RECORDING PRESCHOOL CHILDREN'S PERFORMANCES AND REACTIONS THROUGH MUSIC AWAKENING ACTIVITIES

GRABACIÓN DE LAS ACTUACIONES Y REACCIONES DE NIÑOS PREESCOLARES A TRAVÉS DE ACTIVIDADES DE DESPERTAR MUSICAL

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ABSTRACT
Music Education, heretofore referred to as "Musical Awakening" ("MA") of pre-school aged children, isn't intended to develop musical skills as an academic pursuit but rather hopes to facilitate the blossoming of individual personalities. The goal is to foster enhanced expression, relaxation, communication, and socialization.
To create a pedagogical model of MA, several musical activities were designed. The aim of the study is to quantify and qualify experimentally acquired data for the purpose of the implementing a pedagogical approach to MA. Musical aptitude, psychological factors, behavioral characteristics, and reactions were considered and documented.
The sample size consists of 8 children (postnatal and preschool aged) participating in a regimen of 9 educational activities distributed over 5 lessons. A limited statistical sample is presented here. Our model includes the performance of, and the reaction to, musical activities relative to 4 criteria: Behavior; Expressiveness; Vocalization (participation in song); Mobility (response to percussion instruments).
Ultimately, conclusions are drawn from the acquired data and these observations are summarized here for the purpose of creating a pedagogical

model that is useful to teachers. Casual and anecdotal observations are referenced within this study but are simply stated to provide commentary.

This study is presented for the purpose of enhancing ways by which pre-school music educators can better understand and interact with their pupils.

Keywords:
music awakening; music education; music pedagogy; preschool education

RESUMEN
La educación musical, hasta ahora denominada "Despertar musical" ("MA", por sus siglas en inglés) de niños en edad preescolar, no pretende desarrollar habilidades musicales como una actividad académica, sino que espera facilitar el florecimiento de personalidades individuales. El objetivo es fomentar una mayor expresión, relajación, comunicación y socialización.

Para crear un modelo pedagógico de MA, se diseñaron una serie de actividades musicales. El objetivo del estudio es cuantificar y calificar los datos adquiridos experimentalmente con el fin de implementar un enfoque pedagógico de MA. Se consideraron y documentaron la aptitud musical, los factores psicológicos, las características conductuales y las reacciones.

El tamaño de la muestra consta de 8 niños (en edad posnatal y preescolar) que participan en un régimen de 9 actividades educativas distribuidas en 5 lecciones. Aquí se presenta una muestra estadística limitada. Nuestro modelo incluye la ejecución y la reacción a actividades musicales particulares en relación con 4 criterios: Conducta; Expresividad; Vocalización (participación en el canto); Movilidad (respuesta a instrumentos de percusión).

En última instancia, se extraen conclusiones de los datos adquiridos y estas observaciones se resumen aquí con el propósito de crear un modelo pedagógico que sea útil para los docentes. En este estudio se hace referencia a observaciones casuales y anecdóticas, pero simplemente se indican para proporcionar comentarios.

Este estudio se presenta con el propósito de mejorar las formas en que los educadores de música preescolar pueden comprender e interactuar mejor con sus alumnos.

Palabras clave:
despertar musical; Educación Musical; Educación Preescolar; Pedagogía musical

Introduction

To develop MA, guidance is taken by way of the personal experiences of the children. How they "make music", and "play" or interact with other children. These come mainly from the world of dreams and fairy tales, the moon, sun, stars, fairies, and dragons et al. Essentially, it does so through processes of imagination and ideation. As the children progressed through a series of exercises or "games", "play" emerged as one of the most significant tools for informal music pedagogy. This approach that we and others, posit helps them to develop their "musical worldview" through relaxation and pleasure. Each child is given the opportunity to discover a musical universe that encompasses a variety of sound stimuli that enrich their understanding of music.

During this study, rule-based learning was not employed nor was technical proficiency on a given instrument sought after. Rather, the children were encouraged to do what they desired to do spontaneously. This is to say, they were allowed to freely interact with objects that produce sound and explore the resultant sounds until such time as they reached the point of "making music".

Children appear to be very interested in sounds of all origins, irrespective of which instruments are employed although, as will be cited below, the children exhibited varying degrees of musical interaction and responses to sound. This notwithstanding, they all seemed to want to "tease" the instruments and were keen to continue their exploration of them (Céleste, B., et al., 1982; Karadiou-Liatsou, 2003).

F. Delalande (Delalande, 2003), and Susan Young (Young, 2018), adopting the views of J. Piaget (Piaget, Inhelder, 1991), spoke to three primary stages that characterize a child's musical activities: The first stage is Sensory-Motor; the children discover the effect that movement has on the sound of a musical instrument and in turn, the effect said movement and sound has on their own body. The 2nd stage is "Symbolic"; meanings are associated with sounds and are expressed musically by way of their own feelings. The 3rd stage is based on "Rules"; structured processes are defined so that improvisation can take on a musical form.

A. Zenatti (Zenatti, 1981) highlighted the relationship between genetics, environment, and musical ability. The first two are highly dependent on inherited traits (innate) while the latter is influenced as much by innate as well as environmental circumstances (acquired).   MA within this age group aims to develop musical preferences and emotional content (Burton & Taggart, 2011).

B. M. Imberty (Imberty, 1979) argues that the perception of a melodic and rhythmic baseline is attributed to inherent musical aptitude and production of "sound messages" generated by a child. In his view, vocal production (Vocalization) comes about because of imitation.   Central to this view is the musical vocabulary and movements of the "Companion" (see "Research Methodology"), (Burton & Taggart, 2011).

According to D. Winnicott (Winnicott, 1971) learning is acquired and facilitated by means of "play". Musical activities are incrementally introduced based on the particularities of each child. This is to say, those acquired or influenced by environmental, creative, improvisational ability, imitation, cultivation of speech and exploration of sounds.

Ultimately, J. Huizinga (Huizinga, 1989) expressed the view that music should be viewed as a "game" albeit within a rigorous structural framework (strict time limits, repetition, et al.).

MA is the nexus of music and pedagogy. It substitutes traditional methods of teaching music and replaces them with a regimen that prioritizes and encourages sensations of hearing, touch, movement, and spatial awareness (Agosti-Gherban, 2000).

Most children tend not to be receptive to rote instruction but, are more amenable to lessons which allow them to accept those elements that best suit them. The adoption of melodic and rhythmic constituents is accomplished primarily by means of repetition. Of equal importance is the role played by the nature of the game itself, which intends to foster communication, creativity, participation, and the development of imagination overrule based learning.

Each child has its own pool of experiences culled from its familial and social interactions or circumstances; accordingly, it develops its character (Young, 2018).

Educators should not teach musical technique, but alternatively, provide appropriate stimuli that do not interdict musical exploration. This cultivates and strengthens the bond between the educator and the children. Emphasis is placed on "discovery" and not on the faithful or verbatim reproduction of the teacher's movements.

Method

Research Hypothesis

The central question we attempt to address in our study is how a group of young students react to specific musical activities. To accomplish this as stated in the abstract of this paper, we observed 4 basic criteria: Behavior, Expressiveness, Vocalization and Mobility.

It is our view that the recordation, categorization, and analysis of the reactions associated with the above referenced criteria, are characteristically descriptive of the children attending MA classes. The procedure cited above additionally provides us with a framework by which we can improve our ability to enhance and enrich the learning process.

This process is not structurally rigid. Because of our findings, it became evident that modifying or even removing certain activities from the curriculum was necessary in order to achieve MA.

Research Methodology

Our research was carried out in a controlled environment during the 2014-15 academic year. The focus of which was Kinematics. It consisted of 9 activities each comprised of 5 lessons. Each lesson had a duration of 60 minutes and were subdivided into three temporal segments (first, second and third trimester of the academic year). Eight children were selected (5 girls and 3 boys). All were aged 1 to 3 years old. In tandem with the children, seven "Companions" were brought into the study. Five mothers, one grandmother and one father participated. One child did not have a companion present.

The lessons were videotaped by a kindergarten teacher. A social worker documented the children's reactions.

"Observation" was the primary means by which we acquired quantitative and qualitative data re the children's reactions and performance (Paraskevopoulos, 1993). "Content analysis" was applied to the acquired data to conform to the research protocol outlined by N. Kyriazi (Kyriazi, 1998). The data was subsequently entered into a spreadsheet program and statistical functions were then applied. The children's reactions during the 9 activities and 5 lessons were noted. The key observations we were most interested in evaluating were as previously stated, Behavior (participation in activities), Expressiveness (qualitative participation in the song), Vocalization (quantitative participation in the song) and Mobility (response to percussion instruments).

The lessons and the choice of activities were derived and designed in accordance with traditional practices of music educators. More specifically:

M. Jaell (Jaell, 1995) focused on functions of thought, repetition, and freedom with the senses of touch, hearing, and vision being linked.

M. Montessori (Montessori, 1992) distinguished the period of a child's basic development into two phases: The first (0-3 years) operates subconsciously, collecting experiences. The second (from 3-6 years old) sorts, organizes and assimilates the collected experiences.

Z. Kodaly (Houlahan & Tacka, 2008) emphasized the cultivation of the human voice by introducing a "Variable C" system. Certain gestures were linked to the pitch of each note and were connected to specific visual cues.

C. Orff, (Matey, 1986; Tsaftarides, 1997) presented, among other things, rhythms and songs orchestrated for a variety of melodic and percussion instruments.

J. Dalcroze (Arsimanoglou, 1996) relied on rhythmic movement, solfege, and improvisation.

Taking a uniquely different approach to those cited above, S. Suzuki (Suzuki, 1973) proposed a method based solely on linguistics, i.e., one that is tethered to the use of one's native language.

The songs that accompany the activities fall into 6 general categories: lullabies, cradling ("murmuring with gestures"), songs with

hand movements, songs with movement and dance, songs of everyday life and sound stories.

We provided authentic and fully functioning musical instruments to the children. We did so because our belief is that "toy-like" instruments, although facile for young children to use, create a false sonic experience. It is our view that the "ear" usually recognizes pitch and sonority. Both components influence musical perception and if separated, contradict the goal of integrating the two.

We also considered that music is a means of communication which can help to overcome obstacles created because of incomplete speech. Doing so facilitates and stimulates the evolution of multiple elements of a child's personality.

Below is an outline of proposed Kinematics[1]:

Activity	**Description**
1. Greeting (individual)	*Children sit in a circle and sing along with the teacher both possessing a marionette. Recomended songs:* • *"Greeting…" (A. Slavik)* • *"Children together…" (Robby & Teddy, Yamaha, Music Education)*
2. Discovering my Body (individual)	*Children sit in a circle and sing along with the teacher with an emphasis placed on movement. During the initial stages of this activity, the interval of the minor 3rd is introduced. As the activity progresses, pentatonic, major, and minor scales are introduced. Recommended songs:* • *"Five fingers…" (A. Papayianni-V. Rakopoulos)* • *"Arms and Legs…" (N. Kriekouki-C.Tsitaki-P. Onrust)* • *"Hands to the right, hands to the left…" (Greek traditional)* • *"Each day I wake up…" (C. Peters)*
3. Initiative (child with an object)	*Each child sings and plays with its marionette. If the child reacts, the companion sings and plays along with the child. Recommended songs:* • *"The Little Puppet" (traditional)* • *"Hop Hop Hop Little Horsey…" (Greek traditional, Anon.)* • *"My Good horsey..." (A. Katakouzinou)*

4. Lullabies (group)	The children coddle their dolls. Recomended songs: • "Dodo petit moineau…" (French traditional) • (Bateau…" (French traditional) • "Sleep My Angel…" (K. Virvos- M. Theodorakis)
5. Percussion Instruments (group)	Children with the aid of the teacher, explore the characteristics of small percussion instruments (pitched bells, maracas, tambourines, metallophones et. al.) and engage in a game of "hide-and-seek". The children attempt to identify the name of the hidden instrument by its sound. The use of song and ordinary speech, patterns emerge that facilitate the introduction of meter, intonation, and formal structure of the songs. Recommended songs: • "Rhymes for percussion instruments…" (Music A' & B', Elementary school teacher's textbook)
6. Spatial Awareness (group)	The children play games to discover their physical "space". Recommended "play-songs": • "Chaff chuff as the train passes…" with tambourines (Greek traditional) • "Quand je me promène…" with pillows (M. Brozozowska-Kuczkiewicz) • "I start high…" with ribbons (N. Atesoglou, Orff system
7. Independence (group)	The children unwrap and sit on a small carpet and sing without the aid of their companions. As soon as they're done, they sit and sing and clap or play maracas
8. Percussion instruments (group)	Pantomime accompanied by classical music as well as musical sounds from other countries and cultures. Recommended works: • The Carnival of Animals (C. Saint-Saens) • Sea (R. Korsakov)
9. Closure (individual)	The children sing in a circle. Recommended song: • "Twinkle Twinkle Little Star…" (P. Onrust)

Criteria, Variables, and Indicators. Source: Own Elaboration

Over the course of the lessons, the following criteria were noted, catalogued, and evaluated:

• *Behavior* (descriptive), reactions of the children as expressed by the "mood" exhibited during a particular activity (see Table 1).
• *Expressiveness* (qualitative), vocal reactions and the manner with which they were expressed (see Table 2).

- *Vocalization* (quantitative), assessed by the subject's vocal reactions and participation in the song (see Table 3).
- *Use of percussion instruments*, the way with which they were played (see Table 4).

      To evaluate the above criteria, descriptive indicators or "characterizations" were attached to each and were grouped into three primary categories: Positive, Negative and Apathetic reactions. The latter describing a psychological or emotional state that we could not assess as being either positive or negative.
      We consider Kinematics as an independent variable however still dependent on the positive or negative reactions of the children.

Table 1. Evaluation of Behavior. Source: (Burton & Taggart, 2011)

Reaction	Behavioral Indicators and Descriptive Characteristics
Positive	*Smiling-Happy (SH)*
	Energetic-Dynamic (ED)
	Collaborative-cooperative (COL)
	Independent (not dependant on their companion) (IND)
	Initiative (INI)
Negative	*Sad -Serious (SAS)*
	Passive – Hesitant (PAS)
	Non collaborative or uncooperative (NCOL)
	Dependant (dependant on their companion) (DEP)
	Lack of initiative (LAC)

Table 2. Evaluation of Expressiveness. Source: (Burton & Taggart, 2011)

Reaction	Expressiveness Indicators and Descriptive Characteristics
Positive	*Expressed verbally i.e., repeats the lyrics of the songs) (SP)*
	Spontaneous Song (e.g., sings its own lyrics) (SPS)
	Infant Speech ("self-comforting")(IS)[2]
Negative	*Does not participate in the song or is resentful behaviorally (DYS)*

Table 3. Evaluation of Vocalization. Source: (Burton & Taggart, 2011)

Reaction	Vocalization Indicators and Descriptive Characteristics
Positive	*Intensive use of voice and speech (SIG)*
Negative	*Very little use of voice and speech (MAR)* *No use of voice and speech (NON)*

Mobility is also examined employing Kinematics.

Table 4. Evaluation of Mobility. Source: (Burton & Taggart, 2011)

Reaction	Mobility Indicators and Descriptive Characteristics
Positive	*Mild / calm reactions to playing (MICA)*
Negative	*Sudden / wild reactions to playing (AGG)*

Statistical Analysis

The children's reactions were noted and catalogued and are presented here in the form of data tables. If we observed more than one reaction, we catalogued only one of them (the most prevalent). We are presenting only the results garnered from the first of the five lessons here.

Coloration within the table, group the results into three categories: Positive reactions (green), Negative reactions (red) and Apathetic reactions (gray) and are employed to provide a quick visual reference for the reader.

Behavior (Lesson 1 of 5)									
	"Greeting"	"Discovering My Body"	"Initiative"	"Lullabies"	"Percussion Instruments"	"Spatial Awareness"	"Independence"	"Music Kinetics"	"Closure"
Child 1	POS	APATH	APATH	POS	POS	POS	POS	POS	NEG
Child 2	POS	POS	POS	POS	POS	POS	NEG	APATH	POS
Child 3	POS	NEG	POS	POS	POS	APATH	NEG	APATH	NEG
Child 4	NEG	NEG	NEG	NEG	NEG	POS	POS	POS	POS
Child 5	POS	POS	NEG	POS	POS	APATH	APATH	POS	APATH
Child 6	NEG	APATH	NEG	NEG	POS	NEG	APATH	POS	APATH
Child 7	APATH	APATH	APATH	POS	POS	APATH	APATH	NEG	APATH
Child 8	POS	NEG	POS	APATH	APATH	APATH	POS	POS	NEG

Figure 1. Evaluation of Behavior. Source: Own Elaboration

Expressiveness (Lesson 1 of 5)								
	"Greeting"	"Discovering My Body"	"Initiative"	"Lullabies"	"Percussion Instruments"	"Spatial Awareness"	"Independence"	"Music Kinetics"	"Closure"
Child 1	APATH	APATH	APATH	SPEECH	SPEECH	SPEECH	SPS	APATH	DYS
Child 2	DYS	IS	SPS	SPS	DYS	DYS	SPS	APATH	DYS
Child 3	SPS	DYS	DYS	SPS	DYS	SPS	DYS	APATH	SPEECH
Child 4	DYS	DYS	DYS	DYS	DYS	APATH	DYS	APATH	DYS
Child 5	IS	APATH	IS	IS	APATH	APATH	DYS	APATH	DYS
Child 6	IS	APATH	APATH	DYS	DYS	DYS	IS	APATH	SPEECH
Child 7	DYS	APATH	APATH	IS	APATH	APATH	DYS	APATH	DYS
Child 8	APATH	APATH	IS	APATH	APATH	APATH	APATH	APATH	SPEECH

Figure 2. Evaluation of Expressiveness. Source: Own Elaboration

Vocalization (Lesson 1 of 5)								
	"Greeting"	"Discovering My Body"	"Initiative"	"Lullabies"	"Percussion Instruments"	"Spatial Awareness"	"Independence"	"Music Kinetics"	"Closure"
Child 1	APATH	APATH	APATH	SIG	SIG	SIG	SIG	APATH	MAR
Child 2	NON	SIG	SIG	SIG	MAR	MAR	SIG	APATH	MAR
Child 3	SIG	MAR	NON	SIG	NON	SIG	MAR	APATH	SIG
Child 4	NON	MAR	NON	MAR	NON	APATH	MAR	APATH	NON
Child 5	SIG	APATH	SIG	SIG	APATH	APATH	MAR	APATH	MAR
Child 6	SIG	APATH	APATH	MAR	MAR	MAR	SIG	APATH	SIG
Child 7	MAR	APATH	APATH	SIG	APATH	APATH	NON	APATH	MAR
Child 8	APATH	APATH	SIG	APATH	APATH	APATH	APATH	APATH	SIG

Figure 3. Evaluation of Vocalization. Source: Own Elaboration

Mobility (Lesson 1 of 5)		
	Metallophones	Idiophones/ Membranophones
Child 1	AGG	AGG
Child 2	MICA	AGG
Child 3	APATH	AGG
Child 4	MICA	MICA
Child 5	APATH	AGG
Child 6	AGG	AGG
Child 7	MICA	MICA
Child 8	MICA	MICA

Figure 4. Evaluation of Mobility. Source: Own Elaboration

Below is a summary of our findings for the criterion of Behavior (1st of 5 lessons, see Figure 1). Formally identical tables were created for each of the remaining lessons not presented here. For each of those tables, we documented the frequency (Vi) for the three reaction categories (Xi, i = 1...3), the aggregate frequency (ΣVi, i = 1...3) and the relative frequency (fi):

	"Greeting"	"Discovering My Body"	"Initiative"	"Lullabies"	"Percussion Instruments"	"Spatial Awareness"	"Independence"	"Music-Kinetics"	"Closure"	SUM Frequency	Relative Frequency
Range Xi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Frequency Vi (i=1..3)	Σ (v)	fi
X₁ POS	5	2	3	5	6	3	3	5	2	34	0,47
X₂ NEG	2	3	3	2	1	1	2	1	3	18	0,25
X₃ APATH	1	3	2	1	1	4	3	2	3	20	0,28
Totals	8	8	8	8	8	8	8	8	8	72	100%

Behavior (Lesson 1 of 5)

Figure 5. Summary of aggregate and relative frequency (Behavior). Source: Own Elaboration

	1st Lesson		2nd Lesson		3rd Lesson		4th Lesson		5th Lesson		SUM Frequency	Relative Frequency
Range Xi (i=1..3)	Frequency Vi	Relative Frequency fi	Frequency Vi	Relative Frequency fi	Frequency Vi	Relative Frequency fi	Frequency Vi	Relative Frequency fi	Frequency Vi	Relative Frequency fi	Σ (Vi)	fi
X₁ POS	5	63%	5	63%	6	75%	6	75%	7	88%	29	0,73
X₂ NEG	2	25%	2	25%	1	13%	2	25%	1	13%	8	0,2
X₃ APATH	1	13%	1	13%	1	13%	0	0%	0	0%	3	0,08
Totals (V)	8	100%	8	100%	8	100%	8	100%	8	100%	40	100%

Greeting (Lesson 1 of 5)

Figure 6. Summary of aggregate and relative frequency; Greeting and Behavior. Source: Own Elaboration

Using the same methodology, data tables were created for the three criteria (Behavior, Expressiveness and Vocalization). A separate table was created cataloguing the reactions re Mobility.

Results[3]

"Greeting"

The first activity exhibits positivity re Behavior in 65% of the sample during the first two lessons. The positivity levels increased by

the 3rd and, subsequent lessons. We attribute this result to the fact that during the first two activities, the children were evaluating and trying to acclimate to a novel space with a newly introduced object. By the 5th lesson, the percentage of positivity was very high (90%) especially as to "Spontaneous Song". In other words, the children were more apt to participate idiosyncratically and not necessarily in accordance with the rhythm or melody of the song. During the final two lessons, positivity increased, as the children participated by fully following the rhythm and melody. Similar results were noted as regards Vocalization.

Anecdotally, we sensed that singing or vocal expression presented a more complicated psychological situation for the children as they needed to feel safe and emotionally comfortable to express themselves.

"Discovering my Body"

Behavior: positivity was noted in 30% (1st and 2nd lesson), 50% (3rd and 4th lesson) and 60% (5th lesson) of the sample. This activity included songs and games (singing –moving about -sitting in a circle imitating and/or playing instruments) were quite demanding.

After a pause or "break" to rest the children after the "Greeting", we initiated the next two evaluations: namely, Expressiveness and Vocalization. We noted 20% positivity during the first 2 lessons, 40% during the next two and 60% during the 5th lesson.

Given the age group of the sample, we infer that managing their voice as a means of expression requires incremental steps over time. This inference is supported by the fact that we observed low initial positivity that trended upwards (though not remarkably) as we progressed through the lessons.

"Initiative"

We noted an incidence of 40% positivity (1st and 2nd lesson), 60% (3rd and 4th lesson) and 90% (5th lesson) over all 3 criteria. This activity "flipped" the role the children played from protagonist to supporting actors so to speak. The children were freed from any association with supportive objects (a doll for girls and teddy bear for boys). Central to the assessment of reactions, is how well the children

apprehended and remembered a song's lyrical, melodic content and structure. We believe that this observation explains the lean towards progressively higher incidence levels positivity over the period of this activity.

"Lullabies"

Behavior: we observed a high level of positivity from the outset as the children recalled their own personal memories. We noted 60% (1st and 2nd lessons), approximately 78% (3rd and 4th lessons) and more than 90% (5th lesson). As regards Expressiveness and Vocalization, lullabies have the highest level of initial positivity (65% during the first two lessons). The children sang with great ease in time signatures of 2/4, 3/4, and 6/8, despite the fact that rhythmically speaking, lullabies can be more demanding at times.

"Percussion Instruments"

Behavior: ab initio, the first lessons (>70%) appear to be the most popular and interesting amongst the children. The previous two criteria note relatively low percentages due to an apparent marginal interest in learning text. The children demonstrated more interest in the manipulation and handling of percussion instruments than in singing or remembering lyrics.   Percussion Instruments were also examined relative to other indicators (see Table 4) to ascertain to what degree, the children were able to follow music as played on a piano. The results were equally divided between girls and boys; however, we noticed a higher incidence of aggressiveness amongst the boys.

"Spatial Awareness"

Behavior: this activity elicited the highest level of initial positivity (95%) relative to prior lessons. Perhaps, during the preceding lessons, the children had not fully understood the rules of the game. When they did so, they responded positively. This activity was quite demanding for the children as high degrees of musical integration were required (lyrical cognition, lyrics in the context of rhythm and, physical movement in conjunction with a tambourine). We assume that therefore low percentages of positivity were noted during the first 3 lessons (25% as to Expressiveness and Vocalization) but

ultimately increased to high percentages of positivity (95%) by the 4th and 5th lessons.

"Independence"

Low levels of positivity were noted during all 5 lessons (not more than 50%) relative to all three criteria. This fact might indicate that over the time allotted for the lessons, the children sought out activities that were more intensely physical in nature.

As a result, we propose that *"Independence"* precede *"Percussion Instruments"* in the sequence of activities.

"Kinematics"

At this point in our study, the children were given the opportunity to relax and be free of structure. We believe that this allowed them to overcome any latent anxiety or insecurity. Additionally, no limitations were placed on their spatial movement. After the 3rd lesson, positivity exceeded 95% and remained constant until the conclusion of the lesson; the children seemingly had fully embraced their spatial environment and had become dominant within it. Expressiveness and Vocalization were not considered, as the children did not sing.

"Closure"

Equal levels of positive and negative behavior were observed but leaned towards negativity.   Superficially, this might seem somewhat paradoxical, but could be explained by the children's desire to react in a highly individualized manner; more interested in engaging in alternate activities, becoming uncooperative for unknown reasons or, are simply tired and unaware that the lesson had concluded.   This phenomenon was observed during all the lessons.   As regards Expressiveness and Vocalization, negativity levels were also noted perhaps owing to the same disruptive factors cited above.

Discussion

Understandably, given the age group considered here, it is difficult for a child to reasonably sustain the same degree of interest

and engagement over the duration of a lesson lasting 60 minutes. The concentration and performance levels of the children seem to be highly dependent the behavior and support of the companion. Children often "sensed" the interest level of the companion during a particular lesson and were highly influenced by it. This had both a positive and negative effect on their participation. They often turned to it for encouragement to participate in an activity. The involvement of the companion during these lessons is particularly important (Brand, 1986; Gordon, 1997; Zdzinski, 1996) to strengthening the relationship between the two, while criticism (positive or negative), can result in the disruption of free musical play (Berger & Cooper, 2003).

Negative reactions may be attributed to several cofactors, such as the marginal or indifferent participation of the companion, the emotional state of the child (or the companion), the inability of the music teacher to adapt its teaching style when necessary or, perhaps even the inefficacy of certain activities. As regards positive reactions, we observed a higher incidence of positivity when the companion was maternal. Higher levels of positivity were also noted during activities that involved movement and those employing metallic and wooden percussion instruments.

Although we observed a significant differentiation as to positive or negative reactions between boys and girls, gender was not considered for the purposes of this study.

The children's reactions to individual, group and kinematics were equally as diverse.

Great care was taken to ensure that the children remained unaware that they were being evaluated. Otherwise, they could have become behaviorally inhibited or worse yet, given up. Reactions, especially at this age, may be influenced by factors that though to an adult may be trivial, are of exceptional importance to a child.

Please note that the data tables were created experimentally. Though the research was carried out in a rigorous and detailed manner, it is limited in scope by the small sample size and the fact that cofactors such as the professional background, socio-economic status and the familial circumstances of the companions were not considered.

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Studied musicology in University Paris IV-Sorbonne and received her D.E.A. and her Ph.D. from the same University. Her phd thesis is entitled: "The comparative study of the performances of Greek adolescents in Solfège and Dictée". She completed her studies in Theory of Music and her diploma in vocal, with degree "Excellent". She has participated in many choral ensembles such as the professional choir of the Municipal Conservatory of Patras and as a member of the "Patras Music Theatre Workshop." Since 2005, she teaches music in Greek secondary education, and in Greek Institute of Vocational Training. From 2009 to 2014 she worked as a Scientific Collaborator in Technological Educational Institute (TEI) of Western Greece. During 2019-2020, she also worked at the Department of Theatre Studies of The University of Peloponnese, as Adjunct Assistant Professor. She has published several scientific articles in international journals and conferences' proceedings. Her current research interests are on the areas of "music and psychology", "music and culture", "music and preschool education" and "adult education".

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[1] Songs of similar type or character may be substituted. Their melodic range however, should not exceed the interval of a major 6th (C^4-$A^{4.}$).

[2] Infant (1-2 years of age) and self-comforting speech along with thumb-sucking are frequently observed phenomena.

[3] Since the data acquired as regards Expressiveness and Vocalization is simulated, they are presented together.