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UNIVERSITY OF APPLIED SCIENCES

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## Let's Speak Music!

Pathways from the European Music Portfolio - A Creative Way into Languages (2009-2012) to Finnish early childhood education.

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The present study aims at promoting the use of music in early childhood education. It focuses on integrating music with language learning and supporting the second language acquisition through the means of music. The sample includes kindergarten teachers and other early childhood education professionals from Small Folks and Hyvinkää day-care centres. The authors have conducted three pilot interviews with experts to investigate the topic. Moreover, a questionnaire was sent to the participants to explore their attitudes and previous experiences about music teaching. Based on the data, a creative programme "Let's Speak Music!" was designed including a webpage for kindergarten teachers' use, material package for the town of Hyvinkää and three continuing professional development (CPD) workshops for the teachers. One month after the workshops, the participants provided their feedback in the form of an e-questionnaire.

The results from e-questionnaire before trainings suggested that the participants were aware of the importance of music education for child development before the training. The majority of the respondents didn't have any musical skills and considered themselves as non-musical. Also, their musical activities were mostly limited to singing, dancing, and listening to music. The feedback results indicated that the training has improved the participants' knowledge about music and language learning and supported their attitudes and readiness to engage in musical activities. According to the feedback, the participants gained a much better understanding, than before the workshops, about the purpose of music education and pedagogical know-how. They also reported having applied different activities from the programme in their practice.

From this study, it can be concluded that music is an important tool in early childhood education which is intrigued by the personnel. However, it remains difficult to implement music in every-day practice due to the challenging factors and people believes that they are not musical enough. Nevertheless, with adequate information, widening knowledge on musical methods, and participating in concrete workshops for more practice, musical activities in early childhood education can become more commonly used, especially in supporting language learning.

**Keywords:** early childhood education, kindergarten teacher, language learning, learning, music education, second language acquisition

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Let's speak music!

Polkuja Eurooppalainen musiikkiportfolio - Luova tie kieliin (2009-2012) -hankkeesta suomalaiseseen varhaiskasvatukseen

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Tämän opinnäytetyön tarkoituksena on ollut edistää musiikin käyttöä varhaiskasvatuksessa. Keskeisimmät näkökulmat työssä ovat olleet musiikin yhdistäminen kielen oppimiseen sekä toisen kielen sisäistämisen tukeminen musiikin keinoin. Tutkimusotos sisältää niin lastentarhanopettajia kuin muita varhaiskasvatuksen työntekijöitä Small Folks-päiväkodista ja Hyvinkään kaupungin päiväkodeista. Kirjoittajat ovat tehneet prosessin alussa kolme alkuhaastattelua aihealueen ammattilaisilta lisätiedon keräämiseksi. Tutkimuksen ensimmäinen kysely lähetettiin sähköisesti kohderyhmälle selvittääkseen heidän asenteitaan ja aikaisempia kokemuksiaan musiikin käyttöön liittyen. Kerätyn tiedon pohjalta kirjoittajat kokosivat luovan Sano se musiikilla! -kokonaisuuden, joka sisältää nettisivut ammatilliseen käyttöön, materiaalipaketin Hyvinkään kaupungille, sekä kolme koulutuskertaa varhaiskasvatuksen ammattilaisille. Noin kuukausi koulutusten jälkeen osallistujille lähetettiin sähköinen palautekysely.

Kokonaisuudessaan tuloksista pystyi päättelemään, että osallistujilla oli tietoa jo ennen koulutuksia musiikin tärkeydestä lasten kehityksen kannalta. Suurimmalla osalla vastanneista ei vastausten mukaan ollut musiikillisia kykyjä ja moni ei pitänyt itseään musikaalisena. Myös kyselyyn vastanneiden musiikin käyttö työssä painottui enemmän laulamiseen, tanssimiseen ja musiikin kuulteluun. Palautekyselyn perusteella osallistujien tiedot musiikin ja kielen oppimiseen liittyvistä tekijöistä paranivat tilanteesta ennen koulutuksia. Tuloksista näkyi myös musiikin käyttöä tukeva ja kannustava anti koulutuksista. Palautteen mukaan osallistujien tieto ja osaaaminen lisääntyivät, sekä he olivat lisänneet koulutusten toimintoja käytäntöön.

Tämän tutkimuksen perusteella voidaan todeta musiikin kiinnostavan varhaiskasvatuksen henkilökuntaa, mutta sen haasteellisuuden ja ihmisten asenteiden, etteivät olisi tarpeeksi musikaalisia, musiikin käyttö arjessa voi jäädä vähäiseksi. Mutta riittävällä informaatiolla, musiikillisten tekijöiden laajemmalla tiedostamisella sekä konkreettisilla koulutuksilla voidaan vaikuttaa musiikin käytön lisäämiseen.

**Asiasanat:** kielen oppiminen, koulutus, lastentarhanopettaja, musiikkikoulutus, toisen kielen oppiminen, varhaiskasvatus

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## 1 Introduction

The world in which we are living in is rapidly changing. Therefore, the conceptions of learning and goals of education are continually developing to meet the needs of new generations. According to the new National core curriculum for Early Childhood Education and Care (2016, 8), early childhood education has an essential role in this mission. Children's creativity, problem-solving skills, ability to communicate and interpret different messages are among the most important competencies. Childhood is described to be a unique period of life, whereas play is considered the central medium for learning. (Varhaiskasvatussuunnitelman perusteet 2016, 20.) Moreover, the creative use of music is emphasized in official Finnish documents and acts as a prerequisite for learning in early childhood education.

There is a growing body of research suggesting that music has a positive impact on children's socio-emotional, cognitive, and psychomotor development. In general, music embodies our culture and in every human being there is a musician in some way. Music has been used as a vehicle for learning, not only to develop musical abilities, but also to enhance children's memory, attention, creativity, and other skills. Moreover, music enhances children's language competence, as similar neurological patterns are underlying musical and language experiences in infants. (Hallam 2010, 269, 271.) Young children enjoy engaging in musical activities, which helps teachers grasp their attention quickly and create a positive atmosphere in the classroom (Ludke & Weinmann 2012, 5-6).

Another emerging issue in early childhood education nowadays is an increasing number of immigrant children in the day-care centres. Immigrant children who join a new day-care unit may experience numerous problems during the adaptation period; one of them being the language barrier, which prevents newly arrived children to communicate clearly and develop social contacts with other children. Employment of music is essential for successful adaptation of immigrant children into the day-care centre, as music is often considered a universal language. Moreover, numerous research studies have shown a positive impact of music on language learning and second language acquisition (Pinter 2017, 27).

The use of music in early childhood education greatly depends on the teachers' previous experiences, beliefs, and attitudes towards music. According to the literature, teachers who consider themselves musical or eagerly engage in musical activities are more likely to use music in their teaching. On the other hand, teachers who think of themselves as non-musical, tend to limit musical activities with the children. (Dwyer 2015, 93-94; Wong 2005, 415-417.) Therefore, there is a need for supporting teachers' readiness to use music and provide them with tools and activities to use in practice.

The present study aims to encourage early childhood education professionals to use music in their practice, primarily to support language development of the children. It combines functional and research-based approach. The sample consists of two cases: kindergarten teachers from Small Folks Day-care and day-care centres from the city of Hyvinkää. In this thesis, the authors wanted to find out what are the teachers' perceptions about music and music education before the CPD workshop, how the workshops affect their professional development and musical know-how and what are the participants' perceptions and experiences about music and language learning one month after the CPD course. Before the training, three pilot interviews with experts were conducted to find out more about the topic. Moreover, e-questionnaire was sent to the kindergarten professionals investigating their perceptions and professional experiences with music. Further on, the authors developed a continuing professional development (CPD) course about linking music and language learning, including a website, a planning template and six activity packages to use in practice. In total, three CPD workshops have been implemented with groups of teachers from Small Folks and Hyvinkää. Finally, a feedback questionnaire was sent to the teachers one month after the training.

The current topic represents an interest of the two students who both have been working as kindergarten teachers. Päivi Leveelahti has a long history of music education. She plays piano, violin and participates in an opera singing. After finishing the music high school, she studied for a Steiner Pedagogy kindergarten teacher, which included music as an essential element of its pedagogy. Aleksandra Pavlovic has also attended a primary music school in Serbia. She enjoys singing and playing guitar. Both students have previously been introduced to the research project European Music portfolio: A Creative Way into Languages (2009-2012) during their studies. Moreover, both were asked to help to organize a professional development workshop for teachers, but the project was not fulfilled as planned for the lack of participants. Therefore, we were eager to continue working on this topic together and to test the method more closely. On this basis, our mission is to bring the information closer to day-care personnel and encourage them to use music fearlessly, without any restrains. We believe that music is a joyful way to create different experiences for both young and old, and a tool to facilitate and support everyday life.

Personal goals for both authors have been to deepen the knowledge about music education and language learning. Also, we wanted to gain new experiences in teacher training and broaden our perspectives on how other early childhood education workers might think and experience music education. Through this study, the authors have hoped to find more courage and creativity to implement musical activities in their work as an example for others and bring more music into their work places by showing that music is not that difficult to do.

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## 2 The European Music Portfolio - A Creative Way into Languages (EMP-L) Comenius Project

The present study is based on the European Music Portfolio - A Creative Way into Languages Project (EMP-L) that would be presented in more detail in the following paragraph.

The European Music Portfolio - A Creative Way into Languages (2009-2012) is a Comenius Project that aimed “to integrate musical activities into primary foreign language education.” Language and music are supportive to one another. Through repetition and joy, musical experiences can support the learning of sounds and structures of a new language. The other goals of the European Music Portfolio were, for example, to give assistance for teachers and students, to support musical education practice and learning, and to facilitate learning new languages through music and develop musical know-how. (European music portfolio 2009-2012; Project 2009-2012.)

EMP-L-project emphasized the reciprocal connection between language and music. Listening, understanding, creativity and mimicking are important factors in both music and language learning. Music has an important role in creating a positive atmosphere and in building trust-worthy interaction. EMP-L activities were created based on the language learning theories, language related pedagogies, music pedagogue and theories on music education. Also, theories about child development, educational aims, European educational contexts and the research connecting music and language were essential in creating the activities. (Marjanen 2012, 9, 11.)

In the EMP-L-project four music learning categories were identified: listening, making, performing and discussing. Similarly, language learning was also separated into four categories: listening to language, reading, writing, and speaking. (Marjanen 2012, 11-17.) This theoretical approach was taken as a basis for developing a theoretical framework of the present study.

As a part of the EMP-L project, the student’s portfolio and teacher’s materials were created. The idea of using student’s portfolio is that the learner can observe, develop, dignify and share their musical achievements, progress and experiences. It is important to consider that the portfolio was not a tool for evaluation, but a mean for the students to participate in musical activities and to combine experiences in language learning. The portfolio was divided into three sections. The first section was called *Music and myself/Music and me*. This included cards which courage and helps to develop children’s musical awareness through reflecting musical experiences and preferences within own life. The second section included *My music diary/ Our music diary-cards*. This gave a passage keeping a personal diary, where music and language learning can be integrated. The third section was called *My music treasure/Our music treasure*. This was a small box or a binder, which can work as a recording tool to collect information about

students' musical performances and achievements. (Marjanen 2012, 28.) The student portfolio hasn't been used as a part of the present study.

The EMP-L materials for teachers were made to support the usage of the methods. These materials are Teacher's Handbook, Teacher's Guide to the pupil's portfolio, International Teacher's books translated into every partner nations language, Pupil's portfolio cards' instructions, EMP-L-activity cards and EMP-L- material bank. Due to the wide range of cultural diversity in Europe, the activities were made easy to adapt. The planning and online materials included different variation or variations for each activity. (Marjanen 2012, 33.) The EMP-L planning template and activities have been adapted for the purposes of this study.

### 3 Early childhood education

Early childhood education has long-term effects on people's lives up to the adulthood. Numerous studies have shown the positive impact of high-quality early education, especially on preventing the impulsive behavior of children and young people and supporting school start-up. In particularly children from socioeconomically poor living conditions benefit from early childhood education. The effectiveness of early childhood education depends on many different factors, such as, for example, skilled and trained staff or high quality of a working culture where each employee can contribute to the development of pedagogical practice. (Kronqvist 2017, 12.)

#### 3.1 Aims and objectives of early childhood education in Finland

In Finland, early childhood education is regulated and guided by various laws and guidelines that aim at ensuring child's learning, growth, and well-being. Each professional and day-care center in Finland are obligated to follow these laws. Therefore, in the following paragraphs, some of the central values and principles of the most critical Finnish early childhood education acts are outlined.

The Early Childhood Education Act (Varhaiskasvatuslaki 36/1973) promotes equality, development, growth, health, and well-being of each child, taking in account the age. It ensures equality between genders as well as between different linguistic and cultural backgrounds. Therefore, each child living in Finland has the right to receive early childhood education regardless of gender, language, culture, or religion. Further on, children's interests and opinions are vital and always taken into consideration. According to the law, every child has an opportunity to participate and influence their affairs. Early childhood education works aiming at the child's benefits together with the child and with custodians to ensure the child's overall well-being and balanced development while supporting the child's upbringing. (VKL 2 a §.)

Another matter of early childhood education is to support equality and to prevent exclusion. It is the responsibility of the local authorities to arrange early childhood education in the mother tongue of children in Finnish, Swedish or Sámi and in sign language when a child using such. (Varhaiskasvatussuunnitelman perusteet 2016, 9-10, 14.)

Early childhood education in Finland is systematic and goal-oriented. It must ensure a developing, healthy and safe learning environment for the children. The staff should treat children with respect and interaction between them must be constructive. Early Childhood Education Act specifies that the goals of early childhood education are promoting interaction and cooperation skills, functioning in peer groups, guiding ethically responsible and sustainable activities, honouring other people as well as members of society. The law defines early childhood education in its entirety, which emphasis on child's learning, teaching, and care. (Early Childhood Education Act, 2 a §.)

The National core curriculum for Early Childhood Education (2016) provides a basis for organizing pedagogical practice in the Finnish daycare centers. Childhood is seen as meaningful in its absolute value so that each child is perceived valuable and unique and therefore deserves to be understood, seen, heard, and treated as an individual. Early childhood education must support the development of musical, pictorial, verbal, and bodily expression, including the different arts and cultural heritage. Artistic expression helps children meet their learning requirements, develop social skills and positive self-image. Moreover, it allows children to structure and understand the surrounding world. (Varhaiskasvatussuunnitelman perusteet 2016, 38, 41-42.)

In the early childhood education of children under the age of three, co-operation between home and day-care plays an important role. Collaboration can be done, for instance, by sharing familiar songs from home so that the child's potential anxiety being apart from important family members can be relieved by giving a sense of familiarity. (Ruokonen 2001a, 81.)

### 3.2 Perspectives on learning

Finnish early childhood education promotes the holistic perspective on learning. Children learn through action, through emotions, bodily experiences, sensory observation, exploration, and play. The concept of learning is, therefore, grounded at the constructive theory that pays particularly focus to the interaction between the learner and the environment. When observing the constructivist processes individually, the learner takes an active role in his or her learning process and knowledge building. One founder of this pedagogical view is Jean Piaget and his theory of child's development. According to his theory, a child learns by manipulating with the objects in his or her environment, that should be challenging for the child and promote problem-solving. (Piaget 2013, 3-5; Pinter 2017, 5-7.)

Children's new knowledge and skills take place in interaction with other people, adults, communities, and the surrounding environment. Social constructivism describes the stages of knowledge building by social factors. Learning begins with real situations by linking them to a familiar location for a child. The child develops his or her understanding through exploration and experimental learning. In addition, Lev Vygotsky, one of the founders of this approach, talks about the Zone of Proximal Development (ZPD) in which a child can achieve the right stimulation and support from adults. The adult should systematically lead the child towards the next step of development. This process is called scaffolding, another important concept introduced by Jerome Bruner. (Vygotsky 1987,157; Wood, Bruner & Ross 1976, 89-90; Pinter 2017, 10-11; Cameron 2001, 5-8.)

For the development and learning of young children, constructivist theories underline learning in everyday life that is referred as authentic learning. Kumpulainen, Krokfors, Lipponen, Tisari, Hilppö, and Rajala (2010, 11), however, points out that the importance of informal learning is not taken in account sufficiently in early childhood education. These theories highlight, in particular, sociological factors, learning from others and collaborative learning. (Kronqvist 2016, 19; Kronqvist 2017, 17.)

Finally, contextual and socio-cultural theories emphasize participation in cultural events as a prerequisite for learning. In the socio-cultural approach, socialization of the child gradually takes place through inheriting the features of one's own culture and interacting with other people. Similarly, contextual theories see the child as part of the environment. According to both approaches, learning is considered as a dynamic and holistic process which helps the child grow into his or her culture. At the same time, the child recreates and dialogically develops the same culture through participation and agency. Learning and the development of culture are therefore mutually reciprocal. Common functionality is the key to helping the child move to the next level of growth. (Kronqvist 2016, 20; Kronqvist 2017, 18.)

According to Howard Gardner, children learn in a variety of ways, and the role of early childhood education is to meet those differences. In this well-known theory of multiple intelligences, he introduces the seven intelligence types: linguistic, logic-mathematical, musical, spatial, bodily-kinesthetic, interpersonal and intrapersonal. The goal of early childhood education is to support different intelligence types and learning styles which could be achieved through the creative use of arts. Gardner has also talked about the concept of transfer, where learning in one context might help learning in the other. For instance, the transfer might occur when studying languages through musical experiences. Similar conditions might stimulate neural connections achieved through musical skills, which propel future language learning. (Gardner 2011, 3-13; Pinter 2017, 13; Brown 2000, 97.)

To sum up, this chapter discusses constructivist theories about how children learn and develop new concepts about the world. In the context of early childhood education, it is highly important that the teachers are aware that children learn in action, they are unique learners and learn holistically. Therefore, versatile working methods are promoted both as instruments and learning objectives, as they give an opportunity for children to explore the world around them, activate all their senses, express themselves creatively as well as accommodate their different learning needs. The role of music is, therefore, undisputable for reaching the goals of early childhood education and accommodating needs of various learners.

### 3.3 Multicultural education

Multiculturalism is increasingly a part of everyone's lives. The number of children with migrant background has been increasing in the Finnish day care centres during the past years, which provides an additional perspective for early childhood education planning and implementation. The Convention on the Rights of the Child has laid the groundwork for the National Curriculum for Early Childhood Education (2016, 19), in which every child has the "right to be understood as a self and a member of their community". (Honkanen & Syrjälä 2000, 106-114.)

Accordingly, promoting children's cultural background, cultural know-how and positive pedagogies are an essential part of early childhood education. Throughout different activities and social interactions, children will learn about the cultural diversity of their community and how to appreciate traditions of their own and others' families. This experience would support their language awareness and development while encouraging children to express themselves. (Varhaiskasvatussuunnitelman perusteet 2016.)

Nordic pedagogy includes an understanding of a competent child who can express his or her views and ideas by negotiating with an adult. Such competency, for example, requires adequate verbal skills promoted by the Western culture. Studies have showed that the Western culture promotes negotiating in family life, while in other cultures, emotional forms of interaction have a more significant meaning in everyday family life. However, children belonging to a minority culture or low social status remain outside the concept of the competent child. The assimilation of the standards of the local culture standards in the present situation is essential to lower the risk of exclusion. (Eerola-Pennanen 2017, 238-239.)

The factors needed to support integration in early childhood education and pre-school education, must also be taken into an account. Child's potential integration plan needs to be within the early childhood education plan. For multilingual or foreign-language children, it is particularly important to acknowledge the linguistic and cultural background, to document all important linguistic information of child's development, to use Finnish as a second language

learning in early childhood education, to support the child's peer group relationships and to take in account child's family members in Finland and elsewhere. (Kivijärvi 2017, 252.)

Act on the Promotion of Immigrant Integration (1386/2010) provides support for the integration of children with migrant background. The purposes of the law are equality and the promotion of positive interaction and inclusion. A special attention must be paid to the interests and development of the child under the age of 18. (Laki kotoutumisen edistämisestä 1386/2010, 1 §,4 §.) The Act calls for the promotion of ethnic relations, interaction between cultures, inclusion, and support for the preservation of their culture and mother tongue (Kivijärvi 2017, 252).

The integration into the society of immigrant children usually begins in a kindergarten. When starting daycare, it is essential to emphasize co-operation with the family. It is crucial that the child experiences a sense of belonging at the kindergarten. The feeling of belonging and the positive atmosphere in the children's group will help the child to become a part of the group. This also supports good interaction. Moreover, it will help the child to form close friendships, share hobbies, and facilitate the transition to school. The daycare group operates as a peer group where a child can practice Finnish, social skills, interaction with others and learning general. For the workers it would be essential to have knowledge and skills concerning social and interactive skills and cultural know-how. All families are one-of-a-kind due to their values and goals, despite of their original nationality. However, the educator's cultural expertise and general knowledge support the collaboration with the families. When encountering immigrant families, it is important to notice that ordinary everyday things in Finland are usually very strange to them, so it is essential to make a detailed and precise briefing on these issues. In most cases, repetition is due to the amount of new information. The use of an interpreter is indispensable, it can be considered as the right of the family. (Kivijärvi 2017, 252-253, 255.)

The absence of a common language must not be a barrier for providing varied activities for children, which assumes continuous construction, maintenance, and updating of the physical environment. Therefore, teachers' expertise and pedagogical knowledge is a critical condition for creating a good operational environment for everyone. (Kalliala & Ruokonen 2009, 66-67; Kivijärvi 2017, 250-251.)

Creative arts have been used as an approach in education and at social work for centuries. Utilizing arts and music in early childhood education supports the integration of immigrant children by promoting their self-expression, emotional growth, participation, imagination, mind-body connections, and social skills. Through musical expression, newly arrived children are being given an opportunity to engage all their senses and communicate their thoughts and feelings without any stress for verbal expression. Moreover, musical activities support children's attention span and creativity while enhancing their social skills and pro-social behaviour.

Engagement in creative art activities helps children with migrant background develop emotional safety. Experiences of happiness and belonging which are vital at the early stages of the integration process. (Whipple 2015, 1-3; Stern & Seifert 2010, 2.)

#### 4 The role of music in early childhood education

Music has been a powerful tool for supporting the growth of young learners for centuries. Marjanen (2005; 2009) has done a great body of research that shows the phenomenal role that music plays in the development of a foetus and infants. In her dissertation, she indicates that the main goal of early childhood music education is to support a child's personality and self-expression throughout playful musical activities. Musical development in early childhood education is holistic and goal-oriented. This means that music should be used to support all areas of a child's development. (Marjanen 2005, 13; Marjanen 2009, 13, 30-35.)

##### 4.1 Defining music

Music plays an integral part of human lives. All healthy human beings have got an understanding of music based on their culture and personal features. Brandt, Gebrian & Slevc (2012,1) describe music as the universal feature of human cognition.

There are numerous attempts in the literature to define music. However, a commonly accepted definition of music cannot be found. Davies (2012, 539-548) specifies four most common approaches to grasp the concept of music:

- 1) *Functional definitions* focus on determining different purposes that music can have in human lives. For instance, music is a form of aesthetic experience, or it can be used for religious or political purposes. Music is also applied in therapy to regulate moods or emotions or even treat mental conditions.
- 2) *Operational definitions* reveal the effects of music on the human brain and provide evidence of neurological structures underlying different musical behaviors.
- 3) *Socio-historical definitions* of music emphasize the fact that music has been used throughout the history of mankind in various forms and purposes. For example, each culture has its way of making music, and therefore music is essential in forming a cultural identity.
- 4) *Structural definitions* of music are being approached from the perspective of musical elements. In that sense, they define music in terms of rhythm, melody or pitch that commonly characterize the musical expression.

In addition to the criteria mentioned above, some definitions emphasize the impact of music on human emotions, behaviour, learning, identity formation, and socialization. Moreover, concerning education, music is often used as a method to support creativity, memory, attention, social skills as well as literacy and mathematical skills. (Davies 2012, 539-548.)

Even though there is no agreement upon one universal definition, different authors associate music with sounds, although not all sounds are considered musical. In a broad sense, music can be defined as "humanly organized sounds" (Blacking, 1973 cited in Ludke & Weinmann 2012, 8). According to this view, all human beings are musical as they all have engaged in producing organized sounds in one way or another. Playing and experimenting with sounds is especially characteristic for the childhood period and usually decreases with age, in most adults. (Brandt, Gebrian & Slevc 2012, 1-3.) This broad definition of music is a starting point of the present study.

#### 4.2 Musical elements

Music surrounds us everywhere. In tonal music, different elements of music can be perceived, such as melody or rhythm. Paananen (2003), describes basic music elements and how they are represented in early music education. The author speaks of a music syntax that is composed of three primary musical components: melody, harmony and rhythm. Melody and harmony consist of pitch (frequency of a sound) and temporal elements such as duration or volume. Rhythm is commonly defined as a "pattern repeated regularly in time". It includes hierarchical systems of grouping structures and metre. (Paananen 2003, cited in Marjanen 2009, 29-31.)

Musical features are introduced to the children gradually and systematically, throughout a variety of playful musical activities. Instead of the exact terms, in early childhood education, we talk about the musical opposite pairs. For example, long /short, high /low, loud/soft or fast or slow. (Patel, 2009, cited in Marjanen 2009, 29-30.)

#### 4.3 Musical development of a child

Development of musical abilities happens hierarchically, throughout the whole childhood period. However, the development is very individual as well, and we can talk about the age-specific development and the personal development, to follow certain laws. (Marjanen 2009, 44-48.)

The effects of music on children's development start very early, already in a mothers' womb. In many research studies, it has been found that music supports the development of a foetus by stimulating low levels of antibody synthesis that are important for later phases of the brain development. According to Campbell's (1998) research, listening to Mozart's pieces has a particularly positive effect on foetus's growth and it may increase intelligence and release and strengthen the child. Huutilainen (2006) speaks of a "voice code" that is made up of all the sounds that a child hears before the birth. These familiar sounds bring security for the baby and repeatedly help rebuild the world. (Huutilainen 2006, cited in Leppänen 2010, 34-35, 40, 49-50.)



Marjanen (2009) has conducted a comprehensive study of foetal musical development, emphasizing the vital importance of mother-child interactions before the birth of the child for later development. The author provides a very rich theoretical framework, explaining the phases of musical development before and after the birth. According to her research, the foetus's auditory system develops three to four months prior to the birth. During this period, the foetus can hear the surrounding sounds such as the sounds of the mother's voice, breathing, laughing as well as the sounds outside the mother's body. The results of her studies show that the mothers who have been engaging in musical experiences during pregnancy, such as singing, playing or listening to the music, had much stronger connections with their babies after the birth. These early musical experiences were fundamental in forming the basis for later development. (Marjanen 2009, 44-48, 153-156.)

The musical development of a child includes different stages. As mentioned before, the childhood development is grounded on the huge developmental processes that are happening during the foetal period (Marjanen 2009). In the sensorimotor phase, the physical skills of a 0-2-year-old child develop from an overall and unintended movement, speech or musical activity to more complex rhythms and movements. First, children learn to discriminate between sounds. The auditory system develops even before the birth. When born, babies have musical skills to identify voices they hear as well as other sounds, like the sound of a mother walking. With children between 18 months to 5 years of age, singing develops from babble to singing recognizable songs. Bubbling of songs is characteristic up until the age of 2. In the following three years, children learn to outline songs. Three-year-old children are usually able to sing songs based on the rhythm of the words and four-year-olds can even reproduce the melody of a song. This period is considered as the most creative in children's musical development as they are repeating songs they learned and start improvising. The most typical is the mixture of children's spontaneous songs with influences from different familiar songs and sounds. As they grow, children can perceive more complex musical features. From the age of five, children can discriminate between same and different pitches, tempo or rhythm. The ability of singing can also develop at this stage, which requires exposure to music such as a singing environment or listening to songs. When a child is 5-6 years old, he or she enters a schematic phase. (Hargreaves, Miell & MacDonald 2003, Hargreaves & North 2001, cited by Ruokonen 2016, 125-126.)

The level of musical skills varies with each person individually. Vapaakallio (Saarinen 2017, 15) tells in her interview that a one-year-old child may already sing melodies, while 5-year-old may not yet be able to sing clearly. Vapaakallio continues that instead of musicality, it is better to talk about the way that individuals interact with different musical elements. Research also shows that the developmental processes in a child are affected by his or her early experiences. (Saarinen 2017, 15-16.) For instance, because of negative criticism a child might develop a negative self-concept and stop making music all together later in life (Ruismäki & Tereska,

2006, 116-117). Moreover, if a child or a young person does not have the skills to sing clearly, he or she is likely to think oneself as a non-musical person. Therefore, it is essential to create positive musical experiences at the early stages through artistic activities such as, for example, children's songs. (Saarinen 2017, 15-16.)

#### 4.4 Goals of early childhood music education

Early childhood music education in Finland is holistic and goal-oriented. It includes children from three months to seven years olds (Anttila 2002, cited in Marjanen 2009, 74). Numerous research studies emphasize the positive effects of music on the socio-emotional, psychomotor, language and intellectual development of children and young people. Moreover, continuous engagement in musical activities enhances creativity, listening skills, language acquisition and performance at school. Finally, music stimulates sensory integration and therefore supports the quality of learning process. (Hallam 2010, 269-270, 276-280; Ruokonen 2016, 125.)

Music has a powerful impact on children's socio-emotional development. Ruokonen (2016, 125) points out that early musical experiences greatly support children's feeling of being accepted and loved. For example, a child learns through imitation, mimic and opportunities to look and interact with another person before developing self-regulation (Kronqvist 2017, 18-19). An adult's voice and singing support a child's emotional growth, acquiring knowledge of others, self-acceptance and emotional abilities such as self-respect, responsibility, and independence. In particular, emotional development is related to the development of positive self-esteem and emotional intelligence. With music, all above can be safely practiced. (Marjanen 2012, 22.)

Further on, musical interaction promotes social skills and pro-social behaviour of young children. Kirschner and Tomasello (2010, 354-364) have found that early musical interactions foster not only group cohesion and cooperation among children, but also their willingness to help other partners and work together on problem-solving. The abilities of social communication and interaction are reflected by the stages and phenomena of social development. Therefore, it is essential to have social perceptions, to understand social issues and to understand the effects of using it. Artistic development goes hand in hand with social development. Through different kinds of arts, a child can have full emotional experiences and express them. The child can get a wide range of opportunities for self-expression, play, and community. (Kirschner & Tomasello 2010, 354-364; Kalliala & Ruokonen 2009, 70.)

Music enhances the physical development of children. Early musical growth is often related to movement, which shows naturally in children when they hear the music. From the very early age, children start reacting to music by, for instance, by rocking or swaying, while listening to a lullaby (Saarinen 2017, 16). Through movement, a child interacts with the environment and other people; just by looking at a child's physical actions, one could make conclusions about

the child's health or well-being (Saarinen 2014, 25-26). Music fosters both fine and gross motor skills. Numerous studies focusing on music and physical development confirm that rhythmic activities support fine and gross motor performance such as jumping, leaping, throwing and catching. (Hallam 2010, 280-281.) As the music changes, a child changes the mode of movement, imaging, for example, being in a fairy tale. Motoric skills could also develop throughout the use of musical instruments and body percussion. Rhythmic exercises support listening skills, fine motor skills, and coordination. (Ruokonen 2009, 25-26.)

A significant body of research suggests that early musical experiences stimulate the cognitive skills and brain development. Accordingly, music supports intelligence by stimulating the creation of new neural connections that might become permanent and therefore support the processing of information. Those connections created through musical experiences might be easily transferred to other areas of learning, such as, for instance, language or math. Furthermore, musical experiences are shown to support children's memory and listening skills. Accordingly, children who have acquired musical training perform better in problem-solving tasks and have advanced numeracy and literacy skills. (Sarkar 2015, 108-109; Hallam 2010, 274-276.)

Further on, music supports sensory integration. Children are curious and interested in the world around them, and they experience it through multiple senses. Five basic senses are being recognized in the literature: touch, sight, hearing, smell, and taste. The five primary senses help children learn about the world outside of a human body. However, humans also have three other senses that are not so commonly cited, but equally important for children's learning. First is vestibular sensory which, for example, include balance and gravity. Secondly, humans possess a proprioceptive sensory that transmits information about body positions and motion. Finally, there is a visceral sensory that detects the sensory stimuli of inner organs. (Ayres 2008, 74-75.) When children use all the senses in their actions, the brain creates strong traces of the activity, and so they can remember it much better. Sensory integration takes place unconsciously, that is, without thinking, just like breathing. Human sensory systems develop by influencing one another. For example, the hearing or auditory system is in close interaction with the vestibular or weight-sensing, balance and head movement sensory system. If a child has difficulty in language or speech, he often has indications of problems with the handling of vestibular sensory information. The auditory system is also associated with a tactile and proprioceptive sensory system, though the connection is not necessarily apparent. For a person to learn a language, it is essential that brain connections work between speech and language acquisition, as well as sensory and motoric brain regions. (Ayres 2008, 29-33, 201; Saarinen 2014, 15.)

Finally, musical activities create feelings of fun, support their participation and creative expression. Research has found that when children participate in music activities, they frequently

show signs of happiness. Therefore, they are more susceptible to learning as their brain opens. Moreover, when engaged in musical expression, they have opportunities to extend ideas, try new things and stimulate creativity. (Hallam 2010, 277-278.)

#### 4.5 Musical methods and activities

It is a well-known fact that children enjoy participating in musical activities. They are eager to make music alone or together with others. Therefore, an essential value of early music education can be found in the creation of multisensory, holistic, arts-based experiences that bring joy and excitement to the children as well as support their creative expression and playfulness. (Karppinen, Puurala & Ruokonen 2001, 10.)

Musical activities in early childhood education should be versatile and include different senses. The goal is to support children's interest in music by providing diverse musical experiences such as singing, dancing, playing and creating their instruments and music. Moreover, children should learn about different musical styles and instruments. They will acquire knowledge of main musical features such as volume or direction through playing, experimenting, and improvising together with other children. (Ruokonen 2016, 125; Saarinen 2014, 15.)

Marjanen (2009, 38) defines five main musical methods that are used in music education: singing, music and movement, playing, listening and integrating music with other forms of arts. Further on, in the EMP-L-project the musical methods were lined in ten different activity types: rhythmic vocalization, singing, playing: body percussion, playing: skiffle, rhythmic and melodic instruments: folk and band instruments, dancing and moving, exploring, improvising and composing, listening to music, musical painting, writing and reading, using information and communication technology and conducting and teaching music. (Marjanen 2012, 11-17.) For the purposes of the present study, six main music methods are defined: rhythm, music and movement, listening, singing, playing, and music and other forms of art.

*Rhythm.* Early music education starts with rhythmic exercises that may include singing, body percussion or playing instruments. Rhythmic exercises support fine and gross motor skills, cognitive development, listening skills, and other musical abilities. Moreover, they support language learning and development, as language is also composed of rhythmic patterns. In rhythmic activities, sounds can form a pattern expressed in a beat, meter or rhythm that, for instance, could be described as fast or slow. (Marjanen 2009, 39; Kenney 2004, 28-29; Ruokonen 2001a, 81; Ruokonen 2001b, 123.)

*Music and movement.* Musical activities with small children are usually based on clapping or movements such as swinging, dancing and marching. With children at 2-3-year olds, many songs play a convenient way to develop versatile mobility skills by, for instance, jumping and

stomping in small groups. At the age of four, simultaneous singing and action are successful, but often focusing on one issue at a time. At this age moving begins to be more controllable and moving along music starts to flow. With music, it is possible to support a group of children, for example, running by following a drum with different paces. (Saarinen 2017, 16.) Musical stories, singing, playing and listening can be used to explore and seek for movements in a typical child's manner. Moving happens by itself, through imagination and finding different dimensions in action. With a different character, the child does not have to worry about failing. (Saarinen 2014, 26.)

*Listening* to music is used to help children activate physically, emotionally, intellectually or spiritually. In the early age, children should also get acquainted with different musical styles and songs from different countries. Experiential listening and perceiving the sound environment are a part of the musical expression area. Listening to silence is another important skill. Through playful musical activities, the perception of the musical elements evolves, whereby the child learns to perceive sound levels, tone colors, strength, and duration. Means of counterpart pairs teach concepts such as, for example, long-short, large-small or high-low. By listening, the child also learns to recognize sounds of different musical instruments. (Kenney 2004, 28-29; Ruokonen 2001a, 81; Ruokonen 2001b, 123.)

*Singing.* Singing method includes exploring sounds with a voice and articulating them in a set tune. The child practice singing by experimenting, for example, with different sounds, pitches, and tempo, gradually starting to discover more and trying to change the sound. Learning to sing new songs is an important part of early childhood education. As their speech develops, children start composing and creating their lyrics to the songs, which usually diminishes when they grow. (Ruismäki & Tereska 2006, 115-116; Hargreaves, Miell & MacDonald 2003, Hargreaves & North 2001, by Ruokonen 2016, 125-126.)

*Playing* refers to discovering sounds on different instruments and imaginative use of instruments. Children learn and develop their skills by interacting with the sound environments. For this reason, early childhood education should ensure that children have enough time and freedom to explore and experiment in a rich musical environment that offers a variety of musical tools as well as the opportunity to create original musical instruments. In playing, is essential to produce musical experiences and to strengthen the children's interests in musical features. Both planned and spontaneous activities are part of art education in early childhood education. (Varhaiskasvatussuunnitelman perusteet 2016, 38, 41-42.)

*Music and other forms of art.* In early childhood education, music is often integrated with other subjects to support different developmental areas. In this way, the children activate more senses, develop creativity and problem-solving skills. Methods of music teaching might involve

integrating music with other forms of art such as drama, dance, poetry or visual arts. (Bruscia 1996, 17-19.)

#### 4.6 Challenges

Despite the theoretical and scientific background, the use of music has decreased at the field of early childhood education. There may be many reasons for this. One of them may be teachers' attitudes gained during their own musical education. According to Leppänen (2010, 134), the study of music increasingly focuses on competing and acquiring the high level of musical expertise. For example, one of the highlighted goals of the music playschool in Turku Conservatoria (2007) is to create a basis for the latter professional musical studies. In the beginning, the emphasis was placed on the delight and joy of music as a hobby, but after this, the goals change to provide sufficient capacity to pursue targeted music education. One of the reasons for targeted music education is the state funding, which requires such action. Thus, the law is one that actively determines the function of music schools. However, most of the music school students do not continue to vocational studies. Unfortunately, the activity is steered by the preservation and profitability of competitiveness. The situation like this sets the question about whether the joy and pleasure of producing music in music education is even manageable. (Leppänen 2010, 134-136.)

Teachers' attitudes influence the use of music in day-care life. According to the research, the use of musical elements in early childhood education is largely influenced by the staff's musical hobbies and abilities. Those who exercise musical skills seem to use music as their working method more frequently and efficiently. If a person does not have interests towards music, the threshold for their musical activity increases more easily and can become an obstacle. If they think they don't have the sufficient skills for music, teachers usually don't have the readiness for practicing it. In modern education, art education is also less volatile compared to the previous years. It also seems to be that experiences of music increase interests towards further training on the topic, making the use of music more diversified. There is also a group of workers, who knows the benefits of music, but does not use it for some reason and some educated people in the work field, despite the scientific evidence, doubt the real benefits of music in early childhood education. (Dwyer 2015, 93-94; Wang 2007, 415-417.)

Finally, some of the common critical perspectives of music education mainly suggest a lack of children's voice in choosing and creating musical experiences. Music education includes mostly music composed by adults, and usually does not support children's ability to produce their original music. This practice is also supported by the assumption that children's compositions often sound different from the mainstream music. Therefore, music education focuses more on the presentation and listening to music, leaving little room for improvisation, and composing. The situation is similar by the example of teaching language only through listening and reading, but

not speaking and writing. Another critical point is that in the contemporary culture, there is a lack of children's power, for example regarding the music culture. Adults determine what kind of music is recorded or what kind of children's programs and movies are made. For this reason, the goal of music education should be to offer a variety of opportunities for improvising and composing music, that would bring joy and togetherness as well as children's voices into the music culture. (Leppänen 2010, 144-146.)

## 5 Language learning in early childhood education

Similar with music, language is a powerful tool used to communicate. Children acquire language in their infancy which is a natural process. They imitate and produce simple sounds by interacting with adults. The evident musicality of language helps young children acquire this complex system, and it may support learning the second language. (Ludke & Weimann 2012, 5-6.)

### 5.1 Defining language

Language is a distinguishing feature of humans that is often defined according to its function, that is primarily to communicate. Language also represents a very complex system of communication. Just like with music, language structure consists of various layers. To start with, all languages are composed of sounds. The smallest unit of sound is called phoneme. Phonemes form more compound units such as syllables, morphemes or words. Phonology is a branch of a language system that studies language features related to the sound. Another aspect of language studies is semantics that deals with meanings. Meanings are communicated in sentences, words, and morphemes that are organized around the set of rules called grammar. Moreover, a language system is also composed of prosodic structure that includes rhythm, stress or intonation. In addition, it also includes learning new vocabulary or lexemes. Finally, pragmatics studies the context level that is function or language discourse. In this sense, language can have, for instance, communicative or poetic function. (Barret 2016, 1-8; Abler 2006, 61-62.)

### 5.2 Development of language skills

Even though language is a very complex system of communication, humans acquire it quickly in childhood. Language learning in young children is related with interaction with others and cultural dialogue. Through language, a child learns new ways to influence the environment, to participate and to be active. Language learning process at the early age is very complicated. Children learn a language and learn something new through the language. At the same time, a child can learn many languages when, for example, their mother tongue is different from the one used in the nursery. This phenomenon must be taken into consideration during early childhood education by considering the needs of the child and the family. It is essential to be aware of the individuality of language development for each child. (Uysal & Yavuz 2015, 20-23.)

Development of the auditory skills starts even before birth, in foetal period. Marjanen (2009, 44-48) describes in depth the importance of sound system that the foetus is exposed before the birth and the interaction between the mother and the foetus for the development of linguistic process after the birth. From the point of language learning and assimilation, everything begins from imitation. At first, a small baby pays attention to the face and, for example, how a mother opens her mouth or pushes the tongue out (Kalliala & Ruokonen 2009, 70). Later, a child starts mimicking an adult's actions. Just from mimicking behaviour it is possible to find out how a child understands the other person's point of view. During the first year of life, a child imitates the sounds and small functions. From one and a half years, the child begins to imitate an activity and speech simultaneously. In the second year of age, the child's learning usually occurs through reproduction, that implies immediately repeating the adult's actions and learning at the same time. At this stage, it is essential that an adult focuses on supporting the development of the child, which means organizing activities that are developing. The child understands the speech already at this stage and plays with imaginary materials. When observing adults, the child's attention is attached to the stimuli given by visual and auditory behaviors. This experience helps a child to understand the concepts. It is essential for an adult to verbalize his or her actions as well as the child's activities. Finally, at the free production phase, the child starts developing his or her sentences. (Tolonen 2001, 168-170; Saarinen 2014, 19-20.)

### 5.3 Second language acquisition

Up until the 1970s, it was believed that learning a second language might hurt a child's cognitive functioning and might cause language delay. On the contrary to this belief, recent research shows that not only that the second language learning doesn't endanger a child's development, but it also has numerous benefits for their language, literacy, social and cognitive development. However, research also indicates that there are specific differences between monolingual and second language learners. For instance, monolingual might have a more vibrant vocabulary, while second language learners might know more words. In addition, second language learners might mix words from different languages or know a word only in one language, due to the environmental reasons (e.g. one has learned the word while he or she was at school and has never used it as a part of the domestic language). (Bialystok 2006, 2-3; Clark 2000, 182-184.)

Espinosa (2010, 1-4) underlines the fact that acquiring the second language is a complicated process and it is conditioned by numerous factors such as child's personality, aptitude for languages, interest, and motivation to interact and use the language as well as environmental factors such as family or culture. There are two ways children can learn a second language: simultaneous and sequential language learning. Meisel (2009), points out that up until the age of three children are able of adopting two languages simultaneously which is called bilingualism. This usually happens when young children are exposed to two languages at the same time. After the age of three, children might learn the second language, subsequently to mastering



their first or native language. This process is called sequential language learning. (Meisel 2009, 5-8.)

According to Pinter (2017, 27-32) children may learn a second language at a different pace and the success on this might depend on numerous factors, both personal and environmental. Personal factors might be learning styles, motivation, intelligence, language learning aptitude and so on. Contextual factors could be family background, language exposure or learning outcomes. Age is another crucial factor in second language acquisition. According to the critical period hypothesis, the younger the children start with a new language, the more chances they must achieve proficiency. After the age of six, prospects for learning the second language on a native level decrease. (Pinter 2017, 27-32.)

Tabors and Snow (1994, 105) describe the four main stages of development in sequential language learning. The first one is the domestic ways of using the language which occurs once a child enters a new language environment such as the day-care environment. At first, the child starts communicating in his or her language, which can last for a short period. After, the child enters a nonverbal period which is a period where he or she listens and learns the most, but still is not able to speak. Next comes telegraphic or formulaic speech that consists of formulas or phrases that the child has heard and now starts to use to communicate the basic needs (e.g., "Water please"). Finally, in the productive language phase, the child can formulate new sentences and express his or her thoughts and experiences. These phases are flexible rather than linear and might come in waves. It is common that children, at the beginning, make many mistakes and experiment with the new language. Therefore, it is essential that teachers recognize those phases and support communication, rather than focus on grammar rules and correcting the child's speech. (Espinosa 2014, 2-4.)

#### 5.4 Language teaching approaches and methods

Children learn languages different to adults. When entering a new language environment, they acquire the language spontaneously, through play and interaction with the others. Therefore, communicative language teaching approach is mostly applied in early childhood education to support the language skills. It assumes that children acquire language in the context, through social interaction, while trying to communicate the basic needs or to understand instructions. Children also use language while playing and interacting with their peers. Therefore, creative methods such as games, role play, or music are recommended. (Stakanova & Tolstikhina 2014, 456-458.) Further on, young children are active, and their attention span is short. They love to move and explore the environment around them. The total physical response approach encourages children to learn the language while moving. This method also assumes activating all senses. Finally, audio-visual aids are commonly used to support language learning and the second language acquisition in young children. In language learning, words should be related to

pictures or objects, which implies that the classroom should contain language learning tools and visual aids, besides the auditive ones. (Uysal & Yavuz 2015, 20-21.)

Learning languages implies acquiring a set of skills that include both oratory and literacy. Cameron (2001, 17) suggests that traditionally, language learning is divided into four skills: listening, speaking, reading, and writing. In addition, there are also grammar, phonology and vocabulary learning. However, the author points out, that young children mainly learn language by listening and speaking, which should be in the centre of language teaching in early childhood education.

The language learning process in children starts by listening and understanding the language. Children connect words with objects and begin to understand meanings within a familiar context. While listening, they learn new vocabulary and create a basic idea of the grammar. To support the listening skills, kindergarten teachers may read stories, use body language, visual aids, rhymes or word games. Moreover, daily routines are an excellent opportunity to develop necessary language skills through continuous repeating. Even though the children may not understand every single word, they will interpret meanings based on a familiar context. Next, children start producing the language while playing or communicating with the others. While learning to speak, the emphasis can be put on the ability to formulate sentences, the increase of vocabulary, pronunciation and the correct use of grammar. Contrary to adults, young children are less embarrassed to start talking in a new language. In the beginning, they might use isolated words to communicate and then start making sentences. For this reason, children should have plenty of opportunities to speak and express their thoughts or develop imagination. Activities to support language production in early childhood education could be role play, puppet show, show and tell, re-telling stories, songs and rhymes, onomatopoeia, riddles and so on. Encouraging children to speak by asking and answering open-ended questions is also very important. Finally, language learning also includes literacy skills that are related to reading and writing. The goal of early childhood education is to start building early-literacy and pre-writing capabilities by, for instance, recognizing letters of the alphabet, tracing lines and so on. Teachers should always keep in mind that activities should be simple, concrete, and hands-on. To support early literacy, children may use different art techniques to trace letters, play games to promote letter recognition, use songs to learn about the sounds and so on. (Cameron, 2001, 17-20; Ludke & Weinmann 2012,19-25.)

## 6 Integrating music and language learning

Communication in early childhood happens naturally. Through music, a child develops an ability to distinguish between mother tongue's syllables and other sounds. According to the brain research, listening to music and singing are the best tools for developing speaking, whereas the

importance of repetitions is emphasized. (Huotilainen & Putkinen 2009 cited in Ruokonen 2016, 126-127.)

### 6.1 Similarities between music and language systems

The similarities and interconnections between music and language have been studied from various aspects and perspectives. There is a growing body of brain research focusing on understanding how music and language learning overlap from the point of neurological structures in our brain. Accordingly, it has been found that both language and music activate mechanisms that are related to the cognitive processes of a sound. For instance, a significant correlation exists between pitch and phonemic discrimination. Patel (2003, 674) and McMullen & Saffran (2004, 289-292) talk about the modularity of an infant's mind which implies that similar neural structures can be found underlying both systems and influence one other.

Secondly, it has been a question of a debate whether the connection exists between the development of musical and linguistic skills and if so, could the music training enhance the language learning or vice versa. In infants, the skills of singing and speaking are developing simultaneously. Ruokonen (2001a, 78) refers to Stern (1985) who states that singing contains verbal and non-verbal expression embodied in personal experience. This condition makes singing, from the perspective of early speech development, essential. For this reason, it is important that the adults sing to the child. Only by listening to adults' singing can a child develop his or her singing skills. Learning happens through imitating the songs heard or producing songs by combining different musical elements. Children's ability to spontaneously create their own songs increases if they listen to adults' singing. The adults should, therefore, support these spontaneous singing skills by creating songs of their own. (Ruokonen 2001a, 78-79; Kalliala & Ruokonen 2009, 70.) According to Vapaakallio's (Saarinen 2017, 16) interview, children's songs should contain new words to enrich the existing vocabulary. Also, themes of the songs should be versatile so that they could bring the world closer to the children. Music can also bring comfort, joy, and energy in changing life situations in children, even during difficult times. (Saarinen 2017, 16.)

There is a significant body of research showing that musical training, in fact, does support the development of language skills. For instance, musical aptitude may predict reading performances of children. Moreover, rhythmic skills are often associated with grammar abilities. Music is shown to support children's memory and listening skills. It creates a positive learning environment, fostering creativity and early literacy. (Cohrdes, Grolig & Schroeder 2016, 1-3; Paquette & Rieg 2008, 227.)

Similarities between music and language system have also been a focus of various comparative studies. Both systems are composed of hierarchically organized structures and sequences. Moreover, both systems are organized according to a specific set of rules and both consist of basic

elements such as words or syllables in language and tones in music. (Patel 2003, 674, 678.) Further on, the sound structure of language and music is composed of frequency and pitches. Cohrdes et al. (2016, 2) suggest different levels of the interrelationship between music and language system. First, the segmental level refers to the correlations between tones and phonemes. Secondly, the prosodic system includes rhythm, stress, intonation, and phrasing that are characteristic for both music and language expression. Third, both music and language have grammatical structure, that is the rules according to the elements that are organized; both systems can be represented in the form of establishing a group of signs (e.g., letters or musical notes). Finally, music and language are forms of expression that evoke profound human emotions, and their purpose is to communicate meanings. In language, people use for example, words, sentences or stories, while in musical expression we talk about rhythm or a melody.

In addition, a connection could be drawn between behaviours characteristic for music and language expression. Both require listening skills and understanding of what has been heard. Next, producing involves speaking or pronunciation or singing/playing in music. We can read and write music as well as we can read and write language meaning. Moreover, composing new musical pieces as well as writing new stories are also a parallel connection between those two systems. (Ludke & Weinmann 2012, 11, 30.)

## 6.2 Linking music and language learning model

European Music portfolio: A Creative Way into Languages (2009-2012) defines four main areas of musical learning that are used as a framework of the current study. Those are: Listening and understanding, Creating, Representing and Discussing. On this basis, we have developed this figure that includes different concepts presented in the theoretical framework (Please see Figure 1). The aim was to explain the pedagogical framework for music and language integration in a structured way.

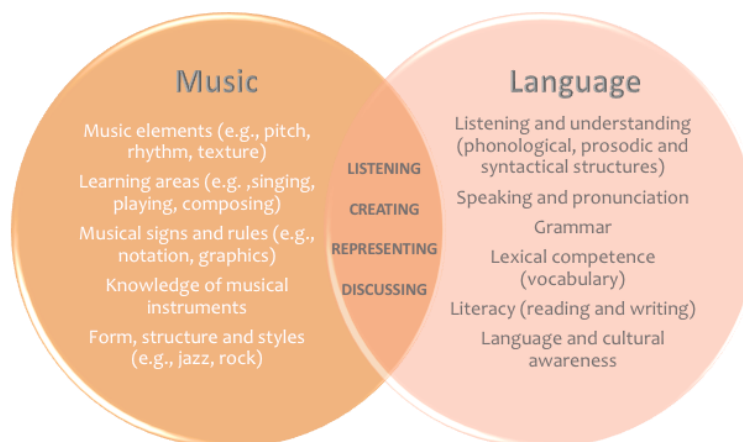


Figure 1: Linking music and language learning model (Marjanen 2012, 5; Ludke & Weimann 2012, 4,30)

*Listening and understanding-* Both music and language require developing listening skills. When listening to music, children learn to recognize different musical elements such as rhythm or pitch. Similarly, language learning includes listening and understanding of phonological structures, prosodic or syntactical elements. (Marjanen 2012, 39; Ludke & Weimann 2012, 11.)

*Creating-* In both music and language learning children produce sounds, words or melodies, which can be done by singing, playing or speaking and pronunciation. Music making can also include improvising and composing as well as writing new lyrics or stories and creating new language structures. (Marjanen 2012, 40; Ludke & Weimann 2012, 12.)

*Representing-* Both music and language could be represented through complex rule-based systems that help us read and write. In language, this would, for instance, assume acquiring early literacy skills such as letter recognition, while in music we would talk about musical notation and signs. (Marjanen 2012, 41; Ludke & Weimann 2012, 14-15.)

*Discussing-* Children can reflect on music and language systems and discuss their form or a style, comparing it to other systems and cultures. This reflection facilitates deeper understanding of musical elements and structures and can be supported in early childhood education. Moreover, the cultural connotation of the language is also represented through discussion. (Ludke & Weimann 2012, 16-17.)

### 6.3 Music and language integrated activities

There is a vast amount of literature on how music and language could be integrated into early childhood education. Singing and rhyming have an important role in a child's linguistic development. Children love to sing songs, play instruments and say rhymes repeatedly. They also enjoy learning new songs or rhymes almost tirelessly. An important feature of music activities is its spirit as an universal language. Participation in music is possible even though there is no common language among the participants. Playing instruments, dancing, moving, and rhythm can all be practiced without any verbal communication. Children can experience joy and connections with each other through music. (Paquette & Rieg 2008, 228-231.)

Music can be used to support literacy skills. Paquette and Rieg (2008, 230) provide lists of songs that could be used to teach language skills such as compound of words, opposites and so on. Besides, nursery rhymes can teach children new vocabulary and improve pronunciation. Pronunciation, vocabulary and listening skills could be supported through sound exploration, playing musical games or instruments. For example, drumming words or syllables, body percussion, composing songs and creating instruments from different materials could enhance not only their linguistic skills but also creativity, self-expression, self-confidence and social skills. Finally,

music is often used to foster early literacy skills through, for instance, phonics songs, musical notation and so on. (Paquette & Rieg 2008, 228-231; Ludke & Weinmann 2012, 32-40.)

## 7 Kindergarten teacher training in Finland

Teachers play the crucial role in providing the quality education. They are mediators between the system and the child and therefore carry responsibility for reaching the goals and aims set up by the curriculum. For this reason, the Finnish educational system puts trust in teachers that are highly educated and respected in the society. Professionals working in day-care centres in Finland come from fields of early childhood education, social services, and child health care. In this way, multi-professionalism is insured which is emphasized through official documents that define the Finnish context of early childhood education. Accordingly, practitioners working with children are facing numerous problems and require interaction with other professions. (Karila 2008, 213-214.)

Kindergarten teacher studies in Finland were transferred to the universities in 1995. They include Bachelor's degree in early childhood education and a Master's degree in education, for the kindergarten teachers who would like to continue with their studies. (Kansanen 2003, 102.) In addition, Bachelor of Social Services exists at the university of applied science level and includes a broad range of qualifications. According to Laurea University of Applied Sciences webpage, the goal of this program is to prepare students to work in various social services roles and support social inclusion, well-being, life management and safety of individuals, families, and communities (Laurea 2017). To be able to work as kindergarten teachers, students of social services need to undertake complementary 30 ECTS of pedagogical studies of their choice. This requirement includes having courses on developmental psychology or how to conduct activities or systematic observations of children. At Laurea University of Applied Sciences, for example, the emphasis has been put on creative expression whereas a vast number of courses support students to develop necessary skills in performing music, arts, and crafts, dance and movement or drama. An example of this is the course Creativity and functionality in client work offered as an obligatory course. Another distinctive feature of the education provided by the Social Services programme, directed for the kindergarten teaching qualification, is that the focus is put on well-being and the social inclusion of children and families. (Laurea 2017.)

Regarding the idea of multi-professionalism presented above, it is clear that the role of a Bachelor of Social Services working in a day-care context would be to contribute to the work of disadvantaged children or to find a way to include and support the parents, which is one of the essential goals of the new Finnish Curriculum. In the context of the present study, it is necessary to keep in mind that we focus on supporting second language learners and that mostly include children with migrant background throughout the musical approach. Therefore, we believe that the role of a Bachelor of Social Services in an educational context is indisputable.

## 8 CPD-courses

CPD forms from words Continuing Professional Development (CPD Explained 2018). With teachers the interests towards these CPD-courses have been increased internationally. CPD can have many different reasons and goals, although usually reasons are to build up more knowledge, and to enhance attitudes and skills on specific subject. There is nine different ways of CPD methods or key characteristics, which are cascade, deficit, standards-based, coaching or mentoring, award-bearing, training, action research, community of practice, and transformative. (Kennedy 2005, 235-236.) In the present study especially, training has been the CPD-course's essential factor.

The actual CPD also is held in somewhere away from the work environment of the teachers, which can lead into the lack of connection between actual working environment and the new information and know-how from the CPD-course. Usually the courses are executed by an expert on the matter, and the teachers have more passive role during the process. (Kennedy 2005, 237.) In CPD course created in this study, the authors had the focus in keeping actual connections between the course material and the participants everyday work. This was done through the authors' own work experience and the e-questionnaire that took place before the course. Also, dialogical and communicative approach was executed throughout the CPD-courses by teaching and practising concrete activities with the participants.

## 9 Previous research studies

Many studies about children's' learning, music education, language learning and motivating children to learn has been made over the years. Also, professional development has had its share in the research field. In this chapter some of these studies, which have similar focus with the present topic, are presented in the following text.

Marjanen (2015a) has studied the positive balance among children as a part of a research project in Finland. The results showed that imagination, creativity and comfort are the key factors effecting the positive equilibrium. According to the study, there are seven elements which lay the basis for the equilibrium: 1) trust, one being valued and appreciated, 2) support gained from home, parents, family and friends, 3) friend relationships, 4) experiences from learning, 5) comfort elements being at hand, 6) possibilities to gain empowerment through imagination and components of creativity and 7) an overall and warm feeling of secure environment. These results give a justifiable reason for mutual discussion and understanding between children and adults through the means supported by music. (Marjanen 2015a, 1037, 1042-1043.)

Eastlund Gromko (2005, 199) have studied music's effects on phonemic development. In her study, the results showed that children who received the musical instruction for four months gained more fluent phoneme segmentation than children who did not have such instruction.

These factors support the idea that music and sounds can help the cognitive processing of learning and understanding of spoken words formed by phonemes. (Eastlund Gromko 2005, 199.)

According Marjanen (2015b, 55), music education and creative methods should be used more in educational practice. However, the route seems to be heading into other direction. Music and arts education has faced cuts in resources, affecting in the childhood education curricula and actions. Music affects children's attitudes in the long run. It also supports social interactions, learning and motivation, overall well-being, development, understanding and honoring of values within children and adults. The key idea in musical teaching is to understand music through sound education. Sound education combines music and communication by language and in this way facilitates interaction and well-being of a child. Music has also power to evoke deep emotions, which helps to understand and develop values. Accordingly, in her study, the author points out some of the main positive impacts of music which are: creating the positive presence and atmosphere, supporting courage for self-expression and building the reciprocal trust between adults and children. (Marjanen 2015b, 55, 64-65.)

There have been previous studies about EMP based CPD courses. In one study, Marjanen and Cslovjecsek (2014) investigated the impacts of the EMP (European Music Portfolio) CPD-courses on teachers' learning and professional development. In the study the CPD-participants were reporting to have experienced changes in "understanding of music, languages and integration", which had impacted their work. The EMP-L methods were found by the participators to be helpful in motivating pupils, also including emotional and social factors. (Marjanen & Cslovjecsek 2014, 1234, 1239-1240.)

## 10 Research methodology

The present study combines functional and research-based approach. It includes development of a teacher training programme as well as conducting three activity-based workshops for kindergarten teachers. Moreover, the study combines three methods of data collection: interviews with experts, video recordings of the CPD workshops and questionnaires for teachers.

### 10.1 Aims and research questions

The overall aim of the study is to support the use of music in early childhood education, primarily as a mean of strengthening language learning and second language acquisition, through the CPD course in Small Folks and Hyvinkää Day-care Centres. Specifically, the course focuses on broadening the teachers' conceptions about music education, raising awareness about music and language integration and providing new methods and tools to use in practice.



The study aimed at answering the following research questions:

1. What kind of perceptions and experiences about music and language learning do the teachers have before the CPD course?
2. How does the CPD course affect the teachers' professional development and musical know-how?
3. What kind of perceptions and experiences do the participants have one month after the CPD course according the feedback questionnaire?

## 10.2 Working-life partners

The study has included two cases: kindergarten teachers from Small Folks and the city of Hyvinkää Day-care Centres. In the following paragraphs the background information will be provided for both cases.

### 10.2.1 The city of Hyvinkää Day-care Centres

There are about 27 municipal day care units in Hyvinkää that includes kindergarten teachers, assistants and nursing staff (Päiväkodit 2018). Early childhood education is grounded on The National core curriculum for Early Childhood Education (Varhaiskasvatussuunnitelman perusteet 2016) from where the Hyvinkää's own Early education curriculum (Hyvinkään oma varhaiskasvatussuunnitelma 2017) has been recreated. The services in early childhood education in Hyvinkää are designed to support children's growth and learning together with children's parents. (Varhaiskasvatus 2018.)

There are also ten private day care units including one Swedish and one English day care center. As well there are two private home day care centers in Hyvinkää. Clubs for two to five-year-old are possible services with open day care units and care units which parents can use submitting their child by phone when being on care leave. (Yksityinen varhaiskasvatus 2018; Vieraskielinen varhaiskasvatus 2018; Kerhot 2-5-vuotiaille 2018; Avoimet päiväkodit ja parkkihoito 2018.)

### 10.2.2 Small Folks Day-care Centre

The Small Folks Day-care Centre was established in August 2014 and currently has two locations with around 80 children and 20 different nationalities. Teachers who work in the Small Folks Day-care Centre come from the various cultural background. At this moment, the Small Folks Day-care Centre's staff consists of 19 employees that include kindergarten teachers and assistants. (Small Folks 2018.)

The Small Folks day-care follows the Finnish National Core curriculum and the Espoo City Curriculum. It provides services in English language with the possibility of occasional activities in Finnish language. Small Folks pedagogy promotes curriculum integration, active learning,

emotional-safety and cultural integration. It emphasizes individual children's needs and family involvement. (Small Folks 2018.)

### 10.3 Participants

Participants from two different cases were included in the study. The sample was chosen purposefully. The first case consisted of teachers and assistant teachers from Small Folks Day-care Centre in Espoo, where one of the authors currently work. In total 13/19 professionals answered the questionnaire and 14 participated in the music workshop. Seven out of this group joined in answering the feedback questionnaire. The second case included day-care professionals from the city of Hyvinkää Day-care Centres, where the other author lives. E-questionnaires were sent to all the kindergarten teachers and assistants (130 in total), from which 28 responses were received. Overall 39 professionals from Hyvinkää participated in the training workshops and in total 10 of the group answered the feedback questionnaire after the workshop.

	QUESTIONNAIRE	PARTICIPANTS	RESPONSES
HYVINKÄÄ	28/130	39	10/39
SMALL FOLKS DAYCARE	13/19	14	7/14
TOTAL	41/149	53	17/53

Table 1: Number of participants

### 10.4 Data collection methods

The study included four phases (Figure 2). To start with, two pilot interviews were conducted with experts for better understanding of the topic and providing background information. Then, the e-questionnaire was sent to the teachers in Hyvinkää and Small Folks Day-care Centres to investigate their knowledge, attitudes and experiences in music education. In the second phase, after the inquiry data was collected, the teacher materials were developed, and the internet pages were designed (Please see Attachment 3). Third, three professional training workshops were conducted and video-recorded, one of which was in Small Folks and two in Hyvinkää. Finally, another e-questionnaire was sent to the participants, to collect their feedback about the workshop.

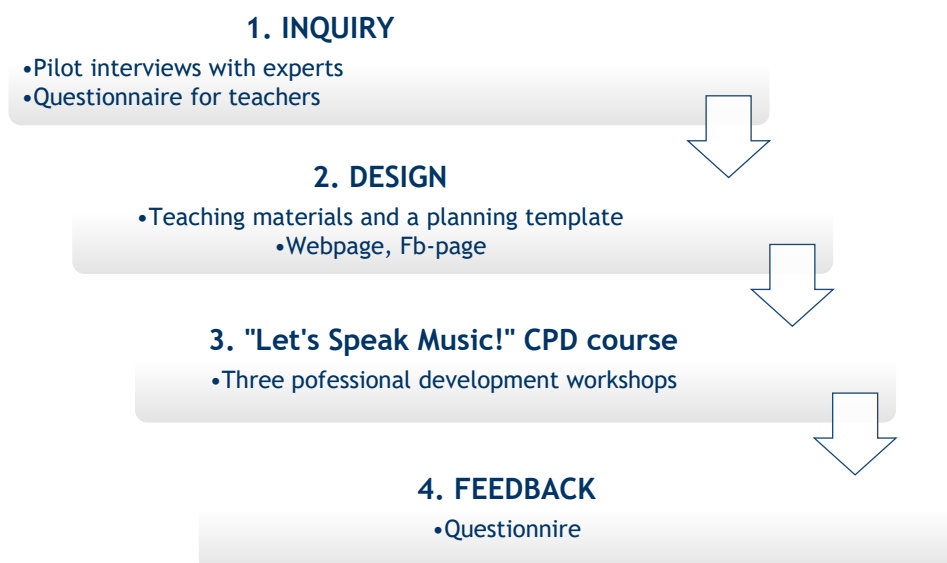


Figure 2: Study design

#### 10.4.1 Pilot interviews with experts

To provide a better insight about the topic and to define the problem more clearly, three experts were interviewed: two second language teachers from the Finnish case and one English teacher from Small Folks Daycare. Interview is a commonly used method in qualitative research. It provides a deeper insight into the topic and is used to document an individual's perspectives, values, attitudes and beliefs as well as factual information (Saldaña & Leavy 2011, 32-36). The interviews in this study were semi-structured and included 24 guiding questions (Please see Appendix 1). The first questions were about the interviewees' educational background and their work history in the field. The following set of questions were about their current job description including the amount of work and the working methods they were using to support the language skills of children. Questions 8 to 11 were about teacher collaboration and multi-professional interactions at work. In the questions 12 and 13, we asked about how planning was carried out. Finally, we have addressed the different aspects and topics about music and language learning. The interviewers made notes during and after the interview, following the questions.

#### 10.4.2 Questionnaire for teachers

The second method of data collection consisted of an online questionnaire. The purpose of questionnaire might be to investigate attitudes or perceptions or to collect information from a wide range of participants (Saldaña & Leavy 2011, 10-11). The e-questionnaire included 25 questions and was distributed via emails using a Google Drive link (Please see Appendix 2). The first three questions included background information such as age, years of experience and educational background. The second group of items focused on teachers' attitudes towards music and their previous musical experiences. Next, the respondents were asked about their

music teaching experiences and music teaching methods that they commonly use in practice. Moreover, the questionnaire also investigated teachers' opinions about different factors that influence their use of music in a day-care. Further on, at the questionnaire we also focused on language learning and second language acquisition, asking about teachers' knowledge on how they would find this topic covered in the New Finnish National Core Curriculum. Finally, respondents were asked to comment on what kind of training they would like to have regarding music and language integration.

Categories	Questions
Personal information (e.g. age, educational background)	1-3
Music related (education, attitudes, previous experiences)	4-7
Music in the classroom	8-15
Language learning and second language acquisition	16-21
Knowledge about a new curriculum and future training	22-25

Table 2: Questionnaire

#### 10.4.3 Continuing professional development course (CPD)

The developmental part of the present thesis included creating a CPD course which consisted of two parts: materials and professional development workshops. The program was called "Let's Speak Music!" and it aimed at encouraging kindergarten teachers to use the music as a part of their pedagogical practices and support language learning. The training model, which has been used in this study, was chosen as the most commonly used method in CPD-courses for teachers aiming at bringing changes and updating teachers' skills (Kennedy 2005, 237.).

To start with, the authors created the theoretical model and activities on linking music and language learning. The authors also developed a webpage and Facebook page to promote the program. In total, six packages of activities were created: Playing, Singing, Listening, Rhythm, Dance and Movement, and Visual arts (Please See Appendix 3). Each of the packages included the theoretical model, definitions of basic terms, instruction page, examples of activities and a teacher planning template that was adapted from the "European Music Portfolio: A Creative Way into Language" research project (Ludke & Weinmann 2012). As an example, an activity package "Rhythm" is provided in Appendix 4. All the other materials and information about the programme could be accessed at "Let's Speak Music!" webpage (Please see Appendix 3). Further on, the activities were translated into the Finnish language and the Finnish version of teaching materials was also created. In addition, Päivi Leveelahti, the other author, has composed songs for facilitating language learning presented to the teachers (Please see Appendix 5).

For the purposes of the practical part of our thesis, three teacher professional development workshops were implemented, and video recorded. Two of these workshops were conducted in Hyvinkää in Finnish language and one was organized at Small Folks day-care, in English language. All the workshops lasted about three hours, and each consisted of the four following parts: drumming, methods of music teaching, musical story and theory.

- 1) Drumming. For this activity, we provided different types of African drums, but we also used recyclable materials such as empty cans or milk cartons. We started by exploring sounds on a drum (e.g. galloping, rain, emotions). Then, we showed the three main drumming techniques (bass, slap and tone) and asked participants to drum their names, following a steady rhythm. The following activity was a game that required sending a sound within a circle. Finally, we sang an African call and response song. We then divided the teachers into small groups and asked them to communicate without words, using their drums. At the end of the first part, we discussed the goals of the exercises, thinking about different learning areas.
- 2) The second part of the session included introducing different methods of music teaching. We presented color notation, beat-boxing, rapping, singing hand, musical balls and rhythm cards. Moreover, this part included presenting the two songs composed by Päivi Leveelahti (Please see Appendix 5).
- 3) The third activity included creating a musical story. Participants were divided into small groups and asked to create a story using their instruments, that would later be performed in front of the group. The audience tried to guess what the story was about.
- 4) The last part included presenting our theoretical model and materials, focusing on how to use the theory in practice. We also asked the participants to reflect on the whole experience and discuss about how to use it in their every-day work.

#### 10.4.4 Feedback

One month after the CPD workshop, another e-questionnaire was sent to all the participants. The aim was to reflect upon the training and see if some ideas that had already been put into practice. This questionnaire consisted of four open-ended questions:

- 1) Experiences from the sessions (e.g., what they liked or disliked)
- 2) Reflections on different parts (e.g., drumming, musical story, materials)
- 3) Implementation in practice (e.g., what methods or materials from the workshop they have already used in their teaching)
- 4) Recommendations for the future (e.g., what they would like to learn more or wished it was done differently)

## 10.5 Data analysis

For the purposes of the present study, a mixed-method data analysis was applied.

The notes from the interviews with experts were analysed qualitatively. After carefully reading the notes, the following three categories were defined: description of work, methods of language learning, the use of music in language learning, critical points. The data was organized according to the categories and presented in the results part. The results were used to better understand the topic and create the questionnaire and the CDP course later on.

The questionnaire data was analysed qualitatively and quantitatively, using the SPSS program. First, the answers were coded and entered into the system. After that, an analysis was conducted using frequencies that was presented in tables. The results were sorted out in the five categories: background information, attitudes about music, experiences in music teaching, language learning, teacher training requirements. Questionnaire results were also considered when designing the CPD course.

Video recordings were analysed qualitatively, in a theory driven way. The categories were pre-defined for the purposes of the analysis process, and to ensure the systematic procedures for them. All the sessions consisted of four parts that were used as categories for data analysis: drumming, music teaching methods, musical story and Let's speak music activities. While watching the videos, the authors wrote down relevant information following the categories.

Similarly, the categories were defined for analysing of the feedback data. After reading all the answers, the data were organized in the following categories: music as a mean to support children's learning, music as a mean to support language learning, music as a mean to support other developmental areas. The answers were read multiple times to assign the relevant part of the text to each category.

## 10.6 Limitations and ethical issues

The ethical issues of the present study concern the topic and the sample choosing. First, the authors chose this topic as a point of their personal interest and on the basis of their professional experiences, even though there were experiences from the work field for the need for music training for workers. Also, the authors have created the programme independently, based on the EMP-L project. Secondly, one author currently works at the Small Folks Day-care, which might have influenced the objective setup of the study and participant's responses. To avoid further ethical issues, the authors payed special attention to the confidentiality of the research and asked for the written permissions of the participants to record the sessions and use their pictures in media.

The thesis contains limitations related to the study design. For example, there is an uneven number of participants included in the two cases that might affect the overall results and findings of the study. Further on, less than third of the participants answered the feedback questionnaire, which limits the results in terms of finding out about what kind of the effects the professional development workshop had on the pedagogical practice of the participants. Also, the percent of the questionnaire answers was very low in Hyvinkää, when only 28 people from the total of 130 kindergarten teachers answered the questions. So, this does not give wide amount of data in this case to cover the true situation in Hyvinkää. In addition, providing the feedback in the form of the questionnaire has numerous limitations compared to conducting interviews with the participants or observing the classes after the workshops to provide a better and deeper understanding about the phenomenon under investigation. These aspects could function as starting points for a future study.

Other limitations of the study are due to the complexity of the phenomenon under investigation that requires extensive and comprehensive analysis of various aspects. For example, teachers' eagerness to use music in the classroom depends on numerous factors such as musical skills, previous experiences, self-confidence, attitudes, and beliefs about the role of music in early childhood education and so on. The study doesn't cover the whole scope of the phenomenon. Moreover, some of those variables, such as attitudes, beliefs or self-confidence, are deeply rooted within the personality. Therefore, it is difficult to change them through only one workshop. Therefore, the study implies that there is a need for further research that would include following the teachers in the classroom after the workshop, to give support.

## 11 Results

In this section the findings will be introduced in line with the research questions. In addition, the results from the pilot interviews will be also presented, to provide a better understanding of the context. The abbreviations will be used (H=Hyvinkää, SF=Small Folks) to cite the quotations and to separate the participants from the two cases.

### 11.1 Pilot interviews

To provide background information and more insights about music and language learning in the two cases, in total three experts were interviewed: two from the Finnish day-cares and one from Small Folks, international day-care.

#### 11.1.1 The Finnish case

For data collection, the authors interviewed two second language (S2) kindergarten teachers: Taina Mättö from Nurmijärvi and Virpi Hämäläinen from Hyvinkää. The interviews were conducted prior to the research inquiry related to the teaching work, in Finnish language.

The work of a S2 kindergarten teacher in day-cares, includes many different responsibilities. The role of an S2-teacher is to guide, teach and consult day-care workers, as well as to create models and various small-group activities for early childhood education. It also includes providing general pedagogical support, multidisciplinary co-operation among many professional groups, and co-operation with the parents of the children. When needed, S2-teachers also organize small group activities for children as well as give individual support. However, due to the large number of children, such individual meetings happen rarely. (Mättö 2017.) In addition, the S2 kindergarten teacher's job includes participation in teacher meetings, focusing on the needs of the children and implementing the curriculum, as well as other meetings concerning information about a child's linguistic skills and challenges before going to school. (Hämäläinen 2017.)

The S2 kindergarten teacher makes lots of visits to day-care centres to observe the children and guide the day-care workers. In many kindergartens, S2 information and knowledge can be new, which requires more guidance and teaching. (Mättö 2017.)

*Mättö: "Children's observation is only provided with a limited timeline. Even though the workers want a lot of information and tips for everyday life based on that short observation."*

A follow-up form will be filled in from the beginning, which will indicate the child's linguistic development starting from the child's mother tongue speech learning. Filling in the monitoring form is the responsibility of the kindergarten teacher, from which the S2 teacher can, on a daycare visit, gain more information about the child's development and overall linguistic skills. (Mättö 2017.)

The nursery staff asks the S2 teacher to be involved in planning activities, for example, for the need of tips on how to efficiently support linguistic issues, for example, by drawing, making gestures and faces, small groups, and with an interpreter. It is essential is to enrich the language learning environment so that the child progresses to the next level of linguistic skills. The teacher informs about the development of language and the workers own linguistic awareness. (Mättö 2017.)

The main supportive method is the linguistic knowledge and awareness of each employee in everyday situations. Employees knowledge of language development vary considerably, but the primary goal of development is to utilize knowledge in everyday life. It is often the case that guided riddles are well designed, but all transitions between actions in daycare and other situations, where adult language skills are essential, are easily disregarded. (Mättö 2017.)



*Mättö: “Everyday situations, such as dressing up for outdoor activities, are the most important learning situations.”*

Mättö also underlines other everyday life situations, such as lunchtime, outdoor activities and playtimes as essential learning moments. Attitudes can often be the most prominent obstacle in linguistic activity, as this can be thought of as an increase in workload, or it is felt that giving a child some attention in linguistic matters, it would be taking something away from other children. (Mättö 2017.)

According to Hämäläinen, there is a growing number of immigrant children in Hyvinkää and therefore teaching Finnish as a second language becomes more regular for the Finnish teachers. There is only one second language teacher currently working in Hyvinkää to support the Finnish as a second language learning. (Hämäläinen 2017.)

The S2 kindergarten teacher in Hyvinkää uses usually rhyming, talking, asking, working in smaller groups and using different assessment templates. Music is not often used, although singing is more commonly exercised. A good reason to use music is that it easily catches people's minds and it gives a good mean to practice sounds. Rhythm helps to perceive syntaxes. The perception of Virpi Hämäläinen is that frequency of using music in general as a planned and with goal-orientations, especially in language learning, varies clearly according to the personnel at the Hyvinkää city daycare centres. Individual attitudes and skills affect the whole daycare unit. (Hämäläinen 2017.)

*Hämäläinen: “It varies. Usually it is executed using CD-music or it is somehow musical in the form. The playing skills and personal interests of personnel supports the use of music. The attitudes and believes of not being skilled enough affects as well. Sometimes the materials for the activities are too dull which might decrease the use of music.”*

The musical methods are usually restricted into same ways, such as playing music from CD's or being “very musical”. Over all the diversity in musical activities is not commonly recognized. Also, the awareness of music being beneficial in language learning is recognized in general, when implementing the knowledge into action is challenging. (Hämäläinen 2017.)

#### 11.1.2 The International case: Small Folks

According to the manager of Innopoli Small Folks Daycare and English language teacher Jenna Santala, all the teachers in the daycare are responsible for the language learning of the children. Language learning happens throughout daily interactions and it also includes organized

activities that aim at supporting specific language skills. The role of teachers is to continuously support the language learning process of the children as well as to plan, prepare and organize language-focused activities for small groups of children. (Santala 2017.)

*Santala: “For example, each Monday we have a toy circle where children bring their toys. The focus is on the presentation skills, vocabulary and grammar.”*

Each year many new children join the day-care. The majority from them are with a migrant background. Some of the new children have no English language skills or have never attended a day-care centre before. Being in a new environment is usually a significant change for the new children, and it takes time before they adapt. Moreover, due to the lack of English language skills, it is often challenging for them to understand the instructions and interact with the peers and teachers. Therefore, quite often, they refuse to join activities, showing frustration or choosing to play alone. For this reason, the teachers are encouraged to support language learning and acquisition through music so that the early integration would be more useful and enjoyable for the children. (Santala 2017.)

*Santala: “We have many new kids coming who don’t have any English language skills. This can be quite rough at the beginning for the children and the teachers. We need to support them.”*

According to Santala, in Small Folks, teachers are encouraged to use music activities with children on daily basis. During the morning circle, songs and rhymes are used to teach the days of the week, months and seasons as well as to introduce new topics (e.g., farm or space). Music is a great tool to learn new vocabulary, especially with newly arrived children who don’t speak any English language. Besides, teachers use music as a background in the classroom, for instance, to calm down the group or to support movement and dancing. Four times a year, children prepare songs and perform for parents that involve singing and preparation. Small Folks day-care also has basic sets of percussion instruments that are occasionally used in the classroom and sometimes children make musical instruments of their own. Some teachers can play instruments and organize music sessions in the day-care. (Santala 2017.)

*Santala: “I think music is a great way to support language skills. Our children love music and I would really love to see the teachers using it even more in the classroom.”*

## 11.2 Questionnaire

An e-questionnaire was sent out to all daycare professionals in Hyvinkää and Small Folks, including teachers and teacher assistants. In total, 28 responses were received from Hyvinkää and 13 from Small Folks.

The first group of answers reviled background information about the respondents including their age, years of work experience and educational background.

Accordingly, there were significant differences between age groups of the two cases. Most of the teachers at Small Folks were between 20-35 years old, while in Hyvinkää the majority from the teachers were older than 40. Similarly, the results showed that 12 of 13 respondents from Small Folks have one to five years of work experience. In Hyvinkää, the respondents had more than 10 years of work experience as kindergarten teachers in average.

Differences between the two cases also existed in teachers' educational backgrounds. Almost half of the respondents from Small Folks (6/13) reported to have obtained their degree in a country other than Finland and in different fields such us Pedagogy, English language or Art education. The other half had a degree in Social services (3/13) and Early childhood education (3/13). Respondents from Hyvinkää had all acquired their education in Finland, mostly in the field of Social services (8/28) and institute degree (11/28). In total, 5/41 respondents had a master's degree in early childhood education.

The second group of questions focused on the teachers' perceptions, experiences, and attitudes towards the use of music in their pedagogical practice.

<i>Previous musical experiences</i>	<i>None</i>	<i>Playing instruments</i>	<i>Singing</i>	<i>Music teacher qualification</i>	<i>Participating in music activities</i>
<b><i>Small Folks</i></b>	7	5	4	0	2
<b><i>Hyvinkää</i></b>	12	11	12	0	0
<b><i>Total</i></b>	19	16	16	0	2

Table 3: Previous musical experiences

From the table above, it could be seen that none of the respondents had an educational background in music teaching. In total 19/41 participants reported not to have any previous experience in practicing music. Singing and playing instruments were the most common musical skills, as reported in both cases (16/41). Two respondents from Small Folks noted to have participated in musical activities such as choir or dancing.

Personal preference towards music	<i>I love music</i>	<i>It is not really my thing</i>	<i>Neutral</i>	<i>Total</i>
<b>Small Folks</b>	8	1	4	13
<b>Hyvinkää</b>	26	0	2	28
<b>Total</b>	34	1	6	41

Table 4: Personal preference towards music

On the other hand, when asked about their preference towards music, in total 82% of the respondents reported to enjoy music (92% in Hyvinkää and 61,5% in Small Folks). However, only 5/41 teachers in Hyvinkää thought of themselves as being musical, while most of the teachers chose the option “somehow” to describe their musicality. The results in this area were quite similar between the two cases.

How would you describe yourself as being musical?	<i>Yes, very much</i>	<i>Yes, much</i>	<i>Somehow</i>	<i>Little</i>	<i>Very little</i>	<i>Total</i>
<b>Small Folks</b>	0	3	6	3	1	13
<b>Hyvinkää</b>	5	8	10	3	2	28
<b>Total</b>	5	11	16	6	3	41

Table 5: Being musical

The third group of questions investigated the frequency of using music in the class and methods implemented.

Most of the respondents in both cases said that they were using music in their every-day practice. Some of the most common examples were singing and action songs (92%), dancing (84%) and listening to music (76,9%). Half of the respondents reported to have used playing instruments and singing with children (23/41). Interestingly, in both cases less commonly used methods were rhythmical exercises (20/41) as well as musical stories (5/41).

When being asked about factors that contribute to the use of music at their daycare centers, the teachers of Hyvinkää mostly chose children’s readiness to use music (89,3%), teachers’ musical skills (71,4%) and the ability to be spontaneous (60,7%). Similarly, in Small Folks Daycare, 76,9% of the respondents also recognized teachers’ musical background and the ability of being spontaneous to use music in different situations throughout the day (69,2%) as the most important factors. The respondents from Hyvinkää added receiving a positive feedback from parents as well as seeing the joy of children when involved in musical activities as strong factors that contributed to the use of music in a daycare. To illustrate this statement, two teachers from Hyvinkää commented:

H: *“My folk dancing, seeing children's joy when kids learn, it is visible and also comes home.”*

H: *“With music, a child can comfortably join and comfortably learn and feel comfortable when he or she sees successes.”*

In addition, the teachers were also asked to point out the factors that reduced the use of music in their practice. In both cases, a lack of musical skills was reported as the main factor that prevents the use of music in early childhood education. Some of other factors that the teachers named were hurry, lack of instruments or music teaching materials.

H: *“Material is common in day care centers, so ex tempore cannot work properly. Except then of course singing.”*

Further on, the questionnaire asked about how music was used to support the other areas of learning. The respondents in both locations recognized the potential of music for supporting different learning areas and reported to have included it in their planning. Some of the most common answers in Hyvinkää were using music to support social and language skills (85,7%) and even more, learning about other cultures (92,9%). In addition, in the Small Folks case, the respondents also reported to have used music to calm down the group (76,9%), support listening skills (69,2 %) and support motor skills (61,5%). Individual teachers added some other important goals of music education such as supporting motivation, creativity, having fun, developing mathematical skills, self-esteem and exploring feelings.

Regarding linking music and language learning, all the Small Folks respondents acknowledged to had had English as second language learners in their classrooms. In Hyvinkää, 20/28 respondents had had children with Finnish as a second language in their classrooms. All participants described having using music to support the second language in question. Moreover, the majority from respondents cooperated with their colleagues to support the second language learners (64,3% in Hyvinkää and 68,5% in Small Folks).

Finally, the participants were required to evaluate their knowledge on language learning as well as the Finnish National Core Curriculum for Early Childhood Education (2016). From the table below, it could be seen that most of the teachers were acquainted with outlines and goals of the New National Core Curriculum. According to the answers, the majority from respondents felt to have obtained sufficient knowledge on language learning and language development as well as music and language integration.

<i>How would you evaluate your knowledge about...</i>	<i>1-Very well 5-Poorly</i>	1	2	3	4	5
<i>Phases of Language development</i>	Small Folks	2	4	4	2	2
	Hyvinkää	9	11	8	0	0
<i>Effects of music on language development</i>	Small Folks	0	4	4	4	1
	Hyvinkää	3	14	11	0	0
<i>Early Childhood Education Curriculum (2016)</i>	Small Folks	5	4	4	0	0
	Hyvinkää	8	20	0	0	0

Table 6: Teachers' perception of their knowledge

Still, a considerable number of the respondents (39/41) reported to be of a need for an additional training on music and language integration. Some of the most required themes were rhythmic exercises, music stories and theory of language and music integration. In general, the teachers were asking for a training for all people, that would not entirely depend on abilities to sing.

H: *"I find it important to arrange music pedagogical studies for those educators who do not "know" how to sing, for example. The name of the course could be, for example, early music education for "song / non-vocalist" breeders! Sibelius Academy has long ago developed methods for learning "unlabeled". I would think that there would be skilled methodologists for "non-singing" educators."*

Moreover, another respondent commented that training on music would especially be needed as a support for the second language learners:

H: *"In the coming autumn, a group of S2 children and a few Finnish children with a bitter problem. All the tip is welcome."*

H: *"My colleague cares about music teaching, so my own lack of information does not hurt."*

### 11.3 Video analysis

For the purposes of the study, three teacher training workshops were implemented and video-recorded. There were in total two workshops in Hyvinkää and one at Small Folks. All the workshops consisted of four parts that were used as a basis for data analysis: drumming, music teaching methods, musical story and "Let's speak music!"- activities. The video recordings revealed useful verbal and non-verbal information about the participants' experiences.

### 11.3.1 Drumming

Drumming was the first activity used in each workshop. The participants explored the sounds on a drum, basic drumming techniques, different emotions and animal sounds, drummed names, sang an African song and played two games.

Reactions during the drumming activities in both locations were positive. Yet, in the beginning, all the groups were slightly reserved and tensed, which could be observed from their body language (e.g., uptight sitting and being quiet, with serious face expressions). As soon as the activities started, the participants began to smile more, laugh, and enjoy the exercises, while moving and communicating with others. Concentration was, nevertheless, present always, which could be seen from focused listening and follow-ups. After the drumming session, the authors asked for a verbal feedback. The majority from the participants in both cases stated that most of the exercises were easy and fun to do and that they would like to try it in their work. Some practices were more difficult such as, for example, drumming with eyes closed or drumming and singing simultaneously. Despite being challenging, those activities were also described as fun and engaging. Finally, the participants reflected on how the drumming technique could be used in early childhood education. In both locations, it was recognized that drumming was easy, fun and could be applied in many situations such as, for example, reflecting and identifying emotions, supporting mathematical and listening skills and waiting for a turn. In Small Folks, one participant stated that drumming is a much more effective technique for learning syllables compared to only clapping hands. In Hyvinkää, another pointed out that it was an excellent idea to use recyclable material for drumming (e.g., milk cartons or boxes) and this is something that each daycare can and should do. The participants in both locations asked to have the materials about those activities and links to the song so that they could use it in their work with children. In Small Folks, the participants stated that they hadn't used this technique before. In Hyvinkää, on the other hand, the participants reported to have been using drumming activities on a regular basis. Still, they said to have never related drumming activities with learning about emotions or expressing different feelings.

### 11.3.2 Music teaching methods

In the second part of the workshop, different music teaching methods were presented: color notation, rhythm cards and singing hand. In Hyvinkää, the authors also presented beat-boxing, musical balls and two original songs composed by Päivi Leevelahti. Beatbox activity started by presenting the technique. Afterward, one group was asked to make the beat, while the other was rapping to the familiar rhyme "Ukko-Nooa". During musical balls, the participants were asked to stand in a circle and throw an imaginary ball to each other while making a sound with their voice or body. The person who received the ball repeated the sound and sent the ball to someone else, by making another sound. Before beginning, the authors made an inquiry about

music methods the teachers commonly used with the children and about their music skills (e.g., reading notes or playing an instrument).

From the music teaching methods, most of the participants in both locations expressed to have mostly used singing and action songs as a musical method. The majority from the group did not know how to read notes. Three participants from Small Folks and five in Hyvinkää reported to play an instrument. Color notation seemed to be a new method for most of the participants who reported having never seen it before. Only one participant from Hyvinkää had been introduced with this method earlier. Nevertheless, color notation provoked many positive reactions among the participants. One of the Small Folks participants said that this method was very easy and that it could be used to teach different instruments and even piano. The participants also recognized the benefits of this method for developing coding and mathematical skills. Second, the rhythm cards were a fun method to use, although the majority from the groups found it challenging for the kids. One participant from Small Folks reported that this is a great tool to teach math or syllables and that she has used it in her school. In Hyvinkää, there was a lively discussion about how this method could be used regarding teaching syllables. The singing hand, was another activity which provoked concentration and plenty of positive reactions among the participants, who have agreed that it would be easy and fun to apply it in practice.

In Hyvinkää, most of the participants seemed to have lots of fun during beat-box activity and could recognize its potential not only for language learning, but also for developing creativity, memory, and social skills. Moreover, they found Päivi Leevelahti's songs very pleasant to use, but required to use it in a lower pitch for the children. The musical ball was the last activity in the second section, presented only in Hyvinkää. At first, both groups in Hyvinkää were reserved about this activity, and it took a couple of rounds before they would relax and start participating more actively. Soon after, the participants began producing a variety of sounds with their voices and body, laughing, enjoying, and interacting with each other. They reported that this activity was also fun and easy to use with the children.

### 11.3.3 Musical story

The musical story was the third part of the workshop in both locations. The participants were asked to work in small groups and create a simple storyline, using their voices and instruments. Then, they presented their stories to the other groups, who needed to guess what it was about.

First reactions when hearing about the assignment were doubtful and reserved in both locations. Two Small Folks participants commented that they don't know how to play music and therefore don't feel comfortable to present in front of the others. However, once they started to process the task, the enthusiasm and joy of creating were evident and clear. The level of concentration was very high, which could be noticed from focused looks, careful listening,



intensive playing and joyful laughter. Presentations of each musical story were conducted in an approving and supportive atmosphere in both locations. All the stories were creative and connected with the assignment. Applauses and laughter were loud throughout each workshop. The participants reflected this method to be useful in practicing emotions, social skills, cooperation skills, in story times, imagining different animal characters, imagination in general, memory and listening skills.

#### 11.3.4 Let's Speak music: materials and website

In the final part of the workshop, "Let's Speak Music!" - website and materials were presented. The presentation included the theoretical background, web-page, teacher materials and the planning template. In general, the theory and activities were mostly new to the participants who required to learn more about the activities that were performed during the workshop.

All three groups found the theoretical model to be easy and clear to understand. The material package was very interesting too, according to some comments. However, in each group, the participants reported the lack of time in their work to be one of the problems to thoroughly study the material. The web-page had a positive response as a tool to get information about the activities. Also, some acknowledged email and Facebook page as excellent means to share and use the materials. Besides, most of the participants expressed positive reactions about the planning template. One participant from Hyvinkää mentioned to like the idea of giving space for teachers in the template, to choose which skills they want to focus on in both language and music teaching. However, the participants in Hyvinkää were mostly concerned about the activities that were practiced during the session would not be visible at the website. They would have wanted to have those activities in the exact order included in the teacher materials. Therefore, the power point presentations of the sessions were also sent to the participants, after the training.

#### 11.4 Feedback

One month after the training, the participants were asked to provide their feedback in a form of an online questionnaire. The questionnaire consisted of four open-ended questions including different parts and aspects of the training. In total, five answers were received from Small Folks and nine from Hyvinkää.

In the first two questions the respondents were required to reflect upon the training and how it supported their professional development and teaching practice. All the answers were positive. Some of the most commonly used words to describe the experiences in both cases were: fun, simple, hands-on, and educational.

SF: *“I really liked the training. It gave a good basis to develop music activities for the children. It was also fun for us to experience what the kids would.”*

H: *“The workshop was practical, and I got concrete tools to use in everyday life. You brought us new ideas and you didn’t make us share our ideas to others. Nobody had to be anxious about performing alone etc.... We acted nicely together.”*

SF: *“I liked the simplicity: even for someone as untalented in music as I am it was fun to do.”*

The participants mentioned that training have given them new ideas to use in practice:

H: *“I got from the workshop some fun new ideas to try with children. It would have been fun to hear, how to prepare one’s own instruments. Some hints. Before the workshop I could not even think an empty can of milk/juice as a playing instrument.”*

SF: *“I liked it. It showed me possibilities how to use drums I did not think before.”*

Moreover, both Small Folks (4/5) and Hyvinkää (7/9) respondents reported to have used some of the activities in their work: drumming (7/14), color notation (3/14), musical stories (3/14), singing hand (2/14), beat box (1/14). In total, seven respondents mentioned to have used recycling materials for drumming such as cans or milk cartons.

H: *“The children got excited about the drums. In our home play spot, the children realized that empty ketchup bottles could be used as drums. We were able to have a fine improvised drumming group. All the children during the moment happened to be s2-children. Common language was not needed. Playing took along.”*

H: *“We have been drumming boxes and cones and beat boxing was a hit for the children.”*

SF: *“I have definitely used the drum circle and telling a story with sound.”*

The second group of questions focused on how music and specific activities presented at the training may support learning of young children. In their answers, the respondents have brought up numerous benefits of using music to support children’s development.

All the respondents acknowledged that music supports children's learning. In their answers the teachers mentioned that music helps creating a positive environment, it supports learning by involving senses, it is fun and brings excitement.

SF: *"It builds a nice environment kids might feel more relaxed to talk."*

SF: *"More senses are involved the better will be process if memorizing."*

H: *"A good impact in child's language development I believe to be is that when one becomes excited in sound experimenting, drumming own name, and drumming games."*

All respondents also recognized that music enhances language learning. According to the answers, music supports vocabulary development, pronunciation and articulation of sounds, descriptive language and listening skills.

SF: *"Learning syllables, expressing feelings and word through sound, memory"*

SF: *"You can use rhythm to learn new words or work on pronunciation."*

H: *"Singing and rhyming and rhythmic helps always in language development. The topic was good."*

H: *"It certainly evokes children's listening and at same time child's language develop."*

In addition to language learning, the respondents saw potential of music activities to facilitate different areas of children's development, especially early mathematical skills, and creativity. In their answers they reported coding, patterning, supporting imagination and dramatic expression, creativity, memory, and motor skills.

SF: *"Can teach about coding, about reading notes, about working according to a schedule."*

H: *"Math, sports, emotions (happy, angry, hurry, slowly)."*

SF: *"Listening skills and creativity. Stepping out of their comfort zone."*

Finally, the questionnaire asked to provide comments on the teaching materials. Most of the respondents were positive about the materials and found it clear and useful. Four of them

mentioned that they would like to have the ideas from the session more clearly presented on the website, so it was easier to find and use.

SF: *“Very easy to access, looks inviting, the activities are easy to implement in the daycare.”*

H: *“I went to look at the web pages and facebook. I liked it. You have wonderfully put your mind to it and I enjoyed a lot when you had considered this course just from our point of view... About how we could act. And musical story using only music was really a wonderful inspiration. Thank you from the course I liked it.”*

H: *“Material given was useful. I would hope that there was some review about the course content in the web pages.”*

## 12 Discussion

In this section, the findings will be discussed with reference to the theory. Further on, the discussion will focus on the impact that the professional development workshop had on the teachers' perceptions about music and practice, based on video observations and feedback. Finally, the role of music in language learning and second language acquisition will be discussed based on the results.

### 12.1 Factors influencing the use of music in early childhood education

The majority from the participants included in the present study seem to have already had a basic understanding about the role of music in early childhood education before the professional training session. In the questionnaire, the respondents have mentioned the importance of music for supporting creativity, language, self-expressions, listening skills, physical development, cultural competence and even mathematical skills. The majority stated to have been incorporating musical activities regularly in their daily practices. However, although the respondents seemed to recognize that music is an important part of early childhood education, especially regarding to language learning and second language acquisition, the answers suggested that the content of musical activities is limited to singing action songs, dancing, and listening to music. Less than half of the respondents claimed to have been using rhythmical exercises or playing instruments as a method of music teaching.

There are several different factors suggested in the literature that could explain such results. Firstly, the research suggests that teachers' personal experiences, values and beliefs in a great deal influence their pedagogical actions and practices in the classroom. Similarly, the choice of musical methods and activities that the teachers apply is most likely determined by their personal attitudes, experiences and beliefs about teaching music. (Dwyer 2015, 93-94.) For

instance, most of the respondents in the present study stated not to have any musical background or skills (e.g., music education, playing an instrument, singing in a choir etc.). Moreover, most of the respondents considered themselves as non-musical persons. This negative self-image about personal musical abilities as well as the lack of musical background are likely to have influenced the teachers' interest in teaching music as well as their choosing of musical content and practices. In addition, the respondents also recognized that personal traits of a teacher are the most important factors that influence the quality of music activities in teachers. They have mentioned that being spontaneous and eager to engage in musical activities are the most important teachers' features that promote music activities.

Secondly, the use of music in education might be influenced by the socio-cultural factors. Wong (2005) claims that although some teachers might have the same level of knowledge, understanding and experiences about the purposes of music education, diversification might exist in pedagogical practices based on their culture. Accordingly, in some cultures, singing and dancing are considered as an integral part of life which reflects upon the education through teachers' eagerness to use singing or dancing. (Wong 2005, 415-417.) Through the workshops, the cultural differences between the teachers' reactions between the two cases were clearly observed. In Hyvinkää, the Finnish way of speaking and acting in workshops was obvious through discussions and in the level of loudness throughout the sessions, when in Small Folks including more international nationalities the behavior was more relaxed, dialogical, and active. Nevertheless, the difference decreased along the time. Some explanation for the shyness or lack of musical activities might be answered through socio-cultural factors.

Third, factors such as teachers' professional knowledge and teaching resources are also affecting the quality of music education in kindergarten teachers (Bresler 1994, 398-399). Most of the participants in the present study agreed that teachers' skills and knowledge and skills about music was an important factor for music teaching, whereas they also mentioned that busy schedules, lack of resources such as musical instruments or other could have a negative effect on music teaching in a day-care. Some other reasons for such results could be differences in teachers' educational background, different educational curricula or the general decrease of art-based studies in education which can result in the lack of knowledge or skills to implement in concrete actions in early childhood education. These factors could be a point for future investigations.

Finally, institutional factors may also impact the usage of music in a day-care centre (Dwyer 2015, 94). For instance, the way curriculum is organized or the culture of the day-care that supports arts integration might affect the pedagogical practice in a phenomenal way. In Small Folks, teachers mentioned that music is a part of everyday life and that music-centred activities take place at least once per week, although we believe that it should be implemented daily.

## 12.2 The impact of the professional development workshop on teachers' beliefs, attitudes, and pedagogical practices

According to the literature, teachers' previous experiences, skills, beliefs, and values affect their pedagogical practice in the classroom, including musical experiences. Juvonen (2008) has studied the music orientation and musically restricted attitudes. He defines the music orientation as one's individual attitude on music. By nature, the attitude can be either active or passive and negative or positive. When observing a musically restricted group of people, music has no meaning for this group. The orientation towards music has been formed as negative or it might have stayed passive. Juvonen (2008) found out in his study, that the forming of music orientation is set on during the early years of human lives. Musical memories and musical experiences during childhood have been shown to have strong impact on building up musical attitudes. Childhood homes values and conceptions were also found to have crucial effect in the child's music-relation in presence and future. (Juvonen 2008, 1.)

Dwyer (2015) points out that teachers' attitudes about music teaching could be reshaped through professional development that would show to the teachers a wider field of music education and open their minds to new experiences. Only through the continuous professional learning and reflection, teachers may be open to change and expand their teaching horizons. (Dwyer, 2015, 93-94, 103.)

In the present study, the attempt has been made to promote the use of music in early childhood education by supporting the teachers' positive attitudes towards music teaching and their eagerness to engage in musical experiences and try new things. More specifically, "Let's speak music" programme aimed to broaden teachers' perspectives about music teaching and equip them with easy and fun tools to use in practice.

During the professional training workshops, there were numerous moments where the change of attitudes in teachers was observed. At the starting point, the majority from teachers in both locations considered themselves as non-musical and were very reserved when being asked to participate in musical activities and performing for others. As the training went on, the participants started enjoying the activities and showing a more open attitude and willingness to step out of their comfort zone. The reactions were positive and happy when experiencing the effortless of using different musical tools. At the end, the majority agreed that the activities were enjoyable and easy to use with the children. In addition, some added to never having thought of such easy approach to teach music before. For instance, some participants stated in the questionnaire that the daycare doesn't have enough musical instruments for conducting activities and changed this attitude after realizing that anything can serve as a musical instrument, even milk cartons, boxes, tables or chairs.

Finally, in their evaluations, the respondents reported to have liked the workshop as it has encouraged them to use music in different ways in the classroom. The majority of the respondents especially liked the fact of the training not to have required any music skills. The training was found engaging, easy and fun to participate in. In a month time, they reported to have used drumming activities, color notation and songs in their professional practice with the children. Moreover, the majority had visited “Let’s Speak Music!” webpage and had had a look at teaching materials.

Regardless of all the answers the authors get from the first questionnaire, it still needs to be noted that the answers from Hyvinkää were very low; only 28 answered from total of 130. Moreover, the number of responses to the feedback questionnaires was also quite low, which might put in question the effects of the CPD course. There are many factors that might be causing this low number of responses. For example, the commonly stated hurry and lack of time in the day-care centres can be one reason for teachers not to answer questionnaires in general. However, the reason for low answer rate can also be considered as music being not so interesting factor for the early childhood education personnel leading into the lack of higher answering percentage. This brings the important matter of possible negative attitudes and experiences influencing in the usage of music activities in practise.

### 12.3 The role of music in language learning and second language acquisition

Besides promoting the use of music in early childhood education, the present study has also focused on integrating music and language learning as well as using music to support second language acquisition. This topic has been widely researched in the literature from various perspectives suggesting similarities in neurological structures underlying language and music development in the brain, similarities between music and language system or behaviours characteristic for both fields such as listening, producing or representing. Undoubtedly, musical training supports language development and boosts the second language learning in terms of acquiring new vocabulary, supporting speaking and pronunciation or developing listening and understanding skills. (Bialystok 2017, 2-3; Clark 2000, 182-184; Cameron, 2001, 17-20; Ludke & Weinmann 2012,19-25.)

One of the goals of the thesis was to raise awareness and knowledge among the teachers about the power of music for language learning as well as to provide simple tools to use in practice. According to the questionnaire, all the teachers had second language learners in their classroom, while only about half of them considered to know enough about the use of music in language learning. In Small Folks, the third of respondents reported to know very little or even nothing about this topic. During the training, the participants were presented with the theoretical model as well as numerous activities to support language learning through music. The majority expressed interest in this topic by asking questions and commenting. In their feedback

answers, all the respondents had recognized the role of music in language learning and reported to have used some of the activities to support language development of the children in their classrooms. Especially, the respondents mentioned the power of music to develop cultural competence and support the integration of newly arrived immigrant children with no language skills to communicate.

### 13 Conclusions

The present study presents an attempt to support teachers' readiness to use music in early childhood education and raise awareness about the role of music in language learning and second language acquisition. In addition, the authors focused on creating teacher resources and materials that were presented in the teacher training sessions with the aim of providing tools and inspiring the participants to continue developing this approach in the future.

As a starting point, the authors identified the problem by conducting three pilot interviews with the experts and sent a questionnaire to the participants. According to the answers, the inevitable role of music for supporting different developmental areas in children has been recognized, especially with regards to language learning. Nevertheless, it seemed that the musical activities in practice are limited to mostly singing songs and listening to music. Therefore, there was a need for a music teacher training that wouldn't require any previous musical skills. The authors attempted to accommodate this need by creating a creative teacher training programme called "Let's Speak Music". The programme included designing a website with teacher materials and three professional development workshops that the participants greatly appreciated. One month after the training, the teachers had given their feedback in a form of a e-questionnaire.

Based on the answers received from the feedback questionnaire, it could be concluded that the majority from the teachers included in the present study had benefited from the music session. Mainly, the knowledge-base for teaching music had improved as they were presented with a variety of musical methods and activities to use in practice. In addition, the workshop had also supported the attitudes of the participants who seemed to be reserved at the beginning, stating in the questionnaire to have a very low self-perception of being musical. During the sessions, the participants were asked to engage in numerous activities and step out of their comfort zone. The atmosphere was very positive during the whole session and the participants found the activities were easy to use and that everybody was able to make music on a basic level. The respondents further on confirmed to have used some of the activities in their practice, after the training.

The music workshop also aimed at raising awareness about using music to support language learning and second language acquisition. Before the training, about half of the respondents stated that they were not informed enough about this phenomenon. In their feedback, however,



all teachers acknowledged the importance of music for language learning and cultural assimilation of the newly arrived children. From this, it could be inferential to point out that the workshops were effective and gave information and experience for implementing music as a mean to support language learning.

Overall the acceptance and the urge for learning more and something new points out, that there have not been enough music-related studies in the kindergarten teacher education units for those who own challenges in implementing the methods in everyday life in their work. Based on multiple studies and articles on the importance of music, as a general support for a healthy growth and development for children, there should be much more education, workshops, information, and time to learn all the necessary means in bringing all the knowledge and know-how in to every child's pedagogue.

Although it seemed from this study that music is being valued by the personnel participating in the workshops, still there are some critical points to be taken into consideration. First of all, the low response rate for the questionnaire and the feedback need to be considered as limitations when thinking about the results of this study. This situation brings up the important question about possible negative attitudes and experiences influencing in the usage of music activities in practise. Secondly, we would like to point out that the teachers and other workers who chose to participate in this study were quite likely the ones who actively practise musical activities in their work. More fruitful impact on the Let's speak music-CPD course would have been with those people who do not use music at all. It can be concluded that the challenge of having people gathered on this current subject to learn more, is one of biggest issues on the matter.

For the authors themselves, the current thesis has been a great personal and professional experience and the depth of learning has been beyond expected. All the insights on how the daycare professionals included in this study think and use music in their work, how interested they are in learning about new activities and certainly the process of creating this thesis, materials and workshops, have increased the authors' knowledge, know-how and courage in using music in language learning. This learning experience has made our conception of the importance of music even stronger and wider. For the authors' own professional development, this study has been significant in its own value by giving more insights and valuable experiences in teacher training. Moreover, we have gained more professional experiences and competence as kindergarten teachers. We are also very grateful for having an opportunity to study at Laurea University of Applied Sciences, in which learning opportunities like this are possible. Working together on this thesis has been a remarkable experience, increasing our professional development and widening and deepening each other's knowledge.

Finally, it could be concluded that the present study is just a first step towards promoting music in language learning in early childhood education. Further studies are necessary to continue supporting teachers to use music and develop their interest, skills, and eagerness to engage in musical activities with children. Some of the recommendations for the future would be to provide the teacher training within the classroom context, including children. Moreover, interviewing teachers after the workshops and studying how they continue to develop ideas presented during the training in the future is another idea for the future study of the present topic.

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## Appendix 1: Interview questions for S2 kindergarten teachers

1. What is your educational background?
2. How many years have you been working as a S2 kindergarten teacher? Have worked in some other position before this?
3. What is the children's age range you are working with?
4. How many children contains in your region? How many S2 children?
5. What is included in your work description?
6. In what ways you are working currently? What are methods you mainly use? How much music is included?
7. Do you pay visits in day-care centres or do you have some work space to work in?
8. What you usually do in possible day-care visits? How are you received by the personnel or by the parents?
9. How does the collaboration work with the parents? Are there any challenges? What?
10. Do you have a working partner or other collegial support in your work? How does it happen in concrete? What kind of support you have?
11. How does the multi-professional collaboration actualise? It there any or how much? Should there be more?
12. How much is day-care activities planned together, when S2 children are involved? How are the functions been tracked, how the children's development is being followed and how the collaborations with the parents has been executed? What means and methods there is to support language learning and oratory skills in day-care?
13. Is there enough time for regular planning? What are the basics, which guide your planning?
14. In your opinion, how well does the day-care personnel know factors in language development? Are there enough abilities to take the language development factors into account in planning and action? Are there some cases, where the employees might need guidance?

15. Based on your knowledge, what factors are supporting the use of music with S2 children? How is music beneficial also for others than S2 children? How music supports language and oratory learning?
16. In your own experience, how often music is used as planned and goal-orientated? What factors effect mostly in using music?
17. How, in your experience, music has been used in day-care to support language development? Are the methods versatile? Is music been used with S2 children? In your opinion, what factors support and what narrow down the use of music?
18. What influences have you noticed in children related to the use of music?
19. In your experience, how well does the early childhood education personnel know the benefits of music in language learning, or other benefits related in children's growth and development?
20. What are the main factors in music, which support language learning? In your opinion, what would the best kind of musical activity with S2 children?
21. Should there be supporting to use music, so it would used more, for example through workshops?
22. What kind of workshop could support, in your opinion, increasing the knowledge and to inspire to use music?
23. If could be able to create your own musical material, what kind it would be? Which musical and oration related elements would be good to include in it? Have you ever composed your own pieces to support language learning?
24. Is there some specific material, you would like to recommend, that has been planned for S2 children's musical activities?

## Appendix 2: Questionnaire

## Kindergarten teachers' perspectives on the use of music in early childhood education with regards to second language acquisition

This survey investigates teachers' attitudes and experiences on the use of music in early childhood education, especially with regards to second language learning. The questionnaire is done for the purposes of a bachelor thesis. The data would help in developing teacher training workshops and materials that are a part of this thesis. All your answers are confidential and anonymous. Therefore, I would like to encourage you to answer honestly to all the questions. Thank you for your time!

\*Required

### 1. 1. What is your age? \*

*Mark only one oval.*

- Under 20
- 20-24 years old
- 25-29 years old
- 30-34 years old
- 35-39 years old
- 40-44 years old
- 45-50 years old
- over 50 years old

### 2. 2. What is your educational background? \*

*Tick all that apply.*

- High school graduate, diploma or the equivalent
- Vocational training
- Associate degree
- Bachelor's degree in early childhood education
- Bachelor's degree in Social Services
- Other bachelor's degree
- Master's degree in early childhood education
- Other master's degree
- Doctorate degree
- Other: \_\_\_\_\_

3. 3. How long have you been working as a kindergarten teacher/assistant teacher? Select one option. \*

Mark only one oval.

- 0-5 years
- 6-10 years
- 11-15 years
- 16-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- 36-40 years
- Over 40 years

4. What age group are you currently working with?

\_\_\_\_\_

5. 4. What is your musical background? You can choose more than one. \*

Tick all that apply.

- None
- Playing an instrument
- Singing
- Music teacher qualification
- Participating in music groups (e.g. choir)
- Other: \_\_\_\_\_

6. 6. How would you describe your personal attitude towards music?

Mark only one oval.

- I love music
- It is not really my thing
- Neutral

7. 7. On the scale 1 to 5, how would you rate yourself as being musical? Choose one. \*

Mark only one oval.

1	2	3	4	5		
Yes, very much	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not at all

8. **8. When would you say was the last time you used music in your classroom? Choose one \***

*Mark only one oval.*

- Today
- One-two days ago
- Three-four days ago
- Five days ago
- Six days ago
- Other: \_\_\_\_\_

9. **9. How often would you say that music is used in your classroom? Choose one. \***

*Tick all that apply.*

- Daily
- A few days per week
- Once a week
- Every other week
- Monthly
- Less often

10. **10. What music activities do you most commonly use in your teaching? You can choose more than one. \***

*Tick all that apply.*

- Singing
- Action songs
- Playing an instrument (adult playing)
- Playing and singing (adult playing and singing)
- Playing instruments with children
- Playing and singing (children playing and singing)
- Dancing
- Musical stories
- Rhythm exercises
- Listening to music
- Other: \_\_\_\_\_

11. **11. Are there any other music-based methods that you commonly use in your teaching practice? If yes, please specify.**

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12. **12. What are the most important factors that contribute to the use of music at your daycare, according to your experience? You can choose more than one option. \***

*Tick all that apply.*

- Teachers' musical background
- Previous experiences in teaching music
- Basic knowledge about music education
- Children's preferences towards music
- Attitudes towards music in the work community
- Sufficient time for research and planning
- Regular training on the subject
- Eagerness to try new methods
- Being spontaneous
- Nothing from the above
- Other: \_\_\_\_\_

13. **13. What do you think are the factors that reduce the use of music at your daycare, according to your experiences? You can choose more than one option. \***

*Tick all that apply.*

- Hurry
- Lack of information
- Lack of skill
- Teachers' readiness to use music
- Attitudes towards music in the working community
- Busy schedule
- Other: \_\_\_\_\_

14. **14. If you wish, you can comment on what else affects the use of music at your daycare.**

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15. **15. Do you include music in your planning to support different areas of children's development. Choose the most common ones. \***

*Tick all that apply.*

- I don't
- Yes, to support listening skills
- Yes, to improve interaction and social skills
- Yes, to support linguistic development
- Yes, to calm down the group

16. **16. What other goals do you consider when using music to support the development of young children.**

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17. **17. Do you currently have English as a second language learners (ESLL) in your group? \***

*Mark only one oval.*

Yes

No

18. **18. On the scale 1 to 5, how often do you use music to support the linguistic development of ESLL? \***

*Mark only one oval.*

	1	2	3	4	5	
Very often	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Never

19. **19. Can you give some example activities that you use to support second language learning through music?**

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20. **20. How often do you discuss supporting the language development of ESLL with your co-workers? Choose one. \***

*Mark only one oval.*

Yes, regularly

Yes, when necessary

Rarely

Not at all

21. **21. How would you rate your knowledge about the factors and phases of language development? Choose one. \***

*Mark only one oval.*

	1	2	3	4	5	
Very well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Poorly



22. **21. How would you rate your knowledge about the effects of music on language development? Choose one. \***

Mark only one oval.

1      2      3      4      5

Very well                  Poorly

23. **22. Are you acquainted with the 2016 Finnish Early Childhood Education Curriculum? Choose one. \***

Mark only one oval.

- Not at all
- Slightly
- Outline
- Carefully

24. **23. Are you aware of the goals for music education defined in the 2016 Finnish Early Childhood Education Curriculum? \***

Mark only one oval.

- Yes
- No

25. **24. How do you feel about attending a professional development training about teaching music to ESLL in the future? \***

Tick all that apply.

- I would like it
- Neutral
- I don't think it is a good idea for me

26. **25. If so, what would you like to learn more about? Select up to three areas. \***


Tick all that apply.

- Music teaching methodology theory
- Linguistic development and music theory
- Learning to play an instrument
- Basics of musical notation
- Teaching new songs
- Rhythmic activities
- Musical stories
- Other: \_\_\_\_\_

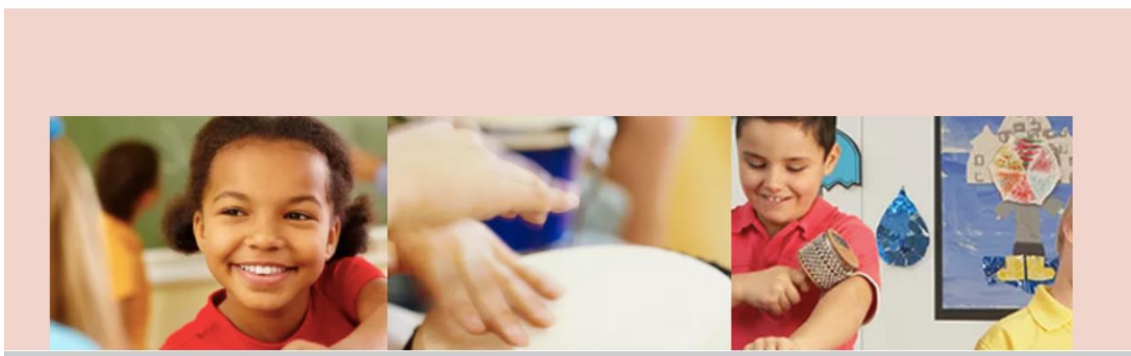
### Appendix 3: Let's Speak Music! Web-page

<https://sanosemusiikilla.wixsite.com/sanosemusiikilla>

Home Activities About us

sanosemusiikilla@gmail.com 

Let's speak music!



## Appendix 4: Material package: Rhythm



# RHYTHM



LET'S SPEAK MUSIC!


## INSTRUCTIONS


- This document contains five creative activities that support various musical skills and language development in early childhood education. Each activity includes different steps and variations that you might adjust to your group's age, needs and interests.
- Our activities are presented in a form of a template, that is organized according to the four music and language learning areas: LISTENING, CREATING, REPRESENTING and DISCUSSING. To find out more about the theoretical model, please visit our web-page ([let'sspeakmusic.wixsite.com/sanosemusikilla](http://let'sspeakmusic.wixsite.com/sanosemusikilla))
- In addition, we have selected for you some more great activities and materials that you can see or download online. Please follow the links to access them.
- On the next page you will find a theoretical model summarizing and defining the most important musical and linguistic features. The model should help you fill in the missing parts in the templates by choosing to focus on different music or language learning goals. For example, in the LISTENING/Music chart you might want to focus on rhythm, while in LISTENING/Language you may choose to practice recognizing letter sounds.
- At the end of this document, you will find an empty template to help you plan and create more activities.


LET'S SPEAK MUSIC!


MUSIC	MUSIC & LANGUAGE	LANGUAGE
<ul style="list-style-type: none"> <li>Basic music elements:                             <ul style="list-style-type: none"> <li>-Rhythm (pattern repeated regularly in time)</li> <li>-Tempo (speed at which music is played; e.g. fast, slow)</li> <li>-Dynamics (the volume; e.g. loud and soft)</li> <li>-Pitch (the frequency of sound vibration; e.g. high and low)</li> <li>-Timbre (color of the tone; e.g. dark, bright, dull, lush)</li> <li>-Melody (tune created by series of notes)</li> </ul> </li> <li>Instrument recognition</li> </ul>	LISTENING	<ul style="list-style-type: none"> <li>Phonological structures (the sounds system)</li> <li>Prosodic structures (rhythm, stress and intonation)</li> <li>Syntactical structures (grammar)</li> <li>Semantic system (meaning of the words)</li> </ul>
<ul style="list-style-type: none"> <li>Singing</li> <li>Playing</li> <li>Percussion</li> <li>Composing</li> <li>Improvising</li> <li>Exploring</li> </ul>	CREATING/ MAKING	<ul style="list-style-type: none"> <li>Speaking and pronunciation (e.g. sounds, syllables, onomatopoeia, words, sentences)</li> <li>Language development phases</li> </ul>
<ul style="list-style-type: none"> <li>Notation (e.g. musical alphabet, duration, signs)</li> <li>Graphics</li> <li>Movement and visual arts</li> </ul>	REPRESENTING	<ul style="list-style-type: none"> <li>Early literacy (e.g. letter recognition, creating and interpreting images and symbols)</li> <li>Lexical competence (vocabulary)</li> </ul>
<ul style="list-style-type: none"> <li>Form (musical elements and the way they are combined)</li> <li>Style (e.g. jazz, classical)</li> <li>Structure (imitation, repetition, inversion, call and response)</li> </ul>	DISCUSSING	<ul style="list-style-type: none"> <li>Language and cultural awareness (learning and comparing different languages)</li> </ul>


LET'S SPEAK MUSIC!

Language & Music	Listening	Making	Representing		Discussing
	Listening and understanding	Speaking and pronunciation	Literacy	Vocabulary	Language and cultural awareness
Listening	<h3>Body percussion</h3> <p>Young children will...explore making sounds with their body, articulate different sounds with their voice, make a steady beat, create a rhythmic pattern and coordinate it with a movement, perform rhythms in groups and solos.</p>				
Making					
Representing	<ol style="list-style-type: none"> <li>Explore different sounds using body percussion (e.g., clapping, stomping, rub hands together). Introduce the names of the sounds (e.g., snap, clap, pat). Ask children for further ideas,</li> <li>One makes a pattern that everybody repeats (e.g. clap-stomp-stomp-clap; clap-clap-shhhh-shhhh-stomp-stomp-stomp). The pattern could be very simple or very complex. Start with a rhythm that is done sitting down, maybe even behind a desk for younger groups.</li> <li>Ask children to create their pattern, adding sounds and syllables to each movement. Use onomatopoeia to make better effects (e.g., boom (clap), splash (stomp)).</li> <li>Play a body percussion song or create one of your own (e.g., "Baby one" or "Tony Chestnut" from <a href="http://www.activemusiclessonplans.com">www.activemusiclessonplans.com</a>)</li> <li>Play hand clap hand games (e.g. Freddie Okka)</li> </ol>				
Discussing	<p>Resources and further ideas:                      Active Music/rhythm action sequences:  <a href="https://www.youtube.com/watch?v=sDGcZpWijDo">https://www.youtube.com/watch?v=sDGcZpWijDo</a></p>				

Language & Music	Listening	Making	Representing		Discussing
	Listening and understanding	Speaking and pronunciation	Literacy	Vocabulary	Language and cultural awareness
Listening	<b>Rhyme time (tap-tap)</b>				
Making	<p>Young children will... create and follow a steady beat, articulate sounds and words according to the beat, develop listening skills, improve speaking and pronunciation, learn new vocabulary.</p>				
Representing					
Discussing	<ol style="list-style-type: none"> <li>1) For this activity, you may use rhythm sticks, or you can tap only with your hands.</li> <li>2) Start with a rhythmic pattern: "Rhyme time (tap, tap)" from Leaping Literacy.</li> <li>3) Give instructions: Tap up, left, right, up down with a steady beat.</li> <li>4) Continue tapping to a favorite rhyme, following the beat (e.g., "Jack and Jill" or "ABC").</li> <li>5) Tap tongue twisters (e.g., "Chim, Chimmy Chimpanzee won't you tap along with me-tap: Chim, tap: Chim chews, tap: Chim chews cheese, tap: Chim chews cheese chunks" from Leaping Literacy).</li> <li>6) Play rhythm game, following the beat (e.g., "Animal cookies" from Leaping literacy).</li> <li>7) Tap into the story, adding the special effects with your rhythm sticks (e.g., tap for walking, running) (e.g., "Story tap" from Leaping literacy).</li> </ol>				
<p>Resources and further ideas:  Leaping Literacy/songs:  <a href="http://kimboed.com/leapingliteracyrhythmssticksribbonsandgames.aspx">http://kimboed.com/leapingliteracyrhythmssticksribbonsandgames.aspx</a></p>					

Language & Music	Listening	Making	Representing		Discussing
	Listening and understanding	Speaking and pronunciation	Literacy	Vocabulary	Language and cultural awareness
Listening	<b>Drumming</b>				
Making	<p>Young children will... introduce each other, explore different sounds on a drum, create and repeat different rhythmic patterns, develop listening skills, follow instructions, wait for their turn, respond to a visual image with the sound.</p>				
Representing					
Discussing	<ol style="list-style-type: none"> <li>1) Children sit in a circle. Each one has a drum (if there are no real drums, you can use boxes).</li> <li>2) To warm up, play a mirroring game. One person is a leader. He or she makes different sounds on a drum that the other children imitate. You may use rhythm sound syllables, or you may also be creative in inventing your own sounds.</li> <li>3) Drumming names. Each participant thinks of an original way to present his or her name, following a beat or a rhythm and stressing out syllables. After one person says a name, everyone repeats it with the drum.</li> <li>4) Picture sounds. Show a picture and ask children to drum it (e.g., different feelings, rain, storm, marching).</li> <li>5) Drumming circle games. One participant starts by making one snap on a drum, the next person does the same, and so the sound moves in a circle. Try the same exercise with eyes closed. To make it more fun, you may add a rule that when a person claps two times, the direction of the circle changes. Each participant might decide whether she or she would like to clap once or twice.</li> </ol>				
<p>Resources and further ideas:  Do Re MI and Maria's Rhythm activities  <a href="https://www.youtube.com/watch?v=58p6QdMYN1M&amp;t=51s">https://www.youtube.com/watch?v=58p6QdMYN1M&amp;t=51s</a>  <a href="https://www.youtube.com/watch?v=kGDkYuPCae0&amp;t=94s">https://www.youtube.com/watch?v=kGDkYuPCae0&amp;t=94s</a>  Life Rhythm Music/ Walking through the jungle beat  <a href="https://www.youtube.com/watch?v=0H9Ab1vFjk8">https://www.youtube.com/watch?v=0H9Ab1vFjk8</a></p>					

Language & Music	Listening	Making	Representing	Discussing
	Listening and understanding	Speaking and pronunciation	Literacy	Vocabulary
				Language and cultural awareness
Listening	<b>Egg shakers</b>			
	Young children will... play in different tempo and dynamics, improve listening skills, coordinate movements according to the sound, develop social skills, learn to articulate different syllables and sentences.			
Making				
Representing	<ol style="list-style-type: none"> <li>Place egg shakers in a bag. Children sit in a circle. Pass the bag around playing and singing "The bag went out to play one day, play one day, play one day, the bag went out to play one day and guess what it found?" (tune "This is the way"). When the music stops, a child opens a bag and chooses one egg. Then the game continues until all children get an egg shaker.</li> <li>Once all children have shakers, ask them to play it soft, loud, fast and slow. Play along "Play and play and stop" tune.</li> <li>Play different tunes on the CD player and ask children to play along following the beat.</li> <li>With the older groups, play "Obwisana" African song passing the egg shakers in the circle. First, practice shake and pass movement in the circle and then add the tune.</li> </ol>			
Discussing	<p>Resources and further ideas:            Do Re Mi and Maria's/Rhythm activities  <a href="https://www.youtube.com/watch?v=58p6QthMYNIM&amp;t=51s">https://www.youtube.com/watch?v=58p6QthMYNIM&amp;t=51s</a>  <a href="https://www.youtube.com/watch?v=kGDiYuPCae0&amp;t=94s">https://www.youtube.com/watch?v=kGDiYuPCae0&amp;t=94s</a>            Life Rhythm Music/ Walking through the jungle beat  <a href="https://www.youtube.com/watch?v=0H9AbvFjk8">https://www.youtube.com/watch?v=0H9AbvFjk8</a></p>			

Language & Music	Listening	Making	Representing	Discussing																														
	Listening and understanding	Speaking and pronunciation	Literacy	Vocabulary																														
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Listening	<b>Rhythm sounds</b>																																	
	 Young children will... learn basic rhythmic notation, develop an understanding of graphical notation, practice coding and counting, divide words on syllables, create and follow different rhythms, improve articulation.																																	
Making	<table border="1"> <thead> <tr> <th>Note</th> <th>Name</th> <th>Kodaly</th> <th>Counting</th> <th>LPM</th> </tr> </thead> <tbody> <tr> <td>○</td> <td>Whole note</td> <td>Ta-a-a</td> <td>1-2-3-4-</td> <td>Slu-u-u-ug</td> </tr> <tr> <td>∩</td> <td>Half note</td> <td>Ta-a</td> <td>1-2-</td> <td>Slu-ug</td> </tr> <tr> <td>∪</td> <td>Quarter note</td> <td>Ta</td> <td>1-</td> <td>Bug</td> </tr> <tr> <td>∩∪</td> <td>Eighth notes</td> <td>Ti-ti (tee)</td> <td>1-and-</td> <td>Beetle</td> </tr> <tr> <td>∩∪∩∪</td> <td>Sixteenth notes</td> <td>Ti-ke ti-ke</td> <td>1-ee-and-a</td> <td>Caterpillar</td> </tr> </tbody> </table>				Note	Name	Kodaly	Counting	LPM	○	Whole note	Ta-a-a	1-2-3-4-	Slu-u-u-ug	∩	Half note	Ta-a	1-2-	Slu-ug	∪	Quarter note	Ta	1-	Bug	∩∪	Eighth notes	Ti-ti (tee)	1-and-	Beetle	∩∪∩∪	Sixteenth notes	Ti-ke ti-ke	1-ee-and-a	Caterpillar
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Representing	<ol style="list-style-type: none"> <li>Sit in a circle or at the table. Introduce rhythm sounds using rhythm flashcards. You may name them and repeat each note several times by clapping on your knees, on the table or playing the drum. Use the syllables presented above (e.g., TA (quarter note), TI-TI (eighth note), TI-KE TI-KE (sixteenth note)).</li> <li>Once children have mastered the basic rhythm sounds, put different notes together and play along.</li> <li>Next, try typing different words, dividing them into syllables. Count how many syllables are in the word and represent it with a note (e.g., beetle - 2 syllables-eighth note). For more help, look at the instructional videos below.</li> <li>Put different words together to compose a rhythmic pattern (e.g., Animal names: HORSE-CHICKEN-ALLIGATOR-DOG from Fan Music Company or Sweet beets from Preschool Prodigies).</li> </ol>																																	
Discussing	<p>Resources and further ideas:            Bringing theory to life/How to teach rhythm cards:  <a href="https://www.youtube.com/watch?v=bjls5R2wrytQ">https://www.youtube.com/watch?v=bjls5R2wrytQ</a>            Fun Music Company/Animal Rhythms:  <a href="https://www.youtube.com/watch?v=PmFy_JIDj64">https://www.youtube.com/watch?v=PmFy_JIDj64</a>            Preschool Prodigies/Interactive rhythm songs:  <a href="https://www.youtube.com/watch?v=2V9dPa3VXgs">https://www.youtube.com/watch?v=2V9dPa3VXgs</a>  <a href="https://www.youtube.com/watch?v=NuolHdG8YAYT">https://www.youtube.com/watch?v=NuolHdG8YAYT</a></p>																																	





## Appendix 5: Composed songs

**Keijut**

San. Päivi Leveelähti Säv. Päivi Leveelähti

1 Il-tanyt on hiljaista on Silloinpa.. Kei - jut läh-tee tans - si-maan  
Ryt - mi kuuluu hil - jai - nen.

8 pie - net tiu-ur hiuk - sis - saan Kunnes taas nou see armas au - rin - ko.  
kei - ju-tans sin as - ke - leet.

14



## Syksy on saapunut

Säv. ja San. Päivi Leveelahti

Tu - li leh - ti - ä kei - mut - taa. Syk - sy on saa - pu - nut taas Poh - jo - laan

9

Leh - det niin ko - vin kirk - kaat vä - reil - tään Lin - nul - le hy - väät - mät - kaa vaan  
Muut - to lin - mut - kin lentä - vät E - te - lään

16

Ke - vät - lä taas ta - va - taan

## Syksy

Päivi Leveelahti

Vilja, vilja kyp - säät on. Syksy, syksy, tul - lut on

3

Vilja, vilja, lei - ka - taan Jyvät, jyvät jau - he - taan

5

Leipä, leipä lei - vo - taan Leipää, leipää, mais - te - taan

## Pakkasta

San. Päivi Leveelahti

Säv. Päivi Leveelahti

D D D G A D

Ul - ko-na on pal-jon pak - kas - ta. Tar - vi-taanpal - jon-nyt vaat-tei - ta.

5 D G A D D G A D

A - loi - te - taan suk - ka - lu-kos-ta. Tar - kis - ta et-tä on ma-pa pii-los-sa.  
Vil - laa taik - ka läm-mittä fleee-ce - ä pu - e - taan se on niin ii - si - ä.

9 D Es E F F Fis G Gis A

Haa - la - ri pääl - le ja ken - gät - kin. Hä - tu ja ruk - ka - set tie - ten - kin.

13 D D D A D

Ul - ko-m on pal-jon pak - kas - ta. Mei - tä pä ei yhtäin pa - lel - la!