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Life's Journey Through Music

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The Relationship between the Recognition of Songs and Two Song-teaching Strategies among Kindergarten: A Qualitative Analysis on Interview Data

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Background. The ability to recognize songs has been of interest to researchers over the past decades. However, few investigations have been conducted with children. To our knowledge, there are no studies investigating the influence of song-teaching starting with the melody sang with a neutral syllable, adding the text later, or with the melody and text together on children's perception of both components, which is of particular interest in a music education setting.

Aims. This study aims to investigate the influence of two song-teaching strategies on songs' recognition and to determine how children compared the songs taught with the modified songs.

Method. Children aged 4 to 5 (N=41) attending a city private school participated in a two-phase study. Phase one occurred during seven weeks in general music instructional time presenting a song A with text and a song B with neutral syllable, adding the text after four sessions. In phase two, children were individually interviewed. Two recognition tests were presented using a

researcher-developed app for an iPad. For each song, children were asked to listen to four audios and decide if the new songs sounded like the song taught in class and why (same melody and neutral syllable; same melody and different text; different melody and same text; different melody and text). Qualitative analysis on interview data was conducted using MaxQda software, version 12.

Results. For both songs, the component most valued in song recognition for K4 children was the text. Yet, in song A recognition test, K5 children valued the text although acknowledging the interaction with the melody, while for song B the opposite was found. When comparing the code frequency in terms of components valued in recognition, the dissimilarity measure revealed song B had the most heterogeneous answers. Results also showed that K5 children diverge less when comparing song A with the modified songs. Sixteen different ways of comparing songs were coded (e.g., not the same, similar, same, different, more or less the same).

Conclusions. The song-teaching strategies appear to influence older children's song recognition. While the youngest children rely on text to make their choices, the oldest seem to be able to focus also on the melody when comparing songs. Further studies should replicate these procedures with older children and longitudinal studies should be considered.

Performing arts for infancy: Application of theoretical review to a video-based research

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Performing Arts for Infancy has been a topic of growing interest to families and different agents involved in artistic programming throughout the world. Aligned with this trend, research on the benefits of these practices on children development has increased in the past few years. Nevertheless, this field of study has yet a wide range of issues to explore. Since the age group addressed has not yet acquired verbal communication, it seems important to find innovative and alternative ways of exploring non-verbal communication. For this purpose, LAMCI (Laboratório de Música e Comunicação na Infância) has been developing a project based on professional musical productions for young audiences by Companhia de Música Teatral. This research is grounded on concepts such as "communicative musicality" by Colwyn Trevarthen, "audiation" by Edwin Gordon or "engagement" by Edward Tronick.

Workshop: *"Colos de Música" (trad. Music Laps)—A tool for building inner gardens*

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Aims. The main goals of this training are to explore communicative resources using body and voice, to enable the use of repertoire in different educational settings, to share meaningful moments of music interaction, and to contact with professionals who work in different early childhood contexts.

Theoretical background and content. The transitive training *GermInArte - Music for Childhood* is designed as a short formative process, combining three workshops of three hours each: *Colos de Música*, *BebéPlimPlim*, and *Super-Sonics*. Addressing different educational and aesthetic perspectives, this training aims to enrich the interaction with babies and young children. The word Transitive is used due to the permanent progress of the capacity to express art within one self. As a part of a training puzzle, *Colos de Música* evolves around singing and movement as being born in the mother's lap, the cradle of the first communicative interactions of a human being. *Colos de Música* is grounded on Music Learning Theory principles and highlights the idea of music as a vehicle of communication, and the importance of musical interaction based on affection and playing. The repertoire was collected on musical material created or revisited by *Companhia de Música Teatral* over the last few years and includes songs and chants from animals' thematic and others as well as folk music.

Two sample activities. This workshop is focused on movement activities and vocal exploration. *Oh, lá da terra*, a song in aeolian and triple meter, is firstly presented without words and participants are invited to play with the invisible music strings that exist all around. A chant in usual duple meter, *Formiguinha* (trad. Little ant) takes the participants to carry light and heavy imaginary objects, alone and in small groups. Ostinatti based on chant's words are the basis for a movement landscape.

Implications for music education practice

The implications to this work are to offer complementary educational and artistic perspectives for teachers and artists, as well as to provide processes of autonomy and initiative within the context of musical creation for children. Therefore, this training goes beyond a specialized knowledge. The professionals will be able to use artistic activities, in order to promote the general well-being of the baby or the child through a shared dialogue with other carers.