

## Children and Music



## Children and Music

Robert L. Blodget, Ed.D.

**Children and Music**

# **Children and Music**

by

Robert L. Blodget, Ed.D.

**Montessori World Educational Institute**

1735 Chester Lane

Cambria CA 93428

**Copyright 2017**

# **Children and Music**

## **Introduction**

Music is a language, and just like oral language, it is important for children to be introduced to it early. If children had to wait to learn an oral language until they were older, and then were only exposed to language once a week for forty minutes from a specialist, they would be limited in their ability to learn the language. The same applies to music. If we want children to develop the language of music, they not only need to be engaged in music early, but they need opportunity to engage in music at least every school day.

For many teachers, this may not sound doable. Many teachers may feel that they haven't enough music experience themselves to provide children with what they need in music. Realizing this may be the case, the purpose of this book is to provide the help, support, and resources for the classroom teacher, or parent, who would like to find a way to provide their children the musical experiences they need during this early critical stage of development.

How is this possible? Instead of requiring the teacher to have advanced musical skills and knowledge, the approach to music in this book focuses on resources and activities the teacher can provide for the learner.

The program presented in this book takes place in the classroom conducted by the classroom teacher. In this way, a foundation in music is being built everyday. Every day engagement in music is the goal.

In addition to this program, it is ideal for a music specialist to add additional musical opportunities for children. Children are fortunate if they can participate in choral music and an instrumental program.

There are wonderful opportunities for musical specialists to take advanced training in specialized programs such as Kodaly, Suzuki, or dance workshops.

It is also ideal if children can further their study of music through private lessons specializing in an instrument such as piano or violin, or by taking dance classes from dance studios that provide quality programs such as ballet.

# **Children and Music**

## **Table of Contents**

### **Brief Overview**

### **Chapter 1 - Importance of Music**

### **Chapter 2 - Music Listening**

### **Chapter 3 - Movement and Dance**

### **Chapter 4 - Singing**

### **Chapter 5 - Playing Musical Instruments**

### **Chapter 6 - Making Musical Instruments**

### **Chapter 7 - Musical Notation**

# **Children and Music**

## **Brief Overview**

### **For Babies**

#### Listening

While being held by Mother or Father, listen together to some classical music every day.

#### Singing

Someone who enjoys singing, and can sing in tune, sings to the baby everyday. Ideally, this will be the mother since she is forming close bonds with the baby and will sing in the same register as a young child.

### **Preschool**

#### Listening

Opportunity to individually select and listen to music that has stood the test of time from a provided listening library.

#### Movement and Dance

Opportunity to freely and spontaneously move and dance to music without direction from an adult.

#### Singing

Opportunity to sing with a group everyday. Follow online sequence of songs.

Opportunity to listen to performances of songs anytime. Listen to both songs being song in class as well as performances of rich songs that have stood the test of time - both choral and solo.

#### Musical Instruments

Use Sound Cylinders

Use Montessori Bells

Experiment with an electronic keyboard with headphones

Use app to view and explore the musical instruments of the orchestra

#### Making Instruments

Introduce making simple instruments out of cheap available materials. Have children play and experiment with sound.

# Children and Music

## Primary Grades

### Listening

Presented lessons to develop awareness and listening skills to lead to conscious music appreciation.

Examples from lessons provided for individual listening in class music library.

### Dance

Simple American and International Folk Dances starting with simple line, circle, and square dances. Some time to dance every day.

### Singing

Singing songs from the American Folk Tradition and other multicultural songs in class every day.

Access to listening to professional performances of songs class is singing.

### Instruments

Build and learn to play the dulcimer. Follow the online dulcimer curriculum.

Once children can anticipate chord changes on the dulcimer, and have a basic strum pattern, the autoharp can be introduced to play songs children have already learned on the dulcimer.

### Making Instruments

Introduce making simple instruments out of cheap available materials, Have children play and experiment with sound.

### Music Notation

When children have started writing, introduce them to notating the two note songs and write the pentatonic songs they have learned to sing and play on the dulcimer.

# **Children and Music**

## **Upper Elementary**

### **Listening**

Have the children conduct research and collaborate on building a extensive class music library for everyone to use.

### **Dance**

Learn dances from different musical periods plus more complex folk dances and steps.

Learn the dances from Ballroom Dancing

### **Singing**

Continue singing American and International Folk Songs. Start singing with harmony.

Form small ensembles to perform together in harmony while playing accompanying instruments.

### **Instruments**

Continue using Dulcimer and Autoharp and, when ready, introduce recorder and baritone Ukulele. Have children play music together in small ensembles taking turns with melody, harmony, and chording.

### **Making Musical Instruments**

Experiment with further instrument building

### **Music Notation**

Children keep notebook where they write out the music they are learning and performing.

# **Children and Music**

## **Chapter 1**

# **The Importance of Music**

# Children and Music

## Chapter 1. The Importance of Music

Music is a gift. It is a language of the heart. If you give it early to a child, the child will have it for the rest of their life. To witness the power of music, watch this brief video of its impact on this elderly man -

<https://www.youtube.com/watch?v=8HLEr-zP3fc>

Music is found in every culture throughout the world. And, according to Steven Mithen in his book, [The Singing Neanderthals: The Origins of Music.....](#) as well as Daniel J. Levitin in his book, [The World in Six Songs](#), evidence suggests that music may pre-date humans' use of language. Why is music so universal? Why can listening to sounds, organized as music, have the potential to create "goose bumps or bring people to tears?" Why can Alzheimer's patients, who can't even remember their own names, remember songs and lyrics? As Researchers attempt to answer these questions, they are accumulating significant evidence that points to the value and importance of music. As Daniel J. Levitin points out, music is not just "Cheesecake."

As a result of significant discoveries, the Library of Congress has offered a series of "lectures, conversations, and symposia about the explosion of new research at the intersection of cognitive neuroscience and music." This series can be found at: <http://www.loc.gov/podcasts/musicandthebrain/index.html>. You may also subscribe to the series through iTunes ([Subscribe via iTunes](#)). Dr. Levitin's lecture on "The World in Six Songs" is particularly recommended as a starting point in listening to the lecture series.

### **The Goal of Music Education**

Some people have thought that music is an optional extra that can be eliminated from school curriculum if there are budget constraints. It was thought that schools should focus on the basics which were understood to be reading, writing, and arithmetic. However, the true basics are the abilities that enable a person to read, write, and do arithmetic, and it has been found that music develops many of these underlying abilities. In fact, experts now say that music is like a gymnasium for the brain. A child constructs his or her brain and mind through activity. Intelligence

# Children and Music

and talent are a product of hard work over time. Participation in music develops interconnections between different areas of the brain. As a result, music is a builder of intelligence. Engagement in music helps develop many key aspects of intelligence. For example, it helps develop the executive function and the abilities handled by the frontal lobe. It develops auditory processing. It helps in language development. It aids and supports motor coordination and development. It helps in the development of emotional competence and in building social bonds. In fact, participation in music facilitates the development of all the following capacities listed in the following framework of development.

## SELF RELIANCE

We have the potential to develop four key capacities that enable us to be self-reliant.

- 1. Affective Capacity:** Feelings inform us of our condition. They energize us into action.
- 2. Motor Capacity:** The ability to move and have control over movement.
- 3. Volitional Capacity:** The ability to have intentions and be self-directed.
- 4. Technological Capacity:** The ability to enhance and extend one's abilities through the use of tools.

## UNDERSTANDING

We have the potential to develop four key capacities, which enable us to develop understanding.

- 1. Perceptual Capacity:** The ability to receive and grasp information coming through the senses.
- 2. Cognitive Capacity:** The ability to think.
- 3. Spiritual Capacity:** The ability to be conscious of the unknown and unknowable, and ask the big questions of life.
- 4. Creative Capacity:** The ability to differentiate elements and integrate them into patterns and relationships, and generalize those patterns to new situations.

## COMMUNITY

We have the potential to develop four key capacities, which may enable us to develop community.

- 1. Social Capacity:** The ability to form relationships and function in groups.
- 2. Language Capacity:** The ability to engage in symbolic communication and reasoning utilizing speech, reading and writing, music, the arts, and mathematics.
- 3. Moral Capacity:** The ability to understand of short and long term consequences of actions for oneself and others, and choose actions that maximize benefits for all.
- 4. Capacity for Transcendence:** The ability to work and sacrifice for a greater good beyond one's own interests and needs

To help understand how music can serve to facilitate the development each of the above listed capacities, it is necessary to briefly reflect upon the abilities that make up each capacity and how music relates to them.

## Children and Music

**First, the affective capacity.** This is our capacity to have feelings which inform us as to our condition and energizes us into action. Music helps develop a conscious awareness of feelings. It provides us a way to express those feelings. In addition, music provides a way to handle and deal with feelings. It is also useful for facilitating positive feelings. Children can identify whether a piece is sad, happy, or expresses anger. They can learn to help themselves feel happier by dancing, singing, listening to, or performing cheerful music. They can learn to use music to reduce stress and manage feelings. It is a terrific vehicle for developing a sense of belonging. After reviewing 25 trials, researchers concluded that **music** is a valid therapy to potentially reduce depression and anxiety, as well as to **improve mood**, self-esteem, and quality of life.

**Second, the capacity for movement.** As a child gains control over movement, the child gains independence and the ability to meet his or her needs. In order to control movement, the tensing and relaxing of different muscles must be coordinated to achieve an action. This coordination requires the timing of this movement of muscles to occur in a rhythmic sequence. It turns out that a sense of duration develops in the auditory processing center of the brain. Children respond rhythmically to sound, and it forms the basis and stimulus for motor coordination. It can be observed across cultures that children love moving to music. And, this movement helps children develop posture, a sense of position in space, and a good sense of balance. As a result, music is now considered the state of the art therapy for helping develop motor coordination and control.

**Third, the capacity to have intentions and be responsible for oneself.** This is called the volitional capacity. This capacity develops what is sometimes referred to as the executive function. The abilities required for development of the executive function are managed in the frontal lobe of the brain. Research comparing children engaged in music with children not engaged in music show visible growth in the frontal lobe of

## Children and Music

the children engaged in music as well as an increase in the abilities required for a developed volitional capacity. Children who engage in music on a regular basis demonstrate an increased ability to attend, focus, and concentrate. Music helps them develop auditory imagination. This is the ability to hear sounds in their head, to sing melodies silently to themselves in their minds ear. Children who are introduced to music early, and engage in activities requiring pitch awareness, can develop perfect pitch. However, without the proper experiences, and if not introduced early enough, it becomes more and more difficult, and less and less likely, to develop perfect pitch as the children get older.

In addition to music facilitating the development of the ability to concentrate, and develop auditory imagination, music helps students learn how to work over time to accomplish goals. As students learn a dance, learn a song, or learn to play a piece on a musical instrument, they learn how to practice, and how to break a task down into small incremental steps. They learn to work slowly and deliberately in order to reduce making mistakes. They learn to focus on subtlety and detail, and to work toward perfection. They experience the benefits of slow and gradual progress over time toward a goal. They experience the benefits of sustained work. They learn the benefits of planning, scheduling, and goal setting.

In addition, through practice over time, children develop the will to get themselves started, to persist through difficulty, resist temptation, block out distraction, and work to closure.

And so, music serves as a wonderful vehicle for facilitating the volitional capacity by developing:

- 1) the ability to attend, focus, and concentrate,
- 2) the ability to imagine and create,
- 3) the ability to plan and set goals,
- 4) and develop will by learning to:
  - 1) get themselves started,

## Children and Music

- 2) persist through difficulty
- 3) resist temptation,
- 4) block out distraction,
- 5) and work until they achieve their goal.

**Fourth, the capacity to develop and utilize technology.** Humans have always extended and enhanced all their capacities through the development and use of tools. Musical instruments were amongst the very first advanced tools developed by humans. Flutes made out of bone and ivory have been found that are 40,000 years old. Young children are always drawn to musical instruments and become interested in trying to play them. A good music curriculum should provide children an opportunity to experiment with building all the types of musical instruments, listen to the differences in sound, explore different variables, and develop the use of hands to handle and properly play a musical instrument. In this way, the children develop their “can-do” mindset and ability to be creators instead of just consumers.

**Fifth, the perceptual capacity.** Music helps children develop auditory processing. Through experience in music, children develop conscious awareness of tempo and beat, tonality and timbre, pitch, and changes in volume. Children develop the ability to recognize and distinguish patterns in rhythm and combinations and sequences of sound.

**Sixth, the cognitive capacity.** Music helps children understand sequence, develop memory, and process patterns.

**Seventh, the spiritual capacity.** Music has always been valuable in expressing human’s spiritual capacity.

**Eighth, the creative capacity.** Music helps develop imagination. In addition, in learning music, children progress from imitating, to improvising, to creating original work. Children develop the ability to express themselves and enjoy the expression of others. Through music,

## Children and Music

children have an opportunity to engage in, and encounter, symbolic expression. Music provides an emotional language of expression and communication.

**Ninth, the social capacity.** Music can be a social experience. Scientists have found that people singing together start breathing together and then their hearts and brains begin to synchronize. They feel emotion together. According to Daniel J. Levitin, singing and performing music together produces the hormone oxytocin which is sometimes referred to as the "Love Hormone." This results in positive feelings of trust, empathy, bonding, and being part of a community. Music is a powerful vehicle for developing a sense of community and of belonging.

**Tenth, the language capacity.** Researchers found that after two years, children who not only regularly attended music classes, but also actively participated in the class, showed larger improvements in how the brain processes speech, and developed higher reading scores than their less-involved peers. In addition, singing leads to the development of a second language area in the brain which is formed in the right hemisphere. Therapists have found this second language area can be used to help restore or facilitate language in cases of difficulty with language.

<http://time.com/3634995/study-kids-engaged-music-class-for-benefits-northwestern/>

[https://www.washingtonpost.com/posteverything/wp/2015/07/21/the-science-of-why-music-improves-our-memory-and-verbal-intelligence/?utm\\_term=.70c145ce90f7](https://www.washingtonpost.com/posteverything/wp/2015/07/21/the-science-of-why-music-improves-our-memory-and-verbal-intelligence/?utm_term=.70c145ce90f7)

**Eleventh, the moral capacity.** How do you help people develop emotional awareness and sensitivity to others? How do you develop the ability to care? Being a language of the heart, music can be used to

## Children and Music

bring people together and to sensitize. In Japan, Suzuki sought a way to foster peace. He chose to use music as the vehicle.

**Twelfth**, the capacity for transcendence. Music can bring people together in a shared experience, where each individual gives up his or her immediate independence, to work as part of a group toward a common goal for the benefit of others. Through performance children can experience the joy, benefit, and value of giving of themselves.

For further reading: [http://dana.org/Cerebrum/2010/How Music Helps to Heal the Injured Brain Therapeutic Use Creascendos Thanks to Advances in Brain Science/](http://dana.org/Cerebrum/2010/How_Music_Helps_to_Heal_the_Injured_Brain_Therapeutic_Use_Creascendos_Thanks_to_Advances_in_Brain_Science/)

<https://bebrainfit.com/music-affects-brain/>

[https://www.musikgarten.org/music\\_movement.cfm](https://www.musikgarten.org/music_movement.cfm)

[http://www.hopkinsmedicine.org/health/healthy\\_aging/healthy\\_mind/keep-your-brain-young-with-music](http://www.hopkinsmedicine.org/health/healthy_aging/healthy_mind/keep-your-brain-young-with-music)

[https://www.nammfoundation.org/articles/2014-06-09/how-children-benefit-music-education-schools?gclid=EAIaIQobChMIvs3S2r6v1QIV77XtCh16iAnXEAAAYBCAAEgJKoPD\\_BwE](https://www.nammfoundation.org/articles/2014-06-09/how-children-benefit-music-education-schools?gclid=EAIaIQobChMIvs3S2r6v1QIV77XtCh16iAnXEAAAYBCAAEgJKoPD_BwE)

Our understanding of how children develop, and the kinds of experiences that are necessary to promote that development, have been changing as science has developed new techniques and tools for studying children.

It used to be thought that people were born with a fixed intelligence. It was also thought that some people were lucky to be born with a particular talent while others were not so fortunate. And so, it was

## Children and Music

thought that some people were born with a musical gift, or born with a mathematical mind, or born with some other special talent. This idea appeared to be reinforced when scientists began to be able to image the activity of the human brain. In imaging the brain of musician's for example, scientists discovered that the brains of musicians were different from non-musicians. This raised the question of whether or not these musicians became musicians because they were born with a musician's brain, or whether they developed a musician's brain because they studied music?

To find out the answer to the above question, a group of scientists initiated a study of young children just starting Kindergarten. First, they took functional MRI scans of children's brains. None of the children appeared to have "musician's brains." The scientists then randomly divided the children into two groups. One group was then engaged in music activity every school day while the other group were given art lessons. At the end of a year, the scientists scanned the children's brains again and found that the children participating in music were developing "musician's brains," while the other children were not. This study was then continued and it was found that children develop "musician's brains" by engaging in music. If children don't engage in music, they do not develop a "musician's brain." The musician's brains could be distinguished by interconnections between different brain regions, by a larger auditory processing area, and by a more developed frontal lobe, and a language area developed in the right hemisphere in addition to the normal language area in the left hemisphere of the brain.

Further research has shown that the brain develops according to the demands placed upon it. For example, a group of 12 year olds were given an IQ test and a brain scan. Then, 5 years later they were again given an IQ test and a brain scan. Some students had their IQ scores go up by as much as 20% while other students' scores declined by as much as 20%. As a result of this finding, it was discovered that intelligence is not static. It can increase or decrease according to activity level. Not

## Children and Music

only did the IQ scores change, but the investigators could see visible changes in the brains of the students studied. The changes in IQ scores could be correlated to specific physiological changes in brain activity and structure. You use it or you lose it. If you don't use it to start with, you don't develop it. And, it turns out, the brain is adaptable throughout the life-span to a point. It has been found that a person builds a foundation early in life and organization inhibits re-organization. The early brain is constructing itself. It builds neural networks and it prunes what is not needed and used. A young child can hear and distinguish the sound of all languages up to about 12 months of age. The child's brain tunes into the languages to which it hears and then loses the ability to easily distinguish the sounds it does not hear. The result is that a child that is exposed to more than one language at a young age retains more of their capacity to hear and distinguish the sounds of other language than a child who only hears one language. The result is the child who is exposed to more than one language at an early age retains the ability to learn other languages as they get older while the child who has learned only one language has much more difficulty learning other languages as he or she gets older. If a child is not exposed to any language before the age of 12, their ability to develop language is severely limited.

Unfortunately, the same thing appears to happen with the language of music. An extensive study in China on people with perfect pitch found that the ability to have perfect pitch required musical experience at an early age. The older children were when they started their musical experience, the less likely they were to develop perfect pitch. No one developed perfect pitch if their musical experience started after the age of 10.

<https://www.researchgate.net/publication/51694116> Large-scale direct-test study reveals unexpected characteristics of absolute pitch

## Children and Music

A review and reflection of research on music leads to a realization that music itself is a basic, fundamental human capacity. Just as we are born with capacities for language and movement, humans are born with a capacity for music. We used to think that the development of human capacities were automatic. When sea turtles are born, they can scamper toward the sea and swim. They don't have to learn to walk or swim. However, humans are more adaptive. They are not born being able to walk, run, or swim. They have the capacity to do those things, but humans have to develop those abilities through learning. It has become clear through research over the years that humans don't develop their abilities automatically. If the conditions are not right, if the young don't have opportunities to learn, the inborn capacities do not develop. Scientists have been surprised to discover adults who never learned to walk. Instead, these adults move on all fours. In the study of feral children (children raised by animals or without human contact) it has been found that these children do not develop normally. A girl in Russia, for example, was raised by dogs and walked on all fours, barked like a dog, and had the behavior of dogs. A child discovered in Los Angeles tied to a potty chair and isolated in her bedroom had not developed language. It has been discovered through intensive efforts to help these older children develop normal abilities that their ability to do so is severely limited. Humans appear to have sensitive periods for development. Most of these sensitive periods occur within the first six years. If a child doesn't develop their ability for language when they are young they will be very limited in their ability to develop language when they are older. As any adult knows, even though a person develops one language well, as an adult it is difficult to learn a second language. On the other hand, we don't know the limit of how many languages a young child can master without conscious effort when they are young. If you ask a young child how they learned to speak, they won't know. Just think how amazing it is that a young child has mastered a complex language by the age of five. Some children in Europe, having been exposed to multiple languages, have mastered several languages by the time they are five. So, development is not automatic. It requires learning and

## Children and Music

learning requires opportunity. And, since children today are living in an environment created by adults, the children are dependent upon the adults around them to provide the conditions and opportunities they need in order to develop fully. This means that we as adults have a responsibility to learn what children need to develop and make sure that they get what they need.

Since music is a basic human capacity, it, like the other capacities, listed in the [FrameWork of Development](#), has the potential to be developed, but will not develop automatically. In order for this capacity for music to fully develop, it is necessary for adults to make sure that children have an opportunity to engage in music when they are young and in their sensitive period for music development. And since research is now documenting the innumerable benefits of music development, we are coming to the realization that it is critical that we have to make a conscious effort to make sure that children have an opportunity to develop their musical capacity.

It turns out that music is a language and it is ideally learned by being absorbed in the way that children absorb their spoken language when they are young. However, this is difficult to accomplish. Children are immersed in spoken language from before they are born. Today, on the other hand, fewer and fewer adults have developed their musical abilities and are engaged in music. Therefore, children are not immersed in an environment of music like they are immersed in a world of spoken language. This means we have to organize children's experiences in music to facilitate their development. This means we need to optimize the conditions that will enable children to absorb music. In order to do this, it is helpful to reflect on how children traditionally learned the language of music.

# Children and Music

## Music as a Language

Music is a language that traditionally was learned in a fashion similar to spoken language. Pete Seeger called music the "Language of the Heart." At one time, for many families, music was an integral part of family activities and children were immersed in a rich heritage of song and dance. Evenings would be filled with song and family members enjoyed playing various instruments, singing and dancing. Music was a way to enjoy time together. It was an important part of social gatherings. As mentioned earlier, according to Daniel J. Levitin, singing and performing music together produces the hormone oxytocin which is sometimes referred to as the "Love Hormone." This results in positive feelings of trust, empathy, bonding, and being part of a community.

In this context, children witnessed music as an integral part of life and they strove to participate. They listened and watched. They clapped, danced, and joined in the singing. In this natural process, they learned the words and melodies of songs. They learned to sing without being self-conscious. Music was something that was part of them and their family. It was natural and spontaneous. It was joyful and bonding. It enabled children to feel part of the group. They wanted to participate. They wanted to learn to play the different instruments. So, they would watch. They would try to copy the adults, and adults would show them things. Then, when they had a chance, children would practice by themselves. They would sing songs, and if they picked up an instrument, they would try to figure things out. They would experiment. They would ask to be shown things. They wanted to be able to do the things they saw adults doing.

## **Children and Music**

People would make up songs. They would make up verses and lyrics. They might know up to 50 or more verses to a song. They learned from each other. If they heard something they liked, they would pick it up and pass it on to others. This was part of the cultural tradition.

### **The Process**

There is a lot that can be learned from thinking about this process. First, it is a social process and it is participative. Children see models and want to, and are able to, join in. The rewards come from the intrinsic benefit of being able to join in and enjoy music with others - not from grades, praise, gold stars, or other rewards. At first they can join in by listening. If they want, they can clap their hands and dance. As they hear songs over and over, they pick up the words and start to sing along. The adults may give them some rhythm instruments such as spoons, shakers, rattles, or a wash board to strum. They are not being told to do music. They are given the opportunity and join in through their own interest and volition. Being able to participate in music becomes their goal rather than someone else's goal for them. As a result, they begin enjoying music on their own and they can be seen singing songs and dancing when they are by themselves or with other children. As time passes, they show interest in the instruments and want to try to play them. Adults may show them how to hold a pick and how to strum. For this purpose, it is helpful to give children an instrument tuned to an open tuning - like a dulcimer.

### **Building the Foundation**

To support this interest, and prepare the children to be successful, it is important to build a good foundation. This is done by providing young children opportunities to listen to music, to dance and move to music, and to sing, begin playing musical instruments, to experiment with building instruments, and to write and read music.

## **Children and Music**

Ideally, this should be provided in two ways. First, children should have an opportunity to do things with others as part of a group. Music is an important social experience. It builds a sense of community and of belonging. To this end, it is important that the children enjoy the activities and have positive experiences. The adults should always be positive and enthusiastic. In this way, children absorb music in the same way they absorb spoken language. With young children, if things start to get out of hand, if children's attention begins to wander, or if any problems develop, it is important to keep things positive. It may be necessary to happily draw the activity to a close or to re-direct the children. Young children are full of energy and still have a lot to learn about social and emotional behavior. Don't forgo your main music objective (that you want children to feel good about music) because a problem arises or things don't go as you'd like. Instead, say something like, "We can do some more music tomorrow," and re-direct the children to something else. Then, plan how you might do things differently next time to avoid the problem.

The second way you can provide children an opportunity to listen to music, dance, sing, and to play instruments is to provide resources for the children that they can use independently, or with their friends. Learning is both a social process as well as a process of self development.

### **Summary of the Goals of a Good Music Curriculum**

The overall goal for a good music education is to enable children to enjoy engaging in music. To this end, we need to provide opportunities for children to engage in 1) listening to music, 2) dancing and moving to music, 3) singing, 4) playing musical instruments, 5) building musical instruments, and 6) writing and reading music.

To achieve these goals, it is important that children need to engage in both a social process as well as being supported in a process of self

## **Children and Music**

development. This means that children need to have opportunities to engage in music in social groups as well as being supported with the necessary resources to enable them to practice and develop skills individually. In addition, the process needs to be developmental. This means that all activities are organized to support the development of the learner's abilities and capacities. In addition, it is important that these opportunities are not forced upon children. Music should not be received and perceived by children as assignments that an adult requires them to do. Instead, it is important that music is viewed as an opportunity, and something that children want to do, and choose to do. We want children to enjoy music. We want them to get fully engaged in music. There is an art to inspiring interest. It does not consist of a command style.