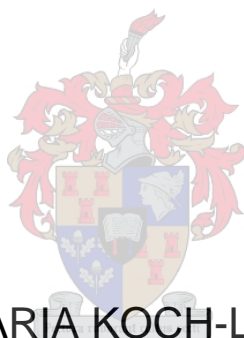


# **Music for Early Childhood: Guidelines for Parents in the Western Cape**



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Thesis presented in partial fulfilment of the requirements for the degree of  
Master of Music in the Faculty of Arts, at the University of Stellenbosch

Stellenbosch  
March 2007

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# DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature: .....

Date: .....

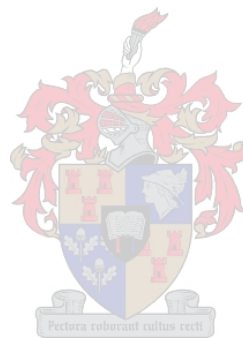


## ACKNOWLEDGMENTS

Many thanks to my parents, Hennie and Annalize, and my husband, Mornè, for their love, support and baby-sitting services.

## DEDICATION

This thesis is dedicated to my son, Hendrik, whose birth on 23/06/2005 brought new sense, meaning, purpose and fulfilment into my work and personal life.



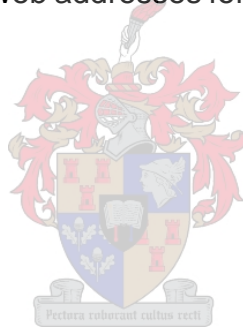
## **ABSTRACT**

The research for this thesis is presented in the form of a practical guideline for parents and educators in the Western Cape area. The important role of music in early childhood is emphasised throughout. Research, guidance and practical activities for the music education and development of the toddler and preschooler, are presented. The author answers and discusses the questions frequently asked by parents concerning musical education for their children, namely *why*, *when* and *how*, in the five chapters of the thesis. The importance of music education for children (the question concerning *why*) is discussed and emphasised by means of eleven different reasons supported by research.

In Chapter 2, the important role of the parent as the child's first music educator and prenatal stimulation is discussed (the question concerning *when*).

In the two chapters that follow, the author provides parents with information about basic music concepts and skills that children should be able to master at specific ages. Throughout these chapters, practical activities to illustrate these concepts and to practise the relevant skills are suggested (the *how* question). Guidelines are presented concerning how play with the child should be approached and handled, as well as guidelines for the child's first formal instrumental teaching and for choosing an instrument and a music teacher.

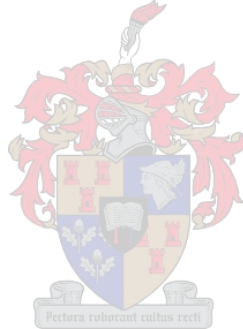
The research is concluded with a practical section containing extensive lists of songs (in categories), CDs, DVDs, books and web addresses for the use of parents needing resources and further guidance.



## **OPSOMMING**

Die navorsing vir hierdie tesis word in die vorm van 'n praktiese handleiding vir ouers en opvoeders in die Wes-Kaap provinsie aangebied. Die belangrike rol van musiek in die voorskoolse kind se lewe word deurgaans beklemtoon. Navorsing, riglyne en praktiese aktiwiteite vir die musiekopvoeding en ontwikkeling van die voorskoolse kind word, word prakties aangebied en bespreek. Die outeur beantwoord en bespreek die vernaamste vrae wat ouers ten opsigte van musiekopvoeding vir hul kinders vra, naamlik *hoekom*, *wanneer* en *hoe*, in die vyf hoofstukke van die tesis. Die belangrikheid van musiekopvoeding vir kinders (die *hoekom* vraag) word aan die hand van elf verskillende redes en wat deur navorsing ondersteun word, bespreek. Die belangrike rol van die ouer as eerste musiekopvoeder en prenatale stimulasie word in Hoofstuk 2 bespreek (die vraag aangaande *wanneer*).

In die twee daaropvolgende hoofstukke bied die outeur verdere inligting aan ouers oor basiese musiekkonsepte en vaardighede wat kinders op sekere ouderdomme moet kan bemeester. Praktiese aktiwiteite om hierdie konsepte te illustreer en die verlangde vaardighede te oefen (die *hoe* vraag) word deurgaans voorgestel. Riglyne word gegee oor hoe spel met die kind benader en hanteer moet word, asook riglyne vir die kind se eerste formele instrumentale onderrig, die keuse van 'n instrument en van 'n musikonderwyser. Die navorsing word afgesluit met 'n praktiese afdeling waarin uitgebreide lysste van liedjies (volgens verskillende kategorieë), beskikbare CD-opnames, DVD-opnames, boeke en webadresse vir ouers gegee word as bronne en as verdere riglyne.



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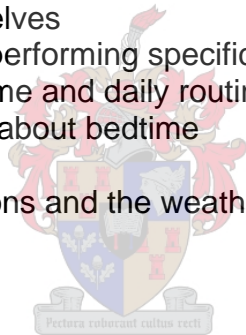
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## CHAPTER 1: INTRODUCTION

### 1.1 Problem statement

The writer's research over the past two years has identified several needs in the field of Music Education in Early Childhood (0-seven years).

- A wide variety of literature and material on music education for early childhood is available in libraries, overseas bookshops and through the Internet, but the problem with this is that most of the available material is written and published solely for use by music educators.
- The books and material can furthermore only be read, understood and implemented by a reader who is able to read music notation fluently and has received formal music training.
- Music Education in South African schools has recently been replaced by the new Arts and Culture Learning Area in the new Curriculum 2005 programme. Several problems involving financial shortages, a limited budget, a shortage of teachers qualified in music as well as in other subject areas, have led to the replacement of music education with the new curriculum 2005 programme. Another reason could possibly be ignorance about the importance of Music Education for early childhood development.
- From a more positive and entrepreneurial point of view, the above mentioned events have had a positive effect on our country and education system. For the first time the onus and responsibility to supply a rich, stimulating musical environment and music education for the child is not solely the teacher's responsibility anymore. Parents are becoming actively involved in their children's music education. Every parent ought to be the child's first music teacher, so that, when the child starts formal music training, the basic foundation has already been laid.
- Currently, music stimulation programmes such as Kindermusik and PRACTICA are being presented all over South Africa. Most of these programmes comprise foreign models based on foreign music material. These programmes can be purchased as a franchise by any interested person. In some of these programmes, music is merely used as a medium to develop basic skills in children, such as co-ordination, crossing

over the middle line, etc., therefore music is used as a resource to develop and achieve other goals. Some individuals have taken the initiative to design their own music programmes for children. Unfortunately these programmes are not readily available or marketed to the wider public.

- The problem that was researched involved investigating and drawing up a marketable and readily available musical programme to be used **by parents** as a guideline for their child's musical experiences and development.

## **1.2 Aim of the study**

### **The research objectives comprised:**

- Investigating the child's musical developmental stages. The main objectives involved (i) describing the full musical development of the young child in early childhood and (ii) investigating ways to expose young children to all the music concepts and letting them experience all these concepts through a range of activities.
- Through this thesis the writer wants to create awareness and inform parents of the importance of music education for their children. The aim is to supply the parent and child with enjoyable music activities that will create awareness of and pride in a rich folk music heritage. In South Africa there are eleven official national languages. The author of this thesis has been living in the Western Cape area for more than twenty-six years and teaching music for thirteen years in three of the official languages (Afrikaans, English and Xhosa). Xhosa is spoken in this area as an African language, therefore the other eight languages are excluded. The focus basically will be on children from a western cultural background in the Western Cape region, which also includes children from historically disadvantaged communities.

### **The practical objectives were:**

- To set guidelines that can be read, understood, implemented and used by parents, even those who have no formal music training or are not able to read any music notation. These guidelines can also be used by teachers in crèches and play schools who want to present a music programme for their toddlers and preschoolers.



- Parents usually have standard questions when it concerns their child's music education. In this thesis, the writer aims to answer these questions in the different chapters and divisions. Every heading is based on a frequently asked question.
- A list of other resources such as a Compact Disk Catalogue, books, web sites and CD Rom programmes is included in this thesis. Lists of songs and references to sheet music for the South African child are also supplied.
- The author plans to use this study and adapt it for later publication in a more popular and informal format. The aim is to develop a publication with practical examples of activities to be marketed to parents, teachers and preschools.

**The research methodology used was:**

- The author investigated and searched the Internet from the year 2000 to find new scientific research about music education and to examine and investigate the new direction that music research was taking.
- The author attended two world conferences to gather more information and insight into the area of neuroscience and music research. The first conference was presented by the New York Academy of Sciences in 2000 in New York and was mainly about the biological foundations of music. The second conference called "The Neurosciences and Music" was held in Venice in 2002, by the New York Academy of Sciences. The author attended the conference after receiving a full scholarship and presented a poster on "How and why a young South African musician/ music educator uses music to improve and develop physical skills in teaching children 18 months to five years of age".
- The author used extensive resources from the library of the University of Stellenbosch and also combined her own experiences, practical ideas and activities from the last thirteen years of teaching music to more than 1500 children.

**1.3 Organisation of the study**

In **Chapter 2**, the Importance of Music Education for Children is discussed and the question of why parents should provide music education for their children will be answered. Eleven



reasons or categories motivating why music should be taught to all young children are presented. The effect of music on the cognitive, physical, emotional and social development of the child is investigated and music as an intelligence is discussed. The biological foundations for music, as well as its therapeutic characteristics, are examined.

Jean Piaget's theory on cognitive development is well known and he basically divided the child's cognitive development into four phases. These phases are:

- Sensorimotor phase (from birth up to the age of two years)
- Preoperational phase (from the age of two years to seven years)
- Concrete operations phase (from the age of seven to eleven years)
- Formal operations phase (from the age of eleven years onwards)(Louw, Gerdes & Meyer, 1985:140).

For the purpose of this thesis the first two stages are of importance. During the sensorimotor phase (from birth up to the age of two years) infants use their senses and motor skills to help them understand the world around them. Their first motor skills initially starts with reflexes and this stage ends with combinations of their sensomotor skills. According to Piaget infants aged 18 months are able to have mental representations of images. This skill enables them to hold and remember an image in their minds for a period of time beyond their instant experience. Infants are furthermore able to solve problems by using mental combinations. They will for example put a toy down in order to open a door (Boeree [s.a.] [Online]).

During the preoperational phase (from the age of two years to seven years) toddlers are able to have mental representations of images and are able to pretend and use their imagination. According to Piaget this enables children to start using symbols. Children's creative play is seen by him as good example where children play creatively and where they are manipulating symbols. An example of such creative play and manipulation is when children pretend to have a tea party and where objects such as a box becomes table, paper becomes a plate and seedpods becomes cookies. Children in this phase are able to understand and distinguish between the past and future and they are still very egocentric (Boeree [s.a.] [Online]).

Certain aspects of Piaget 's theory attributed to more sensible curriculum planning. Important aspects for cognitive development and music education in early childhood are: that children

should explore and discover music through active participation; that before any new information or learning material are presented to children, they should first be assessed to see whether they are ready for this new level of information; that the environment that children learn in should be structured and enriched; that learning and communication can only successfully occur if children acquire the correct language and terminology to help them verbalise and that the importance of play should always be emphasised (Grobler, 1986: 21).

According to Sonnekus (1976: 111-134) the criticism against Piaget's theory is that he describes children and their development in isolation and that he did not use the reality and influences of education as starting point for his research. Piaget furthermore tends to view the child from a more biological point of view and his classification of the child's cognitive development reflects his naturalistic perspective. Other criticism against Piaget is that he placed a lot of emphasis on the cognitive development of the child and did not give enough attention to the child's emotional and social development and the essential role that these factors play in the child's overall development. Frost and Kissinger<sup>1</sup> criticism against Piaget's research is that his research focus mostly on descriptions and definitions of children's cognitive development and that he lacks to give practical advice on how to apply his research and theory practically in primary schools (Grobler, 1986: 21).

**Chapter 3** deals with music education for the preschool child and the question of when music education should be started. Today the education for the toddler and preschool child is referred to as Early Childhood Development (ECD). Early childhood is considered to include children from one to six years of age. ECD can be divided into two sections, namely toddlers who range from to age of one to three years, and preschoolers, who range between the ages of three to six years of age. Early childhood is characterised by a lot of activity and discovery. During early childhood development the personality and physical aspects of children develop considerably. The purpose of ECD is to help children acquire language, to help them with their social relationships and to assist them in learning more about role standards. ECD helps and assists children to increase their self-control, their successful mastery of skills, as well as increasing children's' awareness and knowledge of dependence and independence (Whaley & Wong, 1987: 99).

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<sup>1</sup> Frost, J.L. & Kissinger, R.B. 1976. *The young child and the educative process*. New York: Holt, Rinehart & Winston.

According to the positions statement made by the Music Educator's National Conference (MENC), Early Childhood Education and Early Childhood programmes have many forms and settings in America. MENC however stresses the importance of music as an integral part of all such programmes. According to MENC music serves and helps children with the expressive, emotional, cognitive, social and creative needs and desires of children. During ECD the curriculum presented to young children should include several opportunities for children to explore and discover sound through activities such as: singing, moving, listening and instrumental play (MENC, 1992 [online]).

In **section 3.1**, prenatal research is examined and the child's first introduction to music, the important role that parents play as "first music teachers" and practical stimulation exercises are discussed in **section 3.2**.

**Chapter 4, section 4.1** contains guidelines and information that can help parents to make a positive contribution to the early development and music education of a child. Each developmental stage from birth to seven years is discussed and practical activities are suggested for each stage of development.

In **section 4.2**, the structural elements of music are examined and practical activities are suggested to illustrate each element.

In **section 4.3**, the importance of and types of musical play are discussed, as well as how children play at different developmental phases. Suggestions are given for when parents and educators join children in play.

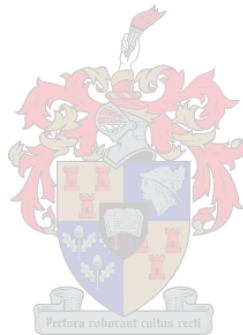
In **Chapter 5**, the four basic music skills (listening, singing, rhythmical body movement and instrumental play) that ought to be developed are discussed and practical activities to develop these skills are suggested.

**Chapter 6** provides a brief summary of the research that was undertaken.

The research report is concluded with the **Bibliography**.

**Addendum A** lists resources that are available for Early Childhood Music Education and Music Experiences. Lists of available and suitable CDs, DVDs, films, books, websites and computer programs are also given.

**Addendum B** contains a song repertoire for the Preschool Child. In this chapter, Afrikaans, English and Xhosa songs are listed in different categories and according to themes and types of songs.



## CHAPTER 2: THE IMPORTANCE OF MUSIC EDUCATION FOR CHILDREN

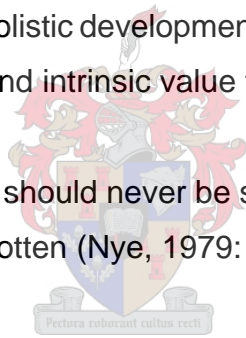
**(Question: Why should parents provide music education for their children?)**

In this chapter, the different reasons why parents should provide their children with music education are discussed in eleven separate sections. Research undertaken by scientists and educators to support the importance of music education and the important role that music can play in the growth and development of children are discussed.

### **2.1 Music for the sake of music as primary goal**

Though the next ten sections will discuss different reasons why music and music education should play an important role in the holistic development of the child, it also remains important to never lose sight of the aesthetic and intrinsic value that music has.

The functional goals of music should never be so stressed that the natural joy and content of music are forgotten (Nye, 1979: 107).



*We do not teach music because we expect you to major in music or become a professional musician. Nor do we teach music because we expect you to play or sing all your life (although you might). We teach music so you will recognise beauty. We teach music so you will have more compassion. We teach music so you can be fully human (Music makes you smarter: Why We Teach Music [s.a.] [online]).*

Music on its own has beauty and worth and that alone should be good enough reason to expose children to music and to let them experience the beauty and aesthetic value of music.

### **2.2 Music is part of the human world**

One of the functions of education is to introduce children to the environment that surrounds them and familiarise them with it. Researchers and educators consider music as an essential

part of this environment and human life has always been guided, expressed and expanded by music.

Music has always been used, no matter how primitive or sophisticated human culture might be, as the essence in ritual and every important event in human life have always been accompanied by some kind of musical display or expression (Bergethon *et al.*, 1986: 3).

### **2.3 Music is part of human heritage**

The history of music is considered to be the history of humanity. Throughout the history of human development, as well as human desire and attempts for a better and prosperous life, music has always been finely integrated in human life. Music is regarded as actual accounts of how human beings have responded to struggles in their environment, as well as records of important and treasured events in human lives. The musical heritage of human beings can be experienced through these recorded songs and music (Bergethon *et al.*, 1986: 3).

Music is furthermore seen as a reflection of the environment and the time of its creation, as well as a reflection of cultural and social values (Music makes you smarter: Why We Teach Music [s.a.] [online]).

### **2.4 The biological foundations of music**

Blacking (1973)<sup>2</sup> makes the assumption that music, in addition to religion and language, is one of the aspects that make human beings unique and different above all other species. According to Blacking, musical tradition would not have been able to continue to exist and survive if the majority of humankind was not musical (Szabo, 1999: 17).

According to Dr Robert Zatorre, head of the Montreal Neurological Institute and organiser of the New York Academy of Sciences Conference, “The Biological Foundations of Music”, in New York, music is part of all human cultures, as well as part of each individual’s life, from birth to death (New York Academy of Sciences Magazine: March /April 2000 [online]).

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<sup>2</sup> Blacking, J. 1973. *How musical is man?* London: Faber & Faber

Zatorre furthermore believes that all human beings possess a type of intrinsic inclination to create and produce music. He was quoted in the New York Academy of Sciences Magazine saying that children at very young age are able to perform complex musical things without having any formal musical training or instruction and that this intrinsic ability is often ignored by adults because it seems to be such a simple and uncomplicated ability. He furthermore stated that, although there are still several aspects of the brain and its functioning that are not understood by neurologists and researchers, they do know that the uniqueness of the human brain can be studied by examining the specific brain functions that differentiate human beings from other species. The ability that humans have to talk to one another and to create and play music involves two characteristics that distinguish us from any other species on earth (New York Academy of Sciences Magazine: March /April 2000 [online]).

A relatively new type of scientific research is currently done by neuroscientists. Researchers are currently studying how music is processed in the brain. The examination of the biological foundations of music provides scientists with the opportunity to understand the complex and entangled network of human cognition and brain functioning.

According to scientists, music has numerous characteristics that make it an ideal medium for learning more about the brain. Aspects such as tone, pitch, rhythm and contour in music are discrete and manipulable and allow scientists to perform detailed, precise and well-controlled studies on how these different aspects are represented in the brain.

Geoffrey Collier, as quoted by the New York Academy of Sciences (New York Academy of Sciences Magazine: March /April 2000 [online]), stated that it is of importance that scientists studying and developing new theories on brain processing of auditory information use another medium than just language upon which to base their research. Music is a perfect medium for research since music can be auditively experienced, just like language, but has no discrete defined contents in terms of meaning. This quality of music being auditive without being semantic makes it ideal for research. Collier furthermore considers music to be very mathematical in the sense that researchers are able to be precise in their set up of musical experiments, that they are able to control various aspects in the exact manner that they want to and that the results of these experiments can clearly be seen in the different areas of the brain.

Alvaro Pascual-Leone (as quoted by New York Academy of Sciences (New York Academy of Sciences Magazine: March /April 2000 [online]) a professor and researcher at Harvard Medical School, stated that the most important characteristic of music, which makes it ideal for brain research, is the fact that music involves the entire range of human behaviour and that it is possible to research and examine processes ranging from simple mechanics to very complex emotionally loaded artistic expression through music.

Isabelle Peretz, Professor at the University of Montreal, has done extensive research to determine the evolutionary roots of music by examining and seeking special circuitry in the brain assigned specifically to music. Peretz has the theory that, if a specific circuitry for music exists in the brain, it is possible that music is an evolutionary adaptation. If not, then music would likely be considered a cultural artefact.

*If we can't find any specialisation in the brain, then music is probably not responding to biological needs. However, if the brain is specialised for music, then neuro-psychology should provide evidence that musical abilities have functional and neuro-anatomical autonomy from the rest of cognitive system.* Isabelle Peretz, as quoted by New York Academy of Sciences (New York Academy of Sciences Magazine: March /April 2000 [online]).

Peretz's extensive research with brain-damaged patients suggests that these special music circuits do exist in the brain. Her research has shown how patients with severe deficits in normal cognitive function, show selective sparing of musical abilities. These patients often are not able to function normally cognitively, but are able to perform and exhibit certain abilities with regard to music (New York Academy of Sciences Magazine: March /April 2000 [online]).

## **2.5 Music can contribute to the cognitive development of the child**

Fascinating research has recently been conducted in the area of music and brain plasticity. Traditionally, the brain was considered as being hard-wired and unable to change or counteract in response to behaviour, external stimuli or deficits. Brain plasticity, on the contrary, comprises the remodelling of brain circuitry in relation to different stimuli.



According to Robert Zatorre, Professor at McGill University, music is the perfect medium to study brain plasticity, since scientists can study musicians who are highly trained and people who are not. They, furthermore, can study the effect of training in either adults or children and see, with the help of modern technology such as MRI scans, how the brain adapts to perform these functions and how learning to play an instrument might cause modifications and adaptations in the brain (New York Academy of Sciences Magazine: March /April 2000 [online]).

According to Gottfried Schlaug of Harvard Medical School, much is still unknown about plasticity and how exactly the brain does its remodelling. He says that, although they do not understand all the fundamental rules or theories about brain plasticity, they do think that factors such as strengthening synapses that already exist, creating new brain synapses and using unrelated brain tissue or neural circuits that have never been used for a task, could all add to the brain's plasticity (New York Academy of Sciences Magazine: March /April 2000 [online]).

Researchers analysing the brain and the influence of active music making on the brain, have reported several interesting findings. In 1998, researchers at the University of Münster, in Germany, reported<sup>3</sup> their discovery that music lessons in childhood definitely enlarged the brain. They found that the area in the musician's brain used to analyse the particular pitch of a musical note was enlarged by 25%, compared to a non-musician who had never played an instrument before (Music makes you smarter: Researchers found that active music making expands the brain [s.a.][online]).

Scientists conducting this experiment on musicians and others used a magnetic brain imaging machine and aimed it at the musician's auditory cortex. The auditory cortex is the area where sounds are processed and this part of the brain contains cells, called neurons, which are sensitive to various sound frequencies. Neurons that fire in reaction to the same frequency tend to gather into little groups, creating a sound frequency map in the auditory cortex. Findings suggest that practice and experience (active music making) have enlarged this area

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<sup>3</sup> These findings were first published in the April 23, 1998 issue of Nature

in the brain and that the earlier the child starts musical training, the bigger the area of the brain appears to be. They also concluded that experienced musicians used more neurons to process sounds and could synchronise those sounds much better, as the result of their training (Morrison, 1998 [online]).

In a two-year experiment done with preschoolers by Dr. Gordon Shaw of the University of California at Irvine and Frances Rauscher, preschoolers studying the piano were compared to preschoolers receiving computer lessons. The research findings suggested that the performance of preschoolers studying the piano was 34% higher on spatial and temporal reasoning tasks than that of preschoolers studying computers (Rauscher *et al.*, 1997: 2-8).

In another experiment, children who had taken singing and keyboard lessons were studied and compared with preschoolers who received no music lessons. The preschoolers taking music lessons scored 80% higher than the control group when they had to perform object-assembly tasks (Rauscher *et al.*, 1994).

In an experiment done by Frances Rauscher at the University of California in 1994, it was found that preschoolers who took keyboard lessons for eight months exhibited a 46% increase in their spatial reasoning IQ. A different experiment conducted with disadvantaged preschoolers, found that the preschoolers displayed a dramatic improvement in their spatial reasoning abilities after receiving music training (Music makes you smarter: Researchers found that active music making expands the brain [s.a.] [online]).

As part of an experiment, Frances Rauscher and Gordon Shaw played Mozart's Piano Sonata K448 to college students just before they had to take an IQ test. They found that the students who listened to this particular piece of music showed a significant increase in their spatial scores (Rauscher *et al.*, 1993: 611).

During October 1995, researchers at the University of Konstanz, Germany, conducted research on the influence of exposure to music on neural circuit rewiring. They examined the brains of nine string players, using magnetic resonance imaging (MRI) technology, made interesting findings. They found that the size of the somatosensory cortex dedicated to the fingering digits (the thumbs and fifth fingers of their left hands) of these musicians was

considerably larger than in non-players. They furthermore found that the number of time these musicians practised every day did not influence or affect their cortical maps. They found, however, that the age at which these musicians started with initial music lessons on their instrument influenced the amount of cortex that was used during playing. The earlier the young child was exposed to music lessons, the more cortex was used and devoted to playing this instrument (Begley, 1996 [online]).

In 1994, at Rhode Island, a sequential, skill-building music programme was presented to students of two elementary schools. Researchers found that these students showed an improvement in their math skills after a period of time (Music makes you smarter: Researchers found that active music making expands the brain [s.a.] [online]).

In 1994, Lewis Thomas conducted a study of medical school applicants. He found that 66% of music majors who applied to medical schools were accepted compared to only 44% of biochemistry majors that were accepted. The music majors represented the highest percentage of any group that was accepted (Music makes you smarter: Researchers found that active music making expands the brain [s.a.] [online]).

According to Scott-Kassner (1999: 20), it is of importance to move beyond the debate around the evidence of the neurological impact of music on the child and rather to focus on the wide variety of other reasons **why** music is significant to the development of the whole child (Scott-Kassner, 1999: 20).

Therefore, even though there is enough evidence of the importance of music education for the development of the child's brain, we are also going to look at other aspects.

## **2.6 Music can contribute to the physical development of the child**

With regard to the overall and musical development of the young child, it is of importance that educators and parents do not underestimate the importance of the child's physical development. Children's physical development influences how they interact and are involved in the world around them; their bodies become instruments with which they can explore and obtain information about the world around them.

Children's health, appearance and physical capabilities greatly influence other aspects and abilities in their lives, such as their cognitive abilities, affective stability, social acceptance and positive self-image. Thus, every facet of children's overall development is influenced by their physical condition and development.

Music can play an important role in children's physical development and it is of importance that music educators and parents have knowledge of the characteristics of each physical developmental stage of the child when planning music activities. Basic guidelines for children's physical development can be summarised as:

- An infant's movements always start developing from the head down to the feet (cephalocaudal). For example: babies first learn to control their heads and shoulders before being able to sit up.
- Muscle control in children develops from the midline of their bodies to the extremities (proximodistal). Children progress from gaining gross motor control to fine motor control. Therefore complete arm movements will always precede the fine muscle movements of their fingers (Grobler, 1990: 34).

Creating music through instrumental play and singing is regarded as physical education and demands excellent co-ordination of fingers, hands, arms, lips, cheeks and other muscles of the face. In singing, considerable control of the diaphragm is required, resulting in the back, stomach and chest muscles also being used (Music makes you smarter: Why We Teach Music [s.a.] [online]).

Music can be used to help children understand their bodies' potential and limitations, resulting in a more complete body image. The following contributions from music develop specific motor skills:

- Gross motor control skills: Children can be encouraged to perform rhythmical movements with their bodies. Performing action songs, dances and singing games are examples of music activities that will encourage these kinds of movements (Grobler, 1990: 35).
- Fine motor control skills: Music activities that are suitable in developing these skills are: playing of instruments, singing and performing finger games and playing singing games (Grobler, 1990: 35).
- Balancing skills: Children improve their posture, body control and balance by performing rhythmical movements with their whole bodies. Performing action songs, dances and singing games are examples of musical activities that will encourage these kinds of movements (Grobler, 1990: 35).
- Eye-hand co-ordination skills: Children can improve this by handling instruments or by singing and playing hand-clapping games with a partner (Grobler, 1990: 35).
- Eye-foot co-ordination skills: Children can improve this by performing singing games, body percussion, dances and other rhythmical foot movements (Grobler, 1990: 35).
- Laterality skills: This skill can be improved by performing singing games that involve both sides of the body or by handling instruments. Hand-clapping games that require cross-clapping with a partner is a suitable activity for improving laterality (Grobler, 1990: 35).

## **2.7 Music can contribute to the emotional development of the child**

In music education and education in general, the emotional stability of children determines the success of teaching and music activities. Emotional stability provides the foundation from which children are willing to explore, take risks and learn.

Emotional security is derived from the relationship of trust between children and their environment and between themselves and caregivers to whom they look for help and guidance. When children are emotionally secure, they experience feelings of safety, security, trust and acceptance. Children firstly develop emotional security and trust relationships in their family lives and later extend these to their schools (Grobler, 1990: 27, 28).

Children have a basic perception of themselves, the world and how they fit into it with all their abilities and weaknesses. Through the process of identification, children start to develop their own self-concept. Children who have a positive image of themselves experience self-esteem and will experience feelings of worth and exhibit personal confidence (Fong & Resnick, 1980: 374).

Children can only develop positively on an emotional level when they have a positive self-concept and self-esteem. Children with positive self-concepts have the confidence, security and willingness to risk challenges and to solve problems. Children develop a positive self-concept and feeling of self-worth when they experience acceptance from people around them, as well as when they receive approval from peers and adults on mastering a task successfully (Grobler, 1990: 28).

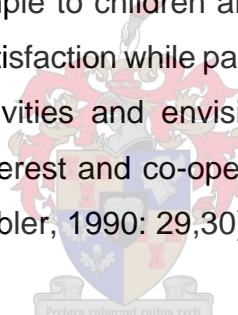
Children's self-esteem plays an important role in their level of aspiration and achievement. Children who have a high and positive self-esteem tend to develop into active, secure people who are successful at an academic and social level. Children with low self-esteem tend to feel inferior, are fearful of interacting with others, try to gain social approval and often feel discouraged and depressed. A direct relationship is found between how high children or people aim and strive to achieve, and how much children or people value themselves (Fong & Resnick, 1980: 374,375).

Music and active participation in music contributes to a positive self-image in children. Participation in musical activities provides several opportunities for children to experience **success**. When suitable musical activities are chosen according to each child's unique level of readiness and ability, the child does not risk the danger of failing or making mistakes. The simple mastering of a song, ability to handle an instrument or ability to produce sound as accompaniment for a song will provide the child with a feeling of success (Grobler, 1990: 29). Music can furthermore provide children with opportunities for **individualising** and developing an **own identity**. Children develop a positive self-concept when they are able to see themselves as unique personalities, each with an own identity. Musical activities that include the child's own name in a song, or in which children can exercise their own choice of instrument to imitate certain sounds, or are allowed to perform their own movements and improvise freely to music in their own, unique way, all contribute to children's awareness of

themselves and their own, unique identities. Songs from different cultures or languages can provide children with opportunities to identify with their own nation, language and culture (Grobler, 1990: 29).

In 1992, researchers at the Auburn University conducted a study with children at risk. An arts programme that included music was presented to these children. Researchers found that the overall self-concept of children participating in this programme improved significantly over a period of time (Music makes you smarter: Researchers found that active music making expands the brain [s.a.] [online]).

Educators are able to guide and accompany children on the way to emotional stability. Educators can achieve this by creating a relationship of trust and safety between them and the child, by setting a positive example to children and by motivating children intrinsically. When children experience joy and satisfaction while participating in musical activities, they will look forward to future musical activities and envision joyful participation. This intrinsic motivation leads to spontaneous interest and co-operation, resulting in music becoming a meaningful experience to them (Grobler, 1990: 29,30).



## **2.8 Music can contribute to the social development of the child**

*Since music has so much to do with the molding of character, it is necessary that we teach it to our children - Aristotle (quoted by Machover & Uszler, 1996: xii).*

In music education, educators acknowledge the young child as a “child-in-totality”. Although music is taught to children by music educators for the sake of music itself, the secondary aims and benefits of music education are recognised and regarded as important in the holistic development of the child. Children’s social, physical and cognitive development can furthermore not be set apart from each other, since all these aspects constantly influence one another.

The social development of young children is considered to be one of the most crucial goals of pre-primary education and positive music experiences and activities can contribute to the actualisation of this important goal.



The following social skills are acquired through positive musical experiences and activities:

- Group participation and socially appropriate behaviours: By participating and interacting within a group, children experience feelings of harmony and unity. Children show growth and maturity in their interpersonal relationships when they are involved with peers in musical activities that require co-operative planning, resolving of problems and sharing accomplishments and responsibilities with others.

Group participation guides the young child from self-centred thinking and egocentric behaviours to more appropriate social behaviours. Children learn that their own interests are secondary to the demands of the group. Children learn to share, take turns, to respect the views of others, that everyone cannot be satisfied at the same time and to submit and obey the instructions of a group (Grobler, 1990: 32,33).

- Improved communication skills: According to Nye (1979: 169), musical activities are among the most effective devices for developing the use of language. Music is a wonderful medium and it makes using language more fun and more pleasurable.

It is essential that children learn to communicate in order to establish social contact. Young children have a desire to understand, represent and share their experiences symbolically with others and can communicate either verbally (through language) or non-verbally (through movement or instrumental playing). Through music activities, children observe how educators and children communicate with each other, they develop and improve their language competence and learn how to interpret and define music in words, movement or in playing an instrument (Grobler, 1990: 33).

- Leadership: During musical activities, children who have leadership qualities have the opportunity to show leadership within a group. Natural leaders will step forward and be accepted by the group if they have already proven themselves as individuals who create intriguing ideas and suggestions. Shy and introverted children are the opposite of natural leaders and do not have the desire to lead a group or to be singled out. These children feel safe and secure within a group and will participate and even take risks within the safety of the group setting (Grobler, 1990: 33).
- Awareness of cultural and national identity: As children continue to participate in social activities and to develop, their socialisation is gradually extended from their immediate



family to their school, their community, their nation and to their specific culture (Grobler, 1990: 34).

## **2.9 Musical Intelligence: One of the intelligences according to Howard Gardner's Theory of Multiple Intelligences**

*I am convinced that all of us have a biological guarantee of musicianship. This is true regardless of our age, formal experience with music, or the size and shape of our fingers, lips or ears . . . We all have music inside us, and can learn how to get it out, one way or another (Professor Frank Wilson, as quoted by Armstrong, 1993: 73).*

Howard Gardner's theory of multiple intelligences initially categorised human beings wide range of skills and capabilities into at least seven extensive categories or intelligences. These original and first seven intelligences are: Linguistic Intelligence; Logical-mathematical Intelligence; Spatial Intelligence; Bodily-Kinaesthetic Intelligence; Musical Intelligence; Interpersonal Intelligence; and Intrapersonal Intelligence (Gardner, 1983: 8). Today educators and researchers acknowledge that there are far more than seven intelligences that can be identified in human beings.

According to Armstrong (1994: 13), Gardner emphasises that this model is only a temporary formulation and that new intelligences could be identified and added to the list. Suggestions of new intelligences to be added are: Spirituality; emotional intelligence; naturalism; moral sensibility; sexuality; humour; intuition; creativity; culinary ability; olfactory perception (sense of smell); and the ability to combine the other intelligences.

Musical Intelligence is described as the ability or capacity of an individual to **perceive**, **discriminate**, **transform** and **express** music and musical forms. Characteristics that are included in musical intelligence are sensitivity to the rhythm, pitch, or melody, and timbre or tone colour of a musical piece (Armstrong, 1994: 13).

**Appreciation** of music is also considered as one of the main characteristics of musical intelligence (Armstrong, 1993: 10)

These abilities (to perceive, discriminate, transform and express) of musically intelligent individuals can be seen in the different roles that individuals play in music. A music aficionado or enthusiast is a person who exhibits the capacity to **perceive**. A music critic is a person who exhibits the capacity to **discriminate**. A composer exhibits the capacity to **transform**, while a performer exhibits the capacity to **express** (Armstrong, 1994: 13). Regular concert-goers are individuals who exhibit the capacity to **appreciate** music. Musical talent is the first intelligence to appear in the child's development and emerges before any of the other intelligences (Gardner, 1993: 99).

According to Armstrong (1987: 22), musically gifted children can be recognised and identified easily. These children will immediately start to move around and sing when a music recording is being played for them. They also enjoy singing, humming and whistling tunes quietly to themselves, while others will exhibit their musical potential through simple music appreciation. Musically intelligent children have strong opinions about music that is being played on the radio or television, are sensitive to sounds around them in the environment and will usually be the ones that lead a group in singing.

Musically gifted children can furthermore exhibit the following behaviours:

- They enjoy and are able to play musical instruments;
- They remember the melodies of songs;
- They can identify a particular musical note as off-key;
- They will express their need to have music when they are studying;
- They enjoy collecting tapes, records and CDs;
- They enjoy singing songs to themselves;
- They are able to rhythmically keep time to music (Armstrong, 1987: 22)

The four important key points to remember according to Gardner's research, are:

- All children and individuals possess and have abilities in all of these seven intelligences;

- Everyone has the ability to develop these seven intelligences to a reasonably high level of capability if they receive necessary and appropriate encouragement, enrichment and instruction;
- These intelligences cannot exist by themselves and are constantly interacting with each other in complex ways;
- There is a wide variety of ways to be intelligent and by which people can show their talents within a specific intelligence, as well as between different intelligences (Armstrong, 1994: 11,12).

There are, however, activators and deactivators of intelligence that can influence each intelligence in a positive or negative way. There are events that occur in early childhood which are considered as “turning points” in the development of a person’s talents and abilities (Armstrong, 1994: 22). Two fundamental processes in the development of intelligences are **crystallising experiences** and **paralysing experiences** (Gardner, 1983: 113).

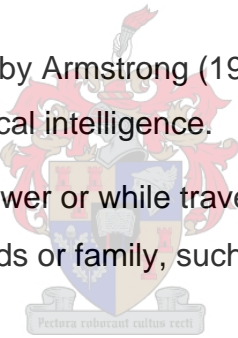
**Crystallising experiences** are positive and considered as “the spark that lights an intelligence”. Crystallising experiences will encourage an intelligence to grow and develop towards maturity. For the well-known musician, Yehudi Menuhin, a crystallising musical experience occurred when his parents took him to a symphony concert when he was only four years old. His experience of the concert was so positive and enthralling that he afterwards asked his parents for a violin as birthday present. He also insisted on having the specific violin soloist that he saw performing that evening, to teach him how to play the violin (Armstrong, 1994: 22).

**Paralysing experiences** are negative experiences that can result in the “shutdown” of a particular experience. Negative and humiliating remarks from parents or teachers can cause the child to experience negative emotions such as shame, guilt, fear and anger. Negative comments such as, “You are singing out of tune” or “stop making that noise” can result in negative and paralysing experiences and can even contribute to the shutdown of musical intelligence (Armstrong, 1994: 23).

According to Armstrong, it is never too late to develop an individual's musical intelligence. Formal music lessons are not the only way to develop musical intelligence. Individuals can express their musical intelligence through simple appreciation of recorded and live music and can furthermore develop their intelligence by becoming educated music listeners and by taking a more active role in listening to music (Armstrong, 1993: 74).

According to the composer Aaron Copland, individuals can improve their musical and listening skills and cultivate a critical musical ear by exposing themselves to a wider variety and selection of music and by taking an active role in music appreciation. "You can deepen your understanding of music only by being a more conscious and aware listener – not someone who is just listening, but someone who is listening for something" Copland, as quoted by Armstrong (1993: 75).

The following suggestions are made by Armstrong (1993: 75,76) for adults to develop their own, as well as their children's, musical intelligence.

- 
- Sing spontaneously in the shower or while travelling;
  - Play musical games with friends or family, such as "Name that tune";
  - Attend concerts or musicals;
  - Develop your own collection of favourite musical recordings and listen to them regularly;
  - Join your local church or community choir;
  - Take formal music lessons for a specific musical instrument that you always wanted to learn to play;
  - Work with a music therapist;
  - Spend an hour a week listening to a style of music that is unfamiliar to you;
  - Establish a regular time at which you as family can sing together;
  - Buy a keyboard and teach yourself simple melodies and chords;
  - Buy rhythm instruments such as tambourines or sleigh bells and play them rhythmically to music;
  - Enrol in a music appreciation course;
  - Read music criticism in newspapers and magazines;

- Volunteer to sing and perform music at hospitals, day-care centres or retirement homes;
- Listen to background music while studying, working or eating;
- Discuss music as a topic with your friends and family;
- Read about the lives of famous composers and musicians;
- Listen to sounds around you (footsteps) or sounds from nature (birds singing) and try to hear and identify the natural melodies and rhythms that occur in these sounds;
- Listen and re-discover the music that you loved as a child;
- Make up (compose) your own tunes;
- Create a musical autobiography of your own life and collect music that represents, or was popular at, different stages of your life;
- Make a list of all the music that you hear in one day;
- Buy yourself a computer software and MIDI-compatible keyboard and teach yourself music theory or play a musical instrument on the computer;
- Sing all your communications to your children for an hour or two.

## **2.10 Music can be of therapeutic value to the child**



The Canadian Association for Music Therapy defines music therapy as

*...the skillful use of music and musical elements by an accredited music therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health. Music has non-verbal, creative, structural, and emotional qualities. These are used in the therapeutic relationship to facilitate contact, interaction, self-awareness, learning, self-expression, communication, and personal development (Canadian Association for Music Therapy: What Music Therapy is [s.a.] [online]).<sup>4</sup>*

Another definition is that music therapy requires the use and prescription of music and music-related strategies or approaches by a qualified music therapist. These strategies are used to

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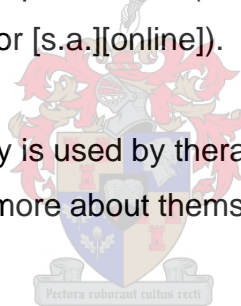
<sup>4</sup> This definition of music therapy was formulated by the Canadian Association for Music Therapy at their annual general meeting on May 6, 1994, at Vancouver, British Columbia.

support and motivate individuals toward a particular, non-musical objective (Prelude Music Therapy Home Page: Music Therapy Information [s.a.] [online]).

Lennie Tan, president of the Music Therapist Association of British Columbia, has stated that music therapy, in the simplest of terms, can be referred to as “using music in a therapeutic way to heal” (Lee, [s.a.][online]).

Therapists use music therapy with a large variety of individuals, regardless of their age, their impairment or disability, or their musical experience. Music therapists can use music therapeutically for children. Some of the areas in which therapists specialise are: brain injuries; autism and other extensive development disabilities; developmental and physical disabilities; hearing, visual, speech and language impairments; emotional traumas; mental health, in neonatal care, oncology and pain control (Canadian Association for Music Therapy: Who music therapy may be useful for [s.a.][online]).

Lennie Tan stated that music therapy is used by therapists to help patients to manage their lives and at the same time discover more about themselves and who they as individuals are (Lee, [s.a.][online]).



### **2.10.1 The Therapeutic characteristics of Music**

Music exhibits the following **therapeutic characteristics**:

- music stimulates the brain and can capture and engage children’s attention;
- music can easily be adapted to and reflects children’s abilities;
- music can arrange time in such a way that children can comprehend the concept of time;
- music supplies children with a meaningful and fun medium for practice and repetition;
- music supplies children with a safe, structured and social setting from where they can communicate, verbally and non-verbally;
- music can be a useful memory aid;
- music inspires and encourages children to perform movements;
- music can bring back memories and feelings;

- music and its accompanying silence give immediate and non-verbal feedback;
- music is success-orientated and children of all ages and abilities can share in music activities (Prelude Music Therapy Home Page: Music Therapy Information [s.a.] [online]).

### **2.10.2 The long-term goals of music therapy**

The overall and universal aim that music therapists want to actualise with music as therapy is to involve individuals actively in their own growth, development and behavioural changes. Music therapists strive to help individuals transfer musical and non-musical abilities to other facets of their lives. By achieving this aim, music therapy helps and brings individuals from a passive world of isolation into a world of active interaction and participation (Boxill, [s.a.] [online]).

When practising music therapy with children, therapists strive to achieve the following **long-term goals**:

- to improve children's self-image and consciousness of their bodies;
- to enhance children's communication abilities;
- to increase children's skill to use their energy purposefully;
- to decrease any maladaptive behaviours that children might exhibit, such as stereotypic, obsessive, self-abusive, aggressive, disorderly, perseverative, unpredictable behaviours;
- to improve children's interaction with peers and others around them;
- to improve children's self-sufficiency and self-direction;
- to stimulate children's creativity, inventiveness and imagination;
- to strengthen children's emotional expression and change;
- to improve and enhance children's fine and gross motor skills;
- to improve children's auditory recognition and understanding (Boxill [s.a.] [online]).

### **2.10.3 Activities used in music therapy**



Music therapists can help children with speech impairments to improve their articulation of words, breath control and rhythm through **singing**. Singing lyrics can help children with mental disabilities to sequence a task, while singing with a group helps them to develop a greater awareness of those around them (Canadian Association for Music Therapy: How music is used therapeutically [s.a.][online]).

Children with motor impairments can improve their fine and gross motor coordination by **playing instruments**. During therapy, children with behavioural problems are encouraged to work within a group setting and to play an instrument in an ensemble. This helps them to control any disruptive or disorderly behaviour and impulses. By mastering and performing a piece of music, children enhance their musical skills, develop positive self-esteem and self-discipline and become more self-reliant (Canadian Association for Music Therapy: How music is used therapeutically [s.a.] [online]).

Children are encouraged by therapists to respond, through **rhythmic movements**, to music and to develop their range of movements, agility and suppleness, strength, balance, coordination, breathing patterns and muscular relaxation. The rhythmic element in music raises children's enthusiasm, involvement, joy and pleasure and can furthermore persuade them, non-verbally, to socialise (Canadian Association for Music Therapy: How music is used therapeutically [s.a.] [online]).

The music therapist can use **improvisation** as a useful evaluation technique to establish a relationship of trust with the child. Through improvisation, children can express their emotions in a creative and non-verbal way. Vocal, instrumental and movement improvisations enable children to interact with others, explore feelings which are too difficult to communicate in words, to make their own decisions and choices, and to deal with structure in a creative manner (Canadian Association for Music Therapy: How music is used therapeutically [s.a.][online]).

Therapists use **composing** as a tool to encourage children to share their opinions, emotions and experiences. Furthermore, composing enhances co-operative learning and self-awareness and helps children to explore their feelings (Canadian Association for Music Therapy: How music is used therapeutically [s.a.] [online]).



**Listening** to music can enhance children's cognitive abilities, such as concentration and memory. By listening to music in a relaxed and open-minded state, thoughts, images and emotions are being stimulated. Listening to music can furthermore help children to recall memories and associations (Canadian Association for Music Therapy: How music is used therapeutically [s.a.] [online]).

### **2.11. Music provides a means for personal expression, as well as pleasure and joy**

The desires and emotions of human beings, regardless of their simplicity or complexity, has always been expressed and reflected through art and other aesthetic forms. Through time, human beings have always reacted and responded to personal experiences and expressions through music. This human ability to express emotions through symbols such as music can be regarded as the highest accomplishment of human beings.

The uniqueness of music as a medium of expression is that music, compared to words, is not bound by specific meanings. Music supplies individuals with opportunities for personal expression and unique interpretation of emotions, experiences and music. These unique musical responses can vary from one individual to another, depending on each individual's level of experience and comprehension (Bergethon *et al.*, 1986: 4).

According to Barbara Andress, professor emerita of Music Education at Arizona State University, early childhood music education nurtures a lifelong disposition toward music. Although not all children who receive music education will eventually become performers, music can and will still play a very important part in their lives. Music can be used as a means for children to derive pleasure and comfort, as well as a medium for communicating aesthetically (Ponick, 1999: 37).

### **2.12 Conclusion**

This chapter has focussed on the importance of music and music education and eleven different reasons why parents should provide music education for their children were given, discussed and emphasised, together with research supporting these different points.



## CHAPTER 3: WHEN TO START MUSIC EDUCATION WITH THE CHILD

(Question: When should the parent start their child's music education?)

The chapter that follows presents a discussion of the sound environment of the womb and of how the fetal auditory system develops and matures. Research on the influence of sound and learning *in utero* is also considered, the role of parents is discussed and practical prenatal stimulation activities are suggested. In this chapter some of the research that is mentioned will be referred to through secondary sources which will be given in footnotes.

### 3.1 Prenatal Research

*...it is interesting in our society that we really only consider the child to be alive once it is born. The Chinese, when the child is born, count it as being one year old which shows that they recognise the fact that a child has a life in the uterus.*  
(Macfarlane, 1976<sup>5</sup>, quoted in Müller-Zürich, 1982: 22)

Extensive prenatal research has revealed interesting and important information about the sound environment of the womb, fetal development, the abilities of the fetus in the womb, and the influence that prenatal stimulation with sound and music has on the child.

#### 3.1.1 The Sound Environment of the Womb

The first human intra-abdominal recordings were made in 1968 with the help of microphones covered with rubber membranes. These microphones were placed in the vagina or cervix and the recordings that were made portrayed the womb as a very noisy environment (72-96dB) (Lecanuet, 1996: 4).

Recent studies using hydrophones adapted to fluid impedance and narrowband analysis, have, however, provided contrasting findings. The intra-uterine background noise that was recorded consisted of three types of sounds: electronic sounds made by the hydrophones and amplifiers; ambient external noises; a variety of maternal and fetal noises (respiratory,

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<sup>5</sup> Macfarlane, A. *Pre- and Peri-natal factors affecting post-natal behaviour*. Lecture: N.C.T. Torbay study

movements, gastrointestinal, cardiovascular, laryngeal). Researchers found that the womb was a relatively quiet place with a sound environment approximately ranging between 50 and 60dB (Lecanuet, 1996: 4).

All these uterine sounds form a carpet of sound for the neonate. The mother's voice, however, appears to be heard very distinctively and above the sound carpet by the neonate. Since the mother's voice is so different to the amniotic environment, the neonate gives special attention to her voice. These sounds that the mother makes are very important and are considered to be the first form of communication, connection and bonding between mother and child. Observations made by other researchers suggest that newborns became calmer and more self-regulated when they were exposed to recordings of these intrauterine sounds (Whitwell, [s.a.] [online]).

### 3.1.2 Development and Maturation of the Fetal Auditory System

Compared to the other senses, the child's sense of hearing is considered to be the most developed sense before birth. The ear of the fetus develops in the third week of gestation and starts to perform its functions by week sixteen. Between the fourth and sixth weeks of gestation, the vestibular and cochlear systems become differentiated and the auditory ossicles start to develop between the seventh and eighth weeks. Between week 16 and 17 the ear of the fetus has an adult-like shape and size. Although the ear's construction is not complete by week 16, the fetus is already able to hear and respond to a sound pulse. The cochlear structures of the ear start to function by week 20. Mature synapses have been identified between week 24 and 28 and the fetus starts to listen actively to sounds at week 24. Most formal fetal stimulation programmes are therefore designed to start during the third trimester of pregnancy (week 20), as the sense of hearing is believed to be the best developed of all the senses before birth (Whitwell, [s.a.] [online]).

The inner ear consists of two parts: the cochlea and the vestibular system (Whitwell, [s.a.] [online]). According to Ayres (1983: 185) the vestibular system can be defined as "the sensory system that responds to the position of the head in relation to gravity and accelerated or

decelerated movement". If the vestibular system functions correctly, the pull of gravity will produce a consistent sensory flow from early fetal life, until death. The flow through the nervous system which results from gravity creates certain sensations that help with the formation and construction of a fundamental reference for all the other sensory inputs. Children's vestibular systems need to function correctly for them to be able to perform certain body movements, to be able to balance themselves and to integrate and combine their movements (Ayres, 1983: 70).

Body movements, balance and the integration of movements are three aspects that are controlled by the vestibular system and all of these aspects are involved in the rhythm of music making (Whitwell, [s.a.] [online]).

The cochlear system is responsible for and allows acoustic vibrations to convert into nervous influx. Resulting from this, melodies that carry higher frequencies can be heard by the fetus. It is of importance that melodies and rhythms that are chosen for prenatal music stimulation should be simple and uncomplicated (Whitwell, [s.a.] [online]).

Due to the fact that the vestibular system develops rapidly in the first trimester of pregnancy, active movements performed by the fetus can already be seen *in utero*. Regular exercise patterns, such as rolling, flexing and turning, have been observed through ultrasound in the first trimester. The fetus furthermore, performs self-initiated and expressive movements such as waving of arms, kicking of legs, flexing the back and neck, turning the head and even somersaults.

In the second trimester, the fetus floats peacefully and will perform movements such as kicking, turning, sighing and grabbing its umbilical chord. The fetus tends to get excited when sudden noises occur, calms down when the mother talks quietly and is rocked to sleep by the mother's walking. The heart of the fetus is fully developed by this time and its pulse rate varies between 120 and 160 beats per minute.

According to W. Ernest Freud, quoted by Whitwell, ([s.a.] [online]), "a rhythm itself provides a most reassuring 'cradle' because of its promise of repetition and continuity". Research done

by Salk (1960)<sup>6</sup>, Murooka, H. Koie, Y. & Suda, N (1976)<sup>7</sup> and De Casper and Sigafos (1983)<sup>8</sup> has produced evidence that newborns in fact learn and remember their mother's heartbeat in utero.

Further research done by Salk (1960)<sup>9</sup> has shown that newborns gained weight at a faster rate and their breathing was deeper and more constant when they were exposed to and listened to the heartbeat of their mothers.

Ashley Montagu (1962)<sup>10</sup> has proposed that the reason why music is universally appealing and rhythmic sounds have a soothing effect on humans could possibly be related to the feeling of well-being that the fetus experiences in utero due to the mother's constant and reassuring heartbeat (Whitwell, [s.a.][online]).

### 3.1.3 Research on the influence of sound and learning in utero

According to Carlotte Mistretta and Robert Bradley,<sup>11</sup> as quoted by the BabyPlus Company, it is strange that the possibility of changing the human brain and behavioural growth prenatally, through intrauterine sensory stimulation, has not received enough thought or attention. They suggest that future studies should be undertaken to provide more information about the success of the intra- versus extrauterine environments and the influence that they have on the development of the nervous system in different types of species (The BabyPlus Company: Prenatal Brain Cell Death [s.a.][online]).

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6 Salk, L. (1960). The effects of the normal heartbeat sound on the behaviour of the newborn infant: implications for mental health. *World Mental Health*, 12, 1-8.

7 Murooka, H. Koie, Y. & Suda, N. (1976). Analyse des sons intra-uterins et leurs effets tranquilisants sur le nouveau. *Journal of Gynecology and Obstetrics: Biologie de la Reproduction*, 5, 367-376.

8 De Casper, A.J. & Sigafos, A.D. (1983). The intrauterine heartbeat: A potent reinforcer for newborns. *Infant Behaviour and Development* 6, 19-25.

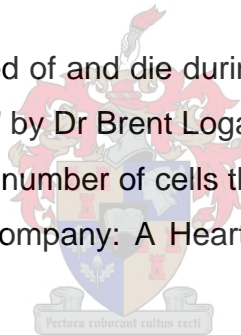
9 Salk, L. (1960). The effects of the normal heartbeat sound on the behaviour of the newborn infant: implications for mental health. *World Mental Health*, 12, 1-8.

10 Montagu, A. (1962). *Prenatal Influences*. Springfield, IL: Charles Thomas.

11 Effects of early Sensory Experience in Brain and Behavioural development, *Studies on the Development of behaviour and the Nervous System, Volume 4, Early Influences*, edited by Gilbert Gottlieb, Academic Press, New York, 1978, pages 233,240.

According to Professor Susan Ludington-Hoe<sup>12</sup> of the University of California School of Nursing, first synapses in the brain of the fetus can occur as early as the seventh day after conception. Specialists in the field of fetal and infant brain development emphasise that fetal stimulation of the infant's senses could have an influence and effect on the development of the child's brain synapses. They suggest that the lack of neural connections can cause nerve cells to die prenatally, especially in the eighth month of pregnancy. Professor Colin Blakemore<sup>13</sup> of Oxford University has stated that the brain of the eight-month-old fetus is estimated to have at least two to three times as many nerve cells as the brain of an adult. According to Blakemore, a massive death of brain cells occurs just before birth. The cells that die are regarded as excessive and unnecessary. The process of brain cell death continues through childhood and eventually levels off (The BabyPlus Company: Prenatal Brain Cell Death [s.a.] [online]).

The excess of cells that are disposed of and die during prenatal brain cell death has been described as an "over programming" by Dr Brent Logan<sup>14</sup>. This surplus of cells ensures the survival and provision of a sufficient number of cells that will enable the brain to perform its primary functions (The BabyPlus Company: A Heartbeat away from blissful birth<sup>15</sup> [s.a.] [online])



Scientists have gone further and have named the prenatal brain just before neuronal death a "protobrain". These researchers have found that stimulating the protobrain of rats prenatally, could save some of the protobrain, and this resulted in super intelligent rats with extra neurons that could be observed just after birth. Dr Brent Logan refers to a "window of opportunity" that is present before birth. According to him, this opportunity should be used for prenatal stimulation, otherwise any extra brain cells and brain potential will die and go away (The BabyPlus Company: Report on Baby+ Research [s.a.] [online]).

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12 How to have a smarter baby, Rawson Associates, New York, 1985, page35.

13 Auliffe, K. 1985. Making of a Mind, *Omni Magazine*, October 1985, p. 67.

14 Dr Brent Logan is the director and founder of the Prenatal Institute in Seattle. He has developed a prenatal stimulation programme called "The Cardiac Curriculum" in the form of cassettes and a maternal speaker belt. He claims to provide "sonic enrichment" to pregnant mothers and infants and is well known for his programme and research.

15 Clinical report, HOSPITAL DOCTOR, London, 1 March 1990.

Research done by Spelt (1948)<sup>16</sup> revealed that unborn babies can be taught and can learn prenatally. Since it was known that the fetus will react to any loud noise by kicking or moving, he conducted an experiment in which a vibrator was applied to the pregnant mother's stomach. He gave the fetus several "practice" experiences by applying both the vibrator and loud noises at the same time. He came to the conclusion that once the child has learned this "lesson", this conditioning or "learnt lesson" would last until the day that the child is born (Fong & Resnick, 1980: 260,261).

Research involving Japanese pregnant women living near the Osaka airport revealed interesting results. According to researchers, the constant environmental noises that came from the airport had a negative effect on the fetuses. The babies that were born were smaller in size and there was an increased occurrence of prematurity amongst these pregnant mothers. Research done by Szmeja (1979)<sup>17</sup> suggested that chronic noise could be connected with birth defects (Whitwell, [s.a.] [online]).

Michele Clements (1977)<sup>18</sup> did research in a London maternity hospital and found that fetuses of four to five months old were soothed and calmed by music passages by Vivaldi and Mozart. In contrast, they were disturbed by very loud passages by Beethoven, Brahms and Rock music (Whitwell, [s.a.][online]).

The New Zealand fetologist, William Liley, observed that from week twenty-five a fetus would jump in rhythm to the music when the timpanist in an orchestra played during a concert (Whitwell, [s.a.] [online]).

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16 Spelt, D.K. The conditioning of the *human fetus in utero*. *Journal of Experimental Psychology*, 1948, 38, 338-346.

17 Szmeja, Z., Slomko, Z. & Sikorski, H. (1979) The risk of hearing impairment in children from mothers exposed to noise during pregnancy, *Int. Journal of Pediatric Otorhino-laryngology*, 1, 221-229

18 Clements, Michele (1977), *Observations on certain aspects of neonatal behaviour in response to auditory stimuli*. Paper presented to the fifth International Congress of Psychosomatic Obstetrics and Gynecology, Rome.



Research performed by Satt (1987)<sup>19</sup> showed that newborns preferred a melody that the mother sang to them in utero to a new song that the mother might sing to them (Whitwell [s.a.] [online]), while Peter Hepper (1991)<sup>20</sup> conducted research with pregnant mothers who had to listen daily to the music of a TV soap opera called “Neighbours”. When this music was played to the newborns after birth, they would listen with rapt attention, their heart rate and movements would decrease considerably, and they would change to a more alert state. This research suggests evidence of long-term memory in the baby (Whitwell, [s.a.] [online]). The maternal emotions of the mother appear to have a chemical effect on the fetus. Since the mother and child shares hormones, stress can be transferred to the fetus through the release of stress hormones. These hormones are carried in the blood through the placental barrier and can result in positive or negative reactions by the baby (Fong and Resnick, 1980: 55).

### **3.2 The Child’s first introduction to Music**

#### **3.2.1 The role of the parents**

*“Formerly I maintained that the musical education of a child should start nine months before birth. I now amend this statement, it should start nine months before the birth of the child’s mother” Zoltàn Kodàly (1882-1967)<sup>21</sup> (as quoted by Müller-Zürich, 1982: 30).*

According to Scott-Kassner (1999: 20), parents are children’s first and most influential teachers. Parents are able to reach their children through music when they are still in the womb and can comfort their newborn babies with soothing lullabies. They can sing spontaneous songs to their toddlers, dance with them, play simple rhythmic games, take their children to music concerts and events, play good quality music recordings to them, provide

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19 Satt, B.J. (1984). *An investigation into the acoustical induction of intra-uterine learning*. PhD Dissertation, Californian School of Professional Psychology, Los Angeles.

20 Hepper, P.G. (1991). An examination of fetal learning before and after birth. *The Irish Journal of Psychology*, 12(2), 95-107.

21 Kodàly, Z. 1974. *The selected writings of Zoltan Kodàly*. London: Boosey & Hawkes.

them with formal music lessons and encourage them to participate in school music programmes.

The role that parents play in creating musically rich environments and the example that they set and exhibit through their own appreciation of music, are all essential ingredients for establishing a solid music foundation for the child and cannot be replaced or compared to any day-care or preschool music programme (Scott-Kassner, 1999: 20).

Over several generations, parents have generally been the first to provide their children with musical guidance, music experiences and stimulation that develop their children's musical abilities. Over the years, our culture has, however, started to move away from active music making to a more passive state of consumption, with the result that parents find it nearly impossible to be sufficient as their children's first music teachers (Levinowitz, 1999: 18). Research by Doxey and Wright (1990) of children's musical abilities revealed that a strong groundwork for future success and involvement with music can be established by providing the child with a rich musical environment from an early age (Doxey & Wright, 1990: 425-440).

Zoltan Kodály (1974)<sup>22</sup> referred to a "musical mother tongue" and believed that children should learn music in the same way that they would learn their mother tongue (Szabo, 1999: 17).

Edwin Gordon (1990)<sup>23</sup> believes that the optimal time for musical development occurs before the age of nine. After the age of nine the child's potential for developing musically stabilises. He came to the conclusion that children whose parents play an active role in their early musical development achieve a higher level of development in musical ability or aptitude quotient, by the age of nine (Szabo, 1999: 18).

Musical aptitude is often misinterpreted as talent and achievement. According to research, every human being possesses musical aptitude, as well as the innate ability to react to musical sounds and to control the movements of their bodies in order to create music.

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<sup>22</sup> Kodály, Z. 1974. *The selected writings of Zoltan Kodály*. London: Boosey & Hawkes.

Although musical aptitude may vary from one person to another, all children are capable of achieving musically and will be highly influenced by the timing and quality of their experiences. However, regardless of how great the child's musical aptitude may be, the child can only maintain this level of potential if she or he receives beneficial early music experiences on an informal and formal level (Music improves Reasoning in Preschool Children: Advancing Music Skills: Aptitude and Achievement [s.a.][online]).

Edwin Gordon,<sup>24</sup> Professor of Research in Music Education at Temple University in Philadelphia, found that the child's musical aptitude could actually be raised if early music experiences are properly timed and sequenced (Music improves Reasoning in Preschool Children: Advancing Music Skills: Aptitude and Achievement [s.a.][online]).

Begley points out that a baby arrives in the world with a jumble of neurons, all expectant to be intertwined into the complex tapestry of the mind. It is the experiences that children have in their childhood that determine which neurons are used and which wire the circuits of the brain (Begley, 1996 [online]). While research has shown that there are certain critical or optimal periods for development, it is the task of parents to expose and stimulate children correctly in these critical periods (Begley, 1996 [online]).

The idea of critical periods or "windows of opportunity" in development was illustrated through an experiment conducted by Wiesel and Hubel in the seventies. This experiment showed that, after one eye of a newborn kitten was sewed shut, the kitten's brain rewired itself. Fewer neurons in the kitten's brain connected the shut eye to the visual cortex. The result was that the kitten remained blind in one eye even after the eye was opened. The same experiment was conducted with adult cats, but did not produce the same result. The conclusion that the researchers came to was that there is a short, early period when circuits connect the retina to the visual cortex. This research suggests that "with the right input at the right time, almost anything is possible" (Begley, 1996 [online]).

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23 Gordon, E. 1990. *A music learning theory for newborn and young children*. Chicago: GIA Publications.

24 Gordon, E.E, *The Nature and Description of Developmental and Stabilised Music Aptitude: Implications for Music Learning*. Temple University, Philadelphia, PA.

### 3.2.2 Practical prenatal stimulation exercises

The following practical prenatal stimulation activities can be done by pregnant women to stimulate their babies in utero.

- Start with relaxation and visualisation exercises.
- Practising some "deep breathing" techniques will help the mother to relax.
- Communicate with the unborn child through talking and tactile stimulation (stroking of the stomach) (Make way for Baby: Pregnancy and Prenatal stimulation [s.a.] [online]).
- The mother can listen to her favourite selection of music. This will help her to relax and will have a positive effect on the baby.
- The mother can broaden her musical taste by listening to a wider variety of musical styles, compositions and instrumentation. This variety can be stimulating for the fetus and the mother.
- The mother can rock in a rocking chair for half an hour a day. This activity will be soothing for both the mother and unborn child. This activity will furthermore supply the fetus with vestibular stimulation.
- The mother can sing her own selection of lullabies and other songs to the fetus. This activity should be continued when the infant is born) (Make way for Baby: Pregnancy and Prenatal stimulation [s.a.] [online]).

### 3.3 Conclusion

This chapter has addressed the frequently asked question of when parents should start their children's musical education. Groundbreaking prenatal research, the difference between active and passive music making, practical activities and suggestions for parents who want to stimulate their unborn babies prenatally were discussed. Parents, especially mothers-to-be, have the important task of providing their children, even before birth, with a rich and stimulating musical environment. They can start to stimulate their unborn child prenatally and, in doing so, become their child's first music teacher, communicate with their baby and form a strong bond of love with their unborn baby.

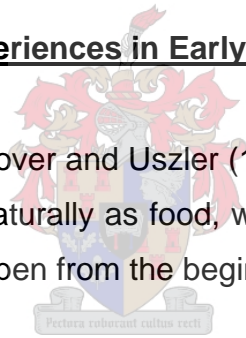
## **CHAPTER 4: GUIDELINES AND INFORMATION TO HELP PARENTS TO MAKE A POSITIVE CONTRIBUTION TO THE CHILD'S EARLY MUSICAL DEVELOPMENT AND MUSIC EDUCATION**

**(Question: What information and guidelines can the parent use in order to make a positive contribution to the child's early music education?)**

This chapter comprises discussion of each developmental stage, as well as every musical experience and the musical development that children experience in each phase. Practical activities will be given at the end of each developmental stage and the different stages are divided into periods of one year each.

### **4.1 Musical development and experiences in Early Childhood**

Leonard Bernstein, quoted by Machover and Uszler (1996: 4) has indicated that “[c]hildren must receive music instruction as naturally as food, with as much pleasure as they derive from a ball game, and this must happen from the beginning of their lives”.



#### **4.1.1 Musical development and experiences of the infant phase**

(birth to twelve months)

Plato is also quoted by Machover and Uszler (1996: 5). They apply his statement of “You know that the beginning is the most important part of any work, especially in the case of a young and tender thing; for that is the time at which the character is being formed” to the musical development and experiences of the infant phase.

##### **4.1.1.1 General Development and Characteristics of the Infant Phase**

According to Fong and Resnick (1980: 171) babies are very egocentric; they view themselves as the focus point of the world around them. Infants are not able to distinguish between themselves, their actions and the characteristics of a given situation. Looft (1972: 76) refers to this egocentrism as aradical egocentrism.

Newborn babies tend to sleep nine-tenths of the time during the first five to nine weeks of their lives. This first stage in early infancy is referred by Heinz Remplein<sup>25</sup> as the “age of sleep”. With taste, hearing and smell being present from birth, the emotional life of the newborn is influenced by the activity of their organs (sleep and hunger) and the senses (touch, smell, taste, vision and hearing) (Moog 1976: 47). Moog (1976: 48) quotes Remplein (1965) as saying: “The most important characteristic of the emotional life of the newborn infant is the predominance of feelings of displeasure over feelings of pleasure”.

Fong and Resnick (1980: 82) have indicated that perception is present at birth and is based on the use of the senses (hearing, vision, sense of touch, smell and taste). Although sensations are felt at birth, the ability to perceive, however, only begins to improve as the child's body grows and matures and as experiences with people and objects around them accumulate. The newborn's perceptions involve the ability to perceive form, colour and changes in light or illumination, but the ability to fixate on an object for any duration of time is lacking. They are not able to distinguish between different objects because they can only perceive light and colour. During the first week of infancy, though, infants become able to make visual connections between their hands and mouths and exhibit increased visual attentiveness and they gain the ability to track objects and individuals (Fong & Resnick, 1980: 116).

The newborn is able to hear and discriminate between sounds and has a sense of time, rhythm, touch, pain, taste, temperature and smell. Newborn babies' instinctive reflexes are limited to sucking, and their movements are spontaneous and often involve a spontaneous response to outside stimuli.

At about five to six weeks this first phase ends as infants begin to smile. This first smile is called a "social smile" and is an active reaction to the mother's smile or any other individuals close to them. This second phase is known as the “age of awareness”, with infants beginning to perceive their environment. They are not able to perceive in an objective way, though, and still confuse their perceptions and subjective emotions. They give the objects that they perceive a personality or a life of their own (Moog, 1976: 48).

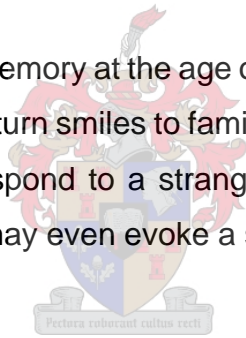
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25 Remplein, H. 1965. Die seelische Entwicklung des Menschen im Kindes-und Jugendalter, München-Basel.

Between the ages of one to six months, infants demonstrate an attraction to contrast, contour and three-dimensional forms and will turn their heads in the direction of a sound. They are observant of faces, possess almost the same visual accuracy as adults and have depth perception (Fong & Resnick, 1980: 116).

At the age of about five months, infants start to explore the world through their senses. Charlotte Bühler (1931)<sup>26</sup> calls this the “age of looking”, while Heinz Rempelin refers to it as the “age of listening”. According to Pech (1969),<sup>27</sup> active listening occurs earlier in the infant’s development than active seeing. He refers to active listening as the following of sound with interest and points out that active listening is not an involuntary action. Infants are no longer content to sit passively and look or listen to the environment but actively start to grasp objects around them (Moog, 1976: 48).

Infants show signs of a developing memory at the age of six to nine months and are now able to recognise, remember and even return smiles to familiar people. There is fear of strangers, though, and the infant will often respond to a stranger’s smile by turning away or crying (Moog, 1976: 49). Strange sounds may even evoke a sense of anxiety to the infant (Fong & Resnick, 1980: 116).



Since infants have by now learned to distinguish their parents from other adults, they start to use words such as “Mummy” and “Daddy”. They still practise speech sounds in their babbling monologues, but the function of their babbling monologues change after the age of nine months. They do not simply practise their speech sounds in a playful way, but are beginning to babble and communicate with people and their environment. They will often shout to attract attention or babble tunefully while repeating syllables such as ‘bab-bab’ or ‘dad-dad’ (Moog, 1976: 49).

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26 Bühler, Charlotte. 1931. *Kindheit und Jugend*, Leipzig 1928.

27 Pech, K. *Hören im optischen Zeitalter*, 1969.



At nine to twelve months of age infants show significant development in their manipulative skills. They are able to pick up small objects, feed themselves, recover toys which are out of their reach and they learn to sit, pull themselves up, stand and walk (Moog, 1976: 50).

#### 4.1.1.2 The Development of auditory perception in the infant phase

Weinberger points out that the mental abilities of infants failed to be appreciated up to the middle of the twentieth century. Since infants lacked speech and spent so much time eating and sleeping, the assumption was made that "not much cognition was going on inside the infant's head". Research has proven, however, that infants have considerable musical abilities from an early age. They are capable of perceiving the contour of a melody. This enables them to perceive pitches rising and falling in a musical composition. They are able to recognise a melody, even if it is played to them at different tempos. They have the ability to notice changes in rhythm that would distort a musical composition immediately. These musical perceptions, abilities and cognition of infants are regarded as similar to the manner in which adults listen to and process music (Weinberger, 1999 [online]).

Infants are able to locate and anticipate where a sound will come from at a very early age. An experiment conducted by Aronson and Rosenbloom (1971) found that eight infants of thirty days old became apparently upset when they could see their mothers talking to them while their voices came from another part of the room (Fong & Resnick, 1980: 103).

At the age of one-month, infants are able to respond to the ringing of a small bell by moving their eyes and head towards the source of sound. When a person is speaking to a one-month-old baby, the infant will turn his head to that particular person (Mackonochie, 1998:172). According to Buhler and Hetzer (1935)<sup>28</sup> infants react positively to friendly tones of voice and negatively to angry sounds (Fong & Resnick, 1980: 222).

Although babies seem to be passive between the ages of 1 and 3 months and do not respond with much movement or sound, they need to be stimulated through all their senses. They are absorbing all the sounds and actions around them and parents provide them with basic skills

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<sup>28</sup> Buhler, C. & Hetzer, H. *Testing children's development from birth to school age*. New York: Farrar and Rinehart, 1935.

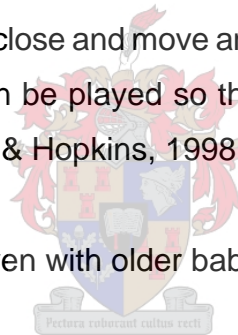


for communication and interaction by stimulating their senses and they surround them with the correct learning environment (Senior & Hopkins, 1998: 63).

Activities that can be used at one month include:

- Controlling the infant's sound environment, since infants are startled and scared by loud noises and surrounding the infant with friendly sounds and music and being beware of music and sounds that are very loud, dramatic or that might sound "angry" to the infant (Bazilchuk [s.a.][online]).
- The parent can gently shake a rattle or ring a small bell from different places a room. The infant will then try to detect where the sound is coming from and will turn its head and move its eyes towards the sound source.
- This activity can be repeated, but with the parent gently calling the infant by its name from different places inside a room.
- Parents can hold their infants close and move and dance gently to the rhythm of music. Different tempos of music can be played so that the infant can experience different tempos of movement (Senior & Hopkins, 1998: 23).

These activities can be continued even with older babies.



At the age of two months infants will start to communicate with their parents by making cooing noises, vowel sounds and gurgling sounds in their throats (Mackonochie, 1998:176).

At three months, infants start to smile at parents and coo whenever they see their caregivers. They are now very aware of their bodies and will spend a lot of time playing with their hands and kicking their legs and will even be able to hold a small toy for a few seconds (Mackonochie, 1998:180,181).

At the age of three months infants are able to:

- distinguish between tonal and non-tonal sounds, pitches and timbres (tone colours) (McDonald & Simons, 1989: 84);
- look for the source of sounds and be comforted by sounds and music that are soft and rhythmic in nature (McDonald & Simons, 1989: 84);

- react positively to friendly tones of voice and negatively to angry sounds, according to Buhler and Hetzer (1935)<sup>29</sup> (Fong & Resnick, 1980:222); and
- at the age of four to five months, start to turn towards the direction of a sound being made (Fong & Resnick, 1980:103).

Suitable musical activities that the parent can use to enhance and develop these perceptions are:

- Providing infants with toys that create interesting sounds
- Singing folk songs and chants to infants
- Providing musical and non-musical sounds and guiding the infant's attention to the source of sound
- Singing lullabies, rocking songs and rhythmic chants to the infant (McDonald & Simons, 1989: 84). Gently rock, sway, dance or bounce the infant while singing these rhythmic songs. Parents can hold infants on their laps while rocking them to a selection of music or to a lullaby, nursery rhyme or any recorded song. Infants can be placed, lying down, in a cloth and be swayed by their parents to the rhythm of a song or selection of recorded music. Other rocking positions involve holding the baby in the arms and letting the baby lie across the parent's shoulders or to simply holding the baby in the arms while swaying from side to side (Senior & Hopkins, 1998: 24). According to Senior and Hopkins rocking movements are soothing, calming and comforting. Rocking enables babies to develop a sense of rhythm, helps to form a strong bond of trust and love between the mother and baby and enhances communication between the mother and baby (Senior & Hopkins, 1998: 24).
- Small bells can be tied around the infants' ankles so that the infant can listen to the sound of the ringing bells when it kicks and moves its legs (Senior & Hopkins, 1998: 23).
- Bouncing games can be played with infants. Parents can bounce babies on their knees or in their arms. Older babies can even be bounced on a bed or on a large ball. Parents should sing songs about bouncing or suitable nursery rhymes while bouncing

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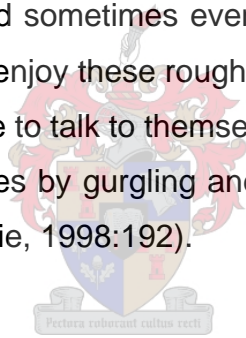
<sup>29</sup> Buhler, C. & Hetzer, H. *Testing children's development from birth to school age*. New York: Farrar and Rinehart, 1935.

their babies. Bouncing is enjoyed by babies and helps them to develop a sense of balance and rhythm, as well as an awareness of gravity (Senior & Hopkins, 1998: 25).

- Swinging activities can be done with older babies. Parents can hold babies under their arms and gently swing them sideways, using slow movements. These swinging movements will develop and encourage physical courage and confidence with babies, as well as a sense of balance and spatial awareness. Such swinging movements can be accompanied by rhythmic singing of a lullaby or by a recording of selected music (Senior & Hopkins 1998: 24).

These activities are introduced to the baby with gentle care at a young age and should be continued and repeated throughout the later stages of development. Even year-old toddlers still love to be rocked, swayed and bounced. These games and movements can be played and performed with more vigour and sometimes even be a bit on the wild side with older toddlers. Older babies and toddlers enjoy these rougher games and movements.

At the age of six months, infants love to talk to themselves, laugh, chuckle, squeal out loud, engage in vocal play with their voices by gurgling and cooing and will even scream when annoyed and frustrated (Mackonochie, 1998:192).



At the age of six months, infants:

- are able to distinguish between tones of voice (happy voice, angry voice) and specific speech sounds and
- love to “talk” to themselves and engage in vocal play with their voices by gurgling and cooing (McDonald & Simons, 1989: 84).

Suitable activities that the parent can use to enhance and develop these abilities are:

- musical conversations with infants during care-giving tasks (singing a line of conversation to the infant or singing and creating songs about the specific task being performed at that moment)
- copying the pitches that the infant produces
- singing songs expressing different types of moods (happy songs and/or lullabies) (McDonald & Simons, 1989: 84).

At the age of nine months, infants are able to:

- connect specific sounds with a person or object (McDonald & Simons, 1989: 84).
- enjoy listening to musical sounds and especially enjoy games such as "peek-a boo" or simple music games and action songs such as *Pat-a-cake* (Mackonochie, 1998: 205,206).
- try to have conversations with people around them (McDonald & Simons, 1989: 84). Their vocalisations are used to communicate or to show when they are annoyed (Senior & Hopkins, 1998: 39)

Suitable activities that the parent can use to enhance and develop these skills are:

- Supplying infants with toys that produce different sounds. Focus the infant's attention on the source of sound.
- Listening with infants to a wide variety of music.
- Playing and initiating pitch-imitation games with the infants. Be creative and change some of these "musical" conversations into songs (McDonald & Simons, 1989: 84).

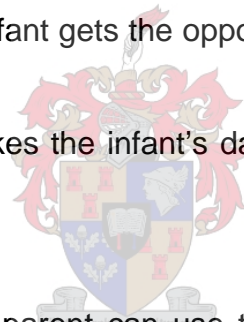
At the age of twelve months, infants:

- love music and will respond to it by rhythmically moving their bodies (Senior & Hopkins, 1998: 39)
- are able to copy adults vocalisations
- respond to music rhythmically
- know their own names, as well as the names of other persons
- comprehend more than they are able to speak. Infants will try to follow and perform verbal requests (McDonald & Simons, 1989: 84,85).

*Music seems to be an essential, almost magical, element in the life of the young child. By nature he seems to need music as part of his daily existence. He listens in rapt fascination as his mother sings and rocks him. He experiments with making vocal sounds long before he can talk. He enjoys tapping everything he can in order to make sounds. He chants catchy rhyme or nonsense syllables as he plays in the yard . . . (Greenberg, 1979: 5).*

According to Müller-Zürich (1982: 28-29), music has the following benefits for infants:

- Music provides infants with the opportunity to stabilise their emotional life. Music can be used to soothe, put infants to sleep, calm them when they are angry, create a positive and pleasant atmosphere for their feeding times and while they are playing;
- Music serves as a basic medium for communication;
- Music serves as a medium for expression and provides infants with the opportunity to express themselves through dance and movement;
- Music provides infants the opportunity for self-discovery, teaches them to socialise with others and serves as a wonderful medium to canalise their tension and energy;
- Music contributes to regularity and order in the infant's life and satisfies some of the basic needs of the infant;
- Rhythmic movement helps with the physical growth of the infant.
- Music strengthens the language acquisition of the infant. Through songs, language patterns are learnt and the infant gets the opportunity to practise these patterns and sounds through songs;
- Music accompanies and makes the infant's daily life more pleasant (Müller-Zürich, 1982: 28-29).



Suitable musical activities that the parent can use to enhance and develop their child's experiences are:

- Sing and repeat songs to the infant. By doing this, the parent will build a wide repertoire of songs that will become familiar through repetition;
- Physically demonstrate movements such as rocking, bouncing, swaying and moving arms to the infant. These movements can be linked with suitable music. As an example, the following movements can be linked with songs:

**bouncing:**

Afrikaans examples: *Blink Vosperd* (FAK Sangbundel 1979: 308, 309), *Knietjie ry* (Kromhout 1970: 13) or the bouncing rhyme *Kniespel* (Opperman 1981:20).

English example: *Trot, trot, trot* (Nelson 1989: 125) and *We're galloping on our ponies* (Nelson 1989: 79).

Xhosa example: *Ihashe* (The Horse) (Gunzberg 1987: 8).

**rocking:** lullabies such as

Afrikaans example: *Slaap Kindjie Slaap* (FAK Sangbundel 1979: 484).

English example: *Rock-a-bye, Baby*

(The Usborne Nursery Rhyme Songbook 1996:14).

Xhosa example: *Thula thul' thula bhaba (Hush, hush, baby)* (Gunzberg 1987: 8).

**moving of arms:**

Afrikaans example: *Wielie Walie* (FAK Sangbundel 1979: 434).

English example: *I'm a little teapot* (The Usborne Nursery Rhyme Songbook 1996: 34).

Xhosa example: *Nkwawu, nkwawu uhleli emthini (Monkey, monkey in the tree)* (Gunzberg 1987: 10).

**swaying of arms:**

Afrikaans example: *Voetjie regs*, with the second verse being “*Swaai jou armpies/lyfi eers links dan regs/heen en weer*” (FAK Sangbundel 1979: 456).

English example: *See-saw and See-saw, Sacradown* (Pitts et al. 1949: 30).

Xhosa example: *Umzi watsha* (The Homestead is burning) (Grassroots 1990: 17).

- The parent can personalise songs by inserting the child's name or the name of any other person of importance to the infant in the song

Afrikaans example: *Wielie wielie walie, Nina sit op haar balie* (FAK Sangbundel 1979: 434).

English example: *Nina works with one hammer* Nelson (1989: 51).

Xhosa example: *We Sophie ulilela ntoni* (Sophie, why are you crying?) (Gunzberg 1987: 43).

- Include action songs in which words give cues for actions in the infant's repertoire.

Afrikaans example: *Dansliedjie* (FAK Sangbundel 1979: 437); *Kom nou dans met my* (Addendum A: Lekkerluisterliedjies: Die Beste van Phyllis en maatjies Volume 1); *Dit is my huisie* (Addendum A: 60 Beste Kinderliedjies Volume 1).

English example: *Head and shoulders knees and toes* (Nelson `989: 55).

Xhosa example: *Intloko namagxa* (Head, shoulders,...) (Gunzberg 1987: 11).

(McDonald & Simons, 1989: 84- 85).

#### 4.1.1.3 The first musical experiences of the infant

The infant of a few weeks old reacts to sudden, loud noises with muscular contractions. These movements are very similar to the movements that infants make when they are still in the intra-uterine stage. Soft sounds or the voice of the mother will make infants restless and they will start to exhibit searching movements, together with the instinct to suck. The infant's reaction to musical sounds can only be observed at the time of the first smile (when they are about five to six weeks old). Music no longer arouses them, but now has a calming effect. Lullabies are considered to have a significant calming effect on infants and the effect is even stronger when infants are rocked or cradled at the same time. Jerky and quick movements can wake infants, whereas gentle swaying to and fro calms them. Newborn babies cannot distinguish between differences in speed and therefore music lacks the dimensions of slow and fast for them. High-pitched voices such as those of the mother or another sibling and instruments that play in a higher frequency range, such as flute or music box seems to soothe the infant (Moog, 1976: 50-51).

#### 4.1.1.4 Active responses by the infant to musical stimuli

Infants respond actively to musical stimuli through **motor movements, vocalising, musical babbling** and by displaying the first signs of the operation of their **musical memory**.

Parents have the important role of shaping the infants' early musical environment and can present many activities and musical experiences to help infants to maximise their musical responses and musical growth.

#### 4.1.1.4 (i) General responses to musical stimuli

The first few months of the infant's life are very calm and mostly comprise a state of passiveness. The exact age at which the infant starts to respond actively to music differs from one individual to another (Moog, 1976: 53-54).

At the age of six months, in exceptional cases as early as three months, infants' behaviour changes significantly when they hear music. They are no longer calm and sleepy when they hear music, but turn towards the source of sound with a facial expression of astonishment. In some of the studies that have been conducted, infants were observed to turn to the mother



with “wide open questioning eyes”, give beaming smiles and look happily at the source of sound. The pleasure that infants show when listening to music indicates that music can cause an emotional experience even at such an early age. Infants may even stop the activity that they engaged in and turn all their attention to the source of sound. At first infants, will be happy to listen passively to the music, but will later become restless as they approach the stage of listening actively to music (Moog, 1976: 53).

Research furthermore has proven that six-month-old infants do not give their attention to music that has the greatest degree of intensity, or has the richest variety of rhythm. They will ignore noisy sounds or sounds where speech is in the foreground and, in the case of the latter, rather turn their attention to the sound itself. Children have been observed to respond to music by selecting and turning their attention to the most beautiful and sensuous sound (Moog, 1976: 55).

#### 4.1.1.4 (ii) Earliest movements to musical stimuli

During the first few months, infants are content to simply look at or listen passively to things around them. At the age of about six months, sometimes earlier, infants start to grasp small objects and begin to respond to their environment through movement. They will first respond to music by turning their attention actively towards the source of sound. After a few weeks, they begin to respond to music with motor movements. These motor movements are very clear and repetitive; the infant does not move in a restless or an unorganised way (Moog, 1976: 56).

The infant younger than one year responds rhythmically to music by demonstrating rhythmic movements such as swaying, bouncing and rocking (Campbell & Scott-Kassner, 1995: 75). Typical movements include swaying and rocking to and fro or from side to side, as well as bouncing up and down. These movements are influenced by the infant’s temperament or the intensity of a particular experience and can sometimes be hesitant or even violent (Moog, 1976: 56).

In studies conducted by Moog, infants did not start to move immediately when they heard music. A short pause was observed, during which infants listened attentively to the music before they started to move. When infants were involved with a particular movement before



the music started, they would stop the movement they were doing, listen to the music attentively and then respond to with a different kind of movement (Moog, 1976: 56).

Although the infant's movements are repetitive, rhythmical and made in response to the sound and rhythm of the music, they are not synchronised with the music. Moog concluded that the age at which infants first start to move to music depends on the age at which they first start to listen attentively to music. Thus, the earlier children begin to listen attentively and actively to music, the earlier they will start to move to it. Vocalisations made by infants in response to music only begin after motor movements in response to music are made (Moog, 1976: 58).

#### 4.1.1.4 (iii) Earliest vocalising and musical babbling

Close investigation of the sounds that infants younger than ten days old made, indicated that they were already using some of the vowel sounds that were needed for language. There are eight sounds (five vowels and three consonants) that can be distinguished during the first few days after birth.

The five vowels are:

- *ae*, as in *bat* (English) and *ek* (Afrikaans)
- *i*, as in *bit* (English) and *vis* (Afrikaans)
- *e* as in *get* (English) and *bed* (Afrikaans)
- *u* as in *up* (English) and *appel* (Afrikaans)
- *u* as in *food* (English) and *broer* (Afrikaans)

Most of these vowel sounds are formed in the front part of the infant's mouth and tongue, while the consonants are formed in the back of the mouth.

The three consonants are:

- *h*
- *l*
- glottal stop<sup>30</sup> (*t* as in *water* or *bottle*)

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<sup>30</sup> Consonants can be formed as the result of breath being pressured behind the closed glottis (the opening between the lower pair of vocal cords in the larynx).

At around four months of age the infant will start to produce back vowels and front consonants during cooing. Cooing occurs when the cries and snorts of the infant are expressions of contentment or pleasure or simply when the infant wants to play and exercise vocally (Fong & Resnick, 1980: 220).

According to research done by Moog (1976: 59), infants first respond to music through movements and later responds by making sounds. Two types of vocal response can be distinguished: **vocalisation** and **musical babbling**. These vocal responses occur at about six months of age and always come after the stages of pure listening and motor responses (Moog, 1976: 61).

#### (a) Vocalisation

At this age infants use their voices in a playful manner. They try different sounds and enjoy the process of playing with their voices (Fong & Resnick, 1980: 220).

Two types of vocalisation are used to express themselves and to show delight in sound.

- Chuckling and “crowing”: Infants express pleasure by chuckling and making “crowing” vocalisations (Moog, 1976: 59).
- Babbling monologues: Infants use this type of vocalising to show that they have enjoyed a piece of music. Babbling monologues can be used during or after the performance of a piece of music by the infant. Most infants show surprise on hearing music and depending on their temperament and their degree of courage can attempt to reach the source of sound or keep a respectful distance from the source. Babbling monologues are considered to be the precursors of speech and can begin as early as the age of two or three months. Infants prepare their speech by practising speech sounds. They begin with vowels and will proceed from the easiest to the more difficult to articulate. Labial sounds follow and then dental sounds. The most difficult sounds of all are the 'r' and 'l' and they are practised at the end of the babbling stage. During this babbling stage, a few baby words can appear, such as 'dada', 'nana', 'mama', 'ss', or a long drawn-out 'n'. At first, these words may relate to absolutely anything, but they come to be related to and connected with specific people or things as the infant's speech develops (Moog, 1976: 59).

(b) Musical babbling: This term was first used by Georg Schuenemann<sup>31</sup> in 1930 to indicate songs sung by infants and lacking in words. Musical babbling only occurs if music is played or sung to the infant and it differs from speech babbling in that sounds and varied pitches are produced and practised repetitively on one vowel or on a few syllables by the infant. Although speech babbling precedes musical babbling, infants are able to sing their earliest babbling songs before they can say their first word (Moog, 1976: 59-62).

According to Müller-Zürich (1982: 29) the characteristics of infants' earliest form of musical vocalising and musical babbling:

- is primitive, elementary, monodical vocal music and consists of a system of sounds and noises;
- is not bound to words, but does contain some vocalising of language and imitations of environmental sounds;
- has a primitive, rhythmical tendency and is very expressive;
- lacks a fixed tonal system;
- is produced in a spontaneous and naive way and has an improvisational character;
- is solely the medium for communication;
- is individualistic, bound to the infant as individual and to the infant's body, and is regularly accompanied with gestures by the infant;
- does not necessarily involve an aesthetic goal (Müller-Zürich, 1982: 29).

Infants younger than six months are able to respond to differences in pitch. They can match vocally sustained pitches and they start to imitate sounds around them. Suitable activities that parents can use to help six-month-old infants with their melodic development are:

- singing to children in words or in neutral syllables like “loo” or “la”;
- imitating the sounds that infants are making;
- generating new sounds and ideas that infants can imitate.

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<sup>31</sup> Schuenemann, Georg. 1930. *Musikerziehung I*, Leipzig.

Infants aged six to eighteen months are able to differentiate between pitch contours and are sensitive to phrase endings and intervals. Suitable activities that parents can use to help infants with their melodic development are:

- continuing to play vocally with infants;
- singing simple nursery songs and other simple songs from the infant's culture;
- playing recorded music to infants (Campbell & Scott-Kassner, 1995: 108).

According to research that Gordon (1990)<sup>32</sup> and Gouzouasis (1992)<sup>33</sup> have conducted, the young child's early emergent singing abilities are related to the amount and quality of tonal babbling experiences that the child receives as an infant. When young children lack the ability to sing, this should therefore not be seen as indicative of low musical aptitude, but rather as a limited amount of musical experience in their early years. Gordon furthermore believes that children will learn to audiate earlier if they were more involved in tonal babbling. Audiation is the ability to hear sounds internally after the sound is no longer present and is considered as fundamental for overall musical behaviour and for children to be able to sing in tune. It is important that musical instruction should remain informal, without any direct instructions or required responses until children have emerged from their tonal babbling stage and are able to sing a few phrases of song in tune (Szabo, 1999: 18,19).

#### 4.1.1.4 (iv) Musical memory and the Infant

Before the age of nine months, infants listen passively to music and respond through motor movements. Infants can only indicate their liking or disliking of music by enjoying pleasant sounds and ignoring unpleasant sounds. By the age of nine months, infants start responding through sound, which is called musical babbling, and will make their first attempt to talk. At the age of nine months, infants are able to indicate displeasure or distaste on hearing music and are able to indicate rejection by simply turning away from the source of sound. Some infants may even pull a face or run away on hearing music they dislike. All these responses to music indicate the beginning of the operation of memory (Moog, 1976: 63).

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32 Gordon, E. 1990. A music learning theory for newborn and young children. Chicago: GIA Publications.

33 Gouzouasis, P. 1992. An organismic model of music learning for young children. Update: Applications of Research in Music Education 11(1): 13-18.

Infants start to use their memory by repeating movements for a particular song that was taught to them previously. By this time they are also able to perform the specific actions when the song is sung or when the words of the song are rhythmically spoken to them (Moog, 1976: 64).

#### 4.1.1.5 Activities and Musical Experiences for the Infant Phase

Greenberg (1979: 47) has stated that all children have the intrinsic ability to communicate and react musically, but at their own level of development. He believes that children should be exposed to a musical environment that is rich and full of variation. Providing and exposing children to this stimulating kind of environment will maximise their potential and ability to grow musically and to respond through music.

The parents have the important role of shaping infants' early musical environment and is even referred to as the "taste maker in sound". There are activities and musical experiences that can be repeated and continued into the toddler phase and beyond.

Parents can:

- expand and broaden their own library of tapes and CDs. The more varied the parent's tastes become, the richer the child's heritage will be. Adding beautiful recordings of lullabies, folk tunes, country and western, jazz, blues and ethnic music can extend their standard collection of classical music. This wide variety of music can help children to develop an open ear and broad taste palette for music. Parents do not always need an expensive CD collection for this. By simply turning on the radio (on the right stations), children can be exposed to a wonderful variety of music (Machover & Uszler, 1996: 5-6).
- control the baby's sound environment by eliminating noise and loud sounds;
- chant and sing in an upper register to infants while touching or massaging the baby's limbs and sides. This activity will be enjoyed by infants and will furthermore help them in mapping their bodies;
- sing nursery rhymes and/or folk music while bouncing the infant rhythmically on their lap (Bazilchuk: [s.a.] [online]).

- provide children with vestibular input. According to Ayres (1983: 70), activities such as jumping, running, swinging, spinning and touching things that vibrate provide a great deal of vestibular input. Activities that are considered as a milder flow of vestibular input are standing, walking and riding in a moving vehicle. The brain of the child will sense and respond to this vestibular input long before visual and auditory inputs are even processed. This vestibular input will provide infants with some of the building blocks that are needed for the later development of their sight and hearing;
- sing infants' favourite lullaby while gently rocking them backwards and forwards. Rocking helps to develop gravitational security and is necessary for motor development (Enoch [s.a.] [online]). Ayres (1983: 182) explains that gravitational insecurity is the "abnormal anxiety and distress caused by inadequate modulation or inhibition of sensations that arise when the gravity receptors of the vestibular system are stimulated by head position or movement". The receptors are single cells or groups of cells that are sensitive to some type of sensory energy (Ayres 1983: 183). The function of receptors is to transform the sensation into electric impulses and to send these impulses across the sensory nerves towards the spinal chord and brain.

Interesting experiments with premature babies by Dr Mary Neal of the University of Maryland School of Nursing have suggested that providing infants with an enriched environment, as well as extra vestibular and tactile stimulation, has a positive effect and influence on their development. A hammock was placed in the incubator and the premature infant was rocked three times a day for half an hour. They found that the babies who were rocked gained weight faster, showed a more improved muscle tone, head movements, reaching and pulling movements, as well as auditory and visual responses than the infants who received no rocking. In another experiment, premature infants were given extra vestibular stimulation by being placed on a water bed in the incubator. These infants gained weight faster, improved their sucking abilities, breathed more regularly and showed improved motor co-ordination (Neal 1968: 1-5).

In a third experiment Dr Ruth Rice had mothers stroke, cuddle and massage their premature infants for fifteen minutes, four times a day. These infants gained weight faster, achieved better neurological and mental development than the other premature infants (Rice 1977: 69-76). Dr Marlene Kramer has found that infants who receive extra

tactile stimulation are able to socialise better with others (Kramer, *et al.* 1975: 324-334).

- engage in many face-to-face interactions with children and to play singing games with them.

English example: *See, see, see* (Haines & Gerber 1980: 66) and

*Five little Piggies* (Haines & Gerber 1980: 44)

Afrikaans example: *Duimpie Daan* (Addendum A: 60 *Gewildste Afrikaanse Kinderliedjies* Volume 1 CD).

Xhosa example: *UNoli noli* (Noli-the carpenter) (Gunzberg, 1987: 25)

It is important that these interactions should be undertaken in a way that is sensitive, gentle and supportive of the child's tolerance of movement, loud sounds and other changes (McDonald & Simons, 1989: 95).

- rock, pat, touch and move with infants to the beat, rhythm patterns and melodic direction of the music to which they are listening (McDonald & Simons, 1989: 60).
- hold infants in their arms and dance with them while gently changing direction. Infants will love this activity and will associate it with security and closeness to the parent. It simultaneously helps infants to integrate their visual and proprioceptive systems<sup>34</sup>.
- talk "motherese" or infant-directed speech (talking and singing combined) to infants. This will encourage infants to babble, which develops muscular control for speech (Bazilchuk: [s.a]). The term "Motherese" is used to designate a specific type of language that mothers use when communicating with their infants. Mothers talking "motherese" to their infants use higher pitched sounds in their speech and tend to pronounce their words carefully, slowly and repetitively. "Motherese" is considered as the preverbal form of speech and plays an important role in the child's verbal development between the age of twelve months and five years (Szabo, 1999: 18).
- sing to children every day, no matter what their vocal abilities are.

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<sup>34</sup> According to Ayres (1983: 183) proprioception involves sensations that come from the muscles and joints. Proprioceptive input informs the brain about how the muscles are contracting or stretching, as well as about how and when the joints are bending, stretching, being pulled or compressed. All this information enables the brain to know where every part of the body is situated and how they are moving.

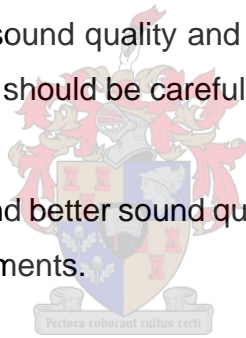


- invent their own simple songs and rhymes to accompany them in their daily activities and chores. They can make up their own rhyming nonsense sounds or use repetitive words in a playful way. They can personalise songs by inventing new words to fit a situation or add the infant's name in the song.
- perform rhythmic rhymes and nursery rhymes with infants. They can combine the words and rhythms with gentle knee bounces and actions.
- allow children to explore rhythms and timbres by banging on pots and pans with spoons.
- create times when both the parent and child can be silent and simply listen to the sounds of nature around them. The parent can experience such quiet times by sitting with the child beside a babbling brook and/or listening to birds chirping (Enoch [s.a.] [online]).
- play musical games with infants. Examples of musical games are:  
 Pease Porridge Hot (The Usborne Nursery Rhyme Songbook, 1996: 29),  
 Nose Blower (Andress, 1980:51),  
 One, two, three, four, five (Andress, 1980:52),  
 Pat-a-cake (Andress, 1980:52),  
 Rub-a-dub-dub (Andress, 1980:52),  
 Rub a Tummy (Andress, 1980:52),  
 See-saw, Margery Daw (The Usborne Nursery Rhyme Songbook 1996: 15),  
 This little pig went to market (Wheeler, [s.a.]: 38),  
 Nose fun (Andress, 1980:53),  
 Shoe a little horse (Andress, 1980:52),  
 Bible-dee Bobble-dee Boo (Andress, 1980:52),  
 Whistle Play (Andress, 1980:52).
- imitate sounds that infants make and initiate sound-imitation games. When parents imitate infants' sounds, infants will try to repeat parents' imitations of their sounds



(McDonald & Simons, 1989: 25). Parents should respect these sounds as the beginning of communication.

- expose infants to a wide variety of sounds that can be made vocally, with their bodies, and on instruments and sounds that are made in the environment around them.
- provide safe toys that produce musical sounds for infants to play with and to control (Ponick, 1999: 33).
- create sound-producing toys for babies. They can place beans inside a clean, plastic bottle with a secure cap. The infant can use this to create rattling sounds (Andress, 1980: 50).
- choose toys such as musical boxes and bells that are responsive to the child's actions (McDonald & Simons, 1989: 95).
- choose toys that have good sound quality and are accurate in imitating sounds and instrumental sounds. Parents should be careful of toys that play out-of-tune songs or produce a poor sound quality.
- buy instruments of a higher and better sound quality and try the local music shop for a variety of better quality instruments.



Parents can use the following guidelines and suggestions when choosing recorded music for infants:

- Choose pure and simple sound when choosing recorded music for babies, not music with too much orchestration;
- Choose music that expresses serenity and happiness;
- Avoid heavy rock music, a booming bass and TV-commercial type music;
- Select music that is filled with contrasts and a variety of tonal and rhythmic patterns and timbres. Good sources are folk and ethnic music;
- Jazz music is a good musical choice since it is full of variety, as well as rhythmically and tonally stimulating. Avoid Jazz music that is too loud or frenetic.
- Parents should observe infants while playing music to them. Parents should try to catch infants responding to the music. When infants respond positively to a specific

selection of music, parents are advised to keep repeating this music selection to the child. Parents can indicate appreciation, smile, coo, bounce and clap for the infants' enjoyment (Bazilchuk [s.a.][online]).

#### 4.1.2 Musical development and experiences in the first half of the toddler phase (twelve to twenty-four months)

During the first half of the toddler phase, toddlers of twelve to twenty-four months old respond actively to musical stimuli through **specific motor movements, coordinating their movements with music, singing**, as well as exhibiting a growing **musical memory**. Parents can use many activities to help toddlers to develop all these skills.

##### 4.1.2.1 General development and characteristics of the early toddler phase

An important event in the general development of toddlers occurs around the time around their first birthday. Toddlers begin to learn how to walk and to talk. Learning to walk has important consequences for the toddler. They learn how to master the co-ordination of their limbs, to balance their bodies and see the world from an ever changing perspective. The acquisition of language by toddlers has a great impact on their lives. Before their first birthday, toddlers have been preparing for language through their babbling. The babbling words were expressive and are later replaced by proper word forms. These words still present an expression of the toddler's feelings, moods, states of excitement or personal needs or wants. The toddler is now also able to give names to people, objects and actions. This ability to name and perceive objects in their environment is an important step out of the toddler's egocentric<sup>35</sup> and narrow world of the self into the world outside (Moog, 1976: 66-67).

##### 4.1.2.2 Active early responses by the early toddler to music stimuli

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<sup>35</sup> According to Fong and Resnick 1980: 167, preschool children are all characteristically egocentric. They perceive situations or information only from their own point of view and are only able to notice one aspect of a situation at a time. Egocentrism in this specific context does not imply that the child is selfish, but rather indicates the child's inability to surpass narrowed cognitive ability.

Toddlers respond to music stimuli by exhibiting specific types of movements, by coordinating their movements with music, by singing babbling songs and imitating songs of others, as well as by developing their musical memory.

#### 4.1.2.2 (i) General responses to musical stimuli

In this phase, toddlers experience music more intensely and once they become aware of the music, their attention cannot easily be drawn away from it. They now move in a larger and stronger way in their response to music (Moog, 1976: 67). Campbell and Scott-Kassner (1995: 75) have found that toddlers between the age of one and two perform movements that are dance-like and rhythmic and studies by Moog have concluded that the musical growth of toddlers in this phase is to be observed in the variety of movements and not the number of movements that the toddlers make (Moog, 1976: 70). The decrease in the number of movements that toddlers make is due to the development of thought processes. In the previous phase, toddlers' thinking was based on immediate perceptions, and memory images could only be called up through actual, concrete perceptions. Toddlers were only able to hear music and to respond to it through movements or singing, if the music was presented to them as a direct, sensory experience (Moog, 1976: 70-71).

From fifteen to eighteen months, toddlers start to use "inner combinations" in their thinking. "Inner combinations" are made when toddlers are able to remember and represent to themselves specific relationships between things, without needing actual, concrete perceptions to help them. Toddlers at his stage are able to internalise sound and actions in their memory. Once they become involved in their thoughts with "inner combinations", they can become so occupied with a memory image that they may choose to not respond to music through movement and rather become involved with whatever they are currently thinking about (Moog, 1976: 70-71).

#### 4.1.2.2 (ii) Movements made by the early toddler to musical stimuli

The early movements of toddlers in response to musical stimuli are of different types.

### (a) Types of movement

By the age of two, toddlers continue only three of the movements that are typical of infants aged six months. These three movements involve rocking from side to side in a sitting position, bouncing up and down by moving the spine, and "conducting". Toddlers now perform conducting movements three times more than previously. They stand and sway from side to side as well as backwards and forwards to music. When they are able to stand and walk well enough, they will start to spin around to music. These movements are soon extended and toddlers start to use space in their response to music. Toddlers will go round in a circle, turn around when they walk, make regular dance and "stepping" movements, as well as odd movements of parts of their bodies. These movements are repetitive and include the following:

- seesawing with one foot
- nodding the head
- swaying the head from side to side
- raising and lowering the heels
- moving the knees backwards and forwards
- swinging one leg backwards and forwards
- kneeling and rocking from one knee to the other
- opening and closing a hand regularly (Moog, 1976: 73).

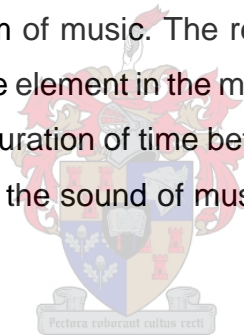
But toddlers begin to move to music in a completely different way from the age of eighteen months. Their movements are no longer performed on their own and they try to carry out their dance movements with an adult, sibling or with a toy. This indicates the toddler's natural desire to carry out dance movements in the company of another person and can be seen as the earliest sign of social behaviour in movement to music. Although infants younger than twelve months enjoy being picked up, held close and danced with before they can walk, they will not make these movements by themselves. In the infant phase, it is more about the mingling of two desires: the desire to be rocked and the desire for physical contact with another person (Moog, 1976: 73-74).

Moog (1976: 111) points out, though, that the movements that adults and toddlers make when dancing with each other are non-communal. These movements sometimes do match each

other, but the reason for this is that the adults adapt their movements to those of the child. Overall, the movements of the child and adult are completely different actions made by two individuals at the same time.

#### (b) Co-ordination of music and movement

Before the age of eighteen months, toddlers experience difficulty in coordinating their movements with the rhythm of the music. For example, when the music changes from a slow to an obviously faster speed, they will make some kind of quicker movement, but unless the toddler has exceptional musical talent, he or she will not be able to coordinate their movements with the rhythm of the music. Between the ages of eighteen months and two years, however, approximately ten per cent of toddlers begin to match their movements for short stretches of time to the rhythm of music. The reason for their earlier difficulty is that toddlers are unable to isolate the time element in the music that they hear. Toddlers first need to develop some awareness of the duration of time before they can begin to co-ordinate two opposite musical elements, such as the sound of music and the actions of dancing (Moog, 1976: 74).



#### 4.1.2.2 (iii) Singing characteristics of the early toddler

The singing characteristics of twelve- to eighteen-month-old toddlers are that they love to play vocally and experiment with sounds (McDonald & Simons, 1989: 46) and Campbell and Scott-Kassner (1995: 75) have also shown that toddlers in this developmental stage tend to babble in irregular rhythmic patterns. The eighteen-month-old toddler furthermore hums spontaneously and sings short phrases of songs. When singing, the toddler's voice shows a wide range of tone colour, pitch and intensity (Müller-Zürich 1982: 41).

At the age of nineteen months melodic and rhythmic patterns start to appear in toddlers' vocalisations. Between nineteen and twenty-four months, they like to experiment freely with songs and also enjoy singing and creating short, spontaneous songs, often consisting of small melodic intervals with a flexible rhythm pattern (McDonald & Simons 1989: 46).

Types of songs sung by the early toddler comprise:

(a) Babbling Songs. The toddler between the age of twelve and twenty-four months shows a distinctive increase in spontaneous singing. From the age of eighteen months, they no longer sing short phrases only, but are able to sing longer songs. Specific patterns and habits of singing that can be identified among toddlers involve singing when they wake up in the morning, when playing with their toys, when running around or going for a walk or before they go to bed. Many toddlers link their singing with movements while others sing without making any movements.

In spontaneous singing, words are not normally used, but single words or parts of words are sometimes strewn among a string of nonsense syllables. Periodically, a babbling song will be started with a single word and then be continued with the repetition of a single syllable.

In their first babbling songs, infants use microtonal figures (several intervals smaller than a semitone), but toddlers now start to show development in their use of intervals. The total effect now comes much closer to the diatonic system (Moog, 1976: 75). Spontaneous singing and songs of toddlers are rhythmically very simple, due to the child's limited sense of time. These spontaneous songs are dominated by notes of two lengths, and extra notes of different lengths occur occasionally. The toddler will also use rests in between the individual phrases of a song. The lengths of these rests are varied and depend on toddlers' breathing skills and the desire or need to sing more. It must be noted that the simplicity of toddlers' spontaneous singing does not necessarily imply that their songs are monotonous or uninteresting (Moog, 1976: 76).

(b) Songs imitating a sung model ("imitating songs"). Research by Moog noted that toddlers as young as one year of age started imitating songs that were previously sung to them by adults. He observed that toddlers would imitate and duplicate only the words of songs sung to them and never the rhythms or pitch of the particular song. Toddlers were furthermore only able to imitate speech for a limited amount of time. They were especially attracted to words that had a distinctive and repetitive sound pattern and enjoyed repeating these sounds and words. Examples of such sounds and words are: mama, papa, dada, ding, dong (Moog, 1976: 77).

From the age of eighteen months, the songs toddlers imitate are quite short and they are usually only able to sing a few bars at a time. Toddlers are only able to imitate and sing a song after hearing it more than once. After hearing a song for the second time, they will often begin to produce one or two indefinite sounds from it. After several repetitions, the toddler will start to reproduce similar phrases. They will usually wait for a song to be repeated before joining in and imitating the song. They experience the repetition of a song as an indication and stimulus for joining in (Moog, 1976: 80).

The dominating effect and influence of words can be observed in the songs that toddlers imitate. Such songs reveal more word co-ordination than melody or rhythm imitation. Toddlers of eighteen months old are only able to keep the pitch or rhythm of a song for about a bar, whereas the imitating words can be kept up for more than a bar at a time (Moog, 1976: 80).

When imitating pitch in songs, toddlers tend to imitate only the direction of the melody. Occasionally snatches of melody will be imitated and repeated, but with smaller intervals than the original sung model. Toddlers are sometimes able to repeat exactly the same pitch for as long as one bar when they sing and repeat the song with the singer. By the age of two years, most toddlers are able to reproduce songs that sound similar in words, pitch and rhythm to an original sung model. They are able to sing parts of a song and sometimes even a whole song, but usually with mistakes. By this stage their singing has developed from first imitating the words, then matching the rhythm, to finally matching the pitch as well. Their former ability to imitate only a few notes and fragments of notes at a time has developed into their being able to imitate whole lines of songs and sometimes even the whole song (Moog, 1976: 82,83).

#### 4.1.2.2 (iv) Musical memory and the early toddler



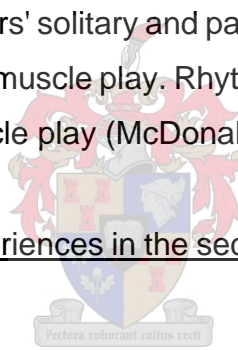
The ability of toddlers to imitate and recall songs that are sung to them and even coordinate and repeat specific movements together with these songs, indicates that they are using and developing their musical memory.

#### 4.1.2.3 Activities for the first half of the toddler phase

It is important that parents remain involved with their children's' musical experiences through the following activities:

- Parents should engage in many one-to-one and face-to-face activities with the toddler. They should sing with the toddler, do finger play and action songs, and act out simple stories and songs.
- Parents should respect toddlers' solitary and parallel play and provide them with many opportunities for active, large muscle play. Rhythmic movements and action songs are suitable for active, large muscle play (McDonald & Simons, 1989: 95).

#### 4.1.3 Musical development and experiences in the second half of the toddler phase (two to three years)



Two- to three-year-old toddlers respond actively to musical stimuli through their **movements** and their **spontaneous and imaginative singing** and are developing their **musical memory** through several activities, including singing **pre-learnt songs**. Toddlers in this phase exhibit specific **singing skills** and need parents to provide them with **activities** and to guide them in their musical experiences and musical growth.

##### 4.1.3.1 General development and characteristics in the second half of the toddler phase

During this phase toddlers exhibit an increasing independence, as well as self-assertiveness. They have become able to express themselves as individuals and this new development in independence will often be accompanied by tantrums to show frustration.

Two-year-old toddlers are not able to observe themselves as separate from their environment and are still discovering the boundary between themselves and the world that surrounds them.

They see objects and people as part of themselves and display behaviours such as jealousy, restlessness, rebellion, malice, defending their own possessions, exerting a will of their own and attempting to be taken notice of as they try to show their growing independence. Other characteristics such as shyness, inhibition and self-consciousness, can emerge due to toddlers' need for self-protection (Moog, 1976: 88).

Toddlers through their behaviour also begin to show emotional need and drive, the first signs of being aware of the future. For example, desiring to possess an object indicates that the child wants it now (present) for the future. An example that reveals how toddlers are able to connect the past with the future occurs when someone has harmed or insulted them in the past and they want to get even with that person (future). This awareness of past and future enables toddlers to develop their ability to absorb and integrate musical sounds (Moog, 1976: 88-89).

#### 4.1.3.2 The later toddler's active responses to musical stimuli

Two-year-old toddlers begin to be able to sit still, relax and listen with rapt concentration and attention to music. They have come to be able to forget about themselves and to become completely absorbed in a musical experience, sitting still for up to five minutes and listening to music, while ignoring any other stimuli, unless such stimuli present a very strong visual or aural distraction. Toddlers will often choose to respond to music by sitting quietly and listening to it, while at other times choosing to respond through movements and singing (Moog, 1976: 89).

#### 4.1.3.2 (i) The later toddler's movements made in response to musical stimuli

Since toddlers in this stage are able to concentrate for a longer period of time, they are often unwilling to leave an activity once they have started it. During this phase of development toddlers still respond to music through movement, but there is an overall decline in the number and variety of movements made by them. However, toddlers are now more able to coordinate their movements with music and an increase in the number of coordinated movements with music can be perceived (Moog, 1976: 90). Toddlers are not always able to keep in time completely when combining and coordinating their movements with music. They begin by becoming able to keep time when they sing their own spontaneous songs, but with

the music that they hear. Although this type of self-co-ordination can sometimes be observed in toddlers as young as eighteen months of age, the majority of children between the age of two and four years are able to coordinate their singing with rhythmically matching movements for a short duration of time, then gradually develop this skill into longer durations of time (Moog, 1976: 91).

Children between the age of two and three exhibit an astounding variety of movements. They will often sway backwards and forwards, rock sideways, jump up and down, sway their feet and perform other "conducting" movements with parts of their bodies. Children enjoy clapping their hands, tapping their knees and moving objects that they hold in their hands. They also start to show major development in their use of space when they move to music. Children will often use stepping movements, create circles as they move around, perform proper dance turns and will often dance themselves "into a state of ecstasy" by turning faster and faster in smaller circles (Moog, 1976: 93,94).

Toddlers after the age of two and a half still enjoy dancing with an adult and will decide by themselves to join in the dance. In the previous phase of development, the actions and movements of toddlers simply happened and were uncontrolled. In this phase, toddlers try to control their movements and will interact with adults. They respond to the demands of the music played to them, as well as to the individual that they are dancing with (Moog, 1976: 111).

#### 4.1.3.2 (ii) The singing characteristics of the later toddler

The singing characteristics of two-year-old toddlers are that they start to use melodic patterns from learned songs in their spontaneous singing and are able to sing parts of songs (McDonald & Simons 1989: 46). Müller-Zürich's research confirms that two-year-old toddlers are able to sing phrases of songs and that their singing is done spontaneously while they are playing. The pitch that toddlers sing is, however, still unstable (Müller-Zürich 1989: 41).

Toddlers between the age of two-and-a-half and three years continue to imitate songs, although they rarely sing with total accuracy (McDonald & Simons 1989: 46). They enjoy singing short, simple songs, playing group singing games and improvising spontaneously on a

minor third interval. An example of the minor third interval or teasing tune in Afrikaans is the singing of “wêla-ka-pêla” (Müller-Zürich 1982: 41).



(a) Types of songs sung by the later toddler

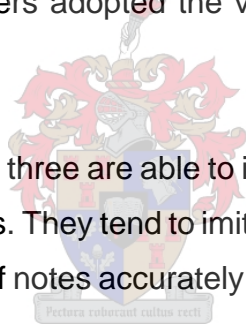
- Spontaneous and Imaginative Singing: Toddlers in this later phase of development still enjoy singing spontaneous songs and will continue doing so as long as their singing continues to amuse and interest them. Before the age of eighteen months, toddlers only sing spontaneous songs for a very short while, but from the age of eighteen months onwards they start to sing spontaneously for longer periods of time. Research conducted by Moog showed that toddlers during this phase sang spontaneously for up to four minutes at a time. Examining the spontaneous songs of toddlers revealed that these songs were often sung on only one vowel or syllable, hummed to a “m-” or “ng-” sound and that a whole word would occasionally be used and repeated in their singing. These spontaneous, nonsense songs usually make no sense and are simply sung by toddlers for their own entertainment and pleasure. When singing their spontaneous songs, toddlers do not expect a vocal reply from adults. They are, however, happy and delighted when they are praised for their singing and spontaneous songs (Moog, 1976: 95).
- Pre-learnt songs. Toddlers between the ages of two and three are able to imitate and sing parts of songs that were previously sung to them. Initially they are only able to imitate the sound of words successfully, but later start to imitate the rhythm of words. By the age of three, most toddlers are able to sing and imitate songs with the accurate words, rhythm and pitch. The number of toddlers who are able to sing whole songs instead of fragments of songs also increases. Toddlers experience difficulty in imitating pitch accurately, though, and tend to follow the direction of the melody (Moog, 1976: 96).
- Mixed form or “Pot-Pourri” songs. An interesting new form of singing develops during this phase. Toddlers still sing spontaneously but start to use fragments of words and

melodies of songs that they have heard and learnt previously. They start to combine their existing musical experiences with vocal improvisations and the end result is mixed songs with an original melody and bits of a previously learnt song. Moog refers to these songs as “pot-pourri songs” (Moog, 1976: 100).

#### (b) Singing skills of the two-year-old toddler

Research was conducted by Moog to examine the vocal range used by toddlers between the ages of two and three. He specifically analysed the spontaneous songs of toddlers, since these songs gave toddlers the choice to decide how low or high they wanted to sing. He found that the lowest note that the toddlers could sing was A-flat below middle C and that the highest note was the G-sharp above middle C. The specific cases that Moog examined furthermore indicated that the toddlers adopted the vocal range of their mothers in every instance (Moog, 1976: 100).

Toddlers between the age of two and three are able to imitate the words of songs, the rhythm of songs, as well as the pitch of songs. They tend to imitate the direction of the melodies when singing and are able to sing groups of notes accurately according to pitch and rhythm (Moog, 1976: 99).



#### 4.1.3.2 (iii) Activities and musical experiences for the second half of the toddler phase

The position statements and the setting of national standards by MENC (Music Educators National Conference) require toddlers between the ages of two and four to be surrounded with a rich and stimulating music environment. Toddlers need to be exposed to a wide variety of sound sources, as well as good quality recorded music. Toddlers need to be taught a wide selection of songs, as well as be given opportunities where they can improvise and sing freely. Children at this age do not perform very well together as a group, therefore individual music experiences should be planned and given to them and they should not be pressured into performing with peers as a unit (MENC1992 [online]).

The following musical activities and experiences ought to be provided for the two- to three-year-old toddler.

The parent can:

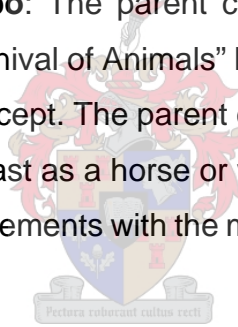
- encourage and provide opportunities for the toddler to sing and improvise songs in a free, improvised style while playing (performing and creating) (McDonald & Simons, 1989: 61);
- encourage the toddler to sing folk songs and composed songs with others. This singing may not always be on pitch or in time with others (performing) (McDonald & Simons, 1989: 61). Toddlers should be taught songs that are simple, but vary in key, metrum, genres and musical styles (MENC 1992 [online]);
- play freely on simple rhythm instruments and explore and experiment with the sounds of these instruments, as well as other sources from the environment around them (performing and creating) (MENC(b)[s.a.] [online]);
- encourage the child to perform movements such as walking, running, jumping, galloping, clapping and “freezing.” The parent can respond with sound to the child’s movements by imitating the movement on a percussion instrument such as a tambourine or drum (performing) (McDonald & Simons, 1989: 61);
- help toddlers to create their own songs that they can use to accompany their play activities. Toddlers should be given opportunities for creating their own, simple accompaniment to songs, as well as creating original, short pieces of vocal and instrumental music. Toddlers can be allowed and encouraged to create their own, unique graphic or symbolic music system and to use this unique system to show visually how they experience and hear vocal and instrumental sounds and other music ideas (MENC (b)[s.a.] [online]);
- show the toddler printed music and label it as music (reading);
- encourage the toddler to explore the expressive possibilities of his/her voice. The parent can initiate sound-imitation games with the toddler (creating) and encourage toddlers to use their voices in an expressive manner when speaking, chanting and singing (MENC(b)[s.a.] [online]);
- encourage and provide opportunities for the toddler to listen attentively to a selected repertoire of music. Encourage the toddler to move spontaneously to a wide variety of music;
- sing frequently to the toddler so that he or she can learn to distinguish between singing and speaking. Toddlers will only emerge from their musical babbling stage when they are able to distinguish between singing and speaking;

- demonstrate the awareness of sound and silence through movement and “freezing” when the music has stopped (auditive awareness);
- improvise movements with the toddler to indicate an awareness of beat, tempo, and pitch;

An example illustrating **beat**: Let the toddler bang on a drum or tambourine with every step he/she takes. Then ask the toddler to sing his or her favourite marching song and to combine his or her singing while walking around and banging on the drum.

An example illustrating **pitch**: Ask the toddler to close his or her eyes while the parent plays high-pitched notes on the piano. When the sounds are high, the child has to pretend he or she is a bird that flies high in the sky. When the notes are low, the child can pretend to be ant or worm that crawls low on the ground.

An example illustrating **tempo**: The parent can choose music that illustrates two contrasting tempos. The “Carnival of Animals” by Camille Saint-Saëns is a very good example for teaching this concept. The parent can ask the child to listen to the music and then to run or gallop as fast as a horse or walk as slowly as a tortoise. The child has to combine his or her movements with the music (McDonald & Simons, 1989: 61).



#### **4.1.4 Musical development and experiences in the preschool phase** **(three to four years)**

Three to four-year-old toddlers respond actively to musical stimuli through their **movements** and their **spontaneous and imaginative singing**. They are developing their **musical memory** through several activities, including singing **pre-learnt songs**. Toddlers in this phase exhibit specific **singing skills**, as well as **observable musical behaviours** and need parents to provide them with **activities** and to guide them in their musical experiences and musical growth.

##### **4.1.4.1 General development and characteristics of the preschool phase**

*Three is a nodal age, a kind of coming of age (Gesell & Frances, [s.a.]: 55).*



During this phase of development, young preschoolers' general behaviour improves, so that they are not as aggressive as before. Children between the ages of three and four are able to separate themselves from what they observe and become more objective in their perceptions. In this phase, they exhibit spontaneous and lively fantasies and will often create imaginary friends and make-believe people. The desire for fantasies or magic can be regarded as the child's effort to explain and master their important world of reality (Moog, 1976: 107).

Another sign of development is that children have become willing to adapt and conform to acceptable social behaviour. They are able to play with others, show fondness and concern toward younger siblings and understand the sharing of toys. They enjoy the company of others and will often play in parallel with other children. During parallel play children play alongside each other and basically imitate each other. This development in social skills and their newly gained consciousness of reality makes children in this phase much easier to handle and manage at home (Moog, 1976: 108).

#### 4.1.4.2. Active responses to musical stimuli in the preschool phase

The number of active responses involving singing and movements that toddlers exhibit when there is musical stimulus keeps declining between their third and fourth year. Their response to music in this phase involves sitting quietly and concentrating on the music (Moog, 1976: 108).

Three-year-old preschoolers enjoy handling and playing with instruments, are especially interested in the tone colours (timbre) of the instruments and enjoy experimenting with different instruments. At this age children are very interested in the working of an instrument and in stories about songs and they are able to sit and listen to music for short periods of time (Müller-Zürich, 1982: 46).

#### 4.1.4.2 (i) Movements made by the preschooler to musical stimuli

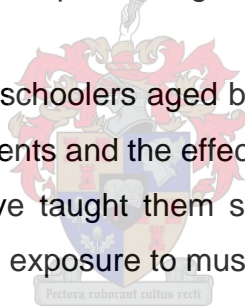
The studies conducted by Moog (1976: 109) indicated that, besides the decline in the number of active responses, there furthermore was no increase in children's co-ordination between music and their movements. There was an increase in the variety of movements made by

children in this phase, though. The children he studied showed a wide variety and combination of motor movements when they danced or moved to music. Movements such as stepping, running, turning, curtseys, head nodding and arm swinging were observed. The children furthermore preferred dancing on their own, but a few children enjoyed dancing with a partner or a toy (Moog, 1976: 109).

Müller-Zürich (1982: 46) has found that three-year-old preschoolers are able to perform rhythmic movements and dances that include movements such as walking, running and skipping. They also enjoy wearing costumes that suit the content and words of their songs.

It is clear that three-year-olds enjoy moving certain parts of their bodies, such as rocking their feet, moving their mouths rhythmically, nodding their heads, rocking their heads sideways, circling and swinging their opened arms, pretending to beat a drum and clapping their hands (Moog, 1976: 112).

Moog (1976: 113) suggests that preschoolers aged between three and four are starting to reflect their different home environments and the effect of these environments in the field of music. Children whose parents have taught them songs and games show a distinctive advantage over children who had no exposure to music in the home environment.



#### 4.1.4.2 (ii) Singing and the preschooler

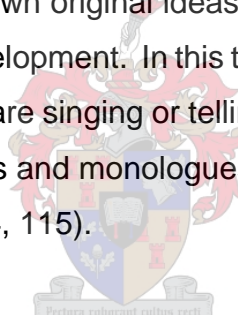
Three-year-old preschoolers enjoy using their voices, especially in singing. They use their voices and music as a medium to communicate and to express themselves. The following features and singing skills can be identified in the music of three-year-old preschoolers:

- Children are able to sing songs as a whole without making any mistakes (sometimes even earlier than the age of three).
- Children enjoy improvising and creating their own melodies and are able to recognise melodies that are sung and played to them.
- Children enjoy singing with others, but still prefer solo singing (Müller-Zürich, 1982: 46).

##### (a) Spontaneous and imaginative singing

At the age of three, toddlers enjoy singing spontaneous songs and exhibit a feeling for metre and regularly returning rhythmic patterns (Campbell & Scott-Kassner, 1995: 75).

Children of this age are starting to create different kinds of spontaneous songs as the result of them being intellectually active. While children previously sang songs that were spontaneous and imitative, a third and new type of singing emerges now. This new kind of singing, imaginative singing, occurs when children sing spontaneously but combine snatches of songs they already know or create new versions of old songs. Some of their spontaneous songs may not resemble any well-known song and they may tend to hum or sing a single syllable while listening to a record or radio. Another type of singing that they now begin to expand is the "Pot-Pourri" song. With this kind of song, children create new songs by adding together bits and pieces of songs that they know. They tend to mix words, melodic lines and rhythms, combining them with a few of their own original ideas. Narrative songs that children sing at this age also start to show some development. In this type of singing, children sing any words as long as it sounds as though they are singing or telling a story. When children are not able to find suitable words for their stories and monologues, they use nonsense words to join all the ideas together (Moog, 1976: 114, 115).



#### (b) Pre-learnt songs and the singing skills of the three-year-old

Studies conducted by Moog also showed that children would first copy songs by imitating the words of the song being sung to them. After having mastered the words, they would start to copy the rhythm and pitch of these songs. He concluded that children, when imitating songs rhythmically and on pitch, initially without using the words, were most likely able to sing correctly most of the time at the ages of three and four. He furthermore found that all the children who had the largest repertoire of songs, came from homes where the parents sang to them on a regular basis. According to Moog, nursery schools play a very important role in teaching and exposing children to a wide repertoire of songs. According to him, many children owe their whole song repertoire entirely to the exposure that they receive in the nursery school (Moog, 1976: 119).

#### 4.1.4.3 Observable musical behaviours of the three-year-old preschooler

Three-year-old preschoolers are able to use their musical imagination without limiting themselves to being objective. They are able to use figures, rhythms and sounds and to arrange these in any particular order, whether it sounds musical or not. Children are very free when they experiment with music but are not able to really create true and original music. At this age, they furthermore show an intense desire to perform singing and round games. They keep up these games for a very long time and enjoy the added benefit of adding movement to their singing (Moog, 1976: 120, 121).

Preschoolers of this age furthermore exhibit the following characteristics:

- They are becoming more aware of the variety of different sounds that they hear around them, as well as of different sounds in music.
- They are able to find and trace sounds around them better than before and are curious about all the different sounds and sound timbres that they hear.
- Although they have a wider musical vocabulary than before, they still experience difficulty and have limitations when it comes to classifying and organising sounds into groups.
- They are able to hear and recognise similarities and differences in sounds and are even able to hear this without a visual clue.
- They are becoming more sociable when it comes to singing. They may decide on their own to join a group action song, but will mostly just listen, follow the movement instructions and will occasionally join in song making (Andress, 1980: 149).

#### 4.1.4.4 Activities for this phase

- The musical activities and experiences that were used for the two- and three-year-old toddler can also be used for toddlers of this age.
- Opportunities should be provided for children to listen to different musical and environmental sounds and to identify these sounds verbally. Children can be asked by their teacher or caregiver to describe these sounds or music. If they have difficulty with expression or finding words, the teacher can assist them with other descriptive or

musical words that could suit their own experiences of the sounds. By doing this, the teacher helps children to expand their musical vocabulary.

- Children should be exposed to many action songs and singing games. This will encourage them to participate and interact with their peers.
- Music that children can move to freely, or around which they can create their own fantasies, should be played. Children should be allowed to listen to the music and then to move around according to their own interpretation of the music. After the children have listened to a selection of music, teachers or parents could ask them to describe the music to them verbally. Aspects such as the mood of the piece (happy, sad, scary), tempo (fast, slow) and timbre (warm, deep sound or high, like a bird) can then be discussed and later expressed through movement or through a character (the child becomes a butterfly, fairy, giant, crocodile, etc) (Author's suggestion).

#### **4.1.5 Musical development and experiences of the preschool child (four to six years)**

Four- to six-year-old toddlers respond actively to musical stimuli through their **movements** and their **singing**. Toddlers in this phase exhibit specific, observable **musical behaviours** and need parents to provide them with activities and to guide their musical experiences and musical growth.

##### **4.1.5.1 General development and characteristics of the preschool phase (four to six years)**

Between the ages of four and six, children develop peacefully and calmly. They observe and experience the world around them with increased energy through their senses. They do not gaze or listen passively all the time but are able to concentrate and pay attention for longer periods of time. Behaving become more focused and attentive to what they observe, they can adapt their behaviour to a situation and behave in a reasonable manner. Their ability to think logically is improving and they have become able to recognise parallels between cause and effect. Children at this age are conscious of time and by the age of five understand how a clock is related to their daily activities (Moog, 1976: 123).

The increased ability to think logically enables children to perceive their world and environment in a more objective manner. They are still very imaginative at this age, have a

vivid fantasy life and love fairy tales and stories where they can mix fantasy and reality, but they are also very concerned with the well-being and happiness of other people and will often incorporate the good and bad luck of people in their fantasy stories (Moog, 1976: 124).

#### 4.1.5.2 Movements and the preschooler

Preschoolers aged four to six exhibit different levels of development in their spontaneous movements. Previously, children's rhythmic response to music would involve their whole bodies. In this new phase of their development, they respond with parts of their bodies only and these movements are often observed as being much weaker and sometimes even inconspicuous (Moog, 1976: 125).

The rhythmic development of preschoolers between the ages of four and five reveal an ability to tap in time to a regular set pulse. They are also able to perform elementary ballet steps and movements (Müller-Zürich, 1982: 47). They are able to imitate short rhythmic patterns on instruments and start to develop rhythmic skills such as clapping and patting.

Preschoolers aged six to seven are able to distinguish between fast and slow, long and short rhythms and are able to perform rhythms and songs in faster or slower manner (Campbell & Scott-Kassner, 1995: 75). At the age of six, they are able to selectively move only parts of their bodies (Moog, 1976: 125). While they hardly used clapping before the age of five, they use it as the most frequent form of movement at the age of six. Moog (1976: 126) concludes that clapping movements are a learnt response and that children learn this movement through all the singing games that they do.

#### 4.1.5.3 Singing and the preschooler

The singing characteristics of the four-year-old preschooler involve following a sequence while learning songs. They are able to follow, imitate and remember words, rhythm, phrases and a melodic contour. At five and up to five-and-a-half-years of age, preschoolers can sing most of the songs that have been learnt fairly accurately and the sense of key has been stabilised (McDonald & Simons, 1989: 46).

The features and singing skills that can be identified in the music of four-year-old

Preschoolers are as follows:

- they show growth in the control of their voices during singing;
- they enjoy both solo and group singing;
- they enjoy playing and dramatising simple singing games;
- they use and improvise on the minor third interval while they are playing or when they are calling or teasing someone (Afrikaans children love to sing and tease someone with “Wêla-ka-pêla”);
- they love experimenting with instruments and start adding two or more tones together;
- they are able to sit and listen to music for longer periods of time. The preschooler also enjoys pointing out well-known melodies and songs (Müller-Zürich. 1982: 47).

The music that the preschooler creates and produces, both vocally and instrumentally, has the following features:

- It is simple, sober, unaccompanied, ordered, monodical vocal and instrumental music. This music is structured in short, balanced phrases and sentences;
- The music is primarily bound by words, but humming and cantus do occur;
- The music has a strong rhythmical element, regular bars, logical construction and fixed tonal systems;
- The music is expressive and has a romantic-fantasy character;
- The music is produced spontaneously and is learnt formally. A certain degree of technical competence is required;
- Music is used by the preschooler as a medium to express himself/herself;
- The playing of music is individualistic, but group playing does occur;
- The music has an aesthetic as well as an entertaining purpose (Müller-Zürich, 1982: 48).

#### 4.1.5.4 Activities and music experiences for this phase

Four- and five-year-old children are becoming socially conscious and appropriate music-making experiences such as singing, playing singing games and playing instruments should be included in their activities. Provide many opportunities for children to explore their own voices, bodies, nature and instrumental sounds individually. Movement is considered the most effective means for children of this age to describe their music experiences. The child loves to



play with ideas, movements, language and sounds. Musical activities and experiences such as those that follow, which allow opportunities for the child to explore freely, ought to be provided for four-and five-year old preschoolers;

Parents can:

- encourage preschoolers to use their singing voices and to distinguish between their speaking and singing voices;
- sing several pitches and songs to preschoolers and encourage them to match the vocal pitches being sung to them. Children should be able to match these pitches and sing in tune within their own range most of the time;
- play a variety of music to preschoolers so that they can demonstrate their awareness of beat, tempo (fast-slow), dynamics (loud-soft) and pitch (high-low) through movement and through playing instruments;
- teach and sing nonsense songs, folk songs, and song games to preschoolers;
- create and use pictures, geometric shapes, and other symbols to represent and demonstrate pitch, dynamics, tempo and simple forms to children.

Examples of **pitch** through pictures: bird - high pitch; ant - low pitch

Examples of **dynamics** through pictures: elephant - loud; mouse - soft

Examples of **tempo** through pictures: horse - fast; tortoise - slow

Example of **simple forms** through geometric shapes: Use a triangular shape and a circular shape to show when a piece of music has contrasting or repeating sections, for example: "Twinkle Little Star" - ABA form. The A parts are the repeating sections and the B part is the contrasting section.

- encourage preschoolers to explore and improvise sound patterns on instruments such as the xylophone. Preschoolers ought to be provided with opportunities for self-expression. Playing instruments and singing on their own provide children with an opportunity to express themselves through a medium that is playful and pleasurable. To play an instrument requires self-control, discipline and obedience;
- encourage children to improvise and perform songs spontaneously during a play activity;

- allow children to complete “answers” to an unfinished melodic phrase by either singing or playing the answer on an instrument. For example: parents could start with well-known songs and sing or play only the first line of the song. The child should then complete the song by singing or playing. Parents can furthermore improvise their own melodic phrases and let the child complete it by singing or playing the “answer”.
- play a game in which children have to express an idea or a mood by only using instruments, environmental or body sounds. Parents can join in the game through guessing the mood or idea being expressed by their children;
- provide opportunities for children to listen attentively to short selections of music. Listening to music attentively requires self-control and concentration, and these aspects can be developed in an enjoyable manner through music.
- provide children with an expanded repertoire of music;
- encourage children to respond to musical elements (for example: pitch, duration, loudness and musical styles such as marches or lullabies) through movement or through playing an instrument;
- encourage children to describe the differences and similarities in music through movement or language. For example: fast-slow, up-down-same, smooth-jumpy, short-long, similar-contrasting;
- teach and help children to classify instruments by shape, size, pitch and tone quality;

An example of classifying by **shape**: The members of the string family all have the same shape (violin, cello, double bass)

An example of classifying by **pitch**: The piccolo and violin can both produce high pitches like a bird.

An example of classifying by **size**: The double-bass and tuba are the biggest instruments in their own families.


Encourage children to use a simple vocabulary of music terms to describe sounds (McDonald & Simons, 1989: 61-62).

#### **4.2 The structural elements of music**

According to Grobler (1990: 39), the structural content of music can only be heard and defined by means of sound. Music and sound are closely related and always go together hand in hand. Musical sound is also referred to as tone and every musical sound or tone comprises different aspects, such as duration, pitch, intensity and volume (Grobler 1990: 39).

Since all kinds of music have common properties or elements such as: timbre, dynamics, rhythm, melody, form, texture and harmony, one of the goals in music education is to guide young children to develop age-appropriate concepts about music and all its elements. These basic concepts concerning music provide children with a foundation for learning about music. Once these concepts have been developed and the elements of music are understood, it helps us to respond to music more fully and makes it easier to think about what we have experienced (McDonald & Simons, 1989: 80).

Elementary concepts and ideas about sound and tone that are formed during the preschool years are:

- 
- Every sound has a degree of intensity;
  - Each sound lasts for a certain duration of time;
  - Each sound is created at a certain pitch;
  - Each sound has a volume of its own;
  - Each sound has a sound quality of its own (Grobler, 1990: 39).

Other concepts concerning sounds that are formed are about the classification of the origin of a specific sound. Sounds can be identified and categorised into the following specific groups:

- Sounds which are created by the voice (vocal sounds);
- Sounds that are unusual or unconventional and are made by elements in nature and the environment, such as glass, paper, wood and metal (unconventional sounds).
- Sounds that are created by using one's body, such as clapping or the stamping of feet (body percussion sounds);
- Sounds that are made by traditional instruments, such as melodic and non-melodic instruments, stringed instruments and wind instruments (traditional instrumental sounds);

- Sounds that are created by using electronic equipment (electronic sounds) (Grobler 1990: 40).

Concepts concerning music cannot be taught in an abstract way, but must be acquired through meaningful, musical experiences. The structural elements and concepts of music and sound are understood and acquired in a specific order. The understanding of **timbre** and **dynamics** occurs before the conceptualisation of **rhythm** and **melody**. The last concepts that children acquire and comprehend through musical experiences are **form** and **harmony** (McDonald & Simons, 1989: 80).

#### 4.2.1 Timbre

**Timbre**, according to Andress (1980: 183), is "the distinctive characteristic and quality of a specific sound". Pitches that are the same can be given a different expressive feeling when it is played or sung by different instruments or voices. Tone colour or timbre can be changed and the expressive quality of music influenced by changing the tone production of individual instruments, as well as by combining all these different tone colours in various ways (Bergethon *et al.*, 1986: 7).

There are basic concepts concerning timbre (tone colour) that are of importance and that can be taught and experienced by children.

- The unique qualities of sounds are determined by the type of voice or instrument that produces the sound;
- A voice or musical instrument can be distinctively recognised and identified by their characteristic sound;
- The quality of sound (timbre or tone colour) of instruments or voices can be different when the instruments or voices are used and played in a different way (McDonald & Simons, 1989: 80).

A variety of active listening activities can be used to help focus the child's attention on different aspects of music. The following activities will help the child to focus and identify tone colour in music:

- The child can be introduced to individual instruments, for example, guitar, recorder, piano, tambourine, triangle, et cetera, by demonstrating them to the child. The child can be given the opportunity to handle and play these instruments;
- Parents can play games with children in which they, for example, have to raise their hands when they hear the guitar or tap on their heads when they hear the piano;
- Children can be allowed to listen to a piece of music and pretend that they are the musicians playing specific instruments. The child can then use specific movements to show how he or she hears, identifies and “plays” a particular instrument;
- Older children can be asked to clap the rhythmic pattern that the drum plays in a selection of music;
- A selection of music in which female and male voices are singing can be chosen. The child could be asked to sing with the female voice only and to listen to the male voice;
- The child can be given a chart with pictures of instruments and be asked to circle the instruments that he or she hears in a specific piece of music. This activity can be extended by allowing children to cut out the pictures of the instruments they have heard and list them in the order that they were heard (Campbell & Scott-Kassner, 1995: 163).



#### 4.2.2 Dynamics

**Dynamics**, according to Andress (1980: 183), are "the changing loudness or softness of a sound; [which] changes may occur gradually or suddenly".

According to Grobler (1990: 40), dynamics relate to the expressive element of music and indicate the intensity of sound (for example, how loudly or softly the notes in a piece of music should be played). The degree of intensity can vary from gradually louder or softer (crescendo and decrescendo) or abrupt and sudden changes from loud to soft and vice versa.

There are basic concepts concerning dynamics that are of importance and that can be taught and experienced by children:

- Musical sounds can be loud or soft;
- Musical sounds may become louder or softer. This change can happen gradually or suddenly;
- A sudden loud sound can give a person a fright. Accentuated notes can change a person's interpretation of a movement (Grobler, 1990: 40)
- The mood of a song or composition depends upon the level and changes in the dynamics that the performer produces (McDonald & Simons, 1989: 81).

Active listening activities can be used to focus the child's attention on the concept of dynamics in music:

- Parents can choose to play loudly and softly on an instrument, for example, piano, recorder or tambourine. Children can then be asked to move while the parent plays the instrument and to show with their bodies when they hear the instrument playing louder or softer. The parent could start by suggesting movements such as walking on tiptoe when the music is soft and stamping the feet loudly when the music is loud. Once they understand this activity (loud/soft concept), children will create their own movements.
- Parents could play a steady beat on a drum accentuate a certain pulse, for example **1 2 3 4 1 2 3 4 1 2 3 4**. The child can then be asked to walk to the steady beat and to show dynamic accents by stamping his or her foot on the accent. The parent can strengthen the dynamic accents auditively by tying sleigh bells around the child's ankles. Every time the child stamps his or her foot to an accent, the bells will ring and emphasise the accent. Children can be allowed to create and use any other angular or sharp movements to show that they hear a dynamic accent.
- Children can also be asked to play the dynamic accents they hear on a rhythm instrument or to clap the accents.
- Parents can play a crescendo or decrescendo on an instrument and ask children to demonstrate what they hear through movement. "In the hall of the Mountain King" by Grieg provides a good selection of music to demonstrate crescendo. Parents can create their own stories where crescendos and decrescendos are used, for example

that a train is approaching the train station and the child can vocally and physically imitate the soft rumble of wheels and whistle blowing. As the train comes closer to the platform, the whistle and rumbling of wheels become louder. The train then comes to a stop and blows out its steam. The train then leaves the station and the rumbling of the wheels and blowing of the whistle gradually dies away as it travels away from the station.

- Children can play on rhythm instruments to accompany gradual and sudden changes (crescendos and decrescendos) in music.
- Children can create and tell their own musical stories by using different instruments and using dynamics to create a certain atmosphere or idea (Campbell & Scott-Kassner, 1995: 166).

#### 4.2.3 Tempo

Andress (1980: 183) explains **Tempo** as "the relative fastness or slowness of music".

The basic tempo, as well as changes in the speed of music, contribute and influence expression in music (Bergethon *et al.*, 1986: 6).

Tempo can furthermore be described as the speed of sounds following each other. The tempo of a piece of music is indicated by terms such as *andante* (at a walking pace), *allegro* (fast), *adagio* (slow). The correct tempo of a piece of music can also be determined with a metronome. A metronome indicates the repetition of the pulse per minute, for example **♩ 72** indicates that 72 quarter notes per minute should be counted to achieve the correct speed of the music (Grobler, 1990: 40).

There are basic concepts concerning tempo that are of importance and that can be taught and experienced by children:

- A piece of music can sound fast or slow;
- The tempo of the music can remain the same for the entire duration of the piece, or it can change;
- Notes that follow each other fast have a fast pulse. Notes that follow each other slowly, have a slower pulse;



- Slower music sounds more relaxed and peaceful and requires slower movements. Faster music, however, encourages movements that are happier and more enthusiastic (Grobler, 1990: 40 - 41).

The following activities can be executed to experience the concept of tempo:

- Children can be asked to sit in circle formation and pass a ball around to the basic beat of the music. As the tempo of the music changes, the children have to change the direction in which they are passing the ball (Campbell & Scott-Kassner, 1995: 164)
- Children can do the same activity, but use their bodies to move around to the basic beat and tempo of a particular piece of music. When the tempo changes, they are to change direction and adapt their movements to the new tempo to indicate with their bodies that they have heard the change in tempo (Author's own idea).
- Children can be given two different percussion instruments, such as wooden sticks and tambourines, and be asked to use a specific instrument with a specific tempo. For example, when the tempo is slower and more march-like, they can walk around the room and play on their wooden sticks. When the music changes to a faster tempo, they can shake their tambourines while running around to the faster tempo (Author's suggestion).
- Children can be given the opportunity to use percussion instruments to compose their own music in different tempos. The rest of the children can then listen to the music and move around the room to the basic beat and tempo. When the child decides to change the tempo of the musical composition, the rest has to follow and illustrate the changes in tempo through changes in their movements (Author's suggestion).
- Children can illustrate changes in tempo by singing a song in a slow tempo and then changing the same song to a faster tempo. Children particularly enjoy this activity when one uses a well-known action song such as *The Noble Duke of York* (Nelson, 1989: 49) or Head and shoulders, knees and toes (Nelson, 1989: 55).
- The parent or teacher sings the song in a slow tempo and the child has to do all the actions according to the slow tempo. When the parent or teacher increases the tempo of the song, children become very excited and they love to do all the actions as fast as

the teacher can possibly sing and as fast as they can possibly dance and move (Author's suggestion).

#### 4.2.4 Rhythm

**Rhythm** is explained by Andress (1980: 183) as "the combination of long and short sounds to create patterns. Rhythm is organised in relation to beat, meter and other rhythm patterns".

There are basic concepts concerning rhythm that are of importance and that can be taught and experienced by children:

- There is an underlying, regulating pulse or "steady beat" that can be identified in most music;
- These regulating, recurring beats can be fast or slow, or can quicken or slow down as the musical composition develops and progresses (tempo);
- These rhythmic beats are usually perceived in groups of twos and threes. This grouping defines a metrical organisation;
- When long and short sounds are combined with silence, rhythmic patterns are created;
- The concept of rhythmic pattern is taught best through speech patterns (for example, Wie- lie Wie-lie Wa- lie ; Lit-tle Miss Muf-fet ; An-ne-ke). The child gets the feeling of long and short notes following each other (McDonald & Simons, 1989: 81).



(Author's notation)

The child can experience the concept of rhythm through the following active listening activities.

- Parents can play a selection of music for children and ask them to tap the beat on various parts of their bodies (beat)
- Children can be asked to play the beat of a piece of music on a rhythm instrument.
- Children can be asked to clap the rhythm in speech patterns. They can use their own names as well as the names of people, animals, toys, food, et cetera that are close and familiar to them (rhythm).
- Children can be taught movements such as walking, skipping, galloping, running on tiptoe. These movements can be accompanied by the correct rhythmic pattern, for example,

The image displays six musical staves, each representing a different movement with its corresponding rhythmic pattern in treble clef. A watermark of a coat of arms is visible in the background.

- Slow walk:** 4/4 time signature. The rhythm consists of four quarter notes followed by a half note.
- Walk:** 4/4 time signature. The rhythm consists of eight quarter notes.
- Run:** 2/4 time signature. The rhythm consists of eight eighth notes.
- Skip:** 6/8 time signature. The rhythm consists of six eighth notes.
- Gallop:** 2/4 time signature. The rhythm consists of four dotted quarter notes.
- Rocking:** 3/4 time signature. The rhythm consists of six quarter notes.

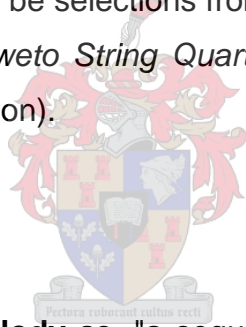
(Grobler 1990: 60)

- Children can be asked to perform any of these movements while parents provide accompaniment on a rhythmic instrument with the correct rhythmic pattern.
- Parents can play a specific rhythmic pattern on an instrument and allow children to identify the pattern by demonstrating the correct movement (rhythm).

- Selections of music with easily identifiable rhythmic patterns can be played and children can be asked to use movement to demonstrate the rhythms that they identify auditively (rhythm).
- Parents can choose music with changes in tempo or play instruments in different tempos. Children can be asked to move with the music and to change direction every time they hear a change in the tempo. If there is a group, the children can sit in a circle and pass the ball around to the beat. When the tempo changes, the children have to change direction and pass the ball in the opposite direction (tempo).

Parents can select music with a distinctive accentuated beat (for example, African music) and allow children to bounce a ball on the accents. The child can roll/hold/catch the ball on the weaker beats (syncopation) (Campbell & Scott-Kassner, 1995: 164).

Suitable music for this activity would be selections from *Mango Groove* (Addendum A: The Best of Mango Groove CD) or *Soweto String Quartet* (Addendum A: Millennia CD and Renaissance CD) (Author's suggestion).



#### 4.2.5 Melody

Andress (1980: 183) introduces **Melody** as, "a sequence of single repeated pitches (the relative highness or lowness of sounds) [and explains that] pitches in a melodic line may move up or down by steps or skips or may remain the same".

There are basic concepts concerning melody that are of importance and that can be taught and experienced by children:

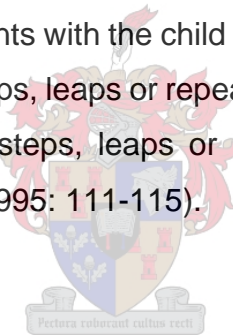
- Musical sounds can be high or low, or relatively high and low in pitch;
- The musical pitches in a melody can move higher or lower or they can remain the same for a number of beats;
- The musical pitches in a piece of music or song can move higher or lower by "steps" or "skips";
- Many melodies revolve around and end on a "tonal centre";

- Specific melodic patterns in a song or composition can be repeated. Such repetition can be recognised and identified by the listener (McDonald & Simons, 1989: 81);
- Each piece of music has its own melody or “tune”;
- Some melodies are sung and others played by instruments (Grobler, 1990: 42).

The following activities can be used to supply the child with musical experiences that will develop his/her sense of pitch discrimination and his/her awareness of contour in melodies.

- Parents can sing different pitches on a neutral syllable or a word and ask children to echo the pitches vocally (pitch).
- Ask children to imitate and sing songs that contain very high and very low pitches. An example of a song with exaggerated contrasts in high and low are, “Lonely Goatherd” from *The Sound of Music* (Oscar Hammerstein and Richard Rodgers)(pitch).
- Parents can sing scales and scale songs and ask children to describe whether they are singing upwards or downwards. Children can also show upward motion by pointing upward or downward by pointing downward (pitch).
- Both parents and children can exercise their creativity in creating a music score by drawing different dots at different levels and in different patterns on a piece of paper. The child can then play these pitches and patterns on the piano.
- Parents and children together can create a piece of music that is filled with high and low contrasts. This piece of music can be played and recorded and the child can add movements to it.
- Children can be encouraged to learn to sing more folk songs and nursery songs. By doing this activity, they will learn to imitate longer melodic patterns.
- Parents can encourage children to sing a song or listen to a specific selection of music. For more variety, parents can “shape” the contour of the music with their hands or even use a torch to visually indicate the contour of the music.
- Children can be allowed to play and create their own melodic contour on the piano. Parents can then imitate what the child has played and label it as “same” or play something different and label it as “different”.

- Parents can play two pitches or contours on the piano. Children have to use hand movements to show whether the pitches are the same or different, for example, palms/thumbs up for similar pitches and thumbs down for different pitches. Children should not be allowed to look at the piano during this game.
- Children can be presented with drawings of melodic curves. They can be encouraged to sing or play these curves.
- Children should be allowed to draw their own melodic curves and perform them for the parent, through singing or playing.
- The parent can let a group of children hold a long rope with both hands. A simple melody can then be played for them to shape the melody by raising or lowering their hands (melodic curve).
- Parents can develop movements with the child to show steps, leaps, and repeats in a melody. A melody in which steps, leaps or repeats occur, can be sung or played while the child demonstrate these steps, leaps or repeats with the correct movements (Campbell & Scott-Kassner, 1995: 111-115).



#### 4.2.6 Form

**Form or structure**, according to Andress (1980: 183), is "the way in which music is organised through repetition and contrast. Structure in music involves small patterns (melodic or rhythmic), phrases, and larger sections of the music".

There are basic concepts concerning form that are of importance and can be taught and experienced by children:

- A recognisable musical idea or thought in a song or instrumental composition is called a phrase. Phrases can be combined to form sections in a composition;
- The musical phrases or sections in a song or instrumental composition can be alike, nearly alike or can differ completely;
- The structure of most musical compositions is determined by the combination of similar and dissimilar phrases or sections (McDonald & Simons, 1989: 81).

- Each piece of music has a beginning, a middle part and an ending;
- An AB form occurs in pieces of music that have parts that sound the same or differ (contrast and repetition).

Afrikaans example of **AB form**: *Jan Pierewiet* (Groot Sangboek, 1994: 33)

English example of **AB form**: *Noble Duke of York* (Nelson, 1989: 49)

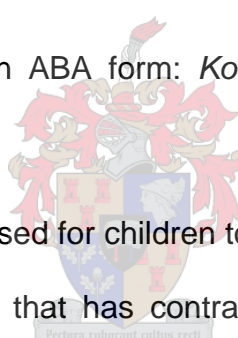
Xhosa example of **AB form**: *Sitwel' inkuni* (Gunzburg, 1987: 20)

The **ABA form** occurs in pieces where the first and last part of the music sounds the same, while the middle part differs (Grobler, 1990: 42).

English example of a song in ABA form: *Twinkle Little Star* (Johnson, 1951: 33)

Afrikaans example of a song in ABA form: *Blinkoog sterretjie* (Addendum A: Olke Bolke CD by Elizabeth Fourie)

Xhosa example of a song in ABA form: *Koos die Groenteman (Xhosa version)* (Grassroots, 1990: 72,73).



The following activities can be practised for children to experience the concept of form:

- Parents can choose a song that has contrasting and repeating parts in it. One movement can then be created for an initial musical idea or tune and another movement for the other musical ideas. Parents can encourage children to sing the song and to use the correct movements for each musical idea.

For example, *Twinkle Little Star* is written in an **ABA** form. Specific movements can be used for the first part, contrasting movements for the second part and the first movements can be repeated for the last part.

**A:** *Twinkle, twinkle little star, how I wonder what you are.* The child can imitate the twinkling of the star with his fingers.

**B:** *Up above the world so high, like a diamond in the sky.* The child can stand on tiptoes and pretend to reach for a star high in the sky.

**A:** *Twinkle, twinkle little star, how I wonder what you are.* The child can now repeat the first action and again imitate the twinkling of the star with his fingers.

- Children can accompany the various sections of a piece of music on different instruments.



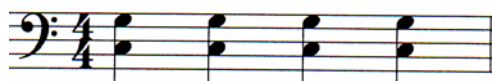
- Parents can show and demonstrate a rondo theme (**ABACAD**) by providing children with differently coloured scarves. Children should use different scarves and different movements to demonstrate each section.
- Children can be helped to identify and sing the theme of a piece of music (Campbell & Scott-Kassner, 1995: 167).

#### 4.2.7 Texture and harmony

**Harmony** is defined as "two or more pitches (the relative highness or lowness of sounds) sounded simultaneously; harmony usually accompanies a melodic line and has a tonal relationship to the melody" (Andress, 1980: 183).

There are basic concepts concerning texture and harmony that are of importance and can be taught and experienced by children:

- Songs can be sung with or without accompaniment;
- Two or more sounds can be heard together (as when a man and woman sing together) and sound quite different from when they would be sung separately or on their own;
- When instruments are played together, the sound is different to when they are played separately;
- Certain instruments can be used to play particular parts in a piece. Each part will then have its own instrument combination and selection. The child will be able to hear the contrasts in texture and harmony (Grobler, 1990: 43);
- Two or more musical sounds produced together at the same time, produce a harmony;
- A harmony can occur in a melody or in the accompaniment. Examples of harmony in an accompaniment are chords, ostinati (repeated rhythmic or melodic patterns) or borduns (a "drone" produced by playing the first and fifth tone of a scale simultaneously). An example of a bordun or "drone" is the typical "Indian Drum" left-hand melody that children play in beginner piano books, such as the *Bastien Piano series, Primer Level* (McDonald & Simons, 1989: 81).



The following activities can be undertaken for children to experience the concepts of texture and harmony:

- Children can be given the opportunity to sing their songs with or without accompaniment. The teacher or parent can play the accompaniment on a guitar or piano or the children can accompany themselves on simple percussion instruments. The teacher can select instruments that would be suitable for a specific song, such as wooden sticks and hand drums for a song about a horse, bells, tambourines and triangles for a quieter song about fairies. Children should also be given the opportunity to be creative and to decide which instruments they want for their songs. They can even be encouraged to motivate their choice of a particular selection of instruments (Author's suggestion).
- Children can be asked to sing a song and the teacher or parent can record the song on cassette. One child can be chosen to sing the song alone and another voice can join the first child's voice when the same song is sung for a second time. The children could listen to their recordings afterwards and guess how many voices are singing at a particular stage in the song. They can even try to identify their friends' voices on the recording. This same activity can be done with instruments (Author's suggestion).
- Certain instruments can be used to play particular parts in a song or piece of music. Simple nursery rhymes such as "Hickory Dickory Dock" (Johnson, 1951: 27) can be used to illustrate different instrumental combinations and contrasts in texture. Wooden sticks or two-tone wooden blocks can be used to illustrate the ticking of the clock. While the wooden sticks continue to play, a cymbal can be used to illustrate the striking of the clock. A melodic instrument such as a glockenspiel or xylophone can be used to illustrate how the mouse runs down the clock. The xylophone should be played from high to lower notes in a motion sweeping over the notes. This activity is very simple and can be done by children of all ages and musical abilities (Author's suggestion).
- The parent or teacher can harmonise with children when they are singing. It is a good idea to harmonise to a very well-known song that the children know well so that they

will not become confused. Such a harmony can be introduced very informally and the teacher or parent can later explain the concept of a contrasting tune that makes up a harmony (Author's suggestion).

- Children can use paper and different coloured pens to draw the different melodic or instrumental lines that they hear in a piece of music (Campbell & Scott-Kassner, 1995: 166).
- Children's drawings will often exhibit other elements of music, such as dynamics or tempo. They love to press very hard on their paper and to make scratchy motions when music is loud or very fast and enjoy moving their pencils to the music. Some children will respond to the atmosphere or overall mood of a piece of music and draw a picture of flowers, houses or animals when listening to the selected music. This drawing activity can be used to identify what children are actually listening to and are hearing when they listen to a particular selection of music (Author's suggestion).

### **4.3 The child and musical play**

Play can be defined as an activity that is intrinsically motivated, pleasurable and fun to the participant. The goal of play as an activity is not to achieve a final product, but rather that the participant should be actively engaged in the process of play (Tarnowski, 1999: 27).

The child moves, senses and vocalises as he or she acts upon the world. Through play, the child imitates persons and objects in an effort to sort, piece together, and understand several different ideas. With the child's mind moving fluently between fantasy and reality, play becomes a very real learning experience (Andress, 1980: 3,4).

It is of importance that the process of play should be understood and to consider that play always begins in delight and ends in knowledge (Levinowitz, 1999: 18). Play involves the child in important processes such as decision making, planning and exerting control over situations and it helps the child to build a self-image (Andress, 1980: 4). It is important that children's learning environments should be designed and created in such a way that they are encouraged to explore materials actively, use their own initiative and imagination, as well as interact with other children, adults and activities (Morin, 2001: 24).

*Children's play is their work. Children should have opportunities for individual*

*musical play, such as in a music corner, as well as for group musical play, such as singing games. Children learn within a playful environment. Play provides a safe place to try on the roles of others, to fantasize, and to explore new ideas. Children's play involves imitation and improvisation (MENC1992: 21[online]).*

#### 4.3.1 Types of Social play modes

Mildred Parten in 1932 conducted a classic study of different types of social play modes in existence. These social play modes were further developed by Rubin<sup>36</sup> and the following types of social play modes were added (Tarnowski, 1999: 27):

- *Solitary play*  
During this activity, children play on their own without any interference or suggestions from other children around them.
- *Onlooker Play*  
This activity has the child observing and communicating with other children who are playing, but not entering into their play.
- *Parallel Play*  
During this activity, children play individually and independently with objects that are identical or similar. They do not attempt to change each other's behaviour.
- *Associative Play*  
During this activity, the group of children playing recognise that they are sharing the same activity
- *Co-operative Play*

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36 Rubin, K.H., Fein, G.C. & Vanderberg, B. 1983. "Play", in *Handbook of Child Psychology: Volume 4. Socialisation, Personality and Social Development.*, E.M. Heatherington. (Ed.). New York: John Wiley and Son. pp 693-774.

The group of children playing during this activity assigns specific roles and objects to each other and will set up and proclaim certain rules (Tarnowski, 1999: 27).

The concept of cognitive play was originally described by Piaget and later modified by Smilansky<sup>37</sup>.

The following four categories originated:

- *Functional Play*  
During this activity children use their bodies to perform movements such as running and jumping. By performing these movements and by manipulating objects repeatedly, they are learning more about the world around them.
- *Constructive Play*  
During this activity children use objects such as Lego blocks, sand or clay to create structures and forms.
- *Dramatic Play*  
When they are engaged in this activity, children become occupied with role playing. They will often transform objects. A simple stick or ice-cream cone can, for example, be transformed into a microphone.
- *Games with rules*  
During this activity, children create and use specific rules while playing a game. These rules determine how the play will progress (Tarnowski, 1999: 27).

#### 4.3.2 Musical play

Musical play consists of a variety of activities that provide children with opportunities to explore, improvise and create with sound (Tarnowski, 1999: 27). Activities involving vocalisation, rhythmic movement of bodies or objects, or playing on instruments, can be undertaken during musical play (Tarnowski, 1999: 28).

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<sup>37</sup> Smilansky, S. 1968. *The Effects of Sociodramatic Play on Disadvantaged Preschool Children*. New York: John Wiley and Sons.

The classical modes of play can be modified to suit music-learning contexts. Musical play can therefore be adapted and defined as follows:

- *Co-operative Musical Play*: This kind of play acknowledges the important role that socialisation plays in children's learning. Co-operative musical play requires the children to interact and communicate with each other. Examples of this kind of play are singing games and dances (Morin, 2001: 25).
- *Functional Musical Play*: During this kind of play the child explores vocal, instrumental and environmental sounds, as well as the different ways and techniques by which these sounds are produced (Morin, 2001: 25). This kind of play involves children individually. Examples of this kind of play are exploring and playing instruments, as well as exploring concepts and ideas through movement, singing and listening (Tarnowski, 1999: 27).
- *Constructive Musical Play*: This kind of play is an addition and extension of functional musical play. Constructive musical play involves children in developing creative ideas such as improvisation, composition, instrument making or sound recording (Morin, 2001: 25.26). Examples of this kind of play include children singing or playing instruments and creating their own melodies or songs. Children can be creative and make their own instruments that have different sound qualities
- *Dramatic Musical Play*: During this kind of play, children use instruments or sing during role-play, imaginary games or story-telling settings (Morin, 2001: 25.26). For example, children can act out the story of Little Red Riding Hood by adding instruments or singing in a special kind of voice for each character.
- *Kinaesthetic Musical Play*: During this kind of musical play, children respond to recorded music, instrumental or vocal sounds through movement. The movement response can be accompanied with or without objects such as streamers or scarves (Morin, 2001: 25.26). This can be a very creative musical experience for children in which they can interpret and demonstrate what they hear and feel through creative movement. Musical concepts such as fast and slow, high and low can be demonstrated through movement.
- *Games with rules*: During this kind of musical play, musical experiences that are more structured, like singing, clapping or dancing games, are included. These musical

experiences are accompanied by prearranged actions and/or specific rules that are produced on a social level, with others (Morin, 2001: 26).

#### 4.3.3 Importance of musical play

Research by Littleton (1998: 8-15) and Zimmerman (1985)<sup>38</sup> suggests that young children experience music primarily through exploration and discovery. According to them it is of importance that regular opportunities for free play are given to children and that their spontaneous music making is regularly observed and detailed by their educators. Music educators are advised to provide children with an environment that is musical, rich and social and to encourage them to play (Morin, 2001: 26).

Researchers specialising in learning theories emphasise musical play as an important and essential factor in the holistic development of the child. Links between musical play, divergent and critical thinking, and creativity have been researched and accentuated by music educators like Dorman (1990:15-17) and Tarnowski (1999:28).

Play benefits the child by enhancing the child's cognitive and language development, as well as their musical understanding. Processes that are part of the child's cognitive development include problem solving, divergent thinking, language development and creativity. During musical play, children are given the opportunity to interact with others on a social level, to be less egocentric in their thinking and to focus on playmates around them. Skills such as sharing, patience, taking turns and cooperating with others are learnt. This development of social skills is closely linked to the child's emotional development.

Children are able to express and learn to cope with their feelings through musical play. Such positive experiences build and contribute to the child's positive self-concept (Tarnowski, 1999: 28).

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<sup>38</sup> Zimmerman, M.P. 1985. State of the art in early childhood music and research. *The Young Child and Music*. Boswell, J. & Reston, V.A. (Eds.), Music Educators National Conference: 65-78.



Further research that supports these links and provides evidence of the value of musical play is represented in the naturalistic studies of Littleton (1991)<sup>39</sup> and Smithrin (1997: 17-24). These researchers have found that young children were able to produce imaginative, creative, and expressive musical ideas when they were given opportunities for free play (Morin, 2001: 26).

Research done by Tarnowski and Leclerc (1994: 9-16) examined the effects that music-teaching styles have on children's musical behaviour. During their research, four music-teaching styles (entertainer, director, responsive partner and observer) were implemented in a free-playing music class environment. They found that children who were observed by their educator and were allowed to work on their own without any adult intervention, exhibited the largest quantity, as well as variety, of musical behaviours. Further speculations by these researchers suggest that direct teaching might even inhibit and restrict children's creative and exploratory style of learning.

Smithrin (1997: 17-24) found that, when taking the teacher-as-observer role, the children in the free-play music periods demonstrated musical abilities and became absorbed in music play for a longer time. These children furthermore explored sounds freely, used instruments in unique ways, taught and interacted with their peers and played spontaneous games. Research done by Littleton (1998:8-15) and Smithrin (1997: 17-24) confirmed that children in free-music contexts play more co-operatively, negotiate conflict effectively, handle instruments carefully and solve most problems of noise on their own (Morin, 2001: 26).

#### 4.3.4 How do children play at different ages and different developmental phases?

It is of importance that parents should have knowledge of how children of **different ages** and in **different phases** play and develop socially. This knowledge will help parents to understand children's developmental phases and help them to plan **suitable musical activities** and **experiences** that will enhance each specific developmental phase of the child.

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39 Littleton, J.D. 1991. Influence of play settings on preschool children's music and play behaviours. Ph.D. dissertation, University of Texas at Austin, University Microfilms No. 9128294.

#### 4.3.4.1 Musical play and the two-year-old toddler

Although two-year-old toddlers do not play co-operatively with others, they enjoy being with other children. Children of this age enjoy and play mother-child games and love to feel, pound, or squeeze toys that produce sounds or motion. Children feel in full control of their environment when they can produce loud sounds, and find banging drums the most satisfying. They enjoy games, finger play and action songs in which they can combine rhythmic chanting with touching their toes and fingers.

Two-year-old children enjoy playing with language, often in a repetitive manner, and they enjoy creating simple rhymes. They furthermore enjoy repeating the same song, chant or game over and over again.

Children move by swaying, swinging their arms, clapping their hands and bouncing their bodies. They will often delight adult observers with an improvised dance in which they bounce and bob to music with little movement through space. The rhythms that children dance do not necessarily follow the basic beat of the music. Their movements may be awkward, but their bodies are definitely responding to the musical sounds with joyful enthusiasm. Children of this age are already demonstrating the ability to discriminate between musical and non-musical sounds in their environment (Andress, 1980: 4-5).

#### 4.3.4.2 Musical play and the three-year-old toddler

At the age of three, toddlers begin to play in the company of others, sometimes even co-operatively with others. Toddlers understand (although reluctantly) what it means to share and take turns (McDonald & Simons, 1989: 96).

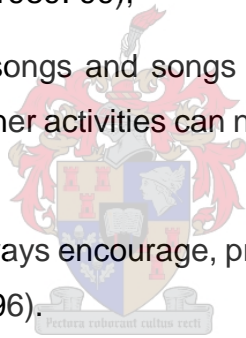
Children at this age are working hard to acquire language and their imaginative play begins to reflect language and logic. The three-year-old's imagination is often bounded by what has recently been seen or what has caught their interest. Children sing and express their thoughts out aloud in sounds and words that express their feelings and actions. They enjoy playing singing games and using word patterns in a playful, repetitive way. Language, however, is not necessarily used as a conversation tool.

Three-year-old children are able to move in a better co-ordinated way than before and are able to reflect fairly accurate rhythmic responses. They will use much of their energy in performing movements such as falling and tumbling down. They will, however, exercise some form of control if they believe it important to do so (Andress, 1980: 4-5).

Children enjoy dramatic play with others and may have a special friend with whom they can play and talk. Toddlers of this age develop awareness and a greater interest in being part of a group, but still seek the approval of adults and their parents (McDonald & Simons, 1989: 96).

The musical implications and suitable musical activities for this stage of social development involve:

- Playing simple, non-competitive games with their peers, for example, Musical Chairs<sup>40</sup>, Hullabaloo Loo<sup>41</sup> (Nelson, 1989: 99);
- Enjoying finger play, action songs and songs that encourage rhythmic movement. Simple dance songs and partner activities can now be introduced and performed with toddlers;
- Parents and adults should always encourage, praise and approve the toddler's efforts (McDonald & Simons, 1989: 96).



#### 4.3.4.3 Musical play and the four-year-old preschooler

Four-year-old preschoolers are still learning to share but this is a great time for making friends as the preschooler at the age of four enjoys playing with other children and exhibits more social behaviour. They are better at controlling their emotions, are more confident and assured of themselves. However, preschoolers still experience frequent stormy periods and need adults as arbitrators (McDonald & Simons, 1989: 96).

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40 During musical chairs a song is played and children have to move around. Chairs are placed in a circle form or any other way across the room. The moment the music stops all the children have to find a chair and sit down. The child who was not able to find a chair has to sit out while the song is played another time. This game is repeated until there are only one child left.

41 During this game children have to perform the specific actions that they are singing about. They stand in a circle formation and have to place different parts of their bodies in the middle of the circle. First they put their hands in the circle, then their feet, and so on.

It is very important that children should be provided with opportunities for individual exploration and discovery by allowing them to choose their own materials and work at a self-chosen rate. Games involving simple tonal and timbre discrimination tasks are of great interest. Four-year-olds are developing the ability to see relationships and are successful at ordering and classifying sounds and therefore are able to organise sounds to help express a story or accompany a song. They are also beginning to remember sequence and order; they listen with sustained interest and love dramatisations.

Four-year-children talk with much exaggeration and their favourite songs are those that rhyme and contain silly language, as well as nonsense words. The child's involvement with groups and other children becomes more important therefore the child tries hard to match the tones of other children singing. They are also able to perform movement activities with much more accuracy (Andress, 1980: 5).

The musical implications and suitable musical activities for this stage of social development are as follows:

- Parents can play singing games, and simple circle and line dances with preschoolers;
- Parents can provide opportunities for the child to be the leader in action songs;
- Parents should encourage and actively support children in their efforts (McDonald & Simons, 1989: 96).

#### 4.3.4.4 Musical play and the five-year-old preschooler

At the age of five, preschoolers enjoy the company of other children and want to be with them. Children at this age are interested in group play and group activities and are better able to cope with group experiences. Parents need to help children in cooperating with other children. Preschoolers have the desire to please important adults in their lives (McDonald & Simons, 1989: 96).

Children play both independently and socially when performing or exploring music. Five-year-old children demonstrate their growing ability to reverse a trend of thoughts by repeating simple music patterns. They are now more aware of multiple sounds played together, they respond with greater accuracy to the basic beat, they possess greater skill at matching the

tones of others singing, they use visual icons representing musical sound and are growing in ability to improvise, organise, recall, and reorganise musical ideas and sounds.

Five-year-old children speak conversationally with others in an attempt to seek information. Their play still involves a lot of imagination since they have not totally separated fantasy from reality. Because they have a higher degree of muscle co-ordination, they have a better sense of balance and are able to perform rhythmic movements more accurately (Andress, 1980: 5-6).

The musical implications and suitable musical activities for this stage of social development involve the following:

- The preschooler is now ready to learn circle and line dances, as well as group singing games (McDonald & Simons, 1989: 96).  
Afrikaans examples: *Al die veld is vrolik* (FAK Sangbundel, 1979: 80) and *Dansliedjie* (FAK Sangbundel, 1979: 437)  
English examples: *If you're happy and you know it clap your hands*; *Hokey Pokey* (Addendum A: Clamber club-Traditional Action Songs CD)  
Xhosa examples: *Umlim'use 'stiyeni* (Gunzburg, 1987: 40); *Impuku nekati* (Gunzburg, 1987: 38).
- Parents should support preschoolers and encourage them to play Take-a-Turn activities and singing games (McDonald & Simons, 1989: 96).  
Afrikaans example: *Aljander, aljander so deur die bos* (Addendum A: Clamber club-Traditional Action Songs CD)  
English example: *Here we go round the Mulberry Bush* (Addendum A: Clamber club-Traditional Action Songs CD)  
Xhosa examples: *Impuku Nekati* (The cat and the mouse) (Gunzburg, 1987: 38).  
and *Sifun' itshom 'am* (Looking for my friend) (Grassroots, 1990: 29).

#### 4.3.4.5 Musical Play and the six-year-old preschooler

At the age of six, preschoolers' behaviour is friendly, co-operative and generous. Preschoolers find it difficult to accept frustration and are very sensitive to real or imagined slight and insults. They desire to be praised for their efforts and achievements.

This stage of social development entails a wide variety of musical activities by which children can experience success and that can be provided by parents (McDonald & Simons, 1989: 96).

#### 4.3.5 Suggestions for parents and educators joining children in playing

- Always join children in playing at their own level. Join them in the activity that they are currently performing. It is considered inappropriate to suggest another activity to children while they are already performing a specific activity.
- Children involved in exploratory play can be joined through parallel playing. The educator or parent can initiate a variation on the particular activity that the child is performing, but it is up to the child to decide whether or not he or she wants to accept or reject that variation in their play.
- It is important that an adult should play as the child's partner and assume the role and rules that the child assigns to him or her
- Adults should respect children's responses to their ideas and honour children's playing. By honouring children's play, educators and parents are encouraging children to play (Tarnowski, 1999: 29).

#### 4.3.6 The Importance of communicating with the child

The adult has the important responsibility of helping children to verbalise their feelings and understandings. When communicating with children, it is important to remember that the testing and questioning child is the child who is learning. Every conversation, question and answer in the learning environment is important, whether child-initiated or motivated by the adult.

The following techniques are useful in helping the child to communicate.

Parents should:

- stop whatever task they are doing and listen to the child with interest;
- not tower over children, but sit or stoop and make eye-to-eye contact with the child;
- always try to hear the child out and be careful about being overly quick to disagree;
- show the child that they are interested by accepting and acknowledging how the child feels;
- always speak words of encouragement;
- not to talk down or at the child when talking to the child, but discuss matters intelligently with him or her;
- not subject the child to long lectures or wordy sermons.
- be consistent in what they say or do. Parents should always use a quiet, firm voice when talking to a child (Andress, 1980: 11).

Unacceptable behaviour can be dealt with in the following number of ways:

- Always state positively what you want the child to do. For example, “Adri, pick up the tambourine and place it on the table” and not, “Adri, don’t step on the tambourine!”
- If the child demonstrates undesirable behaviour, channel his attention and interest away from such behaviour to a new, more positive action.
- If the child continues to argue, attempt to involve him in an agreement (Andress, 1980: 11-12).

#### **4.4 Conclusion:**

In this chapter, each developmental stage, as well as every musical experience and musical development that children experience in each phase, is set out according to age, is discussed and is illustrated with practical activities. The structural elements of music (timbre, dynamics, rhythm, melody, form, texture and harmony) are explained and each element is discussed and illustrated with practical examples and activities that parents can use to develop the concepts. The importance of play and different types of play are discussed, and practical advice is given to parents and educators on how to play and communicate successfully with children.





## CHAPTER 5: MUSIC EDUCATION AND MUSIC EXPERIENCES IN EARLY CHILDHOOD: BASIC SKILLS AND ACTIVITIES TO DEVELOP THESE SKILLS

**(Question: How should the parent present music education and music experiences during early childhood?)**

In this chapter the four basic skills that children should use when experiencing music will be introduced and discussed, and practical activities to be used for developing each skill will be presented.

### **5.1 Basic skills that ought to be developed with every child**

There are four basic skills that need to be developed with every child: **listening skills**, **singing skills**, **rhythmic bodily movements** and **instrumental play**. These skills play an important role in the child's musical development and musical experiences. Children can experience and learn actively about music and musical concepts through these four skills.



#### **5.1.1 Listening skills**

Children need to develop three types of **listening skill**: **auditory awareness**, **auditory discrimination** and **auditory memory and sequencing**. Parents can use **practical games** and **musical activities** to help children develop each specific listening skill (Grobler, 1990: 45).

##### **5.1.1.1 Auditory awareness**

Auditory awareness is demonstrated when children are able to identify the presence of sound. Games in which children have to recognise and identify the difference between music and silence, can be used to help them develop this skill (Grobler, 1990: 45).

Practical games and activities that parents can use for the development of this skill are:

- **Musical Chairs.** Parents can create music on any musical instrument, sing a song or play a recorded song (preferably something lively that will encourage spontaneous and creative movement). While the music is being played, children have to move or dance around. When the music stops, they have to sit down on a chair. Parents are advised not to give any verbal cues to children and to allow them to listen and decide when the music has stopped. This activity can later be used to teach the child other concepts such as specific movements (skipping, hopping) to appropriate music.
- **Musical Statues.** This game is similar to musical chairs, except that the child has to “freeze” in any creative bodily position when the music has stopped.
- **Move-the-other-way game.** This game is similar to the musical statues game. The child has to move in a particular direction and has to stop or “freeze” when the music stops. When the music starts again, the child has to move in a different or opposite direction.
- **Where-has-the-sound-gone-to?** One specific instrument that produces a sound that gradually fades away can be chosen (for example a triangle, a piano with the sustaining pedal pressed down, a metallophone, homemade instruments such as two pot lids used as cymbals or glasses partially filled with water). Parents should explain that the children have to close their eyes and that a sound will be played to them. They have to tell the parent or show with their hands when the sound has faded away completely (Grobler, 1990: 45).

#### 5.1.1.2 Auditory discrimination

Auditory discrimination indicates the child’s ability to discriminate between sound and silence, between different types of sound and contrasts in the pitch, tempo and dynamics of sound. The child learns these concepts through association, comparison and discrimination (Grobler, 1990: 46).

Practical games and activities that parents can use to develop this skill and to teach these concepts are:

- **Guessing games.** Children close their eyes and listen to the different sounds that the parent is making on different objects. They then tell the parent which objects are used to create the sounds.
- **Record-a-sound games.** Parents can record specific sounds such as the voices of family members or friends, birds chirping outside, the child's pet dog barking, a telephone or doorbell ringing. Special outings to the beach, town, zoo, airport or church can be recorded as well. The child has to listen to these recordings and identify and name the voices and sounds on the recording.
- **Guess-the-instrument games.** Parents choose three well-known instruments that are distinctive and contrasting in sound quality (for example, drum, bell and cymbal). Parents then first demonstrate and play these instruments to children before asking them to either close their eyes or stand behind a partition such as a couch or curtain. Parents then play one instrument at a time for the child to identify the particular instrument. After this has been done successfully, the parent can play two instruments simultaneously. The child has to listen and identify both instruments. Parents can ask somebody to help them and play three instruments at the same time for the child has to identify all three instruments. Children love this game and will try very hard to take a peep at the instruments. Parents are advised to ensure that children do not peep or see the instruments that are used.
- **Which-one-is-gone?** The parent plays two instruments while the child closes his eyes. After a while the sound of one of the instruments disappears and the child has to guess which instrument is missing. The same game can be played with three instruments.
- **Spot-the-Contrasts game.** The child needs to be able to identify and perform contrasts in music, such as:

**Loud /soft:** Parents can play loudly on drums while children imitate the drums by stepping noisily to the drum beats. Parents can then change their playing to beating the drum softly, while children use lighter steps or tiptoe in step with the softer drumbeats. Parents can make up words as they go along, for example, "I am walking loudly with the drum" and "I am walking softly on my toes".

**Fast /slow:** Parents can use a drum, wooden sticks or a tambourine to create a steady beat for the child. Parents explain to children that they will be walking to the beat. As an imaginary and very steep hill appears, the beat will slow down and they will climb the hill more slowly. When they reach the top of the hill, the beat will become faster and they will walk faster downhill. Parents can explain that the children have to try and keep up with the beat and that, when the beat becomes faster or slower, they must slow down or speed up their movements as well.

**High / low:** Parents can use their voices to create high and low sounds. When the high sounds are made, children can pretend to be picking an apple, or a star from high up in the sky. When the low sounds are made, children can pretend to be picking up the apples from the ground. Parents can explain and demonstrate high and low sounds on the piano, recorder, xylophone or any other melodic instrument. Children can be asked to close their eyes and identify the sounds as low or high (Grobler, 1990: 46).

- Children can be asked to close their eyes while parents drop a familiar object such as a bunch of keys or a pen. They have to listen to the sound and then try and name the object.
- Children can be asked to close their eyes while parents drop an object such as a pencil onto a table from a specific height. Children are then asked to use their hands to indicate from how high the object fell. Different heights and objects can be used for this activity.
- Children can be asked to sit behind a screen or create their own screen with an old sheet or cardboard. Different instruments can then be played by parents, or other sounds can be created by, for example, shaking different objects or making different sounds with their bodies. Children are required to listen to the sounds and identify the source of sound or the instrument (Campbell and Scott-Kassner, 1995: 162).

### 5.1.1.3 Auditory memory and sequencing

Auditory memory and sequencing involve the ability to imitate noises and sounds and to remember these sounds or notes in a particular sequence. This skill is best demonstrated in

the child's ability to learn and remember simple songs that have previously been heard from an adult or other children. Every song that has been learnt and memorised by children is evidence of a memory exercise and will be of great value to them for later reading preparation and when they have to solve mathematical problems systematically (Grobler, 1990: 46).

Practical games and activities that the parent can use to develop this skill are:

- **Teaching songs.** Parents can teach their children enjoyable songs by singing and acting out songs to them. Songs that children love to sing and perform include:

(i) Finger songs and rhymes:

Afrikaans examples: *Duimpie* (Hyman, 1980: 5)

*Duimelot (rhyme)* (Opperman, 1981: 12),

*Duimpie (rhyme)* (Opperman, 1981: 11);

English examples: *Tommy Thumb's up* (Haines & Gerber 1980: 60),

*Give a little whirl (rhyme)* (Haines & Gerber 1980: 46),

*Five little squirrels (rhyme)* (Haines & Gerber 1980: 48)

Xhosa example:

*Nonyane tse tlhano (Five Birds in a tree)* Tswana finger rhyme (Cock & Wood, 1995: 10)

*Izinyoni ezinhlanu (Five Birds were sitting in a tree)* Zulu finger rhyme (Cock & Wood, 1995: 19),

*Ngineminwe emihlanu (I have five fingers)* Zulu Finger rhyme (Cock & Wood, 1995: 15)

(ii) Action songs:

Afrikaans example: *Boetie-lief kom laat ons dans* (Groot Sangboek, 1994: 146)

English example: *Head, shoulders, knees and toes* (Addendum A: Clamber Club CD)

Xhosa example: *litakana* (The little birds) (Gunzburg, 1987: 5)

(iii) Songs about themselves and their bodies:

Afrikaans example: *Kop tot toon* (Potgieter & Jordaan, 1984: 54)

English example: *A song about me* (Pitts et al., 1949: 3)

Xhosa example: *Intloko namagxa* (Head, shoulders,...) (Gunzburg, 1987: 11)

(iv) Songs about routines:

Afrikaans example: *Ek was my* (Rudolph, 1985: 233)

English example: *Get up* (Pitts *et al.*, 1949: 44)

Xhosa examples: *Siyangqusha* (We are stamping mealies) (Gunzburg, 1987: 24)

*Kusasa sivuka* (In the morning we wake up) (Gunzburg, 1987: 7)

(v) Songs about special people:

Afrikaans example: *Dit is my mense* (FAK Sangbundel, 1979: 446)

English example: *I love somebody* (Nelson, 1989: 151)

Xhosa examples: *Umama uyaphi* (Where is Mommy going?) (Gunzburg, 1987: 12)

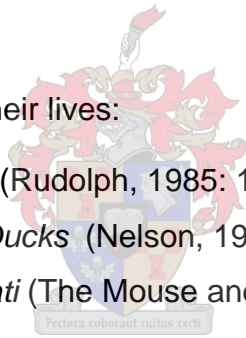
*Umama notata* (My Mom and Dad) (Gunzburg, 1987: 13)

(vi) Songs about animals in their lives:

Afrikaans example: *My Perd* (Rudolph, 1985: 177,178)

English example: *Five Little Ducks* (Nelson, 1989: 25),

Xhosa example: *Impuku nekati* (The Mouse and the Cat) (Gunzburg, 1987: 38,39).



- **Playing echo or “follow-the-leader” games.**

(i) Parents can clap a short rhythmic pattern and ask children to echo these patterns by clapping.

(ii) Parents can sing short patterns on neutral syllables such as “la” and ask children to imitate the melody with their voices.

(iii) Parents can create rhythmic speech patterns and at the same time tap the rhythms on their knees, using their fists. Children can be asked to imitate these speech patterns, as well as the actions (For example, “Een twee drie vier, kyk wie is hier”). Parents can create their own patterns and words, use the child’s name or use well-known nursery rhymes for this activity. Children love greeting patterns such as “Hel-lo An-ne-ke, how are you to-day?”



Een twee drie vier kyk wie is hier!

Hel - lo An - ne - ke how are you to-day?

(iv) Parents can reverse the roles and allow children to create their own rhythmic speech patterns. Parents should encourage them to use their favourite nursery rhymes and change the words by adding the names of family and friends to the rhymes (Grobler, 1990: 47).

## 5.1.2 Singing skills

### 5.1.2.1 The importance and function of singing for the preschool child

The **primary function** of preschool singing is to help children develop their ability to:

- interact aesthetically with vocal music.
- teach preschoolers to use their voices in an expressive way.
- encourage children to sing tunes created by others or themselves (Andress, 1980: 54-55).

*Some prekindergarten teachers don't understand that singing is a learned process - and it is. Children must be given developmentally appropriate opportunities to learn how to sing...* Edith Roebuck, music consultant for the Early Learning Centre of the Chelsea Schools in Chelsea, as quoted by Ponick (1999: 35).

**Secondary functions** of singing involve the fact that children learn more about themselves and how they relate to the world through songs. Songs that represent values, ideas and important learning concepts for the child's social growth or self imagery are good singing choices for the child (Andress, 1980: 54-55).

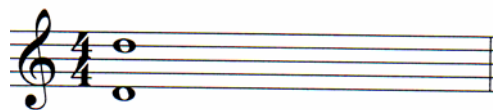
The three- to four-year-old toddler may experience difficulty in singing songs musically correctly and will rather learn through music than focusing on the music itself. However, as children develop their auditive and physical skills and reproduce melodies and songs more accurately, both the primary and secondary functions of music start to become relevant (Andress, 1980: 54-55).

#### 5.1.2.2 Guidelines to use when selecting children's songs for young children

It is important that songs for young children should be chosen carefully by teachers and parents. A large number of songs by adults are written specifically for children, but many of them unfortunately are not necessarily suitable for the young child. Different criteria and guidelines should be used when composing or choosing appropriate children's songs for young preschoolers. The basic fundamental characteristics of children's songs should be that they are simple, genuine and sincere, without being artificial; childlike and never childish (McLachlan, 1986: 9).

The following guidelines can be used in selecting children's songs:

- Children's songs should never be too long. Songs with many verses are acceptable, but each verse should be short.
- The vocal range used in the song should never be too wide. The best range for such children's songs is between the D (above middle C) and the D an octave higher.



- Songs for toddlers younger than five should consist of two, three or four tones. Examples of such songs are:

Afrikaans example: *Trippe trappe trone* (3 tones) (FAK Sangbundel, 1979: 434)

English example: *A song about me* (4 tones) (Pitts *et al.*, 1949: 3)

- Songs for preschoolers aged five to seven can range between five to eight tones in a song. Examples of such songs are:

Afrikaans examples: *So ry die trein* (6-tone range) (FAK Sangbundel, 1979: 301,302)

*Pollie ons gaan Pêrel toe* (5-tone range) (FAK Sangbundel, 1979: 209)

*Ou Paddatjie* (6-tone range) (FAK Sangbundel ,1979: 446)

Further examples of suitable songs are mentioned in Addendum B.

English example: *Little Bunny hop, hop, hop* (5-tone range)

Xhosa example: *Umzi watsha* (6-tone range) (McLachlan, 1986: 9)

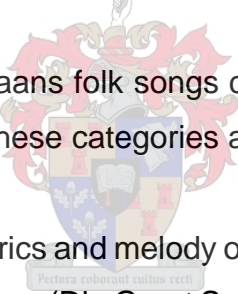
- The melody of children's songs should always be simple and natural and must enable young children to sing easily without accompaniment. A good indication of the appropriateness of a melody or a song for young children is that they sing it spontaneously and unconsciously by themselves. Difficult intervals, fast melismas, quick chord changes, modulations to different keys and added accidental signs are inappropriate in songs for young children and result in children singing the songs with the incorrect intonation (McLachlan, 1986: 10).
- Songs should be rhythmically simple and the rhythm of the melody should always be interwoven with the natural rhythm and accents of the lyrics. Notes that are held for a long period of time, tied notes and unexpected syncopation will complicate songs rhythmically and should therefore be avoided (McLachlan, 1986: 10).
- The text or lyrics of children's songs should always be written in a manner that allows the child to identify with and relate to it. Repetitions, sound words and nonsense rhymes usually are a firm favourite with children. Teachers and parents should be careful not to choose songs with lyrics that are too sentimental, affectionate, artificial or childish. Children love nonsense words and rhymes such as: "Nick nack paddy wack, give the dog a bone" and "Olke bolke riebietjie stolke olke bolke knor" (McLachlan, 1986: 11).
- Children's songs have a specific atmosphere and character when it comes to the particular melody and lyrics. It is important that the character of both the melody and the lyrics should complement each other (McLachlan, 1986: 11).
- A good children's song will always have lyrics and a line of melody that appeal to young children.
- Another indication that a children's song is successful and of good quality is that children show their enjoyment of the song by singing eagerly, spontaneously and correctly on their own without accompaniment (McLachlan, 1986: 12).

Children's songs can be divided into four main categories. These categories are:

- Children's songs that have a folk origin. Such songs are called folk songs or nursery rhymes and the composers of such songs usually are unknown.
- Composed children's songs based on and composed around appropriate lyrics for children. These songs, however, are not always successful.
- Composed children's songs with lyrics that are suitable for young children but have a melody that is more suitable for the older child. These songs can be presented successfully to selected groups of talented young singers or young solo singers.
- Composed children's songs in which the lyrics and character are childlike, but which are so advanced on a musical level that they can only be performed by adults (McLachlan, 1986: 12).

#### 5.1.2.3 Afrikaans folk songs for preschoolers aged between five and seven:

Research done on the origin of Afrikaans folk songs concluded that there are mainly three categories of Afrikaans folk songs. These categories are:

- 
- (i) Folk songs of which both the lyrics and melody originated in South Africa. Examples of such songs are: *Daar kom die wa* (Die Groot Sangboek, 1994: 79); *Horlosie in die sak* (FAK Sangbundel, 1979: 355).
  - (ii) Folk songs of which the lyrics originated in South Africa, but the original melody is from Europe. Most of these melodies are from Holland, Germany, France and England and are used in their original form or have been varied slightly. Examples of folk songs with an unchanged melody are: *O die liewe Martatjie* (FAK Sangbundel, 1979: 137) and *Afrikaners is plesierig* (FAK Sangbundel, 1979: 344).
  - (iii) Examples of folk songs that have melodies from other countries but which were changed are: *Sarie Marais* (FAK Sangbundel, 1979: 236) and *O Boereplaas* (FAK Sangbundel, 1979: 550).
  - (iv) Folk songs with melodies resulting from a mixture of bits and pieces of different melodies. Similarities can be noticed in folk songs such as *Vanaand gaan die volkies*

*koring sny* (FAK Sangbundel, 1979: 420) and *Solank as die rietjie in die water lê* (FAK Sangbundel, 1979: 391) and in the folk songs *Japie my skapie* (FAK Sangbundel, 1979: 229) and *Hoe ry die boere* (FAK Sangbundel, 1979: 303) (McLachlan, 1986: 44).

Typical characteristics of Afrikaans folk songs are that they are written in a simple, sincere, light-hearted and humorous manner, mostly in a major key signature and very seldom in a simple triple time signature. The reason why most of these songs are written in a major key signature is due to the type of instrument used for accompaniment. These instruments mainly are the concertina, which is limited to the three primary major chords (I IV V) and the guitar (McLachlan, 1986: 44).

Suitable Afrikaans folk songs for preschoolers between the ages of five and seven are:

*Daar kom die Alibama* (only the first part is suitable) (6-tone range) (FAK Sangbundel, 1979: 446)  
*So ry die trein* (6-tone range) (FAK Sangbundel, 1979: 446)  
*Pollie ons gaan Pêrel toe* (5-tone range); (FAK Sangbundel, 1979: 209)  
*Ou Paddatjie* (6-tone range) (FAK Sangbundel, 1979: 446)  
*Hansie slim* (5-tone range) (FAK Sangbundel, 1979: 449)  
*My familie* (6-tone range) (FAK Sangbundel, 1979: 446)  
*Daar kom tant Alie* (6-tone range) (FAK Sangbundel, 1979: 418)  
*Saai die waatlemoen* (7-tone range) (FAK Sangbundel, 1979: 365)  
*Japie my skapie* (8-tone range) (FAK Sangbundel, 1979: 229)  
*Ons is musikante* (8-tone range) (FAK Sangbundel, 1979: 343)  
*Dis julle wat die wind* (8-tone range) (FAK Sangbundel, 1979: 428)  
*Tant Hessie se witperd* (8-tone range) (FAK Sangbundel, 1979: 385)  
*Ver in die wêreld Kittie* (8-tone range) (FAK Sangbundel, 1979: 329)  
*Aai, aai die witborskraai* (8-tone range) (FAK Sangbundel, 1979: 369)  
 (McLachlan, 1986: 12).

5.1.2.4 Guidelines and activities that parents can use to help children with the development of their singing skills

It is of importance that parents use children's innate, natural vocal musical ideas (**songs that children improvise on their own**), as well as **structured songs by others**, simultaneously when presenting a vocal programme for children.

Other factors that should be considered when choosing songs for children are: children's vocal range, their ability to produce melodic and rhythmic patterns, their tonal and rhythmic memory, as well as their auditory discrimination skills (Andress, 1980: 55).

*(i) The Child's own, improvised songs*

The voices of young children have a broad range of pitch and this can be seen and heard through their crying, squealing and laughter. The child, however, has a limited range when singing formally to others. This limited range reaches from a d' (above middle C) to an a' (six notes higher than middle C), giving the child a range of five notes.



Children tend to use only two to three pitches in their individual ranges, but will demonstrate a wider range and pitch variations in songs that they improvise, as well as in games involving sound play.

Children will furthermore sing in a low, soft, chanting voice and only use slight inflections when singing songs with or to other people. A broader range and variation in pitch is possible, but children do not consciously control the highs and lows in their singing. Their variations of pitch depend on the emotion evoked by the game they are playing and the posture of their bodies while they are in action.

Children should be allowed and encouraged to:

- choose their own vocal range, which feels comfortable to them;
- use **sounds** when they are playing games (tonal play);
- create their own **singsong melodies (through composed melodies)** when they are playing games with their toys or pets or by themselves.

These activities will help children to use their voices more freely to develop agility and will lead to greater control of specific pitches in their voices.

Parents can use **echo play techniques** when children are playing singsong games. Parents can initiate singing conversations with children and this activity can lead to delightful operas in which both parent and child act out a specific role. This type of free musical play is ideal for the vocal development of three- to four-year-old toddlers (Andress, 1980: 56).

Since three- to four-year-old toddlers learn mainly through imitation, their enjoyment of these simple echo play games is extreme and they will eventually develop a self-satisfying need to **sing with a feeling for a tonal centre**. Children will choose their own pitches and use these tones to improvise two-tone or three-tone chants, catchy jingles and even **rhyming chants**. All these chants can eventually lead to the lyrics of a song. Such songs are of great importance in the child's vocal development and are usually freely improvised and used at random by the child.

It is important for parents to enter this creative world discreetly and to always leave the child in control of the creative process (Andress, 1980: 57).

Andress (1980: 56) suggests the following activities for helping children develop their **own musical ideas and improvised songs**:

(a) Voice inflection games (playing with sounds through the use of the voices)

- Parents can play "copy-cat" games with children. They can choose a word such as "hello" and sing it to the child in many ways. The child can then copy the word as well as the inflection of the parent's voice. Parents can elaborate on this game by singing short sentences for children to copy;
- Parents can use puppets when playing with children. This will encourage children to participate and be creative without feeling pressured. It is important that these puppets represent people because the child understands that people can sing, while animals cannot sing. This association is therefore further enhanced, namely



that singing is an appropriate activity for children, since they are also people and they can also sing (Andress, 1980: 58);

- Parents can use movements to encourage children to use various voice inflections. Choose a word such as “now” and ask children to move in various ways. Every time the child’s foot touches the ground, the parent can say the word “now”. Children can be encouraged to use loud or soft steps or to indicate height by tiptoe stepping. This fun activity will help children to use their voices creatively and will show them that they can use their bodies as a musical score for others to follow (Andress, 1980: 59).

#### (b) Creating through composed melodies

- Since children love books and enjoy imitating adults “reading”, parents can create their own song book for children. This book should contain simple pictures that present a story line, as well as music notation written on a staff. Music notation should only serve as a symbol to show the child that this is a singing and not a reading book. Parents need not be able to follow the notation. Simple pictures of an egg and a chick or of a clown doing tricks can be used for such a song book (Andress, 1980: 60)

#### (c) Echo Singing

Parents can sometimes enter into children’s playing and turn their conversations into sung responses. Parents can start echo singing by singing questions and encouraging children to imitate pitches and words or to create their own sung responses (Andress, 1980: 61).

- Parents can accompany their own daily tasks by singing chants and encourage the child to join in the singing. For example: “Mam-ma gaan kos maak, wat wil jy eet?”, “Mom-my will make some food, what shall we eat?”

#### (d) Singing with a tonal centre

- The child begins to show awareness of tonality when he or she starts to use, improvise and sing simple, repeated melodic patterns as well as harmonic accompaniments. The following activities can be used to help children sing with a tonal centre:
- Parents can make use of two- or three-tone chants sung to children to show them how to create their own songs. Children can use these tones and create their own chants and songs from them. For example: "Yneh! Yneh! You can't catch me", "Wê-la Ka-pê-la, kan my nie vang nie!"

Yneh yne-eh yneh yneh you c - an'tcatch me!

Wê - la - ka - pê - la jy kan my nie vang nie!

- Parents can play one chord repeatedly on a guitar or autoharp (C major or e minor). Simple melodies can now be improvised to match this chord. Parents can even let the child to do the strumming while the parent presses down the specific chord (Andress, 1980: 66).
- Parents who are not able to play an instrument can ask a musician or music teacher to prerecord certain melodic or rhythmic patterns on a cassette. Each pattern, which should be a simple ostinato played on a mallet type instrument, should be repeated for about three minutes. The child should be allowed to listen to and manipulate the recording. The child can then use these recordings as an accompaniment to his or her song making and try to create a song that will fit the accompaniment (Andress, 1980: 67).

#### (e) Creating songs that rhyme

Children love music filled with rhythm and rhyme. Older children will start to use rhyme to organise their songs. Rhythm, meter, as well as phrases will start to appear in their self-

composed songs. The following activities can be used to help children add rhyming to their song-making:

- Parents can sing a simple chant about body parts and words that rhyme with it. For example: parents can point to a specific body part and sing, “Is this my rose?” Children can chant and correct the parent, “No, it’s your nose!” This activity can be repeated and the parent can sing chants about other objects. For example: “Is this a spoon?” and “No, a balloon!”
- Parents can use playground rhyming when children are playing spontaneously. For example: when a child is jumping on a trampoline, the parent can create a spontaneous rhyme such as “An-ne-ke jumps up, An-ne-ke jumps down, An-ne-ke jumps right to the ground”. The child will usually join in the game and create his/her own rhyming chants.

2/4 An - ne - ke jumps up. An - ne - ke jumps

4 down. An - ne - ke jumps right

7 to the ground!

- Parents can encourage children to sing and improvise nonsense songs and ideas. It is important that the purpose should always be to teach and not to confuse the child. For example: the parent can start and say, “I know a cat that says: Woof, woof, woof!” The child will quickly correct the parent and will enjoy this fun-filled activity.
- Parents should encourage children to sing nonsense songs and to use fantasy in their play and singing. Fantasy demands a great deal of creative thinking from

the child and allows them to feel great power and to feel big and important (Andress 1980: 65).

- Children should be encouraged to create their own words and parents should always praise and acknowledge the child's creative efforts and songs.

*(ii) The Child singing the structured songs of others*

*Mothers and fathers need to know that just as the child who is read to regularly is more likely to become a reader, so too the child who is sung to will more likely become a singer and hence, ultimately, a more developmentally advanced musical child (Szabo, 1999: 19).*

Up to now young children have been allowed to control the way they use their voices; many opportunities were given for free, vocal improvisations; simple melodic ideas were modelled for them by parents; and many auditory experiences dealing with auditory discrimination were introduced to them.

However, due to increased social awareness and children's need for group-orientated activities, participating and singing within a group setting, as well as matching specific tones, becomes more important. By now, children should therefore be ready to perform **structured music**, to cope with the language of the song, to be able to match pitches and specific intervals, to discriminate between longer and shorter sounds and to sing all of these in simple rhythmic combinations (Andress, 1980: 71).

When singing structured songs for the first time, children will only choose to sing fragments of the structured songs. Although they may appreciate all the parts of a song, they might choose to sing only certain parts. Their choice is usually based on their interest, the language and their ability to imitate the music.

In the beginning, children's singing and pitch might not be perfect and they might chant the words rather than sing them. It is important that parents accept the child's song and to remember that "the teacher has a song and the child has a song, too" (Andress, 1980: 71).

For children to sing in tune requires the ability to match tones and rhythms and to socially “agree to a oneness of sound at a given time”. Some children will need more time and experience to attain such skills for in tune singing (Andress, 1980: 71).

Andress (1980: 70) suggests the following activities to help children perform the **structured songs of others** and songs from their own culture:

(a) Responding to rhythm in a melody

Children should be encouraged to combine simple chanting and movements. By combining these two activities, children learn and experience voice inflection, the feeling of phrases, rhythm patterns in words, meter, and the feeling of an underlying beat. These chants or rhythmic speech patterns should always be repetitive, simple and no longer than two lines. Children can improvise and create their own chants or simple nursery rhymes can be used for this activity. They can even combine simple clapping or walking with such chants (Andress, 1980: 71).

(b) Matching tones of a melody

Once children have mastered simple chants, the chants can be varied from speaking to singing chants. These chants can be sung to two or three tones. Children should be encouraged to improvise and sing a chant on their own, using two or three different tones. They can then combine their tone matching with body movements' which could also be used to indicate the two or three different tones that the child is singing. Children could touch the tops of their heads for a particular tone, and their shoulders for another tone. For the highest tone, they could use their fingers to point up above their heads. This activity will enhance the concept of placing their voices at different pitches and give children a physical kinaesthetic connection with this abstract concept (Andress, 1980: 74).

### **5.1.3 Rhythmic bodily movements**

Campbell and Scott-Kassner (1995: 185) stress the fact that music and movement cannot be separated from each other for children. Children’s love of movement can be seen in their

enthusiastic reaction expressed through spontaneous bodily movements, such as heads nodding, toes tapping, arms swinging and bodies rocking when exposed to music.

Children develop their musical skills by what they experience through hearing, sight and their bodies. When they listen, sing or play particular instruments, all their senses (aural, visual and kinaesthetic) are stimulated and the combination of all their experiences helps them in the development of their own musical skills and abilities.

When children listen to and experience music, they often move spontaneously to the music they hear. It is the task of the music educator to take these natural and spontaneous movements of children and connect, form and direct it to musical concepts such as form, rhythm, melody, phrasing, texture and dynamics. This connection to music concepts should be done in such a manner that children are able to understand and grasp these concepts (Campbell & Scott-Kassner, 1995: 185).

Music educators can help children to combine their movements with body sounds such as stepping, clapping, tapping or snapping their fingers. They can show children how to combine actions with their singing, how to master structured steps for a dance and how to express what they hear and feel creatively through movement. All these kinds of movements will enable the child to internalise and combine musical concepts, express themselves musically, and give them an opportunity to socialise and cooperate with others (Campbell & Scott-Kassner, 1995: 186).

Children exhibit different movements and skills at different ages. Infants younger than six months are only able to react to music through generalised body movements and are not able to synchronise their movements to the rhythm of the music. At the age of two, toddlers are able to respond to musical stimulation by rocking, bouncing and waving their arms to the music that they hear. Having developed walking and running skill, they will enjoy clapping to music and songs that are sung.

Between the ages of three and four toddlers will continue to practise and repeat all the actions and movements that they know and will start to create and copy new movements. They have gained the ability to sing and perform simple action songs and game songs.

Because preschoolers between the ages of five and six are able to perform much more complicated movements and actions, they begin to develop rhythmic clapping and patting skills and are able to perform galloping (one-sided skipping) movements, as well as rope skipping. They are therefore ready to perform simple folk dances in line and circle formations and their small muscle co-ordination has developed to the extent that they are able to draw and write (Campbell & Scott-Kassner, 1995: 188).

#### 5.1.3.1 The sequential development of movement in early childhood and practical activities

(Question: How should movement activities be presented to the child?)

The developmental sequence projected for movement in the early childhood comprises the following six stages (Andress, 1980: 47):

- *Expressive movement centred on the self*

The initial movements of children are centred on their own bodies. Children before the age of three are still labelling and identifying objects and are not ready for the experience of “being something else”. To “be” something else, for example a butterfly, presupposes knowledge of what a butterfly is and how it moves (Andress, 1980: 24).

Expressive movements centred on the self will require suggesting to children that they move in as many ways as they can, to sounds that are high and low; fast and slow; smooth and jagged; loud and soft; and to the various timbres (tone colours) of sounds (Andress, 1980: 47).

- *Imagery in movement*

Children respond to music and sound by performing movements such as thrusting, swinging, swaying, opening and closing, short and sharp, and multidirectional levels. Children also deal with sequence through movement (Andress, 1980: 47).



- *Transition to patterned movement*

The adult responds to the child's beat and the child then grows in ability to respond to the beat of others (Andress 1980: 47).

- *Responding to the underlying beat*

The child is able to move with sounded beat and the beat is now "internalized" (Andress 1980: 47).

- *Movement in relation to the underlying beat*

The child becomes aware of longer and shorter sounds in relation to the beat. When these longer and shorter sounds are combined, they form rhythm patterns. The child is now able to move to the rhythm pattern of words (Andress, 1980: 47).

- *Dance*

Dance is a conscious activity that requires the child to respond in a precise rhythmic way. When the child recreates a dance, it is defined that there will be a certain space used; a structure is involved; and that the dance will be performed. The child learns how to use space specifically and how to work within a structure. Floor patterns and gestures that involve repetition and contrasts are used in dances. These movements may be planned for short ideas, longer musical phrases, or large selections of music. The music can be the result of the dance or the dance can be planned to follow the music. Simple and appropriate dance materials to use for young children are: playing party games, circle, folk and novelty dances (Andress, 1980: 44).

### 5.1.3.2 Basic movements that the preschool child should be able to identify and perform

Every preschooler should be able to identify and perform the following basic movements:

5.1.3.2 (i) *Non-locomotor movements (in place)*: Stretch; bend at all joints; swing; rock; twist; bounce; strike; shake; push; pull; sway; rise; collapse.

5.1.3.2 (ii) *Locomotor movements (across space)*: walk; run; jump; hop; gallop; skip; slide; leap; lunge; strut (Campbell & Scott-Kassner, 1995: 192-194).

Both locomotor and non-locomotor movements can be varied or combined in the following ways to create various new combinations and patterns:

- Movements can be varied by changing the **energy** level of each movement. This can be done by using different levels of energy or by introducing gradual changes in energy;
- Movements can be varied by changing the **speed** or tempo of each movement by varying the levels of tempo or by using gradual changes in speed;
- Movements can be varied by changing their **dimensions**. These movements can be made smaller, bigger, longer or shorter to create variety;
- Movements can be varied by changing the use of **space** when performing these movements;
- The **flow** of movements can be varied by performing some in a smooth and some in a jumpy manner or by using abrupt or gradual stops when performing movements;
- Movements can be varied by changing the **direction**. Movements can be performed in the air, on the floor or with the bodies of the children (Aronoff, 1969: 44).

Children perform movements such as walking, running, skipping, galloping, swaying and rocking naturally and these movements should be included when presenting movement activities to children. These movements are performed in a rhythmic way and can be represented by specific music notation and rhythmic patterns.

The image displays six musical staves, each representing a different movement pattern. Each staff is labeled on the left and includes a treble clef and a time signature.

- Slow walk:** 4/4 time signature. The melody consists of four quarter notes followed by a half note.
- Walk:** 4/4 time signature. The melody consists of eight quarter notes.
- Run:** 2/4 time signature. The melody consists of eight eighth notes.
- Skip:** 6/8 time signature. The melody consists of six eighth notes.
- Gallop:** 2/4 time signature. The melody consists of four eighth notes.
- Rocking:** 3/4 time signature. The melody consists of six quarter notes.

(Grobler 1990: 60)

Suitable songs that have a distinctive walking beat and are appropriate for walking to music are: London Bridge (although this song is in a 2/4 time signature, it can successfully be used to perform walking movements on) (Aronoff, 1969: 83), Mary had a little lamb (Aronoff, 1969: 83), It's raining (Aronoff, 1969: 83).

When incorporating these natural movements with music, instruments and other movement activities, it is important to consider the ability of the child.

### Three- to four-year-old preschoolers:

#### **4/4 walking tempo, running movement, slow walk.**

- Parents can introduce the **4/4 walking tempo** to the child by playing the rhythmic pattern on a drum, repeating the words out loud on every step and walking along as they play the pattern. Initially, children will not be able to walk in time to the music.
- When they have become reasonably skilled in walking, other movements such as **running** and the **slow walk** may be included in their activities. Children may find the

slow walking movement difficult to master, since they experience difficulty in shifting their weight from one foot to the other and co-ordinating this movement with the particular beat of a drum (Grobler, 1990: 60,61).

#### **Four to five- year-old-preschoolers:**

**Slow walk, 4/4 walking, running, skipping, galloping.**

- Preschoolers aged between four and five enjoy performing movements such as **walking, running** and the **slow walk**. They have greater success than previously in mastering these movements and in co-ordinating movements with the beat. They are also ready for other, more difficult movements and skipping and galloping can be introduced and demonstrated to them.
- When performing the **skipping movement**, children are required to alternate the left and right foot. This requires that they perform a walk and a jump in turn with each foot.
- Children require a moderate degree of body control to be able to perform the **galloping movement**. The gallop is usually performed with one foot in front of the other. Some children may find it difficult to master, whereas others will experience no difficulty at all.
- It is important that children should not be pressurised or confused by having to perform these natural movements in a particular way. Children are very creative and enjoy opportunities to explore and experience music through their own natural movements. If children are forced to perform movements in a prescribed way, artificial and forced movements will result. This will negatively affect the child's creativity and natural response to musical experiences (Grobler, 1990: 61).

#### **Five- to six-year-old preschoolers:**

**slow walk, 4/4 walking, running, skipping, galloping, rocking or swaying.**

- Preschoolers between the ages of five and six should be given the opportunity to perform and experiment with all the basic movements such as **4/4 walking**, the **slow walk** and **running**. At this age they are able to master **skipping** and **galloping** movements.

- A new movement that can be introduced to them is the **rocking** or **swaying movement**. These rocking or **waltzing movements** are best achieved when they are executed from a fixed position. Children should remain stationary while swaying their arms, or they can rock their bodies to and fro manner. It is better to avoid folk dances that are written in a 3/4 time, since preschoolers have difficulty performing waltzing movements with their feet (Grobler, 1990: 61).

#### 5.1.3.2 (iii) *Other movement concepts and variations*

There are three different movement concepts and several variations to these concepts that children can experience through simple movements. They are the concepts of space, time and energy.

The concept of space:

Here shape, size, level, place, direction and the pathway are relevant.

- Shape: **round, angular, bodily designs made with the body** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children can be asked to draw (using their hands, elbows, heads, feet) a straight line, a curved line, a zigzag, a loop. They can then be asked to shape their bodies into a box, triangle, an “A”, a “V” or the letter for their names. Children can also be asked to move from one shape to the next within four beats, or eight beats. Parents can join in this activity by tapping the beat on a tambourine (Author’s suggestion).
- Size: **large, small** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children can be asked to shape their bodies into the smallest ball or the biggest tree they can be. Parents could tell children that they are going to play music for them (children) to run/walk/skip to the music. Whenever the music stops, children must pretend that they have to hide away from the parent by trying to shape their bodies into the smallest ball. Parents can use two different instruments to signal to children when they have to take a small shape (a snail) or be as big as a tree. For



example, when the cymbal is struck, the child becomes a tree and when the triangle is struck, the child becomes a small snail (Author's suggestion).

- Level: **high, middle, low** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children can be asked to pretend to be walking high, low or medium high. They should then alternate between high and low. Other locomotor movements can be used to explore the concept of levels of space. An instrument such as a piano or recorder can be used to play high, low or middle notes. Children have to listen to the level of the sounds and move their bodies in a way suited to the different levels (Author's suggestion).
- Place: **in place, through space** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: With marching music being played, children can be asked to walk to the music. Parents can alternate the children's walking by asking them to walk on the spot and then to walk around the room. An instrument such as a hand drum can be used as signal when children must walk through the space (Author's suggestion).
- Children can stand inside a hoop to perform particular movements without stepping outside the hoop. They could be directed to sing and perform action songs without stepping outside the circle. When the same movements or songs are repeated, they can be encouraged to use as much space as possible in a creative way (Author's suggestion).
- Direction: **forward, backward, sideways, turning** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children can be asked to walk forwards, backwards and sideways towards the door and the windows. Other locomotor movements can be used to explore the concept of direction in space (Author's suggestion).
- Pathway: **straight, curving** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children can be asked to create their own pathways and to walk their own path without touching anyone. They could pretend to be walking through a forest (curving) or along a railway track (straight). Suitable music can be played in accompaniment. Parents could play songs about trains or atmospheric music with birds

chirping and the gentle sounds of a stream of water, to create the appropriate atmosphere (Author's suggestion).

### The Concept of Time:

Pulse, duration, force, accent and tempo are dealt with under the heading of Time.

- Pulse: **beat** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Parents can choose a piece of music with a prominent beat and ask children to walk to the basic pulse of the music (Author's suggestion).
- Duration: **long, short** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Parents can play a single, long note on a cymbal or triangle and ask children to move with the sound until it has faded away. A single, short note can be played on a pair of wooden sticks and the child be instructed to move with every short note. Children can pretend that they are bunnies and that they have to hop on every short note that they hear (Author's suggestion).
- Accent: **force** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Parents can repeat a simple walking or running rhythm on a tambourine and accentuate a certain note of the pattern. Children can be asked to walk to the rhythm and stamp their feet on the accentuated beat.



(Author's suggestion).

- Tempo: **fast, slow**.
- Practical activities: Children should be asked to move any body part in a fast, faster, slow, slower, gradually faster or gradually slower way (Author's suggestion).

### The Concept of Energy:

The concept of energy is explored through movements involving attack, weight, flow and strength.

- Attack: **sharp, smooth** (Campbell & Scott-Kassner, 1995: 192).



- Practical activities: Parents should choose selections of music that are very rhythmic and pieces that are very peaceful and dreamlike. When the parent plays the music, children should be asked to perform movements that suit the music (Author's suggestion).
- Weight: **light, heavy, strong, limp** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Parents create their own stories around a topic or an animal that interests them. Parents then encourage children to move like the specific animal in the story would have moved. An elephant can walk heavily, while a mouse runs lightly around the house. A body builder or Superman is very strong and can pick up very heavy objects. A butterfly with broken wings is limp and unable to fly away (Author's suggestion).
- Flow: **bound, free** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Parents play a basic pulse on a tambourine and ask children to walk to the beat. When the tambourine music stops, children must continue to walk in the time of the basic beat. Another instrument can be used to signal that the children have to stop suddenly or that they have to stop gradually. Children can pretend to be wound-up toys. They have to walk and move to the music. Parents can gradually reduce the volume of the music. As the volume fades, children gradually slow down their movements (Author's suggestion).
- Strength: **tight, loose** (Campbell & Scott-Kassner, 1995: 192).
- Practical activities: Children are asked to pretend that they are clocks and that their bodies are tightly wound. They are only able to move their arms with the ticking of the clock. At the end of the story the clock breaks into a hundred bits and pieces and falls to the ground. Suitable music for this activity is *The Syncopated Clock* by Leroy Anderson (Author's suggestion).

### 5.1.3.3 Practical Movement Activities

#### 5.1.3.3 (i) Important aspects to consider when presenting practical movement activities

It is important that the following aspects be considered when planning and presenting practical movement activities:

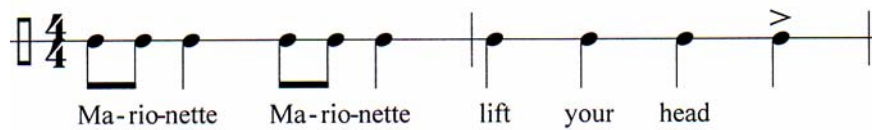
- There should always be enough space in the room for children to move around freely. All objects and furniture that might be in the way or into which the children might bump, should be removed (Grobler, 1990: 69);
- Children should not wear shoes or socks when performing movement activities. Loose garments (jackets or jerseys) that might hamper or inhibit free and spontaneous movements should always be removed;
- The teacher or parent should also wear comfortable clothes in which it is easy to move freely and soft, flat shoes;
- Teachers should avoid long introductions and giving too many instructions before letting the children perform the movements;
- Children should be able to move freely around the room in any direction that they choose and not be forced to walk or move in circle or row formation;
- It requires some self-confidence for the children to participate in movement activities. Some children might choose not to join their friends, and prefer to observe others doing these movement activities. They will enjoy the activity, in spite of not participating actively. Their wishes should be respected and they should never be forced to participate. When they are ready, they will join the others in movement activities (Grobler, 1990: 70);
- Children should be taught first to listen to a music selection, to think about what they have heard and then to move around to the music;
- The teacher should always use praise and compliments as rewards for the children's attempts to perform movements (Grobler, 1990: 71).

#### 5.1.3.4 (ii) Movement activities centred on the self:

- Parents can play instrumental sounds that will motivate the children to respond to movement. Children can be asked to respond with certain parts of their bodies only. Questions that parents can use to guide the child's response to the sounds should be along the line of: "Can you make your head/fingers/shoulders/feet dance? " Parents can imitate children's movements on a tambourine. Every time the child's foot touches the floor, the parent taps the tambourine. Depending on the child's choice of movement, the resulting walking pattern may be even or uneven.
- Parents can play a selection of music to which the child could move. Whenever the music stops, the child has to find the funniest or most interesting way of coming to a stop.
- Children can be encouraged to move to sustained sounds with smooth, legato movements. Parents can choose music that expresses a smooth idea, such as *The Swan* from *Carnival of the Animals* by Saint-Saëns. Children can be given paper cups filled with water and asked to move around holding the cup while the music plays. This will require smooth movements to avoid spills. They could also be instructed to carry the cup up high, low or in the middle. They can even be allowed to drink their water and then to perform the same smooth movements as before, but without the cup. The same music selection can be repeated.
- Parents can create a variety of songs and short sounds on different instruments. Children have to respond to these contrasting sounds with movement (Andress, 1980: 24-27).

#### 5.1.3.4 (iii) Movement activities based on the use of imagery

- Children can be asked to pretend that they are marionettes and that they have to lift a body part every time they hear a single accentuated beat on the drum. Parents can instruct the "marionette" through a rhyme about which action to do and parents can strike a loud beat on the drum after each instruction.  
For example:



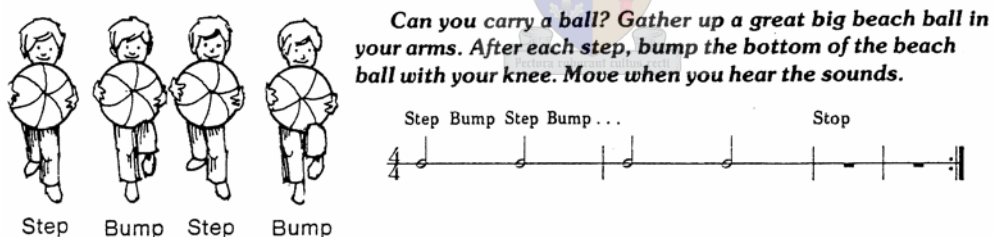
- Children have to pretend that they are butterflies inside a cocoon. Parents can choose music that builds up to a climax such as “Morning” from Grieg. Children have to curl up in their little cocoon and pretend that they are sleeping. Parents can talk to children through the butterfly story. When the music reaches its climax, the butterfly bursts out of its cocoon and spreads its wings. The same activity can be undertaken using single instruments to accompany the child’s movements. When the cymbal is struck, the butterfly bursts out of its cocoon. Another suitable exercise is for children to pretend that they are flower seeds that grow into beautiful plants (Andress, 1980: 27,32).

#### 5.1.3.3 (iv) Movement activities based on the transition to patterned movement

- Suggest that children pretend to be walking to town, visiting a friend or playing in a park. While they walk, parents can imitate their walking and movements on a tambourine.
- If there is a larger group of children, they can imitate and try to match one child’s walking. Each child should be given an opportunity to lead and be imitated by others (Andress, 1980: 33-34).
- Sticks or objects can be placed on the floor and children asked to step/hop/skip/jump over it. Parents match sound to children’s movements as they step/hop/skip/jump over the sticks (Andress, 1980: 34).
- Parents can play imitation games with children. Children pretend that they are looking in a mirror and the parent acts as the reflection. Children could perform movements for parents to imitate and then be reversed for children to imitate the parents’ movements. Suitable music or sounds that will encourage particular movements should be added to this activity. Leroy Anderson, for example, wrote fun filled music such as *Plink, Plank, Plunk* and *Jazz Legato* (Addendum A: The Typewriter by Leroy Anderson), which would suit this activity (Andress, 1980: 35).

### 5.1.3.3 (v) Movement activities based on responses to an underlying beat

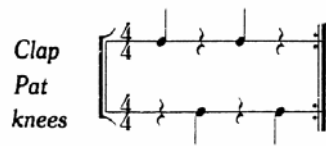
- Parents could sing a clapping song such as the Afrikaans *Ons almal klap nou hande* (Addendum A: 60 Gewildste Kinderliedjies Volume 1) or the English *Clap your Hands* to let children clap to the beat and do all the actions along with them. These songs are good choices because they indicate exactly where and when the children have to perform the actions (Andress, 1980: 36).
- Children can be encouraged to step to sounds and after sounds. They can pretend that they have to step on raindrops while parents play a simple rhythm followed by silence on a triangle. Children should be asked to step when they hear the triangle. The same patterns can be repeated for children to “step on the raindrops” after they have heard the sounds.
- Children can be given large beach balls to bounce. They should be told to give a step and then bounce the ball once. The pattern will be: step, bounce, step, bounce. Parents could play a half-note pattern on a cymbal and for every step of the child. The “bounce” action is to establish a feeling of the underlying second and fourth beats.



(Andress, 1980: 38).

### 5.1.3.4 (vi) Movement activities in relation to the underlying beat

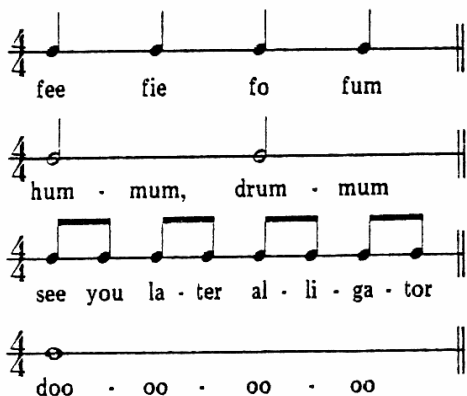
Once children have experienced and practised moving to the underlying beat, they can be helped to understand that sounds can be shorter or longer than this basic underlying beat. An enjoyable activity to illustrate this concept involves asking children to perform a basic beat using body percussion. They can clap their hands and pat their knees alternatively and create a steady 4-pulse beat (clap – pat - clap - pat)., They could rhythmically chant sentences or rhymes while continuing this pattern A suitable example is: "My name is (Bet-ty), what is your name?" (Andress, 1980: 40).



### Chant



Another activity has parents playing echo clapping games with children. One child, or a parent, can clap the basic beat or play it on an instrument, while a specific rhythmic pattern is clapped along with the basic beat. The child has to imitate the pattern while the beat continues to be played. This activity can be expanded and varied by parents adding rhythmic chanting to their specific rhythm patterns. The child therefore will have to imitate the clapping as well as the chanting and combine all with the basic underlying beat (Andress, 1980: 42).



A simple song such as *London Bridge is falling down* can be used to initiate movements in relation to the basic underlying beat. Firstly encourage the children to sing the song while walking to the basic beat. During the second exercise they can be asked to sing the words of the song while clapping rhythmically. The first two activities can then be combined in a final and third activity. They will therefore be walking to the basic beat, clapping their hands and singing the words of *London Bridge* at the same time.

## London Bridge

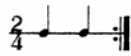
Traditional Song Game

Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down.

Lon - don Bridge is fall - ing down. My fair la - dy.

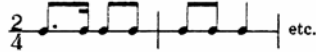
First time

*Sing and walk with the basic beat.*



Second time

*Sing and clap the rhythm pattern of the words.*



Third time

*Do both at the same time.*

(Andress, 1980: 43)

### 5.1.3.3 (vii) Movement activities based on dance

Well-known Afrikaans folk songs can be used to encourage children to perform movements and dances. An Afrikaans example such as *Afrikaners is plesierig* (FAK Sangbundel, 1979: 344) can be sung and performed by preschoolers. They can hold hands while standing in a circle and perform stepping movements towards the middle of the circle and backwards for the first part of the song (*Afrikaners is plesierig dit kan julle glo. Hulle hou van partytjies en dan maak hulle so*). When they start to sing the second part of the song, they can take a partner and perform the movements that the words of the song suggest (*Eers draai die ou vroujie en dan draai haar ou man. En dan vat hy om haar lyfie en dan draai hulle saam*) (Author's suggestion)

Other suitable songs are:

Afrikaans example: *Dansliedjie* (FAK Sangbundel, 1979: 437);

English examples: *Paw Paw Patch* (De Kock & Van Blerk, 1998:119)

*One in the middle* (Haines & Gerber 1980: 92);

Xhosa example: *"Ibhabhathane elincinane"* (The little butterfly) (Gunzburg 1987: 6)



### 5.1.3.3 (viii) Body percussion

Young children have the potential to use their bodies as musical instruments. They are able to produce various, delightful sounds with their bodies, such as: clapping, tapping, snapping, stamping, as well as the patting of body parts such as the shoulders, head, elbows, knees and stomach (Campbell & Scott-Kassner, 1995: 218).

Children at play can be very creative and often create their own, unique body-percussion pieces. They are able to learn, enhance their rhythm skills and increase their vocabulary of internalised rhythms through imitation of body-percussion sounds (Campbell & Scott-Kassner, 1995: 218, 220).

Exercises using body-percussion can help to prepare children to play on percussion, non-pitched rhythm and barred instruments. A simple rhythm pattern or ostinato can be patted on their laps. This will later enable them to play the same pattern on a pair of wooden sticks or a drum and then they will feel rewarded for having mastered it through body-percussion and being able to play the same pattern on an instrument (Campbell & Scott-Kassner, 1995: 220).

Grobler (1990: 62) mentions four types of body percussion that can be done by children.

(a) Clapping of hands: Children of all ages always enjoy this simple activity. They can sit or stand while performing clapping movements. When accompanying themselves with clapping while singing a song or chanting speech patterns, children should be encouraged to clap using only two fingers on the palm of their hand. By doing this, the clapping will be softer and the words of the song and speech patterns will be heard clearly.

(b) Knee Slapping: In knee slapping children slap the palms of their hands on their thighs just above the knee. This movement can be performed while sitting or standing, with both hands simultaneously or by alternating the hands.

(c) Stamping of feet: This movement activity produces sounds when the sole of the foot is stamped on the ground in an accentuated movement. Children can perform this activity while sitting or standing, but toddlers might have difficulty balancing themselves while standing.

When seated, both feet can be stamped simultaneously or children can alternate their feet. (Grobler, 1990: 63)

(d) Clapping of fingers: This movement of clapping or snapping of the thumb and middle finger is very difficult for young toddlers and often only older preschoolers are able to perform this activity. Children should, however, be encouraged to do this movement anyway as a gesture or sign, even if they are not able to produce the sound. They can do the movement with their dominant hand only or with both hands if they are able to do so (Grobler, 1990: 63).

#### 5.1.3.3 (ix) Rhythmic speech patterns

The use of rhythmic speech patterns is part of the Orff approach and is regarded as a way of helping children increase their sense of rhythm. The first speech patterns that young children can use while clapping a speech rhythm, involve using and chanting their own names. Once children master this activity, their surnames or names of other children can be combined to create new rhythmic phrases. (Grobler, 1990: 64,65)

The activity can be expanded by using words in speech patterns that are about themes that children love, for example: car models, chocolates, sweets, famous children's movies, characters, fruits and vegetables or just nonsense rhymes. Nursery rhymes can also be used and children can accompany their speech patterns with other body percussion movements or even simple rhythm instruments (Grobler, 1990: 66)

#### 5.1.3.3(x) Action Songs and dances

Although performing action songs and dances form part of singing skills, rhythmic movements can be combined with these singing activities. Children can sing well-known action songs with appropriate movements and can even use body percussion (clapping, stamping) to rhythmically interpret the phrases of the songs. With dances, children can illustrate music concepts such as binary form (AB) or tertiary form (ABA) by singing the songs and performing different movements at each different section. *Jingle Bells* is a song in binary form and children can run around for the A part (*Dashing through the snow...*). For the B part (*Jingle bells...*) children can slap their knees in the speech rhythm of the song. Examples of songs

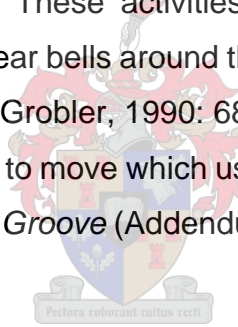
and recordings in tertiary form are *The Birdie Song* (The Best Party Album in the world...ever) (Grobler, 1990: 68).

#### 5.1.3.3 (xi) Free and Creative Movements

During this activity children can be instructed to first listen to a particular selection of music and then to interpret the music with their own choice of free and creative movements.

This activity can only be successful if children have acquired a basic framework of possible rhythmic movements that they can use. With these kinds of movements, the choice of suitable and appropriate music is important. Always start with well-known music that the children have listened to previously. Music with a happy and cheerful character, as well as music with fast and slow sections within one song, can be used for children to perform accompanying spontaneous and free movements. These activities can be enhanced and movements encouraged by letting the children wear bells around their ankles, as well as by using simple props such as ribbons and scarves (Grobler, 1990: 68,69)

Popular songs to which children love to move which usually are cheerful and have a suitable tempo are *In the Jungle* from *Mango Groove* (Addendum A) and songs by the *Soweto String Quartet* (Addendum A).



#### **5.1.4 Instrumental play**

In early childhood instruments and instrumental playing can be introduced informally and formally to young children.

##### 5.1.4.1 Informal introduction and activities for instrumental play

Although music learning can occur without any equipment except the parent's, teacher's and children's voices, good quality instruments provide a new dimension to the child's understanding of sound. The playing of instruments provides the child with sensory information from which musical concepts are formed. Informal instrumental play helps children to develop eye-hand co-ordination and fine motor skills, is a medium of self-expression and provides pleasure. Classroom instruments can be classified as non-pitched percussive, pitched percussive, melodic and chordal accompanying instruments.

A list of rhythm instruments includes the following: rhythm drums of various sizes, rhythm sticks, sand blocks, woodblocks, tambourines, claves, maracas, guiros, finger cymbals, gongs, jingle bells, cowbells.

A list of pitched instruments includes the following: Resonator bells or tone bars, Xylophones, Metallophones, Glockenspiels, Recorders.

A list of melodic and chordal instruments includes the following: Autoharp and Guitar (McDonald & Simons, 1989: 72).

The child goes through musical motor developmental stages and is able to handle certain instruments and master specific instrumental techniques during these developmental stages.

Children younger than **two** are able to do the following movements: rocking, nodding, swaying, grasping and gripping of objects. Suitable instruments and instrumental techniques for children of this age are rattles (shaking technique) and jingle bells (shaking technique) (Campbell & Scott-Kassner, 1995: 219).

**Two- and three-year-old** toddlers are able to achieve short periods of rhythmic regularity. Suitable instruments and instrumental techniques for children of this age are hand drums (hand tapping technique) and sticks (striking technique) (Campbell & Scott-Kassner, 1995: 219).

**Three- and four-year-old** toddlers are able to achieve longer periods of rhythmic regularity, are sensitive to pulse and able to sway their arms. Suitable instruments and instrumental techniques for this age are claves (striking technique), sticks (rubbing and striking technique), woodblocks (striking and rubbing with a mallet technique), sand blocks (rubbing technique), tambourine (shaking and striking technique), guirro (rubbing technique), maracas (shaking technique), gong (striking with a mallet technique), and the cowbell (striking with a mallet technique) (Campbell & Scott-Kassner, 1995: 219).

**Five- and six-year-old** preschoolers are able to maintain a pulse, alternate their hands and perform basic eye-hand co-ordination. Suitable instruments and instrumental techniques for

children of this age are finger cymbals (striking rim to rim technique), bongo drums (hand striking technique), timpani (striking with a mallet technique), cymbals (striking technique), triangles (striking with a mallet technique), and the keyboard (playing with one hand) (Campbell & Scott-Kassner, 1995: 219).

These classroom instruments can be used to teach different orchestrations or to help children to play in time with music. These instruments can also be used to encourage children to explore the world of sound, the different tone qualities and expression potential of each instrument, as well to acquire the skill of controlling such instruments (Aronoff, 1969: 45).

#### 5.1.4.2 Formal Instrumental Teaching

Parents usually have a few questions they frequently ask when it concerns their children and formal instrumental teaching. These frequently asked questions, such as when a child should start with formal music lessons, which attributes a good early childhood music teacher should have, what the role of the parent in daily practising should be, as well as how to choose the correct instrument for the child, will be discussed in the next section.

##### 5.1.4.2 (i) When should your child start formal music lessons?

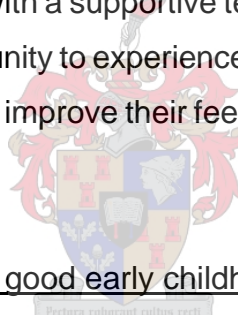
In early childhood, it is advisable to rather let toddlers and preschoolers enrol for early childhood music programmes. Such programmes offer group experiences and a variety of listening, movement, rhythm, singing and instrumental activities for children. Creativity and imaginative responses are encouraged in these classes and lessons will always contain short- and long-term musical goals (Machover & Uszler, 1996: 14).

The teachers of these early childhood programmes are able to assess when preschoolers are ready to start more structured or formal music experiences. Factors that teachers consider are whether the child is mature enough to start formal learning, whether they exhibit good concentration and attention span skills, whether they are physically able to master an instrument and if they will be able to coordinate their small and large muscles (Machover & Uszler, 1996: 14).

The advantage of starting formal music lessons for preschoolers at a young age is that they are very eager and enthusiastic about music and learning. They love to repeat exercises and usually have the required patience for repeating them. Preschoolers have strong rhythmic skills and are keen listeners to music. They do not have inhibitions when they have to perform in front of others and are very spontaneous (Machover & Uszler, 1996: 14).

Traditionally, children entering their first grade are considered to be ready to start formal music lessons. Children at this age are eager to learn, are very literal and exact about rules and procedures and have more control in muscle co-ordination (Machover & Uszler, 1996: 42).

Music lessons for shy children can prove to be very helpful for their self-esteem and might even provide them with the individual attention that they might have missed in the bigger school environment. Music lessons with a supportive teacher who views the child as a unique individual will give children an opportunity to experience a time where only they, as individuals, are of importance and this will help to improve their feelings of self-worth (Machover & Uszler, 1996: 43).



#### 5.1.4.2 (ii) Which attributes should a good early childhood music teacher have?

Good early childhood teachers have the following attributes:

- They are well-trained;
- They have a degree in music or music education (Machover & Uszler, 1996: 20);
- They value music highly and will recognise the importance of introducing music to children at a very young age;
- They will be confident musicians in their own right and will always be eager to improve and enrich themselves with new music or communication skills;
- They have a love and respect for children;
- They are able to interact with toddlers and music in a playful and fun manner. (MENC (a) [s.a])
- They have a love and passion for music;
- They show enthusiasm and warmth toward children;
- They have self-discipline;

- They are good storytellers;
- They have a sense of the dramatic;
- They are able to change the pace quickly;
- They have the ability to praise.
- They are good at group management;
- They have performance skills in instrument-specific programmes;
- They have an ability to sing, dance and improvise in movement programmes (Machover & Uszler, 1996: 20).

Effective early childhood teachers furthermore exhibit the following desired personal attributes:

- They are willing to invest time and effort in getting to know their children. They involve themselves in the interests, needs and desires of children and they respect each child as an individual;
- They always model the social and musical behaviours that they want to teach.
- They smile, laugh, play with and enjoy children. They also have and maintain a sense of humour;
- They know the interests of children and plan musical experiences around it;
- They provide children with enough time and opportunities for individual musical experiences;
- They are aware of the child's developmental stages (musical, social, physical, and cognitive). They realise that a child cannot learn a skill or develop a concept that is not appropriate for their stage of development;
- They realise the importance of success and that the musical learning environment should be success-laden. They always plan music experiences from which a child learns to succeed;
- They realise and acknowledge that children learn at their own pace and in unique ways. They realise that the process of music making is more important than the musical product. Praising the process is just as important to them as praising the product;



- They constantly evaluate their planning, lessons and attitudes. They strive to become more effective human beings, are willing to make necessary changes and adjust to the child's needs (McDonald & Simons, 1989: 75).

A well-qualified music teacher for your child for formal music lessons should have the following attributes and qualifications:

- A love of teaching;
- A degree in music (minimum: bachelor's);
- Experience in performance;
- Experience in teaching;
- Interpersonal skills;
- Diagnostic skills;
- Knowledge of learning and varied learning styles;
- A well-equipped studio;
- Acquaintance with a wide variety of music literature;
- Membership of local or national professional societies;
- Possible certification by a professional society;
- Possible additional training in pedagogy (the art of teaching) or a combination performance/pedagogy degree;
- Possible training in specialties to prepare them for work with preschoolers, the gifted, or those with special needs;
- Possible affiliations with a community arts school (Machover & Uszler, 1996: 209).

#### 5.1.4.2 (iii) The role of the parent in daily practising

It is important for parents to realise that practising a musical instrument is a learned skill. Young children, therefore, need their parents to support and help them with their practising and mastering of this important skill. The following guidelines may be valuable for parents who want to help their children in practising and mastering an instrument.

- Parents should encourage their children to practise every day and add practising into their children's daily routine in an enjoyable way. Even on very busy days five minutes of practising is better than no practising at all.

Machover and Uszler (1996: 29) quote Suzuki as saying, "You practise on the days you eat."

- Parents should help their children to plan their practising times and the tasks that they have to complete. These tasks should be planned one at a time and be varied to keep the child interested and motivated. Colourful charts, stickers and fun decorations can be used to reward children when they finish a task. Such colourful and fun charts will motivate children to practise and achieve their goals.
- It is important that the child should not be disturbed or interrupted by other siblings, family members, television or any other interruptions when practising.
- Parents may provide companionship for their children when they are practising. Practising can be very lonely and children enjoy the company and support of their parents.
- Parents should praise their children frequently with positive and truthful praise. Children can be praised for their efforts, their good posture or for knowing the correct notes or fingering.
- Parents should be thoughtful, enthusiastic and appreciative when listening to their children's practising and the music.
- With wonderful technologies available such as video recordings, audio or CD recordings, parents can record their children's efforts and monitor their progress. These recordings will be treasured one day by parents as well children.
- Children can be motivated to practise by rewarding them with treats. Successful practising or repetition of a song can be rewarded with small candies, stars, raisins, tokens or anything of value to the child.
- Young children can be encouraged to practise and perform by lining up the child's favourite toys as an audience. This will add an element of fun and fantasy to the child's practising (Machover & Uszler, 1996: 29).

- When children are not eager to repeat particular problematic passages or techniques, parents could play card games to encourage them to repeat these parts. The child has to pick a card and repeat the passage or exercise as many times as the card indicates. Practising will then become a game full of fun.
- Parents who are able to play an instrument could join their children by accompanying them on the instrument. Children will enjoy such family music making and having a parent as a musical partner.
- Children could be rewarded or receive special privileges when they exhibit daily, regular and quality practising.
- Parents could arrange that their child plays a duet with a friend. Children experience duets with friends as fun and exciting and enjoy the companionship of a partner.
- Parents could play a game with their children by asking the child to pretend that he or she is the teacher and that the parent is the student. The child should explain or demonstrate to the parent how a particular song or skill is performed (Machover & Uszler, 1996: 30).

There are actions that the parent should refrain from when practising with their children:

- Parents should never scream or threaten their children when practising;
- Parents should not expect or ask their children to practise when their friends are visiting or when something exciting is happening at home;
- Parents should not force children to practise when they themselves are tired or the child is tired or irritable;
- Parents should not make the child's practising session too long or too difficult;
- Parents should never criticise the child's practising or playing without adding positive praise;
- Parents should never compare the child's musical skills and abilities with that of a sibling;
- Parents should never say "later" or keep postponing practising; this usually leads to no practising at all (Machover & Uszler, 1996: 30).

#### 5.1.4.2 (iv) Choosing the correct instrument for the child

“Finding an instrument for your child is like helping him find a friend” (Machover & Uszler, 1996: 164).

Finding and choosing the correct instrument for a child is a very important and difficult task. Children’s taste in music and musical instruments are very personal and differ considerably from one child to another (Machover & Uszler, 1996: 164).

The child’s age is a factor that should always be considered when choosing an instrument for a child. Certain mental and physical abilities unfortunately limit the choice in instruments if children are younger than six. It is important that the child should be able to hold, reach and handle the instrument with ease and comfort. Instruments like the tuba or double bass are therefore too large for a child of this age. The child should, furthermore, be able to produce sound on the instrument of his/her choice in the correct way required by the instrument. Certain brass instruments require a specific lip technique or lung power to be able to produce sound correctly. These techniques are simply too difficult to master for a child under the age of six and such an instrument would therefore be an inappropriate choice.

Children of such young age, however, are very insistent about playing certain instruments and they often are strongly drawn to an instrument they love. This can be used as a good indicator of what kind of instrument to choose for the child, since such highly motivated and insistent children usually tend to persevere and will overcome most obstacles just to be able to play their favourite instrument (Machover & Uszler, 1996: 164, 165).

Parents should try to trust their child’s instinct and intuition about an instrument and should be aware of their own motivation and personal taste in musical instruments when they encourage their child to choose an instrument (Cuttieta, 2001: 71,73).

Young children at this age, however, are still easily influenced by their parents and trust their parents to give them the correct guidance, support and help. Children younger than six years who are uncertain about which instrument they would like to play or do not indicate a special interest in a specific instrument, should rather be enrolled in music and movement classes for preschoolers (Machover & Uszler, 1996: 164, 165).

Children older than six are much bigger and stronger than before and are able to concentrate for longer periods of time. They are also able to take more responsibility when it comes to practising and will be able to master nearly any kind of instrument with the help of a professional teacher. Many instruments, furthermore, are available in smaller sizes and parents could buy or rent these smaller-sized instruments for younger children (Machover & Uszler, 1996: 165, 166).

Other factors that parents should consider and questions that they should ask when choosing instruments concern whether the physical features of the instrument actually match the physical ability of the child and whether the instrument will suit the child. A further factor to consider is the way in which the instrument is played. Some require blowing or bowing and parents should ask themselves whether or not their child would enjoy this particular kind of activity.

Thirdly, certain instruments require that children play in different setups. Although all instruments can be played as solo instruments, some simply work better in an orchestra. Playing in an orchestra requires a certain environment and group practising, while some children might prefer to work and practise on their own (Machover & Uszler, 1996: 167).

Parents should always encourage children to choose instruments for musical reasons and not for social reasons. Factors such as peer pressure do influence children's choice of instruments, whether in a positive or negative manner. Parents should try to accept and respect their child's choice, but at the same time offer guidance and help the child to make good and positive choices (Cuttietta, 2001: 74).

Parents should also ensure that they are able to afford the cost of the instrument and the lessons, but should not be ruled solely by financial considerations. They should consider renting the correct instrument from a music store rather than purchasing it immediately, as it is important to allow children to choose and also to change from one instrument to another. Purchasing a second-hand instrument impulsively could be problematic. Parents need some background and knowledge to be able to detect whether an instrument has faults. Buying a new, expensive instrument right from the start, on the other hand, will make it more difficult for the child to change from one instrument to another, as most good quality instruments are very

expensive. It is also important that the child should be upgraded to a better quality instrument when her or his technique improves, Parents should always encourage children to choose instruments for musical reasons and not for social reasons (Cuttietta, 2001: 74, 75).

#### 5.1.5 Criteria used by the author for selecting music and other resources for Addendum A and Addendum B

In section 5.1.2.2 on page 114 of this thesis guidelines are given and discussed that should be used when selecting children's songs for young children. The author used these guidelines in her own selection of music for Addendum B. These guidelines were also used when the author selected music and songs that are featured on CD's and DVD's in Addendum A. The specific guidelines that the author chose to use were:

- that the character of children's songs should be simple, genuine and sincere, without being artificial; childlike and never childish (McLachlan, 1986: 9).
- that children's songs should never be too long and that the verses should be short.
- that the vocal range used in the song should never be too wide and should be within the range of the D (above middle C) and the D an octave higher.



- that songs for toddlers younger than five should consist of two, three or four tones.
- that songs for preschoolers aged five to seven can range between five to eight tones in a song.
- that the melody of sung children's songs should always be simple and natural and must enable young children to sing easily without accompaniment. that songs should be rhythmically simple and the rhythm of the melody should always be interwoven with the natural rhythm and accents of the lyrics. Notes that are held for a long period of time, tied notes and unexpected syncopation were avoided (McLachlan, 1986: 10).
- that the text or lyrics of children's songs should always be written in a manner that allows the child to identify with and relate to it. Lyrics with a lot of repetitions, sound

words and nonsense rhymes were used. Songs with lyrics that are too sentimental, affectionate, artificial or childish were avoided (McLachlan, 1986: 11).

- that the children's songs had a specific atmosphere and character when it came to the particular melody and lyrics and that the character of both the melody and the lyrics complemented each other (McLachlan, 1986: 11).
- that children would show their enjoyment of these chosen songs by singing it eagerly, spontaneously and correctly on their own without accompaniment (McLachlan, 1986: 12).

Other criteria that the author used for choosing songs in Addendum A and B were to choose songs that the author has used successfully over the last 13 years. These chosen songs are about topics that children love and are interested in. The sections about nursery rhymes and mother goose songs are part of our rich, cultural music heritage and was chosen so that children in the future would know these songs and be able to preserve this heritage. The criteria for choosing Afrikaans and Xhosa songs were the same as those for the English songs. With the Xhosa songs the number of resources available with songs are extremely limited and the author used the resources available to her.



The criteria for choosing books were to choose resources that were available at South African retail outlets and libraries. These books are very practical, informative, illustrative, colourful and written in an informal and uncomplicated manner.

Criteria for choosing music-instruction software in Addendum A were that the skills and concepts taught in these programmes would be suitable for the child in early childhood development. The author chose software programmes that had interesting graphics and musical illustrations. The quality of the sound was evaluated, as well as how easily a child could be able to interact with the programme. The author also looked at the kind of feedback and comments that children would hear when they used a programme and selected programmes where these comments were positive and done in a fun manner, especially when the child had made a mistake. Other criteria used were to determine if parents would be able to afford these software programmes and whether these programmes could be used in a



variety of instructional settings such as individual use, small group use and even in a whole-class set-up (Campbell & Scott-Kassner, 1995: 299).

The author's selection of suitable software and web sites are aimed in supplying parents and educators with links where they can contact major music societies and associations worldwide; to aid them with encyclopaedias that they can use when they have difficulty with music terminology and concepts and to supply them with sites that will give them practical advice and lessons on how to master specific instruments.

## 5.2 Conclusion

The four basic skills of listening, singing, rhythmic bodily movements and instrumental play are discussed in this chapter. Practical activities and songs for use towards learning and teaching each skill are suggested for parents and educators and practical guidelines that parents can use when they are teaching and helping children to experience a specific skill are also given throughout.

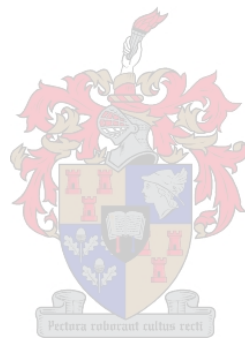
Concerning the development of listening skills, three types (auditive awareness, auditive discrimination and memory and sequencing) are discussed, together with practical activities that parents can use to develop these skills.

The development of children's singing skills is presented through a discussion of the different types of singing and songs that are age appropriate are suggested.

Different types of movement suited to different ages and how these movements develop sequentially are discussed with regard to the development of children's rhythmic bodily movements. Practical activities for application towards the development of these movements are also presented.

Appropriate instruments for introduction to children who are ready to start playing an instrument are discussed. Instruments and techniques that children need to develop when using these instruments, and guidance concerning the appropriate age for the introduction of a specific instrument also receive attention, while the frequently asked questions about when children should start formal lessons are answered. The attributes of good early childhood

teachers are listed to guide parents who are looking for a teacher to teach their children and the important role that parents play in daily practising, motivating the child and choosing an instrument, is discussed.



## CHAPTER 6: Summary of research

The author has divided the research for this thesis into five main categories or chapters, namely: The importance of music education for children; When to start music education with the child; Guidelines and information to help parents to make a positive contribution to the child's early musical development and music education; Basic music skills and activities to develop these skills for the child's early musical development.

The chapters dealing with the four categories discuss research findings and practical examples and activities that parents and educators can use to help the children to develop musically.

In the second chapter, eleven main reasons for the importance of music and music education for every child's development are listed and discussed. The frequently asked question of "Why should parents provide music education for their children?" is answered and findings identified through scientific research are given to support and emphasise these eleven reasons.

The question of "When should parents start music education with the child?" is answered in the third chapter. The focus is on the extensive research and resulting findings concerning foetal development and prenatal stimulation. The important role of the parent is emphasised in this chapter and practical suggestions for prenatal activities that can benefit the unborn baby are given.

In the fourth chapter the musical and overall development of the child is dealt with according to different developmental stages and ages. The development of the child in each stage is discussed and practical activities to support the child's development and learning in each is presented. The second part of the chapter focuses on the structural elements of music. Practical activities that parents and educators can use in helping children to experience these elements meaningfully are presented. The importance of musical play, different types of musical play and how children play in different developmental phases are discussed. This is also enhanced with practical suggestions to guide parents and educators when they join children in play.

The four basic music skills (listening, singing, rhythmical body movements and instrumental play) are addressed in Chapter 5. This discussion is also accompanied by suggestions for relevant practical activities to develop these skills.

The research report is concluded with sections of practical value (Addendum A and B). These addenda supply information about resources for practical application, such as compact disks, books, DVDs, films and websites that parents can consult or purchase (Addendum A). Material listed in Addendum A for use in early childhood education is readily available in South Africa.

Addendum B provides a repertoire of songs for the preschool child. Extensive lists of Afrikaans, English and Xhosa songs are included. These songs are alphabetically arranged in different categories to make it easier for parents and educators to use.

The research that has been done has provided information for future use in the form of more practical and more informal guidelines with popular appeal for parents and educators. A possible publication could also contain the sheet music of songs mentioned in the research. Further research could also be undertaken on different aspects of this thesis. South African singing games and other musical games have, for instance, been identified by the author as possible fields for further investigation. Currently there are very few publications available with authentic South African singing and music games. Most games used in South Africa are from other countries such as America. There is a rich heritage of songs and chants that the older South African generation used to use when playing hop scotch games, rope skipping games and clapping games during their break time at school. All of these chants and songs have not been documented and this could provide a possible area for research in the future.

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**ADDENDUM A:**

**AVAILABLE RESOURCES FOR EARLY CHILDHOOD MUSIC EDUCATION  
AND MUSIC EXPERIENCES**

## **A.1 Compact disk catalogue**

This section comprises lists of suitable compact disks for children. These lists are classified according to instruments, music eras and themes that children will find interesting. Most of these compact disks were collected and successfully used by the author over a period of twelve years. The author's aim with these lists is to make it easier for parents and educators to see which resources are readily available on the South African market and thereby to assist them in deciding which disks they want to purchase and use. New technology and Internet resources make it possible for parents and educators to order any compact disk or book through sites such as [www.amazon.com](http://www.amazon.com) and [www.kalahari.net](http://www.kalahari.net)

The criteria used for selecting compact disks was to choose disks that were readily available in South African retail outlets. Although all Compact disks can nowadays be ordered online, there are still a high percentage of parents and educators who are not able to order online or who prefer to buy at retail outlets. Most of the Compact disks in this siddendum have been collected and successfully used by the author for more than thirteen years. The choice of English compact disks and DVD's are endless and every month there are new releases available. Afrikaans compact disks and DVD's for children are however very limited and the author listed most of the available disks. Some of the recordings on these Afrikaans disks are not of good quality, but the idea is that parents use these disks as a medium to learn the words and tunes of songs. Parents and educators should then try to sing and teach children these songs by actively singing it to them.

### **A.1.1 Specific instruments, music eras, composers and other mixed Compilations**

An informative and concise booklet is currently being distributed by the **NAXOS** record company. This booklet is updated annually and consists of all the compact disks distributed and promoted by this company. Compact disks are arranged in categories based on the different instruments of the orchestra, composers, music eras, and other compilation categories. Each disk is fully identified by its title, serial number, music selections, conductor and performing artists.

Interesting categories in the **NAXOS** series are:

Compilations of the best and most popular works of composers of Western

Art music

Medieval Music (circa 600 - circa 1200)

Renaissance Music (circa 1400 - circa 1550)

The Baroque Era (circa 1600 - circa 1750)

Western Vocal Art Music: Vocal and Choral music and Opera

Orchestral Works

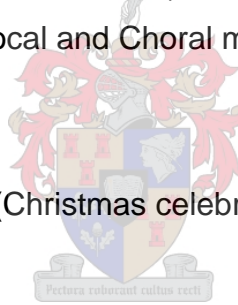
Jazz

Music for Special Occasions (Christmas celebrations and weddings)

Music from Films

“Easy Listening Music”

Music from other cultures



NAXOS also has a website on which their catalogue can be viewed electronically and other enquiries can be made. The complete NAXOS series is distributed in South Africa by Gallo Record Company. These compact disks are sold at leading South African CD retailers such as **MUSICA** and **Look & Listen**. Relevant web addresses are:

Naxos: [www.naxos.com](http://www.naxos.com)

MUSICA: [www.musica.com](http://www.musica.com)

Look & Listen: [www.lookandlisten.com](http://www.lookandlisten.com)

Gallo Record Company: [bernies@gallo.co.za](mailto:bernies@gallo.co.za)

**A.1.2 Suitable recordings of ballets, dances and marches that encourage imaginative listening and dramatisation by children**

<b>1. Suitable recordings: Ballet</b>		
<b>Selection</b>	<b>Composer</b>	<b>Resource</b>
Ballet of the <i>Unhatched Chicks</i> from <i>Pictures at an Exhibition</i>	Moussorgsky	Andress (1980: 184)
<i>Bydlo</i> from <i>Pictures at an Exhibition</i>	Moussorgsky	Andress (1980: 184)
Dance of the Mosquito	Liadov	Andress (1980: 184)
Fairies and Giants from <i>Wand of Youth Suite</i> Number 1	Elgar	Andress (1980: 184)
Flight of the Bumblebee	Rimsky-Korsakov	Andress (1980: 184)
Golliwog's cakewalk from <i>Children's Corner Suite</i>	Debussy	Andress (1980: 184)
Hall of the Mountain King from <i>Peer Gynt Suite</i>	Grieg	Andress (1980: 184)
Little train from <i>Once Upon a Time Suite</i>	Donaldson	Andress (1980: 184)
Little White Donkey	Ibert	Andress (1980: 184)
March of the Royal Lion from <i>Carnival of the Animals</i>	Saint-Saëns	Andress (1980: 184)
Three bears	Coates	Andress (1980: 184)
Viennese Musical Clock from <i>Hary Janos Suite</i>	Kodály	Andress (1980: 184)
<b>2. Suitable recordings: Marches</b>		
<i>Funeral March of the Marionettes</i>	Gounod	Andress (1980: 185)
March from <i>The Love of Three Oranges</i>	Prokofiev	Andress (1980: 185)
March from <i>The Nutcracker Suite</i>	Tchaikovsky	Andress (1980: 185)
<i>March of the Dwarfs</i>	Grieg	Andress (1980: 185)
<i>March of the Little Lead Soldiers</i>	Pierne	Andress (1980: 185)
March of the Siamese Children from <i>The King and I</i>	Rodgers	Andress (1980: 185)
March of the Toys from <i>Babes in Toyland</i>	Herbert	Andress (1980: 185)
<i>Parade</i>	Ibert	Andress (1980: 185)



<b>3. Suitable recordings: Dances</b>		
Anitra's dance from <i>Peer Gynt Suite</i>	Grieg	Andress (1980: 185)
<i>Dance of the Sugarplum Fairy</i> from <i>The Nutcracker Suite</i>	Tchaikovsky	Andress (1980: 185)
<i>Dance of the Toy Flutes</i> from <i>The Nutcracker Suite</i>	Tchaikovsky	Andress (1980: 185)
<i>Petite Ballerina</i> from <i>Ballet Suite Number 1</i>	Shostakovich	Andress (1980: 185)
<i>Skater's Waltz</i>	Waldteufel	Andress (1980: 185)
<i>Sleeping Beauty Waltz</i> from <i>Sleeping Beauty Ballet</i>	Tchaikovsky	Andress (1980: 185)
<i>Waltz of the Doll</i> from <i>Coppélia</i>	Delibes	Andress (1980: 185)
<i>Waltz of the Flowers</i> from <i>The Nutcracker Suite</i>	Tchaikovsky	Andress (1980: 185)
<b>4. Suitable recordings for Quiet Listening</b>		
<i>Air for G String</i> from <i>Suite Number 3 on D Major</i>	Bach	Andress (1980: 186)
<i>Aquarium</i> from <i>Carnival of the Animals</i>	Saint-Saëns	Andress (1980: 186)
<i>Barcarolle</i> from <i>Tales of Hoffman</i>	Offenbach	Andress (1980: 186)
<i>Berceuse</i> from <i>The Firebird Suite</i>	Stravinsky	Andress (1980: 186)
<i>Clair de Lune</i>	Debussy	Andress (1980: 186)
<i>Lullaby</i>	Brahms	Andress (1980: 186)
<i>Morning</i> from <i>Peer Gynt Suite</i>	Grieg	Andress (1980: 186)
<i>The Swan</i> from <i>Carnival of the Animals</i>	Saint-Saëns	Andress (1980: 186)
<i>Träumerei</i>	Schumann	Andress (1980: 186)
<b>5. Suitable recordings of Music Stories and other additional listening</b>		
<i>Andante</i> from <i>Surprise Symphony</i>	Haydn	Andress (1980: 187)
<i>Carnival of the Animals</i>	Saint-Saëns	Andress (1980: 187)
<i>Children's Corner Suite</i>	Debussy	Andress (1980: 187)

<i>Children's Symphony, Third Movement</i>	McDonald	Andress (1980: 187)
<i>Mother Goose Suite</i>	Ravel	Andress (1980: 187)
<i>Nutcracker Suite</i>	Tchaikovsky	Andress (1980: 187)
<i>Peer Gynt Suite</i>	Grieg	Andress (1980: 187)
<i>Peter and the Wolf</i>	Prokofiev	Andress (1980: 187)
<i>Toy Symphony</i>	Haydn	Andress (1980: 187)

### A.1.3 Other individual compositions with a focus on a specific instrument or combinations of instruments

The book, "The Orchestral Encounter: A Music Lover's Guide" by Hester Van Wyk (1991) is a beautifully illustrated and informative book about musical instruments. This book contains extensive lists of music pieces and compositions to which children and adults can listen if they want to listen to a specific instrument.

A.1.3.1 Stringed Instruments	Composer	Resource
THE VIOLIN		
Works for unaccompanied violin		
Partitas	J. S. Bach	Van Wyk (1991: 15)
<b><i>Works for Violin and Orchestra</i></b>		
The Four Seasons	Vivaldi	Van Wyk (1991: 15)
Violin solos in orchestral pieces		
Swan Lake Ballet	Tchaikovsky	Van Wyk (1991: 19)
THE VIOLA		
<b><i>Works for Viola and Orchestra</i></b>		
Grand Sonata for Viola and Orchestra	Niccolo Paganini	Van Wyk (1991: 19)
THE CELLO		
<b><i>Works for Unaccompanied Cello</i></b>		

Suites	J. S. Bach	Van Wyk (1991: 21)
<b>Works for Cello and Piano</b>		
<i>The Swan from Carnival of the Animals</i>	Saint-Saëns	Van Wyk (1991: 21)
<b>Works for Cello and Orchestra</b>		
Cello Concerto	Haydn	Van Wyk (1991: 21)
<i>Orchestral Works of importance for Cello</i>		
Wilhelm Tell Overture, 5 Cellos	Rossini	Van Wyk (1991: 21)
THE DOUBLE BASS		
<b>Works for Double Bass and Accompaniment</b>		
<i>The Elephant from Carnival of the Animals</i>	Saint-Saëns	Van Wyk (1991: 23)
<b>A.1.3.2 The Plucked Instruments</b>		
THE CLASSICAL GUITAR		
<b>Works for Solo Guitar</b>		
<i>Cavatina</i>	Stanley Myers	(Author's own selection)
THE HARP		
Orchestral extracts of importance for Harp		
Young Persons' Guide to the Orchestra	Britten	Van Wyk (1991: 27,28)
Nutcracker Ballet, Waltz of the Flowers Swan Lake Ballet, Cadenza	Tchaikovsky	Van Wyk (1991: 27,28)
Swan Lake Ballet, Cadenza	Tchaikovsky	Van Wyk (1991: 27,28)
<b>A.1.3.3 The Woodwind Instruments</b>		
THE FLUTE		
<b>Works for Flute and Orchestra</b>		
Flute Concertos	Mozart	Van Wyk (1991: 31)
Concerto for Flute and Harp	Mozart	Van Wyk (1991: 31)
<i>Orchestral Solos for Flute</i>		
Pavane	Faure	Van Wyk (1991: 31,32)

<b><i>The use of the alto and bass Flutes in the Orchestra</i></b>		
The Planets	Holst	Van Wyk (1991: 31,32)
THE PICCOLO		
<b><i>Orchestral Solos for piccolo</i></b>		
The Sleeping Beauty Ballet, Canary Variation	Thaikovsky	Van Wyk (1991: 32)
Symphony No. 4	Thaikovsky	Van Wyk (1991: 32)
THE ALTO AND BASS FLUTES		
<b><i>The use of the alto and bass Flutes in the Orchestra</i></b>		
The Planets	Holst	Van Wyk (1991: 32)
THE OBOE		
<b><i>Works for Oboe and Orchestra</i></b>		
Oboe Concerto	Mozart	Van Wyk (1991: 34)
<b><i>Orchestral Solos for Oboe</i></b>		
Scene from Swan Lake, Introduction to Act 2	Tchaikovsky	Van Wyk (1991: 34,35)
<i>The Duck from Peter and Wolf</i>	Prokofiev	Van Wyk (1991: 34,35)
THE COR ANGLAIS (ENGLISH HORN)		
<b><i>Orchestral Solos for Cor anglais</i></b>		
William Tell Overture	Rossini	Van Wyk (1991: 35)
THE CLARINET		
<b><i>Works for Solo Clarinet</i></b>		
Harlequin	Cahuzac	Van Wyk (1991: 38)
<b><i>Orchestral Solos for Clarinet</i></b>		
Opening of <i>Rhapsody in Blue</i>	Gershwin	Van Wyk (1991: 39)
<i>The Cat from Peter and the Wolf</i>	Prokofiev	Author's own selection
THE BASS CLARINET		
<b><i>Orchestral Solos for Bass Clarinet</i></b>		
Nutcracker ballet, Dance of the Sugar Plum Fairy	Tchaikovsky	Van Wyk (1991: 39)

THE SMALL CLARINET		
<i>Orchestral solos for E-flat Clarinet</i>		
Bolero	Ravel	Van Wyk (1991: 40)
THE BASSOON		
<b><i>Orchestral Solos for Bassoon</i></b>		
<i>The Grandfather</i> from Peter and the Wolf	Prokofiev	Van Wyk (1991: 42)
Peer Gynt, In the Hall of the Mountain King	Grieg	Van Wyk (1991: 42)
THE SAXOPHONE		
<b><i>Orchestral Solos for Saxophone</i></b>		
Bolero	Ravel	Van Wyk (1991: 45)
Pictures at an Exhibition, The Old Castle	Mussorgsky	Van Wyk (1991: 45)
<b>A.1.3.4 The Brass Instruments</b>		
THE FRENCH HORN		
<b><i>Works for French Horn and Orchestra</i></b>		
Horn Concerto	Haydn	Van Wyk (1991: 48)
<i>Orchestral Solos for French Horn</i>		
<i>Nutcracker</i> , Waltz of the Flowers	Tchaikovsky	Van Wyk (1991: 48)
THE TRUMPET		
<b><i>Orchestral Works of importance for Trumpet</i></b>		
<i>Aida</i> , Grand March	Verdi	Van Wyk (1991: 50,51)
THE TROMBONE		
<b><i>Works for Trombone &amp; Orchestra</i></b>		
Concerto for trombone and military orchestra	Rimsky-Korsakov	Van Wyk (1991: 52)
<b>ORCHESTRAL SOLOS FOR TROMBONE</b>		
Bolero	Ravel	Van Wyk (1991: 52)
Piano concerto in G	Ravel	Van Wyk (1991: 52)

THE TUBA		
<b>Works for Tuba and Piano</b>		
A Children's Suite: Effie the Elephant	Wilder	Van Wyk (1991: 54)
<b>A.1.3.5 Percussion Instruments</b>		
MEMBRANOPHONES AND IDIOPHONES		
<b>Orchestral works of importance for Kettledrums</b>		
Symphony No. 4, 1 <sup>st</sup> movement	Tchaikovsky	Van Wyk (1991: 57)
<b>Orchestral works of importance for Glockenspiel</b>		
Nutcracker Suite, Chinese Dance	Tchaikovsky	Van Wyk (1991: 57,58)
The Sorcerer's Apprentice	Dukas	Van Wyk (1991: 57,58)
The Aquarium from Carnival of the Animals	Saint-Saëns	Van Wyk (1991: 57,58)
The Fossils from Carnival of the Animals	Saint-Saëns	Van Wyk (1991: 57,58)
<b>Works for Marimba and Orchestra</b>		
Concerto for marimba and vibraphone	Milhaud	Van Wyk (1991: 58)
<b>Orchestral works of importance for Vibraphone</b>		
Spring Symphony	Britten	Van Wyk (1991: 58)
<b>Works of importance for Snare Drums</b>		
Bolero	Ravel	Van Wyk (1991: 59)
<b>Works of importance for the Bass Drum</b>		
Storm from William Tell Overture	Rossini	Van Wyk (1991: 60)
<b>Orchestral works of importance for Cymbals</b>		
Slavonic Dances Nos. 1 and 8	Dvorák	Van Wyk (1991: 60)
<b>Orchestral works of importance for the Gongs</b>		
The Planets	Holst	Van Wyk (1991: 60)
<b>Orchestral works of importance for Castanets</b>		
Swan Lake Ballet, First Intermezzo	Tchaikovsky	Van Wyk (1991: 61)
<i>Sleigh Bells</i>		

Sleigh ride	Leroy Anderson	Author's suggestion
<i>Whip</i>		
Horse and Buggy	Leroy Anderson	Author's suggestion
<b>A.1.3.6 Keyboard Instruments</b>		
THE CELESTA		
<b><i>Orchestral Works featuring the Celesta</i></b>		
Nutcracker Ballet, Sugar Plum Fairy	Tchaikovsky	Van Wyk (1991: 64)

### **A.1.4 Twentieth Century Popular Instrumental Music for Preschoolers**

<b>A.1.4.1 Mixed Classical Compilations</b>		
<b>Classics for Children</b> <i>Boston Pops and Arthur Fiedler</i>	BMG Classics	09026-68131-2
<b>Classics for Children</b> <i>Jorge Luis Prats, Martino Tirimo, Royal Philharmonic Orchestra, London Symphony Orchestra</i>	IMP Classics	DPCD 1061
<b>Frederick Fennell conducts the music of Leroy Anderson</b>	Mercury Living	432 013-2
<b>Hooked on Classics 2 CDs</b> <i>Louis Clark and The Royal Philharmonic Orchestra</i>	David Gresham Record Company	CDDGR 1324
<b>Majors for Minors: Baroque for Babies</b>	Big Blu Music	CDLITTLE06
<b>Majors for Minors: Bee Gees for Babies</b>	Big Blu Music	CDLITTLE04
<b>Majors for Minors: Classical Music Lullabies</b>	Big Blu Music	CDLITTLE01
<b>Majors for Minors: Classical Music Nursery Rhymes</b>	Big Blu Music	CDLITTLE02
<b>Majors for Minors: Christmas Classics for little Angels</b>	Big Blu Music	CDLITTLE03
<b>Majors for Minors: Mother</b>	Big Blu Music	CDLITTLE11



<b>Nature</b>		
<b>Majors for Minors: Mozart for Minors</b>	Big Blu Music	CDLITTLE09
<b>Majors for Minors: Playtime and Bedtime with Bach</b>	Big Blu Music	CDLITTLE10
<b>Majors for Minors: Strykers vir Snuiters</b> Afrikaanse kinder- en volkswysies <i>Christa Steyn</i>	Big Blu Music	CDLITTLE05
<b>Majors for Minors: Symphony of Sleep</b>	Big Blu Music	CDLITTLE08
<b>The Typewriter: Leroy Anderson Favourites</b> <i>Saint Louis Symphony Orchestra and Leonard Slatkin</i>	BMG Music	09026680482
<b>100 Best Classics</b> (6 CD collection) These six compilations are very good and has a wide variety to listen to. Each CD has its own name and style. They are divided into relaxing, golden classics, favourites, Vocal, spiritual and uplifting sections. Parents can for example choose the relaxing CD when they want their children to relax or go to sleep.	EMI Music	CDELJ (SWFD)185
<b>100 Classical Favourites</b> This is a good, affordable CD to start your collection with and has a wide variety of classical songs to listen to.	EMI Music	FBUDCD001

<b>A.1.4.2 Popular South African Instrumental and Vocal Music</b>		
<b>In my African Dream</b> The Best of Johnny Clegg & Savuka	Rhythm Safari Music	CSRFCD 003
<b>Best of Juluka/Savuka &amp; Johnny Clegg</b>	SABC 3 Rhythm Safari Music	CSRMCD 152
<b>Africa Calling</b> <i>Various Artists</i> Traditional and Popular Music	Teal Records	2564626242
<b>The Best of Mango Groove</b> <i>Mango Groove</i> Popular	Gallo record Company	CDRED 667
<b>Millennia</b> <i>Soweto String Quartet</i> Popular	BMG Music	CDCLL 7025
<b>Renaissance</b> <i>Soweto String Quartet</i> Popular	BMG Music	CDBSP 7009
<b>South African Souvenirs</b> <i>Original Artists</i> 2 CDs containing Traditional and Popular Music	Universal Music	LDGCD 1000
<b>Zebra Crossing</b> <i>Soweto String Quartet</i> Popular	BMG Music	CDBSP 2031
<b>Karoo Guitar Blues (CD and DVD)</b> David Kramer	Blik Music	BLIK 07 DVD is BLIK11
<b>A.1.4.3 Traditional South African Instrumental and Vocal Music</b>		
<b>Africa Calling</b> <i>Various Artists</i> Traditional and Popular Music	Teal Records	2564626242
<b>South African Souvenirs</b> <i>Original Artists</i> 2 CD's containing Traditional and Popular Music	Universal Music	LDGCD 1000
<b>In my African Dream</b> The Best of Johnny Clegg & Savuka	SABC 3 Rhythm Safari Music	Dream CSRFCD 003

<b>Best of Juluka/Savuka &amp; Johnny Clegg</b>	SABC 3 Rhythm Safari Music	CSRMCD 152
<b>A.1.4.4 Music Stories</b>		
<b>Classics for Children</b> <i>Jorge Luis Prats, Martino Tirimo, Royal Philharmonic Orchestra, London Symphony Orchestra</i>	IMP Classics	DPCD 1061
<b>Frederick Fennell conducts the music of Leroy Anderson</b>	Mercury Living	432 013-2
<b>The Typewriter: Leroy Anderson Favourites</b> <i>Saint Louis Symphony Orchestra and Leonard Slatkin</i>	BMG Music	09026-68048-2
<b>Majors for Minors: Learning the Orchestra</b>	Big Blu Music	CDLITTLE07
<b>Pieter en die Wolf en Die Orkesgids vir Jongmense opus 30</b>	Gallo Record Company	CDTGE24
<b>A.1.4.5 Music for imaginative listening</b>		
<b>Classics for Children</b> <i>Jorge Luis Prats, Martino Tirimo, Royal Philharmonic Orchestra, London Symphony Orchestra</i>	IMP Classics	DPCD 1061
<b>Cinderella and Sleeping Beauty</b> <i>Sergey Prokofiev and Pyotr Ilyich Tchaikovsky</i> Narrated by Brian Cant	NAXOS	8.554610
<b>Frederick Fennell conducts the music of Leroy Anderson</b>	Mercury Living	432 013-2
<b>Hooked on Classics</b> <i>Louis Clark and The Royal Philharmonic Orchestra</i> 2 CD's	David Gresham record Company	CDDGR 1324
<b>Pieter en die Wolf en Die Orkesgids vir Jongmense opus 30</b>	Gallo Record Company	CDTGE 24

<i>Sergey Prokofiev en Benjamin Britten</i>		
<b>The Typewriter: Leroy Anderson Favourites</b> <i>Saint Louis Symphony Orchestra and Leonard Slatkin</i>	BMG Music	0926-68048-2

### **A.1.5 Twentieth Century Popular Vocal Music for Preschoolers**

<b>6.1.5.1 Afrikaans</b>		
<b>60 Beste Kinderliedjies Volume 1</b> 3 CDs	Select Music	SELKPCD 1013/A
<b>60 Beste Kinderliedjies Volume 2</b> 3 CDS	Select Music	SELKPCD 1018
<b>Carike in Kinderland 1</b> <i>Carike Keuzenkamp</i> <i>Available on DVD</i>	BMG Records Africa	CDVAT 6123 DVD DVAT 6164
<b>Carike in Kinderland 2</b> <i>Carike Keuzenkamp</i> <i>Available on DVD</i>	BMG Records Africa	CDVAT 6143 DVD DVAT 6169
<b>Carike in Kinderland 3</b> <i>Carike Keuzenkamp</i> <i>Soon available on DVD</i>	BMG Records Africa	CDVAT 6161
<b>Gewildste Afrikaanse Kinderliedjies</b> 56 Lekker saamsing liedjies vir die kinders	Teal Trutone Music	DKCD 45
<b>Kammalielies</b> <i>Doris Brasch en Dawie Couzyn</i> <i>Sing liedjies van Betty Misheiker en Jan Pohl</i>	Gallo Record Company	CDGMP 40454
<b>Kindertreffers vir die Langpad</b>	Select Music	SELKPCD 1017
<b>Lekkerluisterliedjies: Die Beste van Phyllis en maatjies Volume 1</b> <i>(Pricecutters Toys en Baby Boom)</i>		JONA CD 991
<b>Olke Bolke</b> <i>Elizabeth Fourie</i>	Select Music	SELKPCD 1014
<b>Reg vir groot skool</b> <i>Riana van Wyk</i>	Select Music	SELKPCD 1030

<b>Sal jy dit glo?/Tingeling</b> <i>Doris Brasch en Dawie Couzyn met Dan Hill en sy Orkes</i>	Gallo Record Company	CDGRC 3480
<b>Tjokkerjol</b> ( <i>Elizabeth Fourie</i> )	Select Music	SELKPCD 1002
<b>Trippe Trappe Treffers</b> <i>Elizabeth Fourie</i>	Select Music	SELKPCD 1001
<b>Wielie Walie Liedjies</b> <i>Magda van Biljon en Gert Van Tonder</i>	Select Music	SELKPCD 1004
<b>A.1.5.2 English</b>		
<b>Cedarmont Kids Classics: Toddler action songs</b> 24 Classic Songs for toddlers	Sarepta Music	BENCD0137
<b>Cedarmont Kids Classics: Lullabies</b> 15 Traditional and Christian Lullabies from around the World	Sarepta Music	84418-2221-2
<b>Cedarmont Kids Classics: Preschool Songs</b> 22 Classic Songs for Kids	Sarepta Music	84418-4236-2
<b>Cedarmont Kids Classics: Silly Songs</b> 18 Wholesome Fun Songs for Kids	Sarepta Music	84418-2220-2
<b>Cedarmont Kids Classics: Toddler Tunes</b> 25 Classic Songs for Toddlers	Sarepta Music	84418-4056-2
<b>Pollywiggle/Polly Wolly Wog</b> <i>Doris Brasch</i>	Gallo Record Company	CDGRC B 31070
<b>60 Best Loved Kiddies Hits</b>	Select Music	SELKPCD 1026
<b>Clamber Club-Traditional Action Songs</b>	Gallo Record Company	CDRPM 1759

### A.1.6 Popular Gospel Music for Children

These Compact disks are all available from a good quality Christian bookshop such as Lux Verbi ([www.luxverbi.co.za](http://www.luxverbi.co.za)) or any other major CD retail store such as Musica ([www.musica.co.za](http://www.musica.co.za)) or Look and Listen ([www.lookandlisten.co.za](http://www.lookandlisten.co.za)). Lux Verbi has the widest variety of gospel music available and specialises in gospel, compact disks, DVDs and videos for children of all ages. Popular compact disks with English songs

are available in the Cedaromont Kids series. The most popular Afrikaans Christian compact disks are:

<b>Loflaaities 1</b>	Jan de Wet	MARD 367
<b>Loflaaities 2</b>	Jan de Wet	MARD 124
<b>Jan de Wet en die lofkleuters</b>	Jan de Wet	MARD 267
<b>Jan de Wet en die lofkleuters 1 DVD</b> (Number 2 to be released in October 2006)	Jan de Wet	MARDVD 003
<b>Oom Karolus &amp; Lente sing bekende Jesus kinderliedjies</b>	Cor Uys	CDBRT 343

These CDs and DVDs are very popular among toddlers and even older children. Other popular gospel music is produced by Cor Uys (Oom Karolus), with the two animation characters, Doempels and Lente, and Simeon Hamman. The music and stories by Oom Karolus and Lente are broadcast every morning on the Radio Pulpit ("Radio Kansel") radio station.

Bible songs (Cedaromont series) [www.luxverbi.co.za](http://www.luxverbi.co.za) or [www.gospeldirect.co.za](http://www.gospeldirect.co.za)

Psalty Praise party (Psalty series) [www.luxverbi.co.za](http://www.luxverbi.co.za)

### A.1.7 Lullabies

<b>A.1.7.1 Instrumental</b>		
<b>Lullabies and Butterflies: Exploring Nature with Music</b> (Solitudes)	Dan Gibson	CDG138
<b>Majors for Minors: Baroque for Babies</b> Tracks 5, 6, 12, 13, 14, 15, 16	Big Blu Music	CDLITTLE06
<b>Majors for Minors: Classical Music Lullabies</b>	Big Blu Music	CDLITTLE02

<b>Majors for Minors: Mother Nature</b>	Big Blu Music	CDLITTLE11
<b>Majors for Minors: Mozart for Minors</b> Tracks 9-14	Big Blu Music	CDLITTLE09
<b>Majors for Minors: Mozart for Minors</b> Tracks 9-14	Big Blu Music	CDLITTLE10
<b>Majors for Minors: Playtime and Bedtime with Bach</b>	Big Blu Music	CDLITTLE10
<b>Majors for Minors: Strykers vir Snuiters</b> Afrikaanse kinder-en volkswysies Christa Steyn Tracks 6, 11,15	Big Blu Music Christa Steyn	CDLITTLE05
<b>A.1.7.2 Vocal</b>		
<b>Baby Loves Classics</b> Lullabies with Christian lyrics sung to well known classical melodies	Sarepta Music 	83061 0564 2
<b>Dreamscape: Lullabies from around the World</b> Heidi Grant Murphy and Aurèole Trio	Koch International Classics	3-7433-2HI

### **A.1.8 Sounds from nature and peaceful atmospheric music**

<b>Deep Blue Rhapsody</b> (Global Journey) The Majesty of the ocean reflected in the beauty of music. Orchestral melodies blended with the haunting cry of whale song and dolphins	Christian and Didier Lacroix	GJ3607
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<b>Lullabies and Butterflies: Exploring Nature with Music</b> (Solitudes)	Dan Gibson	CDG138
<b>Majors for Minors: Mother Nature</b>	Big Blu Music	CDLITTLE11

## A.2 Books

NAME	AUTHOR	ISBN NUMBER
<b>Musiek. Ontdek die interessante wêreld van musikale klank en die buitengewone verskeidenheid instrumente wat dit voortbring</b>	Ooggetuie reeks	ISBN 1868122220
<b>The Orchestral Encounter.</b> A Music lover's guide.	Hester Van Wyk	ISBN 0-620-16267-8
<b>The Oxford First Companion to Music</b>	Kenneth and Valerie McLeish	ISBN 0-19-314303-8
<b>The Music Pack</b> (including a 75 minute CD)	Ron van der Meer and Michael Berkeley	ISBN 0-679-43098-9
<b>The Big Bass Drum.</b> A moving pop-up song book	Nancy Hellen	ISBN 185292 159 5

## A.3 Films and DVDs

All these DVDs and CDs can be viewed at and ordered from the South African Musica retail outlets and their website. [www.musica.co.za](http://www.musica.co.za) or at Look & Listen music stores at [www.lookandlisten.co.za](http://www.lookandlisten.co.za)

<b>A.3.1. Old Classics</b>	<b>Catalogue number</b>
Mary Poppins	D00023DVDD

Fiddler on the roof	16164DVDF
Sound of Music	01051
Wizard of Oz	Z265123
Annie	7055
<b><u>A.3.2. Animation favourites and educational DVDs</u></b>	
Beauty and the Beast	809274853029
Little Mermaid	SAN2816DVD
Aristocats	DC90DVDD
Lion King	505046659229
Barbie in the Nutcracker	8159
Barbie - Swan lake	8702
Cinderella 1 and 2	A4296DVDD
Barney's Musical Scrapbook	SHTD009
Sing and dance with Barney	SHTD020
Moving and Grooving with Barney ( <a href="http://www.barney.com">www.barney.com</a> )	SHTD055
More Barney songs	SHTD-001

#### **A.4 Web sites**

##### **A.4.1 Web resources for Early Childhood Music Education**

American Music Conference International Service  
[www.amc-music.com](http://www.amc-music.com)

American Orff-Schulwerk Association  
[www.aosa.org](http://www.aosa.org)

Children's Music Web  
[www.childrensmusic.org](http://www.childrensmusic.org)

Dalcroze Society of America  
[www.dalcrozeusa.org/index.htm](http://www.dalcrozeusa.org/index.htm)

Early Childhood News (The Journal of Professional Development)  
[www.earlychildhoodnews.com](http://www.earlychildhoodnews.com)

ERIC Clearinghouse on Elementary and Early Childhood Education  
[www.ericeece.org](http://www.ericeece.org)

Idea Box: Early Childhood Education and Activity Resources  
[www.theideabox.com](http://www.theideabox.com)

Kindermusik  
[www.kindermusik.com](http://www.kindermusik.com)

MENC- The National Association for Music Education  
[www.menc.org](http://www.menc.org)

Music for Little Folks  
[www.ur-net.com/music-little-folks](http://www.ur-net.com/music-little-folks)

Musikgarten  
[www.musikgarten.org](http://www.musikgarten.org)

Organisation of American Kodály Educators  
[www.oake.org](http://www.oake.org)

National Association for the Education of Young Children (NAEYC)  
[www.naeyc.org](http://www.naeyc.org)

National Institute on Early Childhood Development and Education (US Department of Education)  
[www.ed.gov/offices/OERI/ECI](http://www.ed.gov/offices/OERI/ECI) (Levinowitz 1999: 35)

#### **A.4.2 Electronic Dictionaries and Encyclopaedias in Music**

Music History 102  
[www.ipl.org/exhibit](http://www.ipl.org/exhibit)

Electronic Music Dictionary  
[www.unm.edu/~loritaf/pnorefsh.html#Dictionary](http://www.unm.edu/~loritaf/pnorefsh.html#Dictionary)

Glossary of Musical Forms  
[www.unm.edu/~pnorefsh.html#Glossary](http://www.unm.edu/~pnorefsh.html#Glossary)

Glossary of Musical Terms  
[www.hnh.com/mgloss.htm](http://www.hnh.com/mgloss.htm)

Musical Categories  
[www.hnh.com/intro.htm#categories](http://www.hnh.com/intro.htm#categories)

Musical Instruments

[www.hnh.com/intro.htm#instruments](http://www.hnh.com/intro.htm#instruments)

MusicNet Encyclopedia

<http://tqd.advanced.org/3306/cgi-bin/encyclopedia/encyclopedia.cgi>

### **A.4.3 Internet Practise-and-Drill Sites for Music Learning**

Name That Tune

<http://library.advanced.org/3306/cgi-bin/tune/tune.cgi>

Mrs. Lukow's Page

[www.geocities.com/Heartland/Ridge/6081/music.html](http://www.geocities.com/Heartland/Ridge/6081/music.html)

Can You Match the Sound? (Instruments of the Orchestra)

[www.menc.org/guides/charguid/match/matgame1.htm](http://www.menc.org/guides/charguid/match/matgame1.htm)

Puzzles for You (Instruments of the Orchestra)

[www.indyorch.org/puzlpage.html](http://www.indyorch.org/puzlpage.html)

Energy in the Air: Sounds from an Orchestra

<http://tqjunior.advanced.org/5116/>

### **A.4.4 Virtual Learning Centres**

Index of Children's Songs (Singing)

[www.danmansmusic.com/childrens/](http://www.danmansmusic.com/childrens/)

Kit Eakle's Virtual Music Classroom (Singing)

<http://cnet.unb.ca/achn/kodaly/koteach/resources/toc.html>

MIDI's for Kiddies: Songs for Children (Singing)

[www.concentric.net/~Gamba/](http://www.concentric.net/~Gamba/)

Harmonica Page

[www.inscorp.com/harmonica/childm.htm](http://www.inscorp.com/harmonica/childm.htm)

Ted's Guitar

<http://members.aol.com/mathewsrfp/guitar.html>

WholeNote (Guitar Lessons)

<http://itp.nyu.edu/wholenote/lessons/lessdir.asp>

Meet the Composer

[www.unm.edu/~loritaf/pnokids.html#Meet the Composer](http://www.unm.edu/~loritaf/pnokids.html#Meet the Composer)

Composer of the Month

<http://cnet.unb.ca/achn/kodaly/koteach/resources/componviv.html>

NetRadio Jazz

[www.netradio.net/jazz/](http://www.netradio.net/jazz/)

Music from Around the World

<http://library.advanced.org/11315/world.html>

Gallery of Indonesian Songs

[www.geocities.com/SoHo/1823/fr-anak.htm](http://www.geocities.com/SoHo/1823/fr-anak.htm)

Bali and Beyond

[www.pacificnet.net/gamelan/](http://www.pacificnet.net/gamelan/)

All that Jazz

<http://L2L.ed.psu.edu/success/lessons/lesson5/hfac2%5FI.htm>

Band Basics

<http://L2L.ed.psu.edu/success/lessons/lesson11/hfac2%5FI.htm>

Fine Tuning

<http://L2L.ed.psu.edu/success/lessons/lesson7/hfac2%5FI.htm>

History of Jazz

<http://L2L.ed.psu.edu/success/lessons/lesson10/hfaa2%5FI.htm>

Jazz it Up

<http://L2L.ed.psu.edu/success/lessons/lesson11/hfac3%5FI.htm>



Rocking through the Ages

<http://L2L.ed.psu.edu/success/lessons/lesson10/hfab1%5FI.htm>

(Thompson 1999: 31-36)

## **A.7 Computer Programmes**

<p><b>Everest Music Cyberiversity: Music Theory Beginners Programme and music colouring book for the young beginner.</b></p> <p><a href="http://www.evcyberversity.co.za">www.evcyberversity.co.za</a></p>	<p><b>Designed by Antoinette Hoek, Elma Britz and Jeanet Domingues.</b></p>	<p>This South African programme is designed as a first e-learning Music theory course and is available in Afrikaans and English. This programme can be used for toddlers as well as older music beginners. The programme is very colourful, practical, with fun quizzes, and tests the child's knowledge throughout. All the</p>
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		instruments of the orchestra are introduced, as well as simple notation, and other basic theory concepts. There are songs that the children can sing along too and it is designed in such a way that children can use and play with the programme on their own.
<p><b>Jumpstart: Music.</b> Available from <a href="http://www.incredibleconnection.co.za">www.incredibleconnection.co.za</a></p>		This program makes extensive use of games through which children can learn more about instruments, notation, rhythms and other aspects of music. Fun games with colourful animation characters.
<p><b>Orchestra. A personal guide with Sir Simon Rattle</b></p> <p><i>Attica, EMI Classics and Focus Essential</i></p>	<p><i>Attica, EMI Classics and Focus Essential</i></p> 	A very good CD Rom program for adults and children. It contains live video footage of real instruments playing, as well as interviews with musicians. The program concludes with a video of the whole live orchestra performing a classical piece. The camera focuses and zooms in on instruments as they play their solo parts. Excellent teacher aid, especially as it is not necessarily possible to have the actual instrument in the classroom.

## SONG REPERTOIRE FOR THE PRESCHOOL CHILD

### B.1 English Songs

#### B.1.1 Songs based on Nursery Rhymes and Mother Goose songs

A Ring o' roses	Johnson (1951: 25)
Aiken Drum	Johnson (1951: 17)
Baa, baa, black sheep	Johnson (1951: 45)
Baby Bunting	Johnson (1951: 12,13)
Bye baby bunting	Wheeler ([s.a.]: 48)
Cobbler, cobbler	Wheeler ([s.a.]: 44)
Cock-a-doodle-doo	Wheeler ([s.a.]: 36)
Curly Locks	Wheeler ([s.a.]: 34)
Dance a baby, Diddy	Johnson (1951: 12)
Diddle diddle dumpling	Wheeler ([s.a.]: 60)
Doctor Foster	Johnson (1951: 10)
Donkey, donkey, old and grey	Wheeler ([s.a.]: 52)
Georgy Porgy	Johnson (1951: 14)
Girls and Boys come out to play	Johnson (1951: 29)
Goosey, goosey gander	The Usborne Nursery Rhyme Songbook (1996: 7)
Handy Spandy	Pitts <i>et al.</i> (1949: 70)
Hey, diddle, diddle	Pitts <i>et al.</i> (1949: 69)
Hickety, Pickety, my black hen	Wheeler ([s.a.]: 27)
Hickory, Dickory, Dock	Johnson (1951: 27)
Hot Cross Buns	Wheeler ([s.a.]: 18)
Humpty Dumpty	Pitts <i>et al.</i> (1949: 68)
Hush-a-bye, Baby	Johnson (1951: 18)
I Love little Pussy	Wheeler ([s.a.]: 46)
I'm a little teapot	The Usborne Nursery Rhyme Songbook (1996: 34)



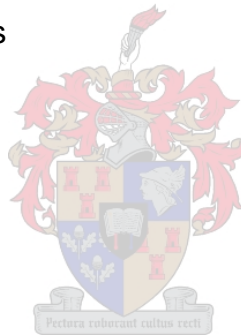


Incy, Wincy Spider	The Usborne Nursery Rhyme Songbook (1996: 31)
Jack be nimble	Wheeler ([s.a.]: 29)
Jack and Jill	Johnson (1951: 48)
Ladybird, ladybird	Wheeler ([s.a.]: 22)
Little Polly Flinders	Johnson (1951: 15)
Little Jack Horner	Johnson (1951: 19)
Little Tommy Tucker	Johnson (1951: 26)
Little Miss Muffet	The Usborne Nursery Rhyme Songbook (1996: 43)
Little Bo-Peep	Johnson (1951: 5)
Little Boy Blue	The Usborne Nursery Rhyme Songbook (1996: 3)
Little Bo-Peep	Wheeler ([s.a.]: 10)
Little Boy Blue	Johnson (1951: 44,45)
Little Jack Horner	Pitts <i>et al.</i> (1949: 68)
Little Polly Flinders	Wheeler ([s.a.]: 28)
London Bridge	Johnson (1951: 9)
Mary had a little lamb	The Usborne Nursery Rhyme Songbook (1996: 38,39)
Once a saw a little bird	Wheeler ([s.a.]: 21)
One, two, three, four, five	The Usborne Nursery Rhyme Songbook (1996: 32)
Pat-a-cake, Pat-a-cake	The Usborne Nursery Rhyme Songbook (1996: 36)
Pease Pudding Hot	Johnson (1951: 4)
Polly put the kettle	Wheeler ([s.a.]: 50)
Pussy Cat, Pussy Cat, where have you been?	Johnson (1951: 42)
Rain, rain, go away	Wheeler ([s.a.]: 54)
Ride a Cock Horse	The Usborne Nursery Rhyme Songbook (1996: 21)
Ring-a-ring o' Roses	The Usborne Nursery Rhyme Songbook (1996: 20)
Rock-a-bye, Baby	The Usborne Nursery Rhyme Songbook (1996: 14)
Rub-a-dub-dub	The Usborne Nursery Rhyme Songbook (1996: 5)
See-saw, Margery Daw	The Usborne Nursery Rhyme Songbook (1996: 15)
The Jolly Miller	Johnson (1951: 8)
The Muffin Man page	Johnson (1951: 10,11)
This little pig	Wheeler ([s.a.]: 38)
Three Blind Mice	Johnson (1951: 49)
To bed, to bed	Wheeler ([s.a.]: 37)

Tom, Tom, the Piper's son	Wheeler ([s.a.]: 45)
Twinkle, twinkle little star	Johnson (1951: 33)
What are little boys made of?	Johnson (1951: 23)

### B.1.2. English Action Songs and games

Annie works with one hammer	Nelson (1989: 51)
Can you, can you	Nelson (1989: 39)
Clap hands softly	Haines & Gerber (1980: 58)
Clap, clap, clap your hands	Haines & Gerber (1980: 59)
Come in, come in with me	Nelson (1989: 115)
Elephants	Nelson (1989: 101)
Follow, follow the leader	Haines & Gerber (1980: 60)
Head and shoulders, knees and toes	Nelson (1989: 55)
Hullabaloo by Looby Loo	Nelson (1989: 99)
I Love somebody	Nelson (1989: 151)
I can be very small	Nelson (1989: 43)
I'm putting my baby to sleep	Nelson (1989: 71)
Jump in, jump out	Nelson (1989: 109)
Let everyone clap hands with me	Haines & Gerber (1980: 59)
Let everyone grin like me	Nelson (1989: 103)
Little Bunny hop, hop, hop	Nelson (1989: 65)
My name is Susie Q	Nelson (1989: 121)
Noble Duke of York	Nelson (1989: 49)
See, see, see	Haines & Gerber (1980: 66)
Slide around so easily	Nelson (1989: 105)
The Duck family	Nelson (1989: 67)
The strong tugboat	Nelson (1989: 85)
The Jack-in-the-box	Haines & Gerber (1980: 69)
This is what I can do	Haines & Gerber (1980: 60)
Tiptoe	Haines & Gerber (1980: 70)
Trot, trot, trot	Nelson (1989: 125)
We'll all clap hands together	Haines & Gerber (1980: 58)



We're galloping on our ponies	Nelson (1989: 79)
What does the clock in the hall say?	Haines & Gerber (1980: 67)
What shall we do?	Haines & Gerber (1980: 62)
When I'm tired, down I flop	Nelson (1989: 57)
Who has a triangle	Nelson (1989: 165)
Wriggledy Jiggledy song	Nelson (1989: 77)

### B.1.3 English Finger-play rhymes and chants

Clap your hands	Haines & Gerber (1980: 49)
Five little squirrels	Haines & Gerber (1980: 48)
Five little Jack o' Lanterns	Haines & Gerber (1980: 49)
Freight train	Haines & Gerber (1980: 49)
Give a little whirl	Haines & Gerber (1980: 46)
Here's a bunny	Haines & Gerber (1980: 47)
I see a ball	Haines & Gerber (1980: 48)
Knock at the door	Haines & Gerber (1980: 47)
Mother's forks and knives	Haines & Gerber (1980: 47)



### B.1.4 Finger-play Songs:

Enjoy, little eyes, what you see	Nelson (1989: 19)
Five little soldiers	Nelson (1989: 17)
Five little ducks	Nelson (1989: 25)
Me and you	Nelson (1989: 15)
Our family	Nelson (1989: 27)
Tap your fingers on your head	Nelson (1989: 23)
Thumbkin says "I'll dance and sing"	Nelson (1989: 31)
Tommy thumbs up	Haines & Gerber (1980: 60)
Who can it be	Nelson (1989: 21)

### B.1.5 Rhymes, chants and rhythmic speech patterns

Nursery rhymes can be used successfully, not only to sing, but for children to chant them or speak them rhythmically. They are good examples of songs that can be used for rhythmic speech patterns.

Baa, baa, Black sheep	Haines & Gerber (1980: 45)
Hickory Dickory Dock	Haines & Gerber (1980: 45)
Humpty Dumpty	Haines & Gerber (1980: 45)
Pat a cake	Haines & Gerber (1980: 44)
Ride a cock horse to Banbury Cross	Haines & Gerber (1980: 43)
This is the way the ladies ride	Haines & Gerber (1980: 44)
This little piggy	Haines & Gerber (1980: 44)
To market	Haines & Gerber (1980: 44)
Twinkle little star	Haines & Gerber (1980: 44)



### B.1.6 Counting and Counting-out songs

#### Counting Songs

Five little Chickadees	Pitts <i>et al.</i> (1949: 37)
Here is the beehive	Pitts <i>et al.</i> (1949: 37)
One, two, buckle my shoe	Pitts <i>et al.</i> (1949: 36)
Two little birds	Pitts <i>et al.</i> (1949: 36)

#### Counting out Song:

Eenie meenie gypsaleenie	Haines & Gerber (1980: 51)
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### B.1.7 Greeting songs

Hello, everybody	Haines & Gerber (1980: 63)
My name is Susie Q	Nelson (1989: 121)

### B.1.8 Singing games

A-hunting we will go	Pitts <i>et al.</i> (1949: 42)
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Cat and Mouse	Pitts et al. (1949: 40)
Frog in the middle	Pitts et al. (1949: 41)
Guessing game	Pitts et al. (1949: 43)
I have a little cupboard	Haines & Gerber (1980: 74)
If you're happy	Haines & Gerber (1980: 75)
Riding up and down	Haines & Gerber (1980: 73)
Ring-around a Rosy	Pitts et al. (1949: 38)
Round and round a circle	Pitts et al. (1949: 39)
Round and round the village	Pitts et al. (1949: 40)
Sally goes round the stars	Pitts et al. (1949: 39)
Squirrels and trees	Pitts et al. (1949: 41)
The farmer in the Dell	Pitts et al. (1949: 43)
There were ten in the bed	Haines & Gerber (1980: 72)
Three crows	Haines & Gerber (1980: 78)

### **B.1.9 Action songs, circle singing games and songs in formation**

Mouse, Mousie	(Campbell & Scott-Kassner, 1995:277)
Teddy Bear	(Campbell & Scott-Kassner, 1995: 196)
Ring around the rosie	(Campbell & Scott-Kassner, 1995: 196)
London Bridge	(Campbell & Scott-Kassner, 1995: 197)
Johnny works with one hammer	(Campbell & Scott-Kassner, 1995: 195)

### **B.1.10 Songs in formation**

Bluebird	Haines & Gerber (1980: 88)
Bow, Bow, o Belinda	Haines & Gerber (1980: 83)
Chook-ka-choo	Haines & Gerber (1980: 82)
Circle round your zero	Haines & Gerber (1980: 95)
Dance so merrily	Haines & Gerber (1980: 89)
Here we come a-walking	Haines & Gerber (1980: 87)
I've lost my little partner	Haines & Gerber (1980: 90)
One in the middle	Haines & Gerber (1980: 92)
One little duck	Haines & Gerber (1980: 94)
Paw paw patch	Haines & Gerber (1980: 98)

Sally goes round the sun	Haines & Gerber (1980: 93)
The big ship sails	Haines & Gerber (1980: 91)
We are partners	Haines & Gerber (1980: 83)

### **B.1.11 Examples of three tone songs**

Rain, rain	Haines & Gerber (1980: 110)
Ring around the rosie	Haines & Gerber (1980: 111)
Starlight, Starbright	Haines & Gerber (1980: 110)

### **B.1.12. Call and response songs**

As I looked out my window	Haines & Gerber (1980: 112)
There's someone living on a big high hill	Haines & Gerber (1980: 114)

### **B.1.13. Songs for the young child**

Hush you bye	Haines & Gerber (1980: 128)
I have a dog	Haines & Gerber (1980: 117)
Join hands all around the world	Haines & Gerber (1980: 127)
Little red bird in the tree	Haines & Gerber (1980: 124)
This is the time	Haines & Gerber (1980: 123)



### **B.1.14 Songs illustrating musical elements**

Here is a very good way	Haines & Gerber (1980: 192,193)
High is where the birds go	Haines & Gerber (1980: 161)
Low is like a tunnel	Haines & Gerber (1980: 162)
See my pony	Haines & Gerber (1980: 176,177)
We can sing	Haines & Gerber (1980: 173)

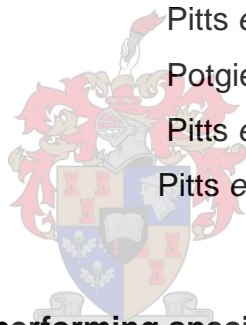
### **B.1.15 Occasional songs**

A little rabbit came to town	Haines & Gerber (1980: 211)
Easter duck and Easter chick	Pitts <i>et al.</i> (1949: 92)
Everybody ought to sing	Haines & Gerber (1980: 212,213)

Greeting song	Pitts <i>et al.</i> (1949: 82)
Happy Birthday	Pitts <i>et al.</i> (1949: 72)
I am bunny pink ears	Pitts <i>et al.</i> (1949: 92)
Jingle Bells	Pitts <i>et al.</i> (1949: 82)
My Birthday is today	Pitts <i>et al.</i> (1949: 71)
Red leaves and yellow seasons	Haines & Gerber (1980: 203)
Santa's Helpers	Pitts <i>et al.</i> (1949: 83)
Softly	Haines & Gerber (1980: 214)
Tomorrow is a holiday	Haines & Gerber (1980: 211)
Who's gonna shoe Lullaby	Haines & Gerber (1980: 215)

### **B.1.16 Songs about themselves**

A Song about me	Pitts <i>et al.</i> (1949: 3)
Little teeth	Potgieter & Jordaan (1984: 15)
Who are you	Pitts <i>et al.</i> (1949: 5)
Would you like to know	Pitts <i>et al.</i> (1949: 4)



### **B.1.17 Singing while playing and performing specific actions**

Clapping and stamping	Pitts <i>et al.</i> (1949: 10)
Come along	Pitts <i>et al.</i> (1949: 9)
Hop up, hop down	Pitts <i>et al.</i> (1949: 21)
In a line	Pitts <i>et al.</i> (1949: 27)
Marching to my drum	Pitts <i>et al.</i> (1949: 25)
Marching	Potgieter & Jordaan (1984: 65)
My swing	Potgieter & Jordaan (1984: 58,59)
Play along	Potgieter & Jordaan (1984: 27)
Roll	Pitts <i>et al.</i> (1949: 29)
Roll, Roll the ball	Pitts <i>et al.</i> (1949: 29)
Round and round we're skipping	Pitts <i>et al.</i> (1949: 16)
Running	Pitts <i>et al.</i> (1949: 10)
See me jump	Pitts <i>et al.</i> (1949: 19)
See-saw	Pitts <i>et al.</i> (1949: 30)



See-saw, Sacradown	Pitts <i>et al.</i> (1949: 30)
Skipping is fun	Pitts <i>et al.</i> (1949: 13)
Swinging	Pitts <i>et al.</i> (1949: 31)
Tippy tiptoe	Pitts <i>et al.</i> (1949: 20)
Tramp, tramp	Pitts <i>et al.</i> (1949: 26)
Warm Hands	Pitts <i>et al.</i> (1949: 3)
We're galloping	Pitts <i>et al.</i> (1949: 18)
Will you come and play?	Pitts <i>et al.</i> (1949: 8)
Will you come	Pitts <i>et al.</i> (1949: 23)

### **B.1.18 Songs about the home and daily routines**

A cup of tea	Potgieter & Jordaan (1984: 48,49)
Drink your milk	Pitts <i>et al.</i> (1949: 33)
Get up	Pitts <i>et al.</i> (1949: 44)
Good morning	Pitts <i>et al.</i> (1949: 44)
Hiding	Pitts <i>et al.</i> (1949: 45)
I have a little sister	Pitts <i>et al.</i> (1949: 46)
In the bath	Potgieter & Jordaan (1984: 55)
Now is the time to rest	Pitts <i>et al.</i> (1949: 35)
Polly put the kettle on	Pitts <i>et al.</i> (1949: 33)
Rock, rock, rock	Pitts <i>et al.</i> (1949: 45)
Sharing sweets	Potgieter & Jordaan (1984: 52,53)
This is my sleepy time	Pitts <i>et al.</i> (1949: 34)

### **B.1.19 Songs about babies**

Clapping game	Pitts <i>et al.</i> (1949: 49)
Dancing song	Pitts <i>et al.</i> (1949: 48)
Finger song	Pitts <i>et al.</i> (1949: 50)
Finger game	Pitts <i>et al.</i> (1949: 51)
Knock at the door	Pitts <i>et al.</i> (1949: 50)
Pat-a-cake	Pitts <i>et al.</i> (1949: 49)
Pinky winky baby	Pitts <i>et al.</i> (1949: 47)

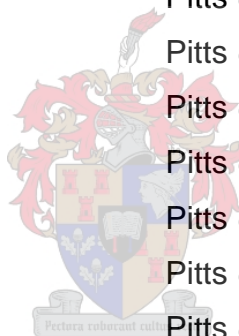
This little pig	Pitts <i>et al.</i> (1949: 50)
What are babies made of?	Pitts <i>et al.</i> (1949: 47)
Where is Thumbkin?	Pitts <i>et al.</i> (1949: 51)

### **B.1.20 Foot-Riding songs**

Ride a cock horse	Pitts <i>et al.</i> (1949: 52)
Ride-a, ride-a pony	Pitts <i>et al.</i> (1949: 53)
To market, to market	Pitts <i>et al.</i> (1949: 54)

### **B.1.21 Songs about bedtime**

Bed time	Pitts <i>et al.</i> (1949: 55)
Bye, baby bunting	Pitts <i>et al.</i> (1949: 58)
Gid-dap!	Pitts <i>et al.</i> (1949: 56)
Hippety hop to bed	Pitts <i>et al.</i> (1949: 55)
I always want my teddy bear	Pitts <i>et al.</i> (1949: 60)
My dream	Pitts <i>et al.</i> (1949: 56)
Sleep, baby, sleep	Pitts <i>et al.</i> (1949: 59)
Sleep, my birdies	Pitts <i>et al.</i> (1949: 61)
To baby land	Pitts <i>et al.</i> (1949: 58)



### **B.1.22 Prayer songs**

My prayer	Pitts <i>et al.</i> (1949: 62)
Prayer	Pitts <i>et al.</i> (1949: 62)
We thank Thee, dear Lord	Pitts <i>et al.</i> (1949: 62)

### **B.1.23 Songs about the sun, moon and stars**

Take my hand	Pitts <i>et al.</i> (1949: 95)
The happy stars	Pitts <i>et al.</i> (1949: 95)
The stars	Pitts <i>et al.</i> (1949: 96)
The man in the moon	Pitts <i>et al.</i> (1949: 96)
The sun	Pitts <i>et al.</i> (1949: 95)

**B.1.24 Songs about seasons and the weather**

A Bluebird sings	Pitts <i>et al.</i> (1949: 105)
A bird in a pear tree	Pitts <i>et al.</i> (1949: 105)
Buzzy, buzzy bee	Pitts <i>et al.</i> (1949: 107)
Down, down	Pitts <i>et al.</i> (1949: 100)
I'm glad it's snowing	Pitts <i>et al.</i> (1949: 101)
My pretty butterfly	Pitts <i>et al.</i> (1949: 108)
Oh, isn't it fun	Pitts <i>et al.</i> (1949: 3)
Rain	Pitts <i>et al.</i> (1949: 3)
Split, spat, spatter	Pitts <i>et al.</i> (1949: 3)
The leaves	Pitts <i>et al.</i> (1949: 99)
The snowman	Pitts <i>et al.</i> (1949: 101)
The wind is singing	Pitts <i>et al.</i> (1949: 99)
Under my umbrella	Pitts <i>et al.</i> (1949: 3)
Without a sound at all	Pitts <i>et al.</i> (1949: 102)

**B.1.25 Pets and other animals**

Animal calls	Potgieter & Jordaan (1984: 34,35)
Bear	Pitts <i>et al.</i> (1949: 122)
Doggy and kitty	Pitts <i>et al.</i> (1949: 110)
Elephant	Pitts <i>et al.</i> (1949: 121)
Giraffe	Pitts <i>et al.</i> (1949: 120)
Here comes our rabbit	Pitts <i>et al.</i> (1949: 112)
Lion	Pitts <i>et al.</i> (1949: 120)
Little dog, what do you say?	Pitts <i>et al.</i> (1949: 113)
Monkey	Pitts <i>et al.</i> (1949: 120)
My pony Bill	Pitts <i>et al.</i> (1949: 111)
My kitty	Pitts <i>et al.</i> (1949: 110)
Peter Rabbit	Pitts <i>et al.</i> (1949: 111)
Piggy	Potgieter & Jordaan (1984: 23)
Puppy's tail	Pitts <i>et al.</i> (1949: 112)
Two little Kitty-cats	Pitts <i>et al.</i> (1949: 112)

**B.2 Afrikaans Songs**

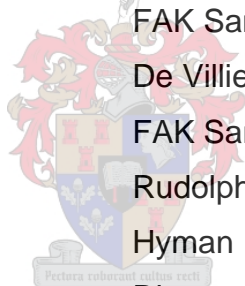
### B.2.1 Afrikaans Folk songs

Aai, aai die witborskraai	FAK Sangbundel (1979: 369)
Bobbejaan klim die berg	Groot Sangboek (1994: 68)
Bokkie	Groot Sangboek (1994: 35)
Daar kom die wa	Groot Sangboek (1994: 79)
Die kat kom weer	FAK Sangbundel (1979: 309,310)
Ek soek na my Dina	FAK Sangbundel (1979: 223,224)
Ek soek na my Dina	Groot Sangboek (1994: 32)
Hier's ek weer	FAK Sangbundel (1979: 225)
Hier's ek weer	Groot Sangboek (1994: 31)
Hoe ry die Boere	FAK Sangbundel (1979: 303)
Hoe ry die Boere	Groot Sangboek (1994: 78)
Jan Pierewiet	Groot Sangboek (1994: 33)
Japie my skapie	FAK Sangbundel (1979: 229-231)
My hartjie, my liefie	Groot Sangboek (1994: 34)
Olle bolle (Traditional)	Groot Sangboek (1994: 69)
Ou tante Koba	Groot Sangboek (1994: 156)
Saai die waatlemoen	Groot Sangboek (1994: 153)
So ry die trein	FAK Sangbundel (1979: 301,302)
So ry die trein	Groot Sangboek (1994: 82)
Suikerbossie	Groot Sangboek (1994: 26)
Tant Hessie se witperd	Groot Sangboek (1994: 80)
Trippe, trappe, trone	Groot Sangboek (1994: 72)
Vat jou goed en trek	Groot Sangboek (1994: 89)
Vat jou goed en trek	FAK Sangbundel (1979: 357)
Wielie Walie	Groot Sangboek (1994: 73)

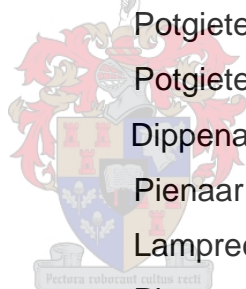
### B.2.2. Afrikaans Action Songs and games

Al die veld is vrolik	FAK Sangbundel (1979: 80)
Alles het 'n taak	Pienaar & Malan (1975a: 29)
Arme jy	Lamprecht (1954: 15)
Boetie-lief kom laat ons dans	Groot Sangboek (1994: 146)
Daar dans 'n biba-boetsiman	FAK Sangbundel (1979: 456)

Dansliedjie	FAK Sangbundel (1979: 437)
Die musikantjies - Little Musicians	Hoexter (1934: 8,9)
Die toonleer	Pienaar & Malan (1975b: 60)
Die trein	Rudolph (1985: 196)
Die paddskool	FAK Sangbundel (1979: 446)
Die wekker	Kromhout (1972: 14)
Die gansies	Kromhout (1972: 19)
Die Horlosie	Rudolph (1985: 195)
Driewiel	Pienaar & Malan (1975a: 8)
Ek was my	Rudolph (1985: 233)
Ek sing en dans	Rudolph (1985: 197)
Eseltjie ry	Kromhout (1972: 12,13)
Eseltjie ry	FAK Sangbundel (1979: 453)
Feëklokkies	FAK Sangbundel (1979: 444)
Feëlied	De Villiers (1934: 5)
Haidiedeldie	FAK Sangbundel (1979: 440)
Hande op die sye	Rudolph (1985: 191,192)
Handjies klap	Hyman (1980: 4)
Hasie Kalbassie	Dippenaar & Lochner ([s.a.]: 32)
Hasie in die Bossie	FAK Sangbundel (1979: 459,460)
Hoedjies van papier	FAK Sangbundel (1979: 438)
Hoe maak hul	Pienaar & Malan (1975b: 15)
In 'n ry	Pienaar & Malan (1975a: 71)
Kabouterman	FAK Sangbundel (1979: 456)
Kabouterman	Northcote <i>et al.</i> (1984: 11)
Kennewippie	FAK Sangbundel (1979: 435)
Ketting, ketting	Hyman (1980: 12)
Kietsie se sproet	Lamprecht (1954: 10)
Klokke en Diere	FAK Sangbundel (1979: 441)
Kosie Kramer	Kromhout (1970: 7)
Laat die voetjies	Dippenaar & Lochner ([s.a.]: 23)
Lekker sing	Rudolph (1985: 228)
Mars van die eende	FAK Sangbundel (1979: 448)



My mense	FAK Sangbundel (1979: 446)
My perdjie	Lamprecht (1954: 11)
Ons orkes	Rudolph (1985: 203)
Ons ry so lekker rond	Rudolph (1985: 224)
Oom Olifant	De Villiers (1934: 15)
Perdjie	FAK Sangbundel (1979: 452)
Rondomtalie	Lamprecht (1954: 7)
Rondomtalie	De Waal & Luyt (1954: 10)
Rygoed	Pienaar & Malan (1975a: 20)
Trein ry	Hyman (1980: 1)
Sannie se lammetjie	FAK Sangbundel (1979: 439)
Skoppelmaai	Potgieter & Jordaan (1984: 56,57)
Skoppelmaai	Rudolph (1985: 222)
Soldaatjies	Potgieter & Jordaan (1984: 64)
Speel saam	Potgieter & Jordaan (1984: 26)
Spinnekop	Dippenaar & Lochner ([s.a.]: 10,11)
Stapliedjie	Pienaar & Malan (1975b: 43)
Stoute muisie	Lamprecht (1954: 12)
Tamboer en Trompet	Pienaar & Malan (1975a: 1)
Tiekiedraai	Northcote <i>et al.</i> (1984: 1)
Tieng tang	Northcote <i>et al.</i> (1984: 4)
Tuinwerk	Pienaar & Malan (1975b: 51)
Varkie	FAK Sangbundel (1979: 438)
Wielie walie	FAK Sangbundel (1979: 434)
Zoem, zoem, zoem	FAK Sangbundel (1979: 443)



### **B.2.3 Afrikaans Rhymes, chants, bouncing rhymes and rhythmic speech patterns**

Klap, klap, klap!	Opperman (1981: 15).
Handjies vou	Opperman (1981: 15)
Aanraak liedjie	Opperman (1981: 14)
Troetelrym (Alba Bouwer)	Opperman (1981: 17)
Kniespel	Opperman (1981: 20)
Knieliedjie	Opperman (1981: 20).

Aandliedjie	Kromhout (1970: 11)
Tongglippertjies	De Villiers (1934: 18)
Varkie	FAK Sangbundel (1979: 438)

#### **B.2.4 Afrikaans Finger-play Songs:**

Duimpie	Hyman (1980: 5)
Ou Duimelot	Lamprecht ([s.a.]: 16)

#### **B.2.5 Afrikaans Rhymes, chants and rhythmic speech patterns**

Aandliedjie	Kromhout (1970: 11)
Tongglippertjies	De Villiers (1934: 18)
Varkie	FAK Sangbundel (1979: 438)

#### **B.2.6 Afrikaans Counting and Counting-out songs**

Ellietjie, kellietjie	Opperman (1981: 116).
Yna dyna daina das	Opperman (1981: 116).
Een, twee, drie, vier, vyf	Kromhout (1970: 5).
Olke Bolke	Rudolph (1985: 201,202)
Ons tel	Rudolph (1985: 230)
Trippe trappe trone	FAK Sangbundel (1979: 434)
Uittelrympie	Hyman (1980: 3)

#### **B.2.7 Afrikaans Singing games**

Appels en lemoene - Oranges and apples	Hoexter (1934: 10)
Boetie-lief, kom laat ons dans	Groot Sangboek (1994: 146)
Dans, Kindjie, dans	Groot Sangboek (1994: 161)
Die flukse wasvrou	Stern ([s.a.]: 17)
Die musikantjies - Little Musicians	Hoexter (1934: 8,9)
Die Paddatjie -The Froggies	Hoexter (1934: 12)
Doringrosie	Stern ([s.a.]: 7)
Doringrosie	Groot Sangboek (1994: 148)
Hop, hop, hop	Stern ([s.a.]: 11)



Ketting, ketting	Hyman (1980: 12)
Liewe Boetie, kom tog nou	Stern ([s.a.]: 15)
Marsjeerliedjie - Marching Song	Hoexter (1934: 16,17)
Regterhand, linkerhand	Stern ([s.a.]: 23)
Ringel, ringel, raai	Groot Sangboek (1994: 160)

### **B.2.8. Afrikaans Songs in formation**

'n Speletjie	Pienaar & Malan (1975b: 63)
Al die veld is vrolik	FAK Sangbundel (1979: 80)
Boetie-lief kom laat ons dans	Groot Sangboek (1994: 146)
Dans, kindjie, dans.	Groot Sangboek (1994:161)
Doringrosie	Groot Sangboek (1994: 148)
Kom nou kinders	Groot Sangboek (1994: 142)
Ringel, ringel, raai	Groot Sangboek (1994: 160)

### **B.2.9 Example of Afrikaans three tone songs**

Trippe trappe trone	FAK Sangbundel (1979: 434)
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### **B.2.10 Afrikaans Call and response songs**

Grietjie Marietjie	Groot Sangboek (1994: 73)
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### **B.2.11 Afrikaans Songs for the young child**

Daar dans 'n biba-boetsiman	FAK Sangbundel (1979: 456)
Dansliedjie	FAK Sangbundel (1979: 437)
Die Gansies	Hendrikse, et al. (1992: 66)
Die paddaskool	FAK Sangbundel (1979: 446)
Die vlooi	Hendrikse, et al. (1992: 18-20)
Drie gansies in die strooi	Groot Sangboek (1994: 138)
Ek is 'n boer	Pienaar & Malan (1975a: 62)
Ek was my	Rudolph (1985: 233)
Eseltjie ry	FAK Sangbundel (1979: 453)
Feëklokkies	FAK Sangbundel (1979: 444)

Grietjie Marietjie	Groot Sangboek (1994: 73)
Haidiedeldie	FAK Sangbundel (1979: 440)
Handjies klap	Hyman (1980: 4)
Hansie slim	Groot Sangboek (1994: 57)
Hansie slim	FAK Sangbundel (1979: 449)
Hasie in die Bossie	FAK Sangbundel (1979: 459,460)
Hasie in die donga, Hasie hop	Groot Sangboek (1994: 71)
Hoedjies van papier	FAK Sangbundel (1979: 438)
Kabouterman	FAK Sangbundel (1979: 456)
Kennewippie	FAK Sangbundel (1979: 435)
Kippie -The little white hen	Hoexter (1934: 6,7)
Klein Blinkoog	FAK Sangbundel (1979: 448)
Klokke en Diere	FAK Sangbundel (1979: 441)
Kosie Kramer	Kromhout (1970: 7)
Laat die voetjies	Dippenaar & Lochner ([s.a.]: 23)
Liewe, liewe eendjies	Groot Sangboek (1994: 118)
Mars van die eende	FAK Sangbundel (1979: 448)
My Pappa, my Mamma	Rudolph (1985: 220)
My mense	FAK Sangbundel (1979: 446)
Olle Bolle	FAK Sangbundel (1979: 435)
Ou Juffrou Padda en tien klein paddatjies	Hendrikse <i>et al.</i> (1992: 24-26)
Perdjie	FAK Sangbundel (1979: 452)
Ronde blikkie.	FAK Sangbundel (1979: 436)
Rondomtalie	Lamprecht (1954: 7)
Rondomtalie	De Waal & Luyt (1954: 10)
Sannie se lammetjie	Groot Sangboek (1994: 70)
Sannie se lammetjie	FAK Sangbundel (1979: 439)
Trippe trappe trone	FAK Sangbundel (1979: 434)
Wielie walie	FAK Sangbundel (1979: 434)
Wiet Verniet	FAK Sangbundel (1979: 437)
Windjie waai so koud daarbuite	Hendrikse <i>et al.</i> (1992: 58-60)
Zoem, zoem, zoem	FAK Sangbundel (1979: 443)

**B.2.12 Afrikaans Occasional Afrikaans songs**

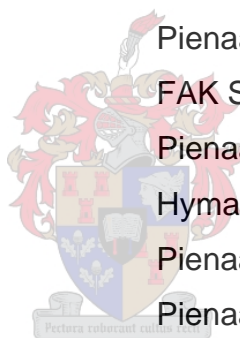
Verjaarsdagliedjie Rudolph (1985: 215)

**B.2.13 Afrikaans Songs about themselves**

Alles het 'n taak Pienaar & Malan (1975a: 29)  
 Babbelbek Rudolph (1985: 231)  
 Francina De Waal & Luyt (1954: 6)  
 Tandjies Potgieter & Jordaan (1984: 14)

**B.2.14 Singing while playing and performing specific actions**

'n Speletjie Pienaar & Malan (1975b: 63)  
 Al die veld is vrolik FAK Sangbundel (1979: 80)  
 Alles het 'n taak Pienaar & Malan (1975a: 29)  
 Dansliedjie FAK Sangbundel (1979: 437)  
 Driewiel Pienaar & Malan (1975a: 8)  
 Handjies klap Hyman (1980: 4)  
 Hoe maak hul Pienaar & Malan (1975b: 15)  
 In 'n ry Pienaar & Malan (1975a: 71)  
 Kennewippie FAK Sangbundel (1979: 435)  
 Knietjie ry Kromhout (1970: 13)  
 Rondomtalie Lamprecht (1954: 7)  
 Rygoed Pienaar & Malan (1975a: 20)  
 Soldaatjies Pienaar & Malan (1975a: 31),  
 Tiekiedraai Northcote et al. (1984: 1)  
 Tamboer en Trompet Pienaar & Malan (1975a: 1)



**B.2.15 Afrikaans Songs about the home and daily routines**

Ek was my	Rudolph (1985: 233)
Fiemies	Pienaar & Malan (1975a: 50)
Kop tot toon	Potgieter & Jordaan (1984: 54)
Lekkertjies	Potgieter & Jordaan (1984: 50,51)
My Pappa, my Mamma	Rudolph (1985: 220)
O, ek wonder	Pienaar & Malan (1975a: 39)
Ons speel plaas	Northcote <i>et al.</i> (1984: 7)
Teetyd	Potgieter & Jordaan (1984: 46,47)
Tuinwerk	Pienaar & Malan (1975b: 51)

**B.2.16 Afrikaans Songs about babies**

Teleurgesteld	Kromhout (1970: 23)
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**B.2.17 Afrikaans Foot-Riding songs**

Knietjie ry	Kromhout (1970: 13)
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**B.2.18 Afrikaans Songs about seasons and the weather**

Reën	Rudolph (1985: 229)
Windjie waai so koud daarbuite	Hendrikse, <i>et al.</i> (1992: 58-60)

**B.2.19. Pets and other animals**

'n Donkie	Rudolph (1985: 193)
Apestreke	Kromhout (1970: 19)
Apie	Hyman (1980: 19)
Die Vissies	Barry (1970: 5)
Die paddatjies -The froggies	Hoexter (1934: 12)
Die paddskool	FAK Sangbundel (1979: 446)
Die Blink Vosperd	FAK Sangbundel (1979: 308,309)
Die Gansies	Hendrikse, <i>et al.</i> (1992: 66)
Die vlooi	Hendrikse, <i>et al.</i> (1992: 18-20)
Die vlooi	Hendrikse, <i>et al.</i> (1992: 18-20)

Die gansies	Kromhout (1972: 19)
Diertjies	Potgieter & Jordaan (1984: 32,33)
Drie gansies in die strooi	Groot Sangboek (1994: 138)
Eiers	Rudolph (1985: 226)
Eseltjie ry	FAK Sangbundel (1979: 453)
Eseltjie ry	Kromhout (1972: 12,13)
Hasie in die donga, Hasie hop	Groot Sangboek (1994: 71)
Hasie, hasie wipstert	McLaclan (1980: 59)
Hasie in die Bossie	FAK Sangbundel (1979: 459,460)
Hasie Kalbassie	Dippenaar & Lochner ([s.a.]: 32)
Hondjie	Dippenaar & Lochner ([s.a.]: 9)
In die dieretuin	Pienaar & Malan (1975a: 36)
Kiepie, Kiepie	Kromhout (1970: 16)
Kippie -The little white hen	Hoexter (1934: 6,7)
Kietsie se sproet	Lamprecht (1954: 10)
Kippie -The little white hen	Hoexter (1934: 6,7)
Klokke en Diere	FAK Sangbundel (1979: 441)
Krappies	Dippenaar & Lochner [(s.a.): 8)
Liewe, lieue eendjies	Groot Sangboek (1994: 118)
Mars van die eende	Barry (1970: 6)
Mars van die eende	FAK Sangbundel (1979: 448)
My foksie	Hendrikse, <i>et al.</i> (1992: 4)
My hondjie	Rudolph (1985: 176)
My perdjie	Lamprecht (1954: 11)
My perd	Rudolph (1985: 177,178)
My Katjie	Rudolph (1985: 223)
Oe-hoe.	FAK Sangbundel (1979: 435)
Oom Olifant	De Villiers (1934: 15)
Otjie	Potgieter & Jordaan (1984: 22)
Ou Juffrou Padda en tien klein paddatjies	Hendrikse, <i>et al.</i> (1992: 24-26)
Paddatjie	Barry (1970: 7)
Perdjie	FAK Sangbundel (1979: 452)
Piet-my-Vrou	Northcote <i>et al.</i> (1984: 12)

Piete-Peuter, die Kanarie	Kromhout (1970: 21)
Sannie se lammetjie	Groot Sangboek (1994: 70)
Spinnekop	Dippenaar & Lochner ([s.a.]: 10,11)
Stoute muisie	Lamprecht (1954: 12)
Sannie se lammetjie	FAK Sangbundel (1979: 439)
Aandliedjie	Kromhout (1970: 11)
Varkie	FAK Sangbundel (1979: 438)
Vissie	Rudolph (1985: 229)
Vuisie Muisie	Kromhout (1970: 15)
Wielie walie	FAK Sangbundel (1979: 434)
Woefie	Kromhout (1972: 10)
Zoem, zoem, zoem	FAK Sangbundel (1979: 443)

### **B.2.20 Afrikaans songs for bedtime and lullabies**

Afrikaanse Wiegeliédjie	FAK Sangbundel (1979: 479)
Die maantjie hou wag	De Villiers (1934: 13)
Doe-doe, my poppie	De Waal & Luyt (1954: 12)
Feëklokkies	De Villiers (1934: 7)
Fluit, fluit, my storie is uit	De Waal & Luyt (1954: 14)
Kalie Kabouter	Hendrikse, <i>et al.</i> (1992: 48-50)
Oe-hoe.	FAK Sangbundel (1979: 435)
Pikaninie-Wiegeliéd	FAK Sangbundel (1979: 466)
Slaap nou my prinsie	FAK Sangbundel (1979: 482)
Slaap, Kindjie, slaap	FAK Sangbundel (1979: 484)
Aandliedjie	Kromhout (1970: 11) the last verse
Wiegeliédjie	FAK Sangbundel (1979: 486)
Wiegeliédjie	Rudolph (1985: 120,121)

### B.3 Xhosa Songs

#### B.3.1 Xhosa Action Songs and games

Amavil ebhasi (The wheels of the bus)	Gunzburg (1987: 28)
As ons almal lekker saamwerk (Xa sonke sisebenza kunye kakuhle)	Grassroots (1990: 68-70)
Ihashe (The horse)	Gunzburg (1987: 8)
Iintakana (The little birds)	Gunzburg (1987: 5)
Impuku nekati (The cat and the mouse)	Gunzburg (1987: 38,39)
Imvula	Grassroots (1990: 18,19)
Imvula (The rain)	Gunzburg (1987: 1)
Ingcongolo (The reed)	Gunzburg (1987: 2)
Inja yam encinane (My little dog)	Gunzburg (1987: 16)
Intloko namagxa... (Head, shoulders...)	Gunzburg (1987: 11)
Koos die Groenteman (Nanku Koos ethengisa imifuno)	Grassroots (1990: 72,73)
Kusasa Sivuka (In the morning we wake up)	Gunzburg (1987: 7)
Masiye esikolweni (Let's go to school)	Gunzburg (1987: 29)
Nants' imfen emthini (Here is a baboon in the tree)	Gunzburg (1987: 9)
Nkawu, nkawu uhleli emthini (Monkey, monkey in the tree)	Gunzburg (1987: 10)
Saai die waatlemoen (Hlwayel' umxoxozi)	Grassroots (1990: 74,75)
Sifikil' Ezibukweni	Grassroots (1990: 20)
Sifun' iTshom'am	Grassroots (1990: 29)
Sitwel' inkuni (We are carrying wood)	Gunzburg (1987: 20)
Siyangqusha (We are stamping mealies)	Gunzburg (1987: 24)
Thina sizigushana ezincinane (We are little lambs)	Gunzburg (1987: 31)
Uloliwe (The train)	Gunzburg (1987: 27)
Umlim' use 'stiyeni (The farmer in the dell)	Gunzburg (1987: 40)
Umzi watsha (The homestead is burning)	Gunzburg (1987: 41)
Umzi watsha	Grassroots (1990: 17)
UNoli noli (Noli-the carpenter)	Gunzburg (1987: 25)
Yiza ntakana (Come little bird)	Gunzburg (1987: 15)

#### B.3.2 Xhosa Greeting songs



Molweni Grassroots (1990: 9)

### **B.3.3 Xhosa Singing games**

Impuku nekati (The cat and the mouse) Gunzburg (1987: 38,39)

Umlim' use 'stiyeni (The farmer in the dell) Gunzburg (1987: 40)

### **B.3.4 Xhosa Songs in formation**

Umlim' use 'stiyeni (The farmer in the dell) Gunzburg (1987: 40)

### **B.3.5 Xhosa Call and response songs**

Vulan'iRing Grassroots (1990: 12)

Uloliwe (The train) Gunzburg (1987: 27)

### **B.3.6 Xhosa Songs about themselves**

Ingcongolo (The reed) Gunzburg (1987: 2)

Intloko namagxa (Head, shoulders...) Gunzburg (1987: 11)



### **B.3.7 Singing while playing and performing specific actions**

Abhabhathane elincinane (The little butterfly) Gunzburg (1987: 6)

lintakana (The little birds) Gunzburg (1987: 5)

Ingcongolo (The reed) Gunzburg (1987: 2)

Sitwel' inkuni (We are carrying wood) Gunzburg (1987: 20)

Siyangqusha (We are stamping mealies) Gunzburg (1987: 24)

UNoli noli (Noli-the carpenter) Gunzburg (1987: 25)

### **B.3.8 Xhosa Songs about the home and daily routines**

As ons almal lekker saamwerk (Xa sonke sisebenza kunye kakuhle)  
Grassroots (1990: 68-70)

Koos die Groenteman (Nanku Koos ethengisa imifuno) Grassroots (1990: 72,73)

Kusasa Sivuka (In the morning we wake up)	Gunzburg (1987: 7)
Masiye esikolweni (Let's go to school)	Gunzburg (1987: 29)
Umama uyaphi (Where is mommy going?)	Gunzburg (1987: 12)

### **B.3.9 Xhosa lullabies and songs about bedtime**

Lala thula bhaba ( Lala, hush, my baby)	Gunzburg (1987: 14)
Owa Umntwana	Grassroots (1990: 30)
Thula thul' thula bhaba (Hush, hush, baby)	Gunzburg (1987: 35)

### **B.3.10 Xhosa Prayer songs**

Thina sizigushana ezincinane (We are little lambs)	Gunzburg (1987: 31)
Umthandazo	Grassroots (1990: 48)

### **B.3.11 Xhosa Songs about seasons and the weather**

Amasele (The frogs)	Gunzburg (1987: 3)
Imvula (The rain)	Gunzburg (1987: 1)
Umoya	Grassroots (1990: 16)



### **B.3.12 Pets and other animals**

Abhabhathane elincinane (The little butterfly)	Gunzburg (1987: 6)
Amadad' amahle (The beautiful ducks)	Gunzburg (1987: 4)
Amasele (The frogs)	Gunzburg (1987: 3)
Ihashe (The horse)	Gunzburg (1987: 8)
Iintakana (The little birds)	Gunzburg (1987: 5)
Impuku nekati (The cat and the mouse)	Gunzburg (1987: 38,39)
Inja yam encinane (My little dog)	Gunzburg (1987: 16)
Kusasa Sivuka (In the morning we wake up)	Gunzburg (1987: 7)
Nants' imfen emthini (Here is a baboon in the tree)	Gunzburg (1987: 9)
Nkawu, nkawu uhleli emthini (Monkey, monkey in the tree)	Gunzburg (1987: 10)
Sifikil' Ezibukweni	Grassroots (1990: 20)
Sizinyoni Thina	Grassroots (1990: 21)
Thina sizigushana ezincinane (We are little lambs)	Gunzburg (1987: 31)

Yiza ntakana (Come little bird)

Gunzburg (1987: 15)

