) spontaneity: how immediate and natural the activity/reaction is, d) fluency: the fluidity in producing musical ideas.
- Enculturation/ Enculturated experience (local or global): the level of child's attunement to their own or other musical culture.
- Music identity: when the child identifies him/herself with a specific task/role.

Results from the testing the Musicality Protocol in the present project

The musicality protocol was used in the present project as an assisting tool for teachers to attend and support their students' musicality in the kindergarten. It was piloted in kindergartens in Cyprus, Greece and Italy in May 2015, and tested within the implementation period of the project during the autumn-winter 2015-16 by three kindergarten teachers in Greece. In the main study, three researchers examined the reactions of all children in two Kindergarten classes in Corfu. The researchers observed several lessons, focusing their attention on few children each time (as case-studies), while keeping notes for each child. The two teachers were also interviewed and commented on each child's indications of musicality, according to the above protocol. The third kindergarten teacher kept reflective notes.

The data gathered tested and reaffirmed the validity of the above protocol, and reported developmental signs within the three types of musicality. Most of the children exposed signs of receptive/inner-musicality, such as sensitivity to sound, positive inclination to music, and indication of emotions as a result of music activities. Most children also gave signs of expressive/ intra-musicality, in their movement, musical creations, and language. Yet, although the lessons were well-planned to allow time for children's interaction, signs of communicative/inter-musicality were not much observed by the researchers during the lessons, but they were observed during free play-time. This finding reveals that when a music lesson is well-structured, it may not allow enough time for inter-musicality instances to happen. On the contrary, a lesson with not strong emphasis on goals and objectives may allow more time and space for children's communicative/inter-musicality. Also children who were very creative, original and authentic in their thinking did not always show signs of communicative musicality.

We will review some of the children's reactions, according to each category. Regarding *sensitivity to sounds*, children usually showed their feelings unpretentiously, through light intuitive movements, with signs of flow, concentration, attentive listening, and enjoyment. Of course these were an indication of positive sensitivity; some children did not show this sensitivity and were more extrovert and expressive in other actions. One girl during class singing and playing a singing game went by herself to the relaxation corner to relax; this was interpreted by the researchers as an action of sensitivity to sounds; she wanted to relax, while still being connected to the song sung by her classmates.

Regarding *moods and emotions*, the vast majority of children showed their enjoyment and affirmation through various positive reactions, such as joy, good mood, enthusiasm, participation, flow; other children did not share the same enthusiasm for most part of the lesson, but were keen on the lesson showing indications of flow.

Kinaesthetic development was a major indicator of children's type of musicality. Children usually imitated the teacher through body movements; they tried to improve their body-coordination through their whole body, or feet, and less often through their hands. Few children had extremely good kinaesthetic co-ordination; the majority tried to cope with the requirements of the lesson in order to improve their movement and co-ordination skills, and few children remained passive and almost non-expressive in movements.

> Angelika moved along the rhythm of the songs sung through all her body, or through different body parts. She appeared to be able to move freely depending on the style of music, e.g. clapping, grooving, moving her head rhythmically.... Even when she had her brunch, she tapped and moved her feet on the rhythm of the songs her class-mated sang (observation comment).

Often movement was a step for communication with other children; when some children had achieved a good movement or body-coordination, they showed signs of better communication with other children. This is also the case in dance. During dance activities, children were usually very concentrated and under 'flow'.

Regarding *linguistic development*, most children expressed their musical involvement in many ways: reciting or singing to recorded music or to teacher's singing, they were keen on dialogue, they enjoyed singing when mimetic movements or iconic representation of the word/lyrics along singing. Sometimes their participation with clapping or stepping the beat indicated their linguistic development. Other times, during play-time, an activity reminded them of a song they knew and they would start singing it by themselves. Children who were not confident in singing alone, they would feel more relaxed to sing in groups. Another technique for supporting linguistic development along musicality was when the teacher would split the class in two or three groups, where one group would sing and the others would participate performing other activities, such as dancing, drama performance, and playing instruments. The activity of children making up lyrics to an existing melody was also a sign of musicality.

Performing skills refer to dance, song and drama performance through many different ways. Often children were able to show a higher level of performance, not during the teaching-learning of the song, but during play-time in their personal moments. In general, during the lessons we did not observe instrumental performing skills at a high level; it was mostly their singing and moving/dancing that reached a higher level of performance. Yet some children had an inclination on instrumental playing and used that to attract other children's attention. For example, a girl who wanted to invite her classmates in the activity grasped three different instruments and played the beat on all three of them, seeking to invite her friends to join in and offer them the instruments. It seems that a good performance is usually a sign of children's maturation and accomplishment of the lesson activities.

Regarding children's *creativity*, we observed issues related with originality, authenticity, spontaneity, and fluency, primarily in dance and movement, and secondarily level in rhythmic or instrumental improvisation.

As far as *enculturation* in local or global musical cultures, some children indicated a higher level of awareness about some cultures, musical rhythm, movements and dances, than other children. The level of their enculturated musicality was easy to witness when they danced with expressive improvisatory movements. It was evident that towards the end of the 20-week period children had acquired a Mediterranean enculturated sense of musicality, as they embraced an appreciation and understanding of local traditions.

Concerning their *musical identity*, it was fascinating to see how children gradually developed their musical identities through the implementation of the project. Other children were quieter and introvert, others were more extrovert; some did well in singing, others in clapping and playing with instruments, or in dance and so on; but it was evident that the project had a positive impact for all.

All three participating teachers worked towards helping children's musicality flourish from the internal to the external, and then to the communicative phase. They admitted that this development worked quite easily in parallel with their involvement in the project.

In order to achieve this type of musicality we need to search out what it is important and to acquire a high degree of interpersonal skills; we need to give stimuli to our students to get along with and cooperate with members of the group, work as a team, respect each other and play with feeling,

sensitivity and spirit (extract from a teacher's note).

An example of how a boy of Zimbabwean origin achieved a sign of communicative musicality between him and his classmates follows:

> Stephanos was the only one to bring in the class a book about different cultures and colors of the skin when we presented in the class the song *La bella lavanderina*. He told us that he had a long discussion with his mum about Italy and he asked if in Zimbabwe people have these songs about washing clothes. He brought in the class a very nice book in African dialect where a black woman was washing her pants in order to go to work in the fields and gain money for the family. I was impressed to hear Stephanos' voice singing the song (there was a cd in the book so he listened to it) and his passion to show to his friends how *la bella lavanderina* was connected with his culture. Taking that as an incentive, I sang the song with the children in the class pointing out the importance of everyone's musical identity. This was also an indication of communicative musicality as he had the need to communicate his new song to his friends, as a sign of his musical identity. (Teacher' notes)

The above incident shows that the project's material brought to the fore the need of many students to share their cultural background with their classmates. This is an important achievement of the project, which proves that interculturality is not an option; it is a fact in contemporary societies.

What enabled children to express their musicality in a more communicative way was the opportunity they had to take up different roles in the class in order to express their musical identity; sometimes they took up the role of the instrumental performer, or that of the dancer, or singer. Some teachers were very concerned that all students had to change roles within the same lessons, others were flexible to let children take up the role they wanted each time and help them elaborate on them.

Teachers who made use of the above model reported that it helped them to find many ways to help students cultivate their musicality, because they realised indicators of musicality in their reactions. Through observations, they managed to understand more things and to better support children's exploration, imaginative play, free choreographies, musical improvisations, voice and body exploration, etc.

Conclusions

For the needs of the present Project, the musicality protocol was used by teachers as a tool for reinforcing children's communicative skills through music. It is suggested here as a way to support children's musicality in the teaching-learning of music in early childhood. When using the above categories, observers or educators are advised to keep notes concerning children's reactions. Some activities may be interpreted either as associated with expressive or communicative musicality; yet only if teachers understand the actions in context and run a children-oriented music lesson, are able to interpret the type of musicality is embraced in each action.

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CHAPTER FOURTEEN
An Evaluation of the Sound-Music Experiences of Special Needs Children in Inclusive Kindergartens of Mediterranean Countries

Ioanna Etmektsoglou

Introduction

It could be quite typical for a kindergarten teacher in a Mediterranean country to have in her class at least three children with *Special Needs*, with or without a formal diagnosis of a disability. In the proposed sound-based evaluation instrument (S-MECIK), the term *Special Needs* is being used with its broadest definition, to include all children who attend 'general' kindergartens, while having certain types of conditions, either from birth or environmentally induced, which require special attention and care by the educator, but do not demand constant educational or therapeutic provisions by specialized professionals. It is the writer's position that the inclusion of all young children with *Special Needs* in general kindergartens could be effective only when schools would have adequately specialized staff in high proportion to the number of students, as well as appropriate facilities and equipment. The S-MECIK instrument is intended for use by Kindergarten Teachers of typical Inclusive Kindergartens as well as by the students' Primary Caregivers. It is possible to be employed for the assessment of the sound-music experiences of all of students, or of the students who appear to experience special difficulties.

Theoretical Foundations of the S-MECIK Instrument

Four basic theories and/or practices have inspired the design of this evaluation instrument. Ecology could be considered the common thread between them. The first theory is the *Ecological Approach to Development and Learning*, according to Bronfenbrenner (1995, 1977), while the second, the more specialized *Ecological Approach to Perception and Perceptual Development,* which was introduced by James Gibson and was subsequently extended and applied by himself and his wife Eleanor Gibson (Gibson, J.J., 1986; Gibson, E.J. & Pick, 2000). *Acoustic Ecology* as introduced by R. Murray Schafer (1993/1977, 1986, 2005) has been the third source of inspiration, while the forth has been derived from the *Improvisational Music Therapy Approaches for Children with Special Needs*, as they have been applied by Amelia Oldfield (2001, 2006a, 2006b) and Elaine Streeter (2001/1993), who, each in her own way, tented to include the child's parents. Finally, the present evaluation tool has been informed, to a lesser degree, by additional research and practice regarding the extra-musical effects of music on children. The main themes which characterize the S-MECIK instrument, based on its connection with the above mentioned theories and practices, could be summarized as: a) it places a special emphasis

upon the understanding of the child's music and his more general behavior in the diverse contexts where he lives, b) it recognizes the importance of sounds of nature and civilization in addition to music, as material for the music education of young children, c) it acknowledges the importance of the close connection between school and home, and between the kindergarten teacher and the child's parents and d) it fosters a multi-dimensional creative approach to evaluation, which transforms it from an instrument which leads to exclusion, to an instrument aimed to facilitate communication, development, understanding and improvement.

In the construction of the S-MECIK instrument's general categories and the specific child behaviors described, the writer's choices have also been informed by Dionysiou's (2015) *Musicality Protocol,* by Pieridou-Skoutella's *Evaluation Instrument,* and by Anselmi's *Observation Protocol* for children's music behaviors during free play (personal communication) which were also designed for the present project, as well as by the feedback provided by R. Efthymiou, a specialist in early childhood music education (personal communication) and by M. Akoyounoglou, and C. Adamopoulou, music therapists (personal communication)

Goals and Orientation of the Instrument

Through observing and documenting the young child's actions and reactions to sounds and music the S-MECIK instrument aims to become:

- an indirect teaching aid for the teacher and parents
- a bridge between home, school and the specialized therapists and
- a basic documentation checklist of existing and expected sound-music school provisions (see
- complementary form: *Kindergarten School Provisions)*.

More specifically, the categories and behaviors which appear as a list in the S-MECIK, it is thought that could provide ideas regarding the types of sound-music experiences and activities which the teacher and family could encourage and/or introduce to the young child at the various contexts of his/her everyday life. Perhaps, in certain cases, the list of behaviors included in the S-MECIK instrument could even motivate the parent and/or the kindergarten teacher to learn a musical instrument in order to encourage and accompany further the child's musical communication and expression. It could also function as a communication bridge between the teacher and the family, and in some cases, when the involvement of a specialist (Psychologist, Speech Therapist, Music Therapist etc.) is deemed necessary, it could possibly facilitate the communication between them and the specialist. Finally it could provide an official documentation (*Kindergarten School Provisions Form)* of the existing sound-music provisions at school and could be used by the educator as a basis for applying for adequate material and environmental provisions which would be considered necessary for a sound-music education program addressed to all young students in class, including those with various disabilities.

The Breadth of the S-MECIK Instrument and the Time needed for its Application

Special attention was placed in designing the S-MECIK instrument, to the following aspects which could make possible its application in pragmatic real-life situations: a) the content and wording of the described behaviors are easy to understand, without assuming any prerequisite knowledge of music by the kindergarten teacher or the primary caregiver, and b) the time needed for its application is short and the process of completing the form is aimed to take place outside school time, eliminating thus the possible distraction of the teacher from her main teaching responsibilities.
It is possible for the parent or the teacher to complete it by memory, each in his/her own time. It is not designed for observation during a single sound-music activity, a single lesson, or even a single day, but for sampling of the given behaviors from longer periods of at least one week. Even if the educator or the parent, happen to forget certain behaviors during the span of the week, the written categories almost certainly would function as a mnemonic cue for the recall of the target behavior.

To increase the instrument's reliability, it is recommended that the kindergarten teacher completes the S-MECIK form twice in close time intervals such as within two weeks. If there is a marked difference observed between the parent's observations of the child in home contexts and the teacher's observations of the same child in school contexts, then it is advised that the teacher follows up the observations with a conversation with the parents. In cases of uncertainty, there could be a possibility for the parent to come to school and observe his/her child and complete the Teacher's section of the form, for comparison purposes. Alternatively, in more difficult cases, this second comparative observation in school contexts could be performed by a specialist (i.e. psychologists, music therapist etc).

Observation Contexts

The environment, with the living organisms and objects in it and with the sounds they produce, from an ecological perspective on development and learning, affects and co-constructs what young children perceive and learn. Sharp differences in young children's sound-music behaviors in various environments (contexts) inside and outside the classroom, may provide important information to the teacher and parents regarding the child's character, his specific abilities and difficulties, as well as the special circumstances of his experiences at school and at home. In some instances, context-specific or general sound-music behaviors could be assessed as possible preliminary evidence for non-typical development or behavioral problems which would demand further examination of the child by specialists.

School Learning Contexts

The three basic contexts where the child's behavior is observed at school are:

- The Classroom
- The School Playground
- The Community (school visits)

Even though, formal learning tends to be associated in European educational systems more with school and informal learning with home and the community, research by Green (2008) has shown that practices of informal music learning in the community or at home can be successfully transferred to the classroom. The *Classroom* can function as different contexts based on the type of the learning experiences it hosts, or through the arrangement of its space and the specified use of certain areas in it. The context of the *Classroom* may also be differentiated through the existence of special Music Centers in its greater space (De Vries, 2004). These—in the classes where they are found— are clearly differentiated specialized spaces, which are separated from the rest of the classroom usually with furniture or with light-weight screens made of material such as wood or cloth.

The *School Playground* as a school context hosts both organized activities such as many of the ones taking place in the gymnastics class, and free activities which happen for the most part during recess. Additionally, depending on the location of the *School Playground* and on how it has been developed and decorated, it might provide more or less opportunities for experimentation with nature, and for connection with the outside world. For some young children, the *School Playground* might function very differently from the classroom as a context.

The *Community* is the widest context in which belongs the School and for many young children it may function as the best place for learning. In the *Community*, are included the museums, the libraries, the art galleries, the local workshops, the shops, the theaters, the homes for the elderly, the parks, the beaches, and many other places created by humans or existing naturally. Young children, who visit the *Community* with the school, may receive a variety of new stimuli, which could possibly foster different types of reactions. Many of these stimuli are the sounds of the city and nature in varied combinations and balances, which call for their attention.

Home Learning Contexts

The dynamic relationships which develop between the members of the family, might reinforce or limit some sound-music related behaviors to the extent that they could appear different in family and school contexts. But what are the family related contexts? *Home*, is the basic familial context. In this, the young child might listen on a systematic basis to a variety of sounds such as the ones from the range hood, the toilet flush, doors etc. He may also listen to pleasant, indifferent or disturbing voices

by members of his family or neighbors. He might even hear singing from members of his family; musical instruments played by his siblings and/or his parents, or recorded music from CDs and the radio. He might sing himself the songs he has been learning at school, or he could be playing his own CDs. He might live in a home where the television stays always on in the living room and it sounds endlessly. He might hear loud noises from the road or from a nearby airport. He might, on the other hand, live in a very quiet home. In any case, the sounds-music which the young child hears at home and the way he associates them with positive or negative experiences, have already shaped to a large extent his preferences and his specific reactions to them before he enters kindergarten.

In the *Family* contexts are also included the *Formal Community* contexts, such as i.e. the movies, the church, a theatre performance, or a restaurant where a young child goes with his parents and possibly with his siblings. In these types of community contexts there are certain rules of contact which reduce the young child's freedom. On the contrary, the *Informal Community* contexts tend to provide greater freedom of expression and movement to the child. Such contexts are for example the playgrounds, the parks, certain types of children's parties, or the beaches in the summer. What do children hear in all these contexts? What degree of sensitivity do they show to the sounds and musics in them, and how do they react?

The Basic Categories of S-MECIK

The reactions of the young child to sounds-music are organized in the following categories:

- BASIC SENSITIVITY TO SOUNDS-MUSIC (Emphasis is placed on the immediate perception of sounds and music and on the young child's actions and reactions which are not based on memory and on previous knowledge).
- MUSIC, MEMORY & COGNITIVE DEVELOPMENT (Here are included the behaviors which are related to sounds and/or music but place demands on mnemonic and cognitive skills).
- MUSIC & EMOTIONS (Here is examined the impact exerted by sounds and music on the child's emotional states and on his observed energy levels. His abilities to perceive emotions felt by humans and other animals from the sounds they make, as well as to perceive the emotions of happiness and sadness expressed by music, are also observed).
- MUSIC & SOCIALIZATION (Behaviors are described which make apparent the child's degree of motivation to communicate musically with other individuals or groups, as well as his tendency to respond to the social demands of various musical activities).
- MUSIC & ENCULTURATION (Behaviors may reveal the degree to which the young child has internalized elements of his musical and greater native culture).
- MUSICAL SPONTANEITY-CREATIVITY (Behaviors may reveal the child's degree of motivation for spontaneous experimentation with sounds and music, as well as his tendency to vary known musical material or to create new).

The above six categories aim to provide a condensed sampling of the child's sound-music world in relation to his perceptual and cognitive skills, his emotional and social development, his awareness and internalization of his own culture and his ability to be creative and spontaneous. The child's bodily involvement in sounds-music experiences, as well as the use of language, are deemed very essential but have not formed separate categories, as they are embedded in the existing ones.

Making music Accessible to Children with Special Needs

This section will address briefly a limited number of disabilities as they might relate to the child's sound-music experiences, in order to assist the kindergarten teacher in her interventions. It is not aimed to cover all possible cases of *Special Needs* that a kindergarten teacher might encounter in her class. Nor is it to provide a full description of the disabilities presented. A selection of a small number of disabilities that might be found more often in schools was made. Greater emphasis will be placed on physical disabilities or orthopedic impairments as well as on sensory disabilities such as deafness and blindness. *Intellectual Disability (Mental Retardation), Autism Spectrum Disorder* including *Asperger Syndrome,* and finally *Attention Deficit Disorders (Hyperactive and Hypoactive)* will be discussed here briefly in relation to music activities.

Physical Disabilities of Sensory Type or Movement-Related

Bang (2009), based on his experience and research, has provided strong evidence for the multiple possibilities of employing music in the education of the deaf and blind as means for expression, communication, social behavior, sensory and motor development, experience of joy in creativity, improvement of rhythmic and melodic aspects of voice and speech etc. The deaf child hears sounds and music as vibrations through his whole body, the skin and bones. He may perceive sounds by placing his hand/s on the body of a sounding instrument such as the soundboard of a guitar or on a person's throat (larynx) while speaking or singing, by sitting on a large loudspeaker, or by standing on a wooden floor etc. According to Bang (ibid), the deaf child tends to perceive lower sounds in the lower parts of the body (feet, legs, pelvis) and higher sounds in the upper parts of the body (chest, throat, head). This ability to hear musical sounds with the whole body, might be especially augmented in the deaf child, but it is potentially present in the hearing child as well. Bang's (2009) research also revealed that deaf and hearing impaired children can perceive best the sounds of drums and have a preference for wooden instruments which produce low sounds. Based on this, the kindergarten teacher who wishes to include musically the deaf child, could attempt to have available in class, instruments such as drums, large wooden tone bars, perhaps a guitar, and preferably an alto or bass xylophone.

Special attention in music activities would also be needed for the children with physical disabilities such as missing or deformed limbs, which make impossible or difficult for them to perform certain movements elicited by music (i.e. stepping in time with the music) or other movements which produce music (i.e. clapping or beating a drum rhythmically). In planning each musical activity or

event, thinking in advance of possible ways for the participation of the student with a particular physical disability, could indeed increase the chances of the child's fullest music experience. The inclusion of students with disabilities in music requires from the educator to be flexible, creative and knowledgeable in order a) to think alternative ways of participation and b) to adapt musical instruments to the needs of the users. An alternative way to playing the beat on a drum using one's hand could be, for example, to make the sound of the beat by producing a rhythmic percussive sound with the mouth (beat boxing). In the same case, instead of finding an alternative way of participation, one could instead adapt the drum stick by tying it to the child's working arm or foot using an adjustable Velcro strap. There are several ways for adapting instruments and their use, such as adapted picks, beaters, frames and stands (Goodman, 2007).

Intellectual Disability (Mental Retardation)

This category of disorders was referred to until recently as *'Mental Retardation'*. Its latest definition focuses on the significant impairment of cognitive functions but also on the effects this has on learning, on adaptive behavior and on skills (Salvador-Carulla et al., 2011). It is widely viewed that it has a biological basis, but a recent definition by the World Health Organization/Europe (2010), accepts that it could also be caused by environmental conditions, namely the 'institutionalization' of children. In recent years, in addition to institutionalization experienced by children who might grow up in orphanages or related institutions, poverty, immigration, war and other extremely adverse conditions, has been observed that might have similar effects on the child's intellectual development.

The music activities could provide stimulating experiences for the mind and the body. Songs could be a vehicle for language development, for learning sequenced steps of an activity or process (i.e. there could be a song which describes how to make a sandwich), for memory development, for a pleasant break from more demanding cognitive tasks, for participation in the group, for expression of emotions etc. When introducing a new music activity, the teacher is advised to give the directions one-at-a time and make them simple and concrete (Bruscia, 1981, in Gfeller, 1989). Oftentimes, showing by example instead of explaining verbally could be a better way for conveying information to the child with *Intellectual Disability.* Repetition is necessary for learning, and this is more so the case with the child with *I.D.* To avoid boredom, different music activities could be used to reinforce the learning of a specific skill (Gfeller, ibid.). For example, if the objective is to learn a certain rhythmic pattern, it could be achieved by playing the same pattern on different musical instruments, by producing it with body percussion and even by making up a song with this rhythm. *Intellectual Disabilities* vary considerably in degree starting with mild, moderate and moving to severe and profound (Salvador-Carulla et al., 2011). The above ideas for inclusion are geared towards the child with mild to moderate *I.D.* Usually children with severe and profound *I.D.* receive specialized care and education. However, if a child with severe or profound *I.D.* would be placed in the kindergarten, the teacher would need to receive advice and support regarding his music inclusion, from a music therapist and from the multidisciplinary team of specialists who would be responsible for his care.

Autistic Spectrum Disorder (including Asperger)

The autistic child's behaviors are characterized mainly by persistent deficits in reciprocal social interaction and communication and by repetitive, restricted and stereotyped patterns of behaviour (ICD-10 Version 2016). Music, as a form of non-verbal communication could provide opportunities for practicing communication skills. If the child has not developed language, taking turns with the teacher or with another student in improvising on an instrument, could be a way to engage him in an act of communication. The child with autism might not be able to understand emotions in other people but he can perceive both simple and complex emotions in music (Molnar-Szakacs & Heaton, 2012; Caria et al., 2011). Therefore, music activities could be planned which incorporate listening and identification of emotions in music and then encourage the student to associate these emotions with real people and events.

Musical instruments may be used for communication but the child with *Autism* might at times use them in inflexible ways, by either for example playing repeatedly on a drum with the same 'stuck', inflexible beat, or by using tone bar as geometrical objects, putting them in order according to size etc. If the teacher realizes that the way the child with *Autism* plays with an instrument reinforces his autistic behaviors, she could try to engage him playfully in the music activity; if he persists, she could attempt to divert his attention to a new activity or object. As *Asperger Syndrome* has in many respects similar symptoms to *Autism*, but is characterized by high functioning communication skills and no intellectual disabilities, the teacher would not need to focus music activities as much on the development of communication skills, but rather more on social interaction and emotional awareness.

Attention Deficit Hyperactive Disorder (ADHD) & Attention Deficit Disorder (ADD, Hypoactive children)

Children with *Attention Disorders* experience difficulties in programming and control. They cannot organize their activity and it is difficult for them to focus their attention on the task they have to complete, to follow rules and switch from one activity to the next. The children with *ADHD* tend to be excessively mobile in class, they seem restless, lack self-control and act impulsively. On the contrary, the children with *Attention Deficit Disorder (Hypoactive children, ADD)* lose easily their motivation and energy to concentrate on a task. They might follow instructions better in the beginning of a class period, but later on they become unfocused and give up trying. They might need an emotional 'warm up' before starting a learning activity (Akhutina & Pylaeva, 2012). A song describing the approaching activity could take this preparatory motivating role. Additionally, structured music activities such as taking turns in class to improvise on a xylophone in the context of a short repeated song, might provide the opportunity a) for the development of self-control while the child with *ADD* is waiting quietly for his turn to play and b) for prolongation of his attention span while the song is being repeated until everyone in class has taken his turn to play. This last turn-taking activity would be appropriate also for the child with *ADHD*.

In music listening activities, the excerpts might be kept short in duration and specific questions could be asked in order to facilitate focusing and sustaining attention. For example, the teacher could

ask the class when they would hear the flute from a recording to get up and pretend that they play this instrument. When that happens, she could give another cue, by saying for example, that when they would hear the timpani, they should stand up and now pretend that they play the timpani. This type of music activity not only assists in focusing and sustaining attention, but at the same time, it provides a 'window' for controlled release of energy (when children pretend to play the instruments), an action which could be interpreted in a way as controlled impulsivity. Listening games such as 'make silence for i.e. half a minute and try to remember as many sounds as possible', by gradually increasing the time interval of silent listening, could further strengthen listening skills, and improve concentration, attention span and self-regulation of impulsive behaviors.

In this section some ideas were described regarding how musical activities could be approached and modified to serve the *Special Needs* of children with *Physical* and *Sensory Disabilities*, as well as of children with *Intellectual Disabilities*, those with *Autism Spectrum Disorder*, and with *ADHD* or *ADD*. The inclusive kindergarten might host also children with other *Special Needs* that have not been discussed here, such as *Tourette syndrome, Epilepsy,* or even needs that arise from *poverty, war and forced immigration, physical and mental abuse, family problems* etc. In any of these or other cases, the teacher could investigate by herself, ask for support from specialists and parents and try to modify the music activities or the demands she makes on students for responding, based on the symptoms of the particular disability and on the personality and unique features of the particular child in her class.

Completing the S-MECIK form by the Kindergarten Teacher & the Family

The S-MECIK checklist is aimed to be a flexible evaluation instrument, which could be used by the kindergarten teacher to help her in the systematic observation of children whose behaviors trouble her, or of all children in class. It is possible to be used in its entirety, but in some cases, the teacher might decide to focus on only a few from its six categories for a particular child. In any case, the teacher completes the right side of the instrument which focuses on the behaviors in the school contexts, as they were described above. The S-MESIC form is designed for completion after class time and the process of evaluation is advised to last at least one week. The same instrument is designed for use by the parent, who completes during the same week the left side of the checklist. For the completion of the form, the following symbols are used to show the existence and the frequency of a behavior or reaction.

- 0 = the child has not exhibited this behavior
- 0*= the child has not exhibited this behavior possibly because of limitations attributed to the school or family contexts
- (unmarked box) = I don't know, I did not observe. The kindergarten teacher or the parent do not mark anything in the box if they have not focused their attention on the child's particular behavior.

- Since this box remains unmarked, it may be filled later, following a subsequent observation during the same week. Before the final completion of the form, if the behavior has not been manifested, the empty box is filled with a '0'. If the educator/parent believes that the reason for the lack of this behavior is not attributable to the child but most probably to the school/home context, then she marks '0*' (zero with a star).
- √- = sometimes the behavior has been manifested
- √ = it happens often
- √+ = it happens always"
- D = Refers to the degree or certain quality of the behavior. It adds further information regarding how strong or of what kind is the behavior.

In most behaviors, the answer focusses on the frequency of appearance. The degree/quality of behavior is only marked when the letter **D** with bold writing appears after the description of the behavior. The degree/quality of behavior, when it needs to be marked, is symbolized with the first letter of the word that characterizes it (i.e. M = medium size, or in another item SL= Sign Language). In all such cases, the coding information appears at the respective observation items.

At home, a parent (or other primary caregiver) takes the responsibility to complete the left side of the observation form, of the S-MECIK instrument—alone or in collaboration with other family members—during the same week with the teacher's observation. After completing the S-MECIK checklist, it is recommended that the parent with the kindergarten teacher meet to discuss in person their observations of the child in all different contexts. Based on these observations, they may proceed jointly in expressing 3 musically centered aims for the child in school and at home. If the child's observation by one or both has raised serious concerns regarding the child's development and socialization, it is recommended to discuss the possibility for a first contact with a specialist. The discussion between the kindergarten teacher and the parent may take the form of a joint action-plan for the enrichment and improvement of the child's sound-music experiences at home and in school, aiming always for the child's best quality of life and his all-rounded development.

Conclusion

Sounds and music may be used in class, at home and in the community in order to 'educate' perception, emotions, the body and the '*embodied mind'* (see Bowman, 2004, p. 41) of young children with and without *Special Needs*. The kindergarten teacher may apply sounds and music in various learning contexts for the wealth of their musical and extra-musical effects. In cases of a suspected disability, the proposed assessment instrument *(S-MECIK)* could facilitate the communication between the teacher, the parents and specialists such as psychologists, music therapists, speech therapists, art therapists etc. *S-MECIK'*s check-list could function as a guide for the systematic observation of the

child and for the introduction of possible adjustments to the environment and to the ways in which the child is encouraged to participate in sound-music activities. In this context of inclusiveness, if the kindergarten teacher becomes confident about her natural musicality, receives continuing training, collaborates well with the parents and is supported properly by specialists, she would become able to harness a host of possibilities offered by sounds and music for a stimulating and emotionally rich everyday life for all her students.

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CHAPTER FIFTEEN
Is there Music in Didactic materials? Searching for Optimal Learning Experiences An evaluation of music materials

Rosa Vicente Alvarez

Introduction

In recent years, our country has seen an increasing interest in didactic materials for music, and a growing interest in their study. These materials often receive little attention from the teachers who use them. The analysis of these resources also brings to light the shortcomings of publishing and audio-visual markets, regardless of the education stage. This paper presents a pathway to the knowledge of music materials. To this end, we have reviewed a significant number of national and international scientific studies.

Throughout this discussion we can see that the paradigm underlying most published didactic materials is based on individual technical-professional development, literacy learning and purely musical skills. These materials portray an impoverished, distorted and unrealistic image of music in general, and of traditional music in particular.

In addition to studies from other regions of Spain, the analysis of music materials has been the focus of considerable debate in Galicia (Gillanders, 2011; Vicente, R. M., 2011). The question is specific: is music present in school materials? The present paper is based on internationally published research regarding preschool music materials.

Among the sources consulted, scientific and professional education journals were reviewed[1]. From international circles, we have paid attention to research put out by ISME, the worldwide association of music educators, and MERYC, the European association of preschool education and music, as well as to studies published by IARTEM, the umbrella association of scholars from around the world who debate on didactic materials.The results of this research will enable us to develop a simple procedure for analyzing music materials, valid for any stage of education.

Theoretical framework

There has been a proliferation of didactic and music materials by educational, literary and cultural publishers over the last 25 to 30 years in Spain. Furthermore, the materials published by education

1 Such as *Revista electrónica Complutense de Investigación en Educación Musical, Eufonía, Música y Educación, Infancia y Aprendizaje*, etc. In English and with international relevance: *Music Education Research International, Research and issues in Music Education, British Journal of Music Education, Journal of Research in Music Education, International Journal of Music Education*.

companies have the largest share of the education market and are therefore, used by the largest number of schools. These materials are used by 70% of music teachers for students between 6 and 12 years of age (Gillanders, 2011) and 49% of preschool teachers who teach music lessons for children between 3 and 6 years of age (Rodríguez, and Vicente, R. M., 2015) in Galicia (Autonomous Community of Spain). There is less use of published materials (whether printed or digital) in preschool than in later stages, but the use of these materials is growing. Nevertheless, the study of these didactic materials seems to be of little interest to the teachers who use them. One of the reasons may be that the materials are seen as being ephemeral, ever-changing, boring and undervalued.

Many of the authors who have studied the foundations, structure and purpose of textbooks are convinced that this artefact or mediator of knowledge is what finally prescribes and encloses curricular content in the classroom. In recent decades, the research on didactic materials for music has become increasingly interesting. In part, this is due to the increased production of this type of resources and the subsequent interest in its scientific analysis. There are numerous examples in Spain (Paredes, 1998; Romero, 2003; Pérez and Malagarriga, 2010; Vicente, 2015, Gillanders, 2011).

Certain studies stand out, such as Jonquera (2006), García and Arredondo (2006 and 2007), revealing that art (music) curriculum materials are built upon a technical-professional paradigm based on literacy learning and exclusively musical abilities; furthermore, they portray an impoverished, distorted and unrealistic image of traditional music. The ideological nature of textbooks has been studied by many specialists such as Parcerisa (1996; 2001), Cantarero (2000; 2001), Martínez (2003)and Digon (2005), who proved that a centralist national bias exists; and that textbooks can describe Eurocentric, racist, homophobic, mono-linguist, anthropocentric, anti-rural and pro-industrialist views.

Area (1990; 2001), and others, studied the methodological model of resources and the organization of proposed contents. These studies claimed that the problem was not the presence or absence of textbooks in the classroom, but rather the dependence that teachers had on them. There is also unanimity in citing deficiencies in terms of attitudes and values, as well as in the unidirectional, dogmatic and decontextualized nature of textbooks. Other authors, however, mention the benefits of published didactic materials, suggesting that published materials can facilitate teacher autonomy while ensuring the proper sequencing of contents with an attractive appearance (Atienza, 1994; Ballesta, 1994 and 1995).

At present, the evaluation of school music resources is not a matter often discussed at schools. Only 31% of Galician teachers support the subject in school plans, with the least experienced teachers showing the most concern (Rodríguez, and Vicente, R. M., 2015). Moreover, teachers are unaware of the mechanisms for choosing materials, so evaluation is often intuitive and teachers base their choices on their own experience, the experience of others or on publisher sales visits to schools (Rodríguez, 2009).In any case, published material is a choice that influences teacher development, the adaptability of teaching, classroom dynamics, task enrichment and students' creative potential.

Analysis of formal aspects

The knowledge and evaluation of printed materials plays a prominent role in countries such as the

United States: Bryson (1982) sought to identify the most common music activities by means of a questionnaire; Curry (1982) reviewed specific studies on music textbooks and analysed the presence of certain musical content; Harris (1987) analysed papers and books in five areas: philosophy of education, objectives, methods and materials for teaching music, selection and organization of experiences with students and evaluation of music programs in primary schools; May (1993) carried out a study on the evaluation of music textbooks in primary school grades 1-6; Sharp (2003) adopted a sequential approach to teaching music to primary school students in daily oral music classes. This author suggested a formula (oral music class diary) for developing useful music and teaching materials for teachers with basic training in music; and Gauthier and Dunn (2004) carried out a study entitled *Comparing two approaches for teaching rhythm reading skills to first-grade children: a pilot study.*

In Spain, Paredes (1998), Romero (2003) and G. Vicente (2009) conducted specific research to learn about music materials for primary education. Paredes studied the formal aspects of printed materials. Romero analyse didactic and music resources, not just those in printed format. G. Vicente analysed the treatment of movement in music lessons through the contents of music textbooks. All of these authors based their analysis on the understanding of the formal aspects of textbooks.

The role and influence of didactic and music materials? On classroom practices and teacher professional development

Numerous studies have been carried out, analysing the role and influence on classroom practices and professional teacher development. This research has highlighted the benefits but also the dangers of textbooks (Gimeno, 1988; Martínez, 1991; Bauer, 2010). Nevertheless, few studies have focused on printed music materials for preschool education, although the trend is changing (Rodríguez, and Vicente, R. M., 2015).

Music education pays attention to creativity and to teachers' ability to improvise lessons (Malagarriga, 2003; Pérez, 2009; Arús and Pérez, 2008). These studies reflect the importance of developing educational materials on teaching methods, procedures and evaluation tools. In many cases, the aim is to develop rigorous materials for teachers' autonomous work and to build the pedagogical foundations of their practice.

Experimentation with published printed materials has not been common (Martínez, and Rodriguez, 2010). Currently, some publishers are beginning to give importance to this aspect as part of materials marketing and sales, while others produce resources that have been tested and created by teachers. In an attempt to monitor the development of learning, some governments approach the subject by analysing purely formal aspects (United States, Canada, France, India, Australia and Finland).

López (2007) pointed out the need to establish mechanisms for increasing time devoted to music in preschool, seeing as faculty tend to prioritize content based on their training background or specialty. Therefore, music resources are not usually a priority for generalist preschool teachers. Another study on the professional development of music teachers concluded that the creation of a specialist model is made difficult by the lack of music training in their school years (Ocaña, 2006). This prevents teachers from having learned a musical model upon which to build their own professional

practice. Thus, continuing education plays a fundamental role in the process of specialization and professional development. In turn, this process must take into account knowledge regarding didactic materials analysis.

One of the problems faced by teachers is their lack of training in music materials (Rodríguez, and Vicente, R. M., 2015). Johanson (2008) made a research proposal regarding music education teachers (in their different specializations: instrumental preforming groups and choral performing groups) in order to better understand each reality. This study, on different education stages (elementary, middle, high school and multi-level) involving teachers (beginner and veteran) and supervisors in the district of Long Island (New York city public schools), revealed that one of the fears of beginner teachers was the acquisition, organization and use of music materials and resources (sheet music, method books, etc.). Camacho and Duran (2006) conducted a study on the design of training programs (workshops) to build awareness of music teaching in preschool education. These authors stressed that the formulation of the problem in such programs lies in the type of material to be designed.

Guidelines for materials analysis and evaluation

The tradition of using evaluation guidelines is not common among teachers. However, evaluation guidelines are common in some countries (USA, Canada). The topics are varied depending on the type of resource analyzed. The development of educational technology has led to concerns about the knowledge and analysis of materials. In the United States, guidelines, "Materials/Equipment Material List for preschool child care centers", are made in different States, to serve as an example of the material needed in a classroom (for example, the one of Healthy Child Manitoba). We must highlight the study of May (1993) on the evaluation of music textbooks in elementary school in grades 1-6.In Canada (Doiron, 2011), manuals are written in order to help the teaching staff do this work and promote coherence in the choice of resources, aware of the importance of materials in the professional development.Other European countries, like France, have their own state systems for controlling didactic and music materials.

The main problem regarding didactic and music materials is the issue of dependency that textbooks can generate with respect to certain aspects of teaching, such as curricular planning, the development of didactic units and/or their sequencing, the carrying out of projects or workshops, and evaluation. Publishers provide the standard didactic guidelines, projects, programming and didactic units which teachers can use more or less intelligently. The consequent contextualization bias that this entails can be a difficult problem to overcome. Hence, the interest in understanding didactic materials and being able to choose them, [with knowledge of what] acknowledging how they can contribute to the teaching strategy.

Practical framework

At this point the following question arises: Do we reflect on the action of evaluating the didactic materials we use? This question leads to other meta-reflections: What considerations lead us to choose one resource from another, and how can a teacher like you use a resource like this? The first consideration is usually to choose the resource that is most familiar, or, on the other hand, the one that is most novel but easy to use.

However what can we find when analysing published music materials? It is not feasible to analyse all the didactic materials in existence, but we can work on a sample to help us learn more about the educational resources available. We started out with a sample from the most important school publishers in Spain, as well as some publishers who have chosen to give an informative format to preschool music material.

We aim to analyse the following aspects:

- Structure: Is there a pattern? Is it clear?
- Presentation: Is there sheet music? Is the teaching strategy explained?
- Methodological formulas or patterns: Is there a method? Is it clear?
- Planning: Is it identifiable? What is the essence and programming of the teaching and learning process?
- Activity proposal: types, timing, materials?

Once the content of the activities has been isolated, it is possible to determine the material's potential for producing optimal learning experiences (defined as *flow* by Mihaly Csikszentmihalyi, 1975). This author defined optimal learning experiences as a state in which people are intensely involved in what they are doing and find it challenging and fun to do (1999).

Evaluation of didactic materials

The evaluation of teaching materials involves the analysis of the final product; a didactic program which is usually subject to a curriculum established by the competent government. In general terms, evaluation guidelines for didactic materials are rare. In Spain we can highlight those by Parcerisa (1996; 2001), Martínez (1991), and Mendez (2001) among others.

A program for evaluating material provides an evaluation of the strengths and limitations of the educational system and its teachers. The success of the evaluation involves:

- ✓ Observing and improving what is done.
- ✓ Knowing the background, tasks and results.
- ✓ Checking the expected effects and accidental achievements.
- ✓ Determining broad and clear conclusions.

In this paper, materials are mentioned as evaluation examples that will help us evaluate the development of optimal learning experiences (*flow*). To carry out this analysis we must take into account the characteristic factors of flow, such as perceived achievement, cognitive activation and affective quality.

In the second part, we will delve into the evaluation of music materials and present examples to help us, as teachers, perceive the difficulties regarding methodology, design, development and evaluation. The analysis will continue from our own line of research, anchored in the analysis of teacher thought and practice, for the purpose of showing didactic materials evaluation practices that are professional and well thought out; to do so, we will consider two strategies.

On one hand, we will analyse the methodological formulation of published materials. We aim to find out if the materials that we use offer varied teaching strategies, if they are based on active musical methodologies, and so on. Here, we will analyse the learning process with respect to external determiners (specific goals, challenges, feedback and distractions) and internal determiners (the relationship between skills and the opportunity to develop them, concentration or distraction provided by the actual resource, and its ability to lead us to an optimal learning state).

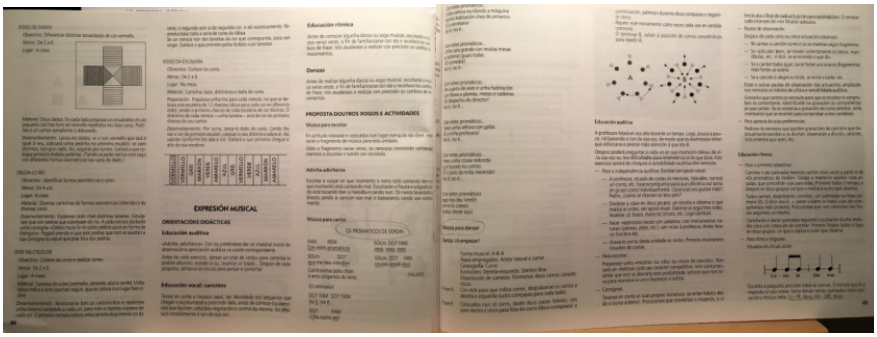
On the other hand, we wish to know the difficulties or facilitating aspects of the curricular planning, development and evaluation of textbooks. The quality of a material depends on the connection between musical content and the tasks to be carried out, as well as on the appropriateness and viability of the resource.

This paper focuses on the analysis of conditions that affect learning success, by fulfilling expectations, enabling self-control and [producing well-being]/developing prosperity in the learning process. The following are published examples from Spain. The analysis focuses on a selection of printed materials for use with 5-year-old children. The materials correspond to the first session of the first trimester, so they can serve to evaluate resources in the overall study. The selection of these materials serves to analyse resources under different legislation over the last 25 years in Spain. The didactic music teaching materials chosen are labeled as example 1 (1990); example 2 (2000); example 3 (2013).

The analysis of didactic materials

The analysis of materials follows the pattern indicated in the previous point, and is the last part of this paper. The following is a brief description with images of the analyses carried out.

The first one, example 1 is a school project (1990).



Example 1

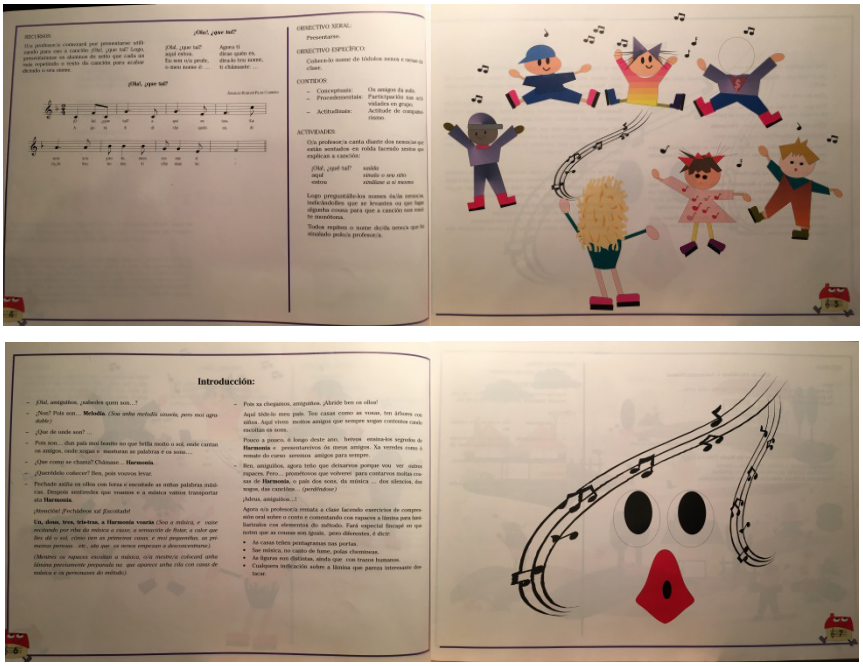
This is a comprehensive material, which includes 15 didactic units for the academic year. This material is for musical development, and comes together with a cassette which includes the following five sections:

- *Musical Expression*, which is divided into audio clips.
- *Auditory Education*, for exploring all sorts of sound realities such as noise, body sounds, nature, environmental, objects and instruments. The elements of music are addressed through games and music recordings.
- *Vocal and Song Education*, with a repertoire of songs specifically created for each fortnight or unit. Some songs have been recorded by children.
- *Rhythmic Education*, to enhance and discover creative abilities. Some songs are incomplete, however, due to lack of space on the cassette.
- *Games and Dances*, which takes into account a selection of the country's popular games. The dances have a simple choreography based on the fundamental steps of walking, running and jumping.

The didactic unit presents the following, corresponding, teaching guidelines:

- *Auditory Education*: Some signals during the listening and guidance for discussion are suggested;
- *Vocal Education*: Attention is given to nasal cleanliness, and controlled breathing;
- *Rhythmic and Dance Education*: Proposes listening to a song several times before starting to dance, to become familiar with it and recognize phrasing. This will help make more accurate changes;
- *Dances*: Also, a set of activities are proposed, such as Music for dancing, auditory education etc.

The second example is a school project, published in 2000, and it is specifically conceived for music, therefore it is generally used by music education specialists to teach preschool education[2].



Example 2

The work activities are structured in sessions. The first working session begins with a song performed by the teacher. Sheet music and a poem are provided as support resources. An image is included above.

At no point a procedure for teaching the song - or any methodological strategy – is presented, although gestures are used during the performance of the song, as an accompanying strategy. Neither the objectives nor any other music-related contents are ever presented. As for the melody for the first session, it is presented in the treble clef, in F major, begins in the 5th (Dominant) and has an octave extension, with melodic jumps/intervals of a perfect 4th, a perfect 5th and a Major and minor 3rd. The rhythm is in two-four time and there are quarter-notes, sixteenth -notes and dotted quarters.

Regarding the picture accompanying this session, it consists of children who are facing forward, almost all in the same position. There is a child with no face and, although not explicitly stated, it is meant for the book owner's photograph. There is only character that is backwards and out of whom a musical staff with notes emanates, probably portraying the teacher.

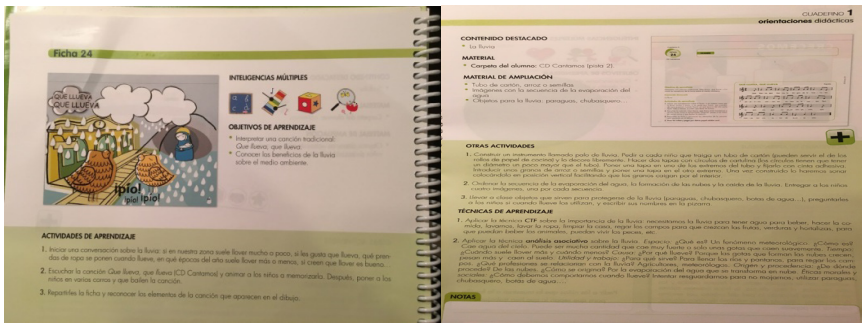
In the first session, the activities suggested are related to a song. The task is about the children's introduction on their first day of class. The song is neither rhythmically nor melodically suitable. The lyrics are unattractive, the focus is placed on the teacher, and the students' work is basically limited

1 This editorial is a Galician publisher that presents itself as an interesting alternative to the major publishers. They also publish stories and other content. For music education, they currently offer the same work in all Autonomous Regions of Spain with the possibility of two languages, Spanish and Galician. In addition, there is access to a virtual environment where multimedia material is available.

to imitation with no variation, as it is merely a question of obeying the command *"Now you say who you are, say your name, your name is ..."*. The only variation allowed concerns the placement of the student's name at the end of the song. In effect, this exercise is monotonous because it suggests singing the song at least as many times as the number of students in a class of 5-year-olds - which can be up to 25 - with no strategy other than imitating the voice.

The image that accompanies the exercise is, also, monotonous, and unrealistic. The children that are depicted look like stiff dolls. The sounds and their surroundings are untidy, while the teacher is shown with his back turned, his arms conducting and musical notes coming out of his mouth, representing the adult as the image that the child should imitate.

Regarding the learning process, the aims are unclear, the challenges are not proportional to the children's characteristics and there are distractions; thus, the goal is not clear. There is no clear viability between contents and tasks, in relation to the start off situation or regarding opportunities for musical development.



Example 3

Example 3 is a project[3] from 2013. This is a comprehensive material, which has 6 didactic projects for the academic year. The novelty is that it uses evaluation of multiple intelligences and is coordinated by Dr. Escamilla.

Music education is integrated into the activity that the child participates in to develop the project theme. Each worksheet proposes various activities to better understand the concept at hand; Music is a resource. The material includes a music CD and 27 worksheets, 8 of which propose a musical activity, as follows in these examples:

- *Let's dance like babies and adults*: Children are supposed to dance lying on the ground, as if they don't know how to walk, and then they are supposed to dance like adults, in order to observe the limitations of each position.
- *Sing a lullaby*: Children remember a popular lullaby that mothers sing to children, and are then asked if they would like to remain babies and why.

3 This editorial presents itself as "a cultural and educational project with two fully integrated areas of action: firstly, the publishing work (…) dedicated to the development of educational content and services, religious publications, and children's literature; and, secondly, Foundation's social work. Nowadays, it is one of the leading players in the Ibero-American publishing markets".

- *Singing rhymes to scare off fear*: Suggests inventing a rhyme together, like a magic formula, to fight off fear.
- *Let it rain, let it rain*: It is a well-known folk song. The material includes a version of it on the CD and sheet music on the back of the child's worksheet. The song is meant to be sung, but also to be danced in a circle.
- *Noises with the body*: Encourages children to experiment making sounds with the body: clapping, stomping, whispering, shouting, using their tongue, etc... Afterwards, children use these sounds to play *Guess what it sounds like*.

In this material, there are no choreography diagrams, but due to its simplicity they may not be required. Some activities (especially the first two) do not provide music but specify the type of music required, leaving its choice on the teachers' discretion while others introduce the use of unconventional notation to visually represent sound intensity. The notation of some songs and the audio of others are included.

Regarding the quality of the material, there is a good relation between content and tasks, as the musical activities are integrated into the other activities of the overall educational project, and there are various levels of difficulty, which seems ideal for the target age group. However, some of the music activities do not present a challenge and are not engaging enough. In general, the resource responds to a typical type of teacher without much musical training, but it is also interesting for better-trained teachers.

Conclusions

Teachers are free to choose didactic and music materials, but their limited knowledge of music and curricular content development restricts their options. Moreover, the cost of materials means that didactic development is restricted to what publishers offer in their global printed materials for preschool education, while Specific music materials for early childhood education tend to be reduced to certain auditory aspects and easy exercises that do not require musical instruments.

Some studies suggest the need for teachers to develop their own music materials for the preschool stage. This would help develop their autonomous work and build the pedagogical foundations of their practice (Arús, 2010; Matti, 2012).

One model for analysing the music materials usually found in our schools, from preschool to secondary education, provides the capacity to adapt to what the teacher encounters. The examples presented here are meant to be no more than that; examples that help us understand the scope of analysis. They are examples taken from a specific course (5-year-olds), as/since each teacher needs to focus on one course at a time when it comes to choosing the materials to be used in the coming years.

Furthermore, political considerations regarding free textbooks (Spain) mean that while each school is free to choose their own printed resources, these must remain for several years, thus ensuring some stability in format and type of teaching, as well as saving money to the government. In this sense, teachers must consider the recourses available carefully, so that they correspond to their own working style teaching practices.

The materials chosen for analysis in this chapter, have also responded to a specific interest: the desire to present textbooks published to comply with the various education laws that have regulated the Spanish system in recent years. We have chosen materials based on the LOGSE[4].Another resource was published soon after the LOMCE[5] was announced. The differences between them are minimal, demonstrating that the changes produced by each education law are not significant enough to justify the extra spending on textbooks in recent years. It also shows the commercial aspect that textbooks have acquired and the poor management of educational resources, which benefits large publishing companies. The observed changes are more in terms of audio-visual quality, which is also the case in the materials produced by generalist publishers.

Textbooks and other printed materials influence our teaching style and foster different types of learning among students. Over the years, this can define the kind of teacher that we become. We would like to present some final ideas that stand out in all the materials analyzed.

Firstly, we have observed the importance given to individual tasks over group tasks. Activities are proposed with little regard to the students and their characteristics, and, even less, to the development of the class group. Secondly, there is no relevance between new material and prior skills. What children already know is assumed and no consideration is given to different capacity levels. Furthermore, tasks are presented in an unnatural manner, and there is no consideration for what the students know or want to learn about the topic. Thirdly, the challenge posed by the activities is coincidental, the relation among activities is unclear, and only in certain conceptual tasks does there seem to be any continuity. Some activities are even disconnected from music itself, or its use bears no relation to musical reality. No metacognition is posed through questions like “Why do I play music/dance/play games? Finally, music learning is not transferred to other realities where there is music. Most of the musical performances that are presented by the materials under analysis only show students and teachers in the classroom. The contexts in which music occurs are confined to a theatre or a classical music concert, and sometimes a pop music venue. Other contexts such as streets and popular feasts are absent.

The point is not to abandon printed materials which, as other scholars have demonstrated, can be a foothold for our work of teachers. Yet we must seriously consider the possibility of building our own style of teaching and learning from what we have at our disposal and carrying out an enriched practice that is open to learning.

We must overcome the traditional way of using textbooks and start see them as what they always should have been: a compendium of tasks and exercises to be used according to our own guide, which

4 Example 1 and 2

5 Example 3

is none other than the didactic program we must rebuild and review each year. In this way, textbooks may really serve to complete our teaching practice and not vice versa. We must reflect on this and stop delegating our programming responsibility to published materials.

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EPILOGUE

Conclusive reflections

Zoe Dionyssiou and Ioanna Etmektsoglou

The "Early Childhood Music in the Mediterranean" project was a very positive experience at many levels. First, it offered to us the opportunity to implement novel intercultural approaches, especially designed for early childhood music education. Secondly, it brought into dialogue materials and teaching styles from five different Mediterranean countries thus supports our conception of the Mediterranean as a basin of cultural, artistic and educational exchanges. By identifying similarities and variations among musics and local customs of the five neighboring countries, Greek kindergarten teachers became increasingly aware of the close connection between Mediterranean people and acquired the skills and material through which to convey these close ties to their young students. Thirdly, we were engaged in an innovative process of collaboration between tertiary and primary education on academic and practical levels. The benefits of such collaboration between academic researchers and kindergarten/music teachers were most creative and productive for all parties involved as they facilitated the flow of ideas, practices and the development of mentoring relationships.

The interculturality in music teaching as proposed by the project, created a school climate of acceptance of differences which sprang from music but came to embrace people. In this context of openness to the other, children with different ethnic or cultural backgrounds, and children with special needs of any kind were seen as participants in music activities. Music, through songs, dances, and free exploration, became a vehicle which facilitated inclusion of all kindergarten students. The project encouraged this climate of inclusion, but also enabled teachers to develop important skills of observation and communication with parents and specialists with the aim to make inclusion a reality for all young children in their class.

In terms of musical identity, the 'Early Childhood Music in the Mediterranean' project embraced and valued differences in children and cultures. It provided opportunities for children to develop their musical identities by understanding, preserving and integrating their local music cultures with the wider Mediterranean and European culture ('Identities in Music', see Hargreaves, Miell and McDonald 2002). Children today are especially open to other cultures and languages, due to the increased exposure through media, internet and tourism. In fact they have a high level of inter-musicality (O'Flynn 2005). Understanding the music cultures of their neighboring countries may become a stepping stone to a better understanding of human nature, with the acceptance of cultural, personal, and ethnic differences as unique characteristics. Through this process of local and expanded music enculturation, they may acquire openness to differences in life. Music becomes a vehicle for expansion of their personal identity ('Music in Identities', see Hargreaves, Miell and McDonald 2002).

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Amaya Epelde Larrañaga

After this two-year work, I can say I have enjoyed and learnt a lot with this project and my partners from other countries. This project has provided me with new ways of teaching in this field, new prospects which enhance my work.

I strongly believe that this project's intellectual outputs are an outstanding contribution to Music Teaching for young children all over the world. The implementation of this project can bring great benefits; it already has in the early childhood music education contexts which welcomed its implementation so far. I am very happy and proud of being a member of this team, of taking part in the project's intellectual outputs' development and of contributing my part in the improvement of the quality of teaching that might originate in my country and in many others, with the setting up of the methodology and the resources this project suggests in early childhood music education.

Paola Anselmi

"The project gave me wings to fly" ... it is one of the phrases in the diaries of the teachers involved in the project that struck me the most. And I think that such statements represent the heart of the educational/musical/intercultural adventure lived in the 'Early Childhood Music Education in the Mediterranean" Project.

Today, after this period of research, share, discussion, conflict, passion and study, music education for young children is definitely richer. A richness consisting in the multiple perspectives that the present project opened, trying to outline more evident and more detailed roads for teachers and children who live and are part of the Mediterranean culture; always trying to listen and give voice to the skills and experiences of all those who have worked on this project. But I also believe that these 'wings to fly' could lead these perspectives, results, activities and testimonies in many other places.

Therefore the word 'epilogue' that usually closes a chapter or a book makes me think of other possibilities. It makes me think of those extraordinary harmonies of Bach, concluding a musical period but at the same time opening another one that has to be discovered and heard. And I think this epilogue for the project "Early Childhood Music Education in the Mediterranean": it is the conclusion of an extraordinary educational adventure and at the same time the beginning of new routes that are richer and closer to all the protagonists of education.

Avra Pieridou Skoutella

The *Early Childhood Music Education* Project has been a most creative and advancing project with a wide effect impact well beyond its timeframe and geographical space implementation. Its broad, enthusiastic and warm embrace from different professionals in the field of early childhood music education in the four countries of its development and implementation has proven its usefulness, relevance, credibility and applicability. The multiplier events in the different countries and the Final Conference in Cyprus – among the many pieces of evidence, showed that the field was well informed about the project and they attended its events and activities in large numbers. I, as the designer and coordinator of the project and on behalf of the partnership, would like to extend our warm thanks to the professionals, classroom teachers and children who creatively accompanied us in this journey. We are looking forward to meeting them again for new and imagined creative ends.

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