Social Music Interaction between Three-year-old Children and a Music Teacher

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Social Music Interaction between Three-year-old Children and a Music Teacher

by

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Bachelor of Music Education
Baldwin Wallace University, 2014

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ABSTRACT

With the intent of improving music acquisition understanding, the purpose of the study was to examine shared music interactions and shared music understandings in early childhood music classes. The guiding research questions were (a) How do three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory? (b) What teacher-initiated music activities result in observations of shared music interactions and shared music understandings? (c) What child-initiated music activities result in observations of shared music interactions and shared music understandings.

Participants included myself as a complete participant observer, 17 three-old- children from an intact class, six of whom I selected as information-rich cases, a lead teacher, assistant teacher, and a music development specialist. As a participant-observer, I taught six weekly music classes to those three-year-old children.

I analyzed data using coding, cultural domains, a taxonomic analysis, thematic analysis, vignettes, and componential analysis (Glesne, 2011; Spradley, 1980). Emergent themes included: (a) using spoken language aided shared music understandings that led to and increased shared music interactions, (b) individual music responses encouraged shared music interactions and shared music understandings, (c) establishing routines through repetition of songs, movement, and rhythm chants fostered shared music interactions and shared music understandings, and (d) using objects encouraged shared
music interactions and shared music understandings. I provided rich, thick descriptions via vignettes and I identified similarities and differences in the adult participants’ observations of shared music interactions and shared music understandings via componential analysis.

The children in this study paired a spoken music term with their own developing music skills and understandings. Without formal instruction, they labeled their Teachers may use other spoken music terms paired with vocal demonstrations within the music classes for three-year-old children, providing opportunities for the children to acquire music vocabularies, skills, and understandings.

Early childhood music teachers should encourage social music interactions to foster shared music interactions and shared music understandings between young children and themselves. Early childhood music teachers should create a playful and safe environment for young children to create music and make music individually.
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CHAPTER 1
INTRODUCTION

Children develop music vocabularies and skills when very young (Bluestine, 2000; Gordon, 2013; Hornbach, 2005; McNair, 2010; Reynolds, Long, Valerio, 2007; Valerio, Seaman, Yap, Santucci, Tu, 2006; Valerio, 2007). If provided appropriate music nurture, young children quickly absorb and acquire music vocabularies and skills. Young children need music acquisition opportunities for optimal music development. Moreover, young children without music nurture may suffer minimal music development (Bluestine, 2000; Gordon, 2005). Valerio, Reynolds, Bolton, Taggart & Gordon (1998) and Reynolds et al. (2007) stressed the importance of early childhood music acquisition through social music interactions. Examining music acquisition of three-year-old children may provide insight for practical applications enhancing music development. For the purposes of this study, music acquisition includes the development and use of music skills and vocabularies primarily through vocalizations and movement as outlined by Reynolds et al. (2007), Gordon (2013), and Etopio & Cissoko (2005).

During the past 20 years, researchers have increased their music acquisition investigations; however, findings remain limited. Researchers (Gordon, 2005; Hornbach, 2005; McNair, 2010; Valerio, 2005) stated a need for increased qualitative research to further their understanding of young children’s music acquisition. Some qualitative researchers have implemented language acquisition theories and models to examine music acquisition among young children (Adachi, 1995; Burton, 2011; de Vries, 2005;
Moreover, qualitative researchers (de Vries, 2005; McNair, 2010; Smith, 2008) have used theories, especially those of Vygotsky (1978) and Bruner (1995), to design music acquisition studies. The following elements from Vygotsky’s (1978) and Bruner’s (1995) theories seem most influential for examining music acquisition.

With regard to acquiring skills and knowledge, Vygotsky’s (1978) guiding principles include, development and learning occur within a social context, and children learn by constructing their knowledge. (Bodrova & Leong, 2007, p. 9). Vygotsky (1978) stressed the importance of social interaction when learning. Young children acquire vocabularies and skills during social interactions. Then, young children internalize learned vocabularies and skills. As vocabularies and skills are acquired, young children progress within the Zone of Proximal Development (p. 17). Vygotsky (1978) identified and named the Zone of Proximal Development (ZPD), highlighting ways young children develop and acquire vocabularies and skills. Additionally, Vygotsky (1978) described the ZPD as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86). With adult guidance through social interactions, children acquire vocabularies and skills. When guiding young children through language development, adults employ scaffolding to further development and learning.

Wood, Bruner, and Ross (1976) used the term scaffolding to describe adults enabling young child to learn at a higher level within the ZPD (Bodrova & Leong, 2007). Bodrova and Leong (2007) summarized scaffolding as follows:
1. The task is not made easier, but amount of assistance is varied.

2. Responsibility for performances is transferred, or handed over, to the child as the child learns.

3. The support provided is temporary, and supports are removed gradually leading to independence. (p. 48)

Through scaffolding, adults provide and remove assistance when the child does not need the extra assistance. Young children and adults interact socially using scaffolding to acquire vocabularies and skills.

Through social interactions, the child and adult share a focus or common goal. Bruner (1995) labeled that shared focus as *joint attention*. Joint attention is more than shared foci because the child and adult construct and apply knowledge as well. Bruner (1995) acknowledges joint attention as a meeting of the minds. Bruner stated (1995), “knowing that others are experiencing the world much as you are,” (p. 2) is another important aspect of joint attention and eventually acquiring skills and vocabularies. Once young children realize others exist and share similar experiences, then young children truly observe shared understandings and joint attention. McNair (2010) used Vygotsky’s (1978) and Bruner’s (1995) theories to examine very young children’s music acquisition in a social music context.

McNair (2010) used Bruner’s (1995) joint attention theory when examining toddler’s social music interactions and coined the term *joint music attention* (p. 7). When inquiring about the role of social interactions in music acquisition, McNair (2010) postulated, “Joint music attention during social music interaction between toddlers and adults may be crucial for expediting music acquisition” (p. 7). Moreover, McNair (2010)
considered the vital role of social interactions in toddler’s music acquisition. Examining three-year-old children’s joint music attention in a social context may contribute understanding to music acquisition.

McNair (2010) created a model for joint music attention and coined the terms *shared music focus, shared music interactions, and shared music understandings* (p. 72). McNair (2010) observed shared music interactions when toddlers made music concurrently or reciprocally with others in a conversational manner. For example, children and teacher engaged in a shared music interaction when singing, chanting, or moving together. McNair (2010) discussed shared music understandings involved the teacher understanding how toddlers made music and toddler(s) understanding how the teacher made music. McNair (2010) exemplified shared music understandings as using each others pitches, rhythms, or movements when making music and recognizing each others music making. Those three aspects of joint music attention only occur in social contexts. Social interactions, specifically social music interactions, seem to be vitally important for young children to engage in joint music attention. Examining the role of social interactions may provide insight and understanding of three-year-old children’s music acquisition.

Language acquisition models such as Vygotsky’s (1978) and Bruner’s (1995) developmental theories offer music acquisition researchers potential models for application in music. Music acquisition and language acquisition, although similar, are different. Gordon (2013) formulated a music learning theory outlining the types and stages of music development beginning in infancy. Utilizing Gordon’s (1993) music learning theory, Valerio et al. (1998) created a music curriculum for young children. The
curriculum comprises songs and chants without words, songs and chants with words, tonal patterns, and rhythm patterns. Valerio et al. (1998) recommended nurturing children’s music development by using songs and chants in various tonalities and meters. Moreover, Valerio et al. (1998) and Valerio (2005) suggested developing children’s music acquisition in social contexts.

Audiation is a key component in Gordon’s (2012) music learning theory. Audiation in music is analogous to thought in language. Gordon (2012) explained that audiation occurs as “we translate sounds in our mind and give them meaning….” Audiation is the process of assimilating and comprehending (not simply rehearsing) music momentarily heard performed or heard sometime in the past” (p. 3). Before children audiate, they sequentially go through the types and stages of preparatory audiation. In Table 1.1, I present a table outlining Gordon’s (2013) types and stages of preparatory audiation. Gordon (2013) defines preparatory audiation as the process of learning to audiate. Engaging in informal structured and unstructured activities, children “build the vocabularies of music” (Valerio et al., 1998, p. 8). Children develop and acquire music vocabularies from a variety of movements, tonalities, meters, tonal patterns, and rhythm patterns established in the child’s environment. Children acquiring music vocabularies is important for music acquisition leading to audiation.

Researchers (Berger & Cooper, 2003; Hornbach, 2005; Koops, 2014; Reynolds et al., 2007; Valerio, 2007) examined influences of the environment on children’s musical responses. Reynolds et al. (2007) discussed the possibilities of a musical immersion environment similar to a language immersion environment, where all children’s responses interpreted as music.
We immerse children in a regular flood of meaningful music and music literacy; provide thousands of demonstrations of musicing in contexts children consider meaningful; expect that children emerge as musically literate; allow learner-centered opportunities for children to employ music and music literacy for purposes meaningful to them; applaud their music approximations, and provide sensitively crafted feedback to move their musicing forward. (p. 224)

Reynolds et al. (2007) explained music immersion through a language immersion framework. Children are engrossed naturally in language because parents are comfortable with language and need to communicate. The authors explored the possibilities of music immersion contributing to music acquisition. Researchers (Burton, 2011; McNair, 2010; Reynolds et al., 2007) examined possible parallels between language acquisition and music acquisition deepening understanding of music acquisition.
Table 1.1

*Types and Stages of Preparatory Audiation*

<table>
<thead>
<tr>
<th>TYPE</th>
<th>STAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ACCULTURATION</td>
<td>1. ABSORPTION: hears and aurally collects the sounds of music in the environment.</td>
</tr>
<tr>
<td>Birth to age 2-4:</td>
<td>2. RANDOM RESPONSE: moves and babbles in response to, but without relation to, the sounds of music in the environment.</td>
</tr>
<tr>
<td>Participates with little consciousness of the environment.</td>
<td>3. PURPOSEFUL RESPONSE: tries to relate movement and babble to the sounds of music in the environment.</td>
</tr>
<tr>
<td>2. ASSIMILATION</td>
<td>4. SHEDDING EGOCENTRICITY: recognizes that movement and babble do not match the sounds of music in the environment.</td>
</tr>
<tr>
<td>Ages 2-4 to 3-5:</td>
<td>5. BREAKING THE CODE: imitates with some precision the sounds of music in the environment, specifically tonal patterns and rhythm patterns.</td>
</tr>
<tr>
<td>Participates with conscious thought focused primarily on the environment.</td>
<td></td>
</tr>
<tr>
<td>3. INTROSPECTION</td>
<td>6. INTROSPECTION: recognizes the lack of coordination between singing, chanting, breathing, and movement.</td>
</tr>
<tr>
<td>Ages 3-5 to 4-6:</td>
<td>7. COORDINATION: coordinates singing and chanting with breathing and movement.</td>
</tr>
<tr>
<td>Participates with conscious thought focused on the self.</td>
<td></td>
</tr>
</tbody>
</table>

*Note.* Adapted from “A Music Learning Theory for Newborns and Young Children” by E.E. Gordon, 2013. Copyright 2013 by GIA.
**Research Rationale**

With the acceptance of qualitative inquiry as a valid research paradigm in early childhood music, researchers (Berger & Cooper, 2003; Burton, 2011; Hornbach, 2005; Koops, 2014; McNair, 2010; Reynolds et al., 2007) have contributed knowledge about music acquisition. Researchers (Gordon, 2005; Hornbach, 2005; McNair, 2010; Valerio, 2005) acknowledged the scarcity of music acquisition research with young children. Valerio (2005) specifically indicated that research in music acquisition is minuscule compared to language acquisition research. In addition, Valerio (2005) recommended using research techniques similar to linguists and child development theorist when researching music acquisition. By documenting music acquisition and development, Valerio (2005) postulated that early childhood music teachers may create research based curriculum and developmentally appropriate assessments. Examining how researchers conducted language acquisition research may provide insightful practices for music acquisition research. Valerio (2005) also discussed that if music is to appear as an important set of skills and knowledge for all peoples, then legitimate music acquisition research must be generated. Other researchers (Berger & Cooper, 2003; deVries, 2005; Koops, 2014; McNair, 2010) recognized the scarcity of music acquisition research and contributed to the body of research. McNair (2010) expressed a need for additional joint music attention studies with children other than toddlers. Many researchers (McNair, 2010; Valerio, 2007) examining music acquisition attended to toddlers. Because research is limited about three-year-old children’s music acquisition, I intend to focus this study on a homogeneous group of three-year-old children. I will specifically explore joint music attention as explained by McNair (2010) with three-year-old children.
Burton (2011) used a language acquisition case study model for understanding music acquisition. Burton (2011) examined one child’s music development over a three-year span; however, is not generalizable. Other researchers (Berger & Cooper, 2003; Hornbach, 2005) observed children from a variety of ages. Examining music interactions within a homogeneous group of three-year-old children may provide music acquisition understandings from children the same age. By examining shared music understandings and shared music interactions of three-year-old children, I may contribute additional insight about the role of social interactions in music acquisition.

**Purpose**

With the intent of improving music acquisition understanding, the purpose of the study was to examine shared music interactions and shared music understandings in early childhood music classes.

**Guiding Research Questions**

Following were the guiding research questions for this study.

1. How did three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory?

2. What teacher-initiated music activities resulted in observations of shared music interactions and shared music understandings?

3. What child-initiated music activities resulted in observations of shared music interactions and shared music understandings?
CHAPTER 2

RELATED RESEARCH

Language Acquisition: A Lens on Music Learning

Burton (2011)

Burton discussed possible parallels between language acquisition and music acquisition. Utilizing a language acquisition framework, Burton examined “music literacy development of young children” (p. 26). Burton hypothesized possible relations between language literacy and music literacy development. The guided research questions included:

(1) Does the research on language literacy development have relevancy for pedagogical practice regarding music literacy? (2) What musical meanings do young children construct through their participation in a class designed to foster music literacy through a process similar to language literacy? (p. 26)

Method

Participants and setting. In a qualitative case study, Burton examined one child, Joey. Joey represented the group of children and continued through the entirety of the research. The research study lasted three years. Joey started at the university’s lab preschool at age three, where he participated in early childhood music classes. The music classes comprised small and large groups of children. Music classes lasted 45-minutes once a week. Burton created a playful environment adhering to developmentally appropriate practices for young children.
**Data collection, procedures, and analysis.** Burton collected data in multiple forms including videotapes of music classes, the researcher’s reflective journal, Joey’s notational artifacts, and anecdotes from conversations between the researcher, music education experts, and language literacy experts (p. 29). Burton adopted the role of teacher-researcher. Being a participant in the study allowed Burton to create and implement a particular music curriculum. Utilizing songs and chants in variety of tonalities and meters with and without words, Burton engaged in a musical dialogue with Joey. Burton recorded extensive field notes after each music class about Joey’s participation, and analyzed her journal, video recordings, and notational artifacts.

**Findings and Discussions**

Burton found the theme of music literacy development as a “recurrent process” (p. 30). Moreover, Burton discussed musical immersion as a crucial component in developing imitation skills. Imitation skills appeared necessary for improvisation skills leading to reading and writing skills. Musical immersion appeared vitally important in developing other music literacy skills. Burton compared imitation and improvisation in music to dialogue and conversations in language. Moreover, Burton considered imitation as a necessary foundation for higher-level music learning.

**Relevance to Current Study**

Burton examined possible parallels between language acquisition and music acquisition. Using a language acquisition model, Burton created a musical immersion environment similar to a language immersion environment. A variety of tonalities and meters were essential in Burton’s music curriculum. Even though Burton’s findings are not generalizable, similar studies may provide insight regarding how children, three-years
and older, learn music. I will focus this study on the music acquisition of three-year-old children. This study uses language acquisition models as a theoretical framework and guide. Joint attention comes from Bruner’s (1995) social learning theories. Burton compared imitation and improvisation to conversations in language. Conversations occur during social interactions, therefore, social interactions seem vital when developing music vocabularies and skills. With this study, I will examine the role of social interactions in music acquisition.

From the Teacher's View: Observations of Toddlers' Musical Development

Valerio (2009)

Valerio contemplated teachers’ thoughts on toddlers’ music behaviors. The guided research questions included “(1) What do toddler teachers and a music teacher notice about music activities in toddler classrooms? and (2) What common sets of understandings do those teachers share with regard to toddler music development?” (pp. 39-40)

Method

Participants and setting. Participants included four early childhood teachers and one early childhood music teacher. Valerio utilized participants from a large Southeastern university’s childcare center. In a toddler classroom, two teachers care for toddlers keeping the ratio of child to teacher low. Small classes allowed a multitude of social interactions throughout a typical day between toddler and teacher. Valerio had a preexisting relationship with the participants. Moreover, Valerio regularly contacted and interacted with the participants before the study occurred.
**Data collection, procedures, and analysis.** Valerio used intensity sampling to gather data from teachers who focused on developing caregiving relationships with the toddlers in their classrooms. Toddler teachers wrote in journals for twelve weeks about music observations occurring in their classroom. Valerio conducted focus group interviews with the toddler teachers and a music teacher. Valerio collected data by audio recording each interview and eventually transcribing the audio recording. From the analysis, Valerio stated the importance of research questions guiding the analysis. “I then used the research questions to guide my symbolic interaction analysis of the journal and interview data” (p. 42).

**Findings and Discussions**

After analysis, Valerio organized data into six emergent themes relating to the first guiding research question. The themes included:

1. Toddlers and their teachers integrate music throughout each day using conventional songs and improvised songs;
2. toddlers respond with listening, moving, and vocalizing;
3. toddlers respond to purposeful silences;
4. their teachers make music privately and communally;
5. toddlers share music with family members and friends; and
6. music activities are beneficial for toddler language and social development. (p. 42)

 Teachers noted their use of songs throughout a typical day with the toddlers. Toddler teachers explained how they improvised songs based on what the children were doing.

With respect to the second guiding research question, Valerio presented three themes. Those themes included:
(1) Teachers and toddlers love their musical experiences. (2) Teachers understand and respect toddlers’ spontaneity, and responding to that spontaneity through music works well with their approach to toddler development. Finally, (3) Teachers and toddlers are co-musically dependent, independent, and interdependent. (p. 50)

The music teacher described how following a child’s lead during music classes encouraged other children to participate. Valerio explained children’s musical independence occurring when children start to ask for more or specific music activities. Those themes exemplified the importance of classroom teacher observations in addition to music teacher observations.

**Relevance to Current Study**

Valerio examined teachers’ observations of toddlers’ music behaviors and responses. Similar to Valerio, I intend to use classroom teacher’s observations of three-year-old children related to shared music interactions and shared music understandings. Classroom teachers’ perspectives may seem inconsequential for understanding children’s music development; however, Valerio exemplified classroom teachers’ observations as a vital validation source. Gathering data from a classroom teacher in this study may create another perspective for validating findings.

**AH-EEE-AH-EEE-YAH-EEE, BUM and POP, POP: Teacher initiatives, teacher silences, and children's vocal response in early childhood music classes**

**Hornbach (2005)**

Hornbach examined teacher behaviors such as intentional silences, and teacher initiated music activities, that preceded children’s vocal responses. Moreover, Hornbach
discussed the need to understand intentional and unintentional teacher behaviors that elicit children’s music responses. Hornbach inquired about the characteristics of children’s vocal responses. Discussing the importance and benefits of qualitative research, Hornbach stressed the need for further early childhood music research.

**Method**

**Participants and setting.** Hornbach observed children at two music class settings, a university site and a private site. The participants included two early childhood music teachers, 10 children at the university classes, and four children at the private site. The children ranged from ages birth to three-years. Hornbach intentionally selected the music teachers because of their expertise in early childhood music and Gordon’s (2013) music learning theory. Secondary participants included the parents of the children. At each sites, the music curriculum consisted of materials from *Music Play* (Valerio et al., 1998) and books by Beth Bolton.

**Data collection, procedures, and analysis.** Hornbach designed a qualitative study in a naturalistic setting. Moreover, Hornbach engaged in participant-observation. Music classes lasted 45-minutes. Hornbach observed six music classes, three at each site. Primary data sources included, “field notes, think-aloud interviews with teachers while viewing videotapes, videotape analysis, and formal/informal teacher/parent interviews” (p. 49). While writing field notes, Hornbach engaged in event sampling, where she recorded significant events and the time the event occurred. The think-aloud interviews were audio recorded and transcribed for analysis. Hornbach created codes to identify behaviors, and wrote narrative descriptions about the children (p. 56). Through coding
and analysis, emergent themes appeared. From coding, Hornbach established teacher initiative patterns that elicited children’s responses.

**Findings and Discussion**

Hornbach found patterns in teacher’s behaviors that elicited children’s responses. Some of the teacher behaviors included use of breath, props, body movement, teacher silence, musical anticipation, space, individual instruction, improvisation, and vocal timbre (p. 130). Children who appeared joyful responded musically. Hornbach described emergent themes of play and teacher improvisation as vital in music acquisition. Moreover, Hornbach noticed these themes occurred frequently throughout her observations. Community, play, and child enjoyment emerged as important factors in eliciting children’s responses.

Hornbach discussed the use of teacher silences evoking musical responses from children. Hornbach characterized children’s responses as rhythmic, tonal, or non-musical. Tonic and dominant patterns appeared from Hornbach’s analysis more frequent than diatonic patterns. Other important teacher behaviors eliciting children’s responses included building relationships and trust with the children.

**Relevance to Current Study**

Hornbach designed a qualitative study utilizing techniques such as participant-observation, video recording, and think-aloud interviews. This research utilizes a qualitative design, and I will engage in participant-observation of three-year-old children. When collecting data, I will video record each music play session and engage a lead teacher and music development specialist in think-aloud interviews. Through participant-observation, I will interact socially and musically with my participants as their teacher.
Hornbach interacted with the participants, however, not in the teacher role. In this study, I will take a more active role as participant observer than Hornbach because I will lead each music session.

**Joint Music Attention between Toddlers and a Music Teacher**

McNair (2010)

McNair examined joint music attention between toddlers and herself, a music teacher. Furthermore, McNair noted joint music attention emphasized the social nature of learning music. McNair stated, “By examining joint music attention between toddlers and adults, researchers may add to the body of knowledge regarding the role social interaction plays in music acquisition” (p. 11). McNair utilized the following guiding research questions.

1. How do toddlers and I, a music teacher, exhibit signs of joint music attention when socially interacting using a music curriculum based on Gordon’s music learning theory? (2) What teacher-initiated music activities result in observations of joint music attention between toddlers and a music teacher? (3) What toddler-initiated music activities result in observations of joint music attention between toddlers and a music teacher? (4) What music acquisition skills are exhibited by toddlers during joint music attention? (5) What teacher-utilized materials or strategies result in observations of joint music attention? (p. 12)

**Method**

**Participants and Setting.** McNair observed toddlers 13-months-old to 21-months-old at a childcare center. Other participants included a research assistant, who video recorded each music class, two classroom teachers, who observed and participated
in the music classes, and two music development specialists, who watch video recordings of each music class. McNair created a musical setting for the children using a music curriculum similar to *Music Play* (Valerio et al., 1998).

**Data collection, procedures, and analysis.** Using a qualitative case study design, McNair utilized participant-observation as her main observation technique. McNair engaged in participant-observation during 20-minute music classes twice per week. McNair’s research assistant videotaped all music classes. McNair and the research assistant recorded hand written field notes directly after each music class. The lead classroom teacher and assistant teacher also recorded field notes during music classes. Outside of the music classes, the classroom teachers and two music specialists watched the recorded music classes. While watching the videos, the lead teacher, assistant teacher, and two music specialists engaged in think-aloud interviews with the researcher. Additionally, the lead teacher, assistant teacher, and two music specialists completed video observation forms after watching each recorded music class.

McNair analyzed all field notes, video observation forms, think-aloud interviews, and the transcribed videos. Furthermore, McNair organized raw data into broad categories and cultural domains based on music learning theory, sociocultural learning theories, and joint attention theories. McNair coded behaviors observed in videos forming taxonomies.

**Findings and Discussions**

McNair developed research implications from analyzing emergent themes, componental analysis, cultural domains, and vignettes. McNair discussed six emergent themes appearing from the analysis.
1) Physical proximity influenced joint music attention. 2) Toddlers and I each initiated reciprocal music making. 3) A social and music making history was necessary for joint music attention. 4) Purposeful silences encouraged joint music attention. 5) Objects were useful for achieving joint music attention. 6) Play and playfulness encouraged joint music attention. (p. 76)

Answering guiding research question one, McNair discussed three ways toddlers and adults engage in joint music attention: “shared music focus, shared music interactions, and shared music understandings” (p.116). Particular teacher-initiated music activities resulted in joint music attention observations, answering question two. “Reciprocal music making allows a child to demonstrate the ability to independently make music. That independence is necessary for the toddler to eventually audiate music” (p. 122). McNair discussed how using teacher-initiated songs and rhythm chants with or without words resulted in observations of joint music attention. Moreover, McNair explained how inserting teacher-initiated tonal and rhythm patterns between songs or chants resulted in joint music attention.

Relevance to Current Study

McNair examined the role of social interactions in joint music attention between toddlers and a music teacher. I am interested in the role social interaction plays in music acquisition of three-year-old children. McNair stated a need for further research examining joint music attention. I intend to add knowledge related to joint music attention of three-year-old children. I will observe the three-year-old children in a childcare center similar to McNair’s setting. The curriculum McNair used during her research study, based on Gordon’s (2013) music learning theory, is similar to the music
curriculum I will use in my music classes. During analysis, I will use McNair’s created coding development, cultural domains, and taxonomies for initial analysis. If needed, I will add my own codes, cultural domains, and taxonomies.
CHAPTER 3

METHOD

Design

In this qualitative action research study, I used purposive sampling, intensity sampling, participant observation, multiple observers, and multiple data sources to investigate the nature of shared music interactions and shared music understandings as defined by McNair (2010) between three-year-old children and myself within a specific locale (Glesne, 2011; Merriam, 2002; Patton, 2002; Spradley, 1980). All study participants were affiliated with the Children’s Center at the University of South Carolina and all data were collected at that site. I served as a complete participant observer for this study. Other participants included 17 three-old-children from Class 3B at the Children’s Center, six of whom I selected as information-rich cases, Class 3B lead teacher, assistant teacher, and a music development specialist. Additionally, a research assistant provided logistical assistance by video recording each music play session with a Zoom Q2HD Handy Video Recorder. Data included videos of the six music play sessions, my field notes and reflections, the lead teacher’s field notes, audio recordings of the think-aloud interviews from the lead teacher, assistant teacher, and music development specialist, and their written responses to a researcher-developed, open-ended questionnaire. Following are detailed descriptions and rationales of the locale, participants, data, and analysis.

Locale. The Children’s Center is a South Carolina ABC Quality Child Care Level A center, meaning the Children’s Center “surpasses basic child care standards” ” (South
Carolina Department of Social Services, 2016). The Children’s Center follows the accreditation standards of the National Association for the Education of Young Children. Approximately 180 children, ranging from ages 6 months to 5 years, attend the center daily. The Children’s Center curriculum for children between the ages of 3 and 5 is based on HighScope (HighScope Education Research Foundation, 2016). The HighScope Curriculum (2016) emphasizes active and independent learning as well as creativity, problem solving, cooperation, and curiosity.

The Children’s Center is an ideal location for this study regarding shared music interactions and shared music understandings between three-year-old children and myself because active, playful learning, as prescribed by HighScope (2016) is an important part of development. Moreover, play and active learning are important for shared music interactions and shared music understandings to occur (McNair, 2010).

**Institutional Review Board approval.** Prior to selecting participants, as required by the University of South Carolina Institutional Review Board and the Children’s Center at USC Review Board, I distributed an approved explanatory letter regarding this study with a consent form, presented in Appendix A, for the parents of the three-year-old children to complete. Parents of each child in the three-year-old children’s class returned a signed consent form, agreeing for their child to participate in the study.

For this study, I used a pseudonym for each child participant, and I assured the parents that confidentiality would be maintained throughout data collection, analysis, and presentation of the findings. I shared video recordings of the music play sessions with only the lead teacher, assistant teacher, and music development specialist. I used either a personal trait or a physical trait to identify each child.
I also distributed an approved explanatory letter regarding this study with a consent form for each adult participant to complete, presented in Appendix B. Each adult participant agreed to participant in this study and gave permission to use their names instead of a pseudonym.

**Participants and Rationale for Their Selection**

**Music teacher.** As a complete participant observer (Spradley, 1980), I acted as the music teacher and researcher. By becoming a participant observer, rather than solely a participant in the music class, I sought “explicit awareness” (Spradley, 1980, p. 55). Spradley (1980) discussed how “the participant observer seeks to become explicitly aware of things usually blocked out to avoid overload…” (p. 55) and “…overcome years of selective inattention” (p. 55). The participant observer strives to increase awareness and gather through the senses all information presented in the environment.

I am uniquely qualified to conduct this study and act as a complete participant observer due to my attained education in music education and research, my experiences teaching young children, and familiarity with the other participants. I hold a B.M. in Music Education and I am currently working on my M.M. in Music Education. I have completed undergraduate and graduate coursework in the tenets of Gordon’s (2012) music learning theory and have achieved Institute for Music Learning (GIML) Mastership Certification, Elementary General Music, Level I. For two years as an undergraduate, I apprenticed with a certified GIML master teacher as an intern for early childhood music classes based on the tenets of Music Play (Valerio et al., 1998). During those weekly classes, I observed, recorded observations of music behaviors, and taught music to children ages 10-months to three-years. While completing my M. M. in Music
Education, I taught weekly music play sessions at the Children’s Center to children ages 6-months to 3-years and at the University of South Carolina School of Music to children ages 6-months to 5-years.

At St. Peter’s Catholic School in Columbia, South Carolina, I currently teach elementary general music to students in grades 1, 2, 3, and 4. I have taught music to a diverse population of students from infants to adults with diverse cultural backgrounds. Those teaching and educational experiences qualify and position me for conducting this study. Moreover, I had an existing music relationship with most of the 17 three-year-old children, as I have been a music educator at the Children’s Center for the past 1.5 years, and I was their music teacher during the academic year when I conducted this study.

**Three-year-old children.** I chose three-year-old children as the focus for my study because of the lack of music acquisition research with this age group. Because I wanted the music play sessions to be in a naturalistic environment, I decided to musically engage the entire class of three-year-old children. Moreover, I wanted to examine the interactions between child and child and allow the children to learn from each other.

I specifically chose six children from the three-year-old children’s class to examine shared music interactions and shared music understandings in detail. I intentionally selected those six children because they provided rich examples of shared music understandings and shared music interactions within the music setting of the 17 children in Class 3B. Patton (2002) discussed using purposive sampling because “studying information-rich cases yields insights and in-depth understanding rather than empirical generalizations” (p. 230). Those six three-year-old children provided rich examples of shared music interactions and shared music understandings by responding
and engaging during each music play session. Patton (2002) defined using intensity sampling when seeking “rich examples of the phenomenon of interest but not highly unusual cases” (p. 234).

I specifically selected those six children from the group of 17 three-year-old children because of my social and music making history with those six children. McNair (2010) stated “a social and music making history was necessary for joint music attention” (p. 86) because of the trust established between the music teacher and the children. During spring 2015, I taught music in a two-year-old class at the Children’s Center and most of those children transitioned to the three-year-old children’s class in the fall where I continued as their music teacher; therefore, I had an established music making relationship with those six children I selected from the three-year-old class.

The 17 three-year-old children who participated in this study attend the Children’s Center at USC for five full days each week, and receive music instruction twice-per-week during the academic year, based on the tenets of Gordon’s (2013) music learning theory for newborns and young children. Most of the six selected three-year-old children have been enrolled in the Children’s Center since they were each 3-months-old; therefore, other early childhood music specialists have musically engaged those six children from a young age. I chose two girls and four boys to focus my data collection and analysis. Following is a brief description of those six selected children.

*Mr. Outgoing and Mr. Imaginative.* Mr. Outgoing participated frequently in music class by singing and moving. He was not afraid to be heard and loved singing or chanting by himself. He was about 3-years and 6-month-old at the beginning of data collection. Mr. Imaginative loved imaginative play in music class. He was about 3-years
and 3-months old at the beginning of data collection. He offered ideas relating to the songs we were singing such as pretending to move like an alligator or washing different body parts.

**Miss Bashful and Miss Mover.** Miss Bashful exhibited a calm nature. She loved singing or chanting with the group but seemed shy when singing alone. When given the opportunity to make music on her own, she was quiet and sometimes looked away. She frequently made eye contact with me and watched the other children. Miss Mover loved to wiggle and move her body. She watched me as I moved and tried to copy my movements. She also created her own movements as she attempted to coordinate her body with the music. Miss Bashful and Miss Mover were each 3-years and 3-months-old at the beginning of data collection.

**Mr. Enthusiast and Mr. Inquisitive.** Mr. Enthusiast loved music class, although that enthusiasm was not always apparent. He often listened and watched during class but when music finished, he seemed upset. A few times, Mr. Enthusiast, asked me not to leave saying, “Don’t go! Don’t go!” He was 3-years and 3-months-old at the beginning of data collection. Mr. Inquisitive frequently asked questions during music. He enjoyed using props such as the scarves or the microphone. Mr. Inquisitive was 3-years-old and the youngest in the group.

**Lead teacher.** Melissa Eckford¹, the lead teacher in the three-year-old classroom, was a passive participant observer in the study (Spradley, 1980). Melissa holds a B.A. in elementary education and has worked at the Children’s Center for about one year. She also has experience teaching children grades pre-k to eight. Although she does not

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¹ I received permission from adult participants to use their names.
currently participate in music activities, Melissa frequently uses music on a daily basis in the three-year-old children’s classroom.

I selected Melissa as a passive participant observer because of her expertise in child development. Melissa provides childcare services and developmentally appropriate education five days per week to the three-year-old children. Valerio (2007) exemplified the importance and reliability of early childhood classroom teachers’ written observations and reflections in addition to music teacher observations and reflections. McNair (2010) also used early childhood classroom teachers’ written observations as a data source in addition to observations made by herself, a music teacher participant observer. Melissa’s written and spoken observations and reflections contributed internal validity to this study.

**Assistant teacher.** Amy Turfa¹, the assistant teacher in the three-year-old classroom, was an active participant observer in the study (Spradley, 1980). Amy holds a B.S. in Early Childhood Development with a concentration in Psychology and a minor in Sociology. Amy has four years experience in early childhood and has been at the Children’s Center for three years. Although not involved in music anymore, Amy took piano lesson as a child and participated in Honors choirs in high school. She also participated in an a cappella ensemble at her college.

I selected Amy as an active participant observer because of her knowledge and understanding of three-year-old children’s development. Amy assists Melissa with childcare services and provides developmentally appropriate education five days per week to the three-year-old children. Amy’s familiarity with the three-year-old children

**Music development specialist.** Joshua Day¹, a music development specialist, participated in the study as a nonparticipation observer in the study (Spradley, 1980).
Spradley (1980) stated a nonparticipation observer “has no involvement with the people or activities studied (p. 57). Joshua did not interact with the three-year-old children, however, he observed them by watching the recorded music play sessions. Joshua has expertise in early childhood and elementary music education. He holds a B.M. with emphasis in music education and is currently working on his M.M. in Music Education. Joshua has completed coursework in the tenets of Gordon’s (2012) music learning theory and achieved Institute for Music Learning (GIML) Mastership Certification, Early Childhood, Level 1 and Elementary General Music, Level 1. He has taught weekly music play sessions for two years at the Children’s Center and School of Music to children ages 3-months to 5-years. Joshua also has one year experience teaching elementary general music grades K4, K5, 5, and 6. I selected Joshua as a nonparticipation observer (Spradley, 1980) because of his expertise in early childhood music teaching and knowledge of Gordon’s (2013) music learning theory for newborns and infants. At the time he participated in this study, Joshua also had taught music play sessions at the Children’s Center for four semesters, and therefore, understands the locale and demographic.

**Setting**

**Physical setting.** The three-year-old children’s classroom for this study is divided into multiple sections including the following areas: tables and chairs, loft with child-size play kitchenette beneath, carpeted open floor space with toy bins, and shelves with books. I held music play sessions on the carpeted open floor space designated for circle time and music time. The children had assigned circle spots designated by their name and picture.
**Musical setting.** When leading music play activities, I used material from *Music Play* (Valerio et al., 1998) and *Musicianship* (Bolton, 2014). I based the music play sessions on the tenets of Gordon’s (2013) music learning theory for newborn and young children. I used unstructured and structured informal guidance as described by Gordon. Gordon (2013) explained informal guidance as an important feature of music learning theory.

A distinguishing characteristic of both structured and unstructured informal guidance is that neither imposes information or skills on the child. Rather, children are exposed to their culture and encouraged to absorb it. Structured and unstructured informal guidance are based on and operate in response to the natural sequential activities and responses of the child. (p. 2)

With informal guidance, I used songs and chants with and without words with the intent of focusing on musical content instead of words. I used songs and chants in a variety of tonalities and meters, and I implemented tonal pattern and rhythm pattern guidance as outline by Gordon (2013) and Valerio et al. (1998).

For each music play session, I created a music engagement plan outlining the songs and rhythm chants I planned to use. I present one music engagement plan in Appendix C. I also included the tonality and meter of each song or rhythm chant to ensure I exposed the children to a variety of tonalities and meters. The music engagement plan consisted of music repertoire from *Music Play* (Valerio et al., 1998) and *Musicianship* (Bolton, 2014). For each song or rhythm chant, I included a movement emphasis, use of props, tonal or rhythm patterns, and use of purposeful silences. I used a
total of 18 songs and rhythm chants over the course of the six music play sessions. During the music play sessions, I used between 8-10 songs and rhythm chants.

**Data Collection**

During a seven-week period, I led six 20-minute music play sessions as a complete participant observer and collected data from multiple sources to enhance triangulation, rigor, and trustworthiness (Merriam, 2002). I had a research assistant video record each music play session using a Zoom Q2HD Handy Video Recorder. The research assistant held the video camera and moved around the classroom to video record the three-year-old children and myself, the music teacher. The first data source comprised videos of the six music play sessions. Immediately following each music play session, I wrote observations, interpretations, and reflections about the three-year-old children’s music responses and interactions. My second data source comprised my field notes and reflections from the six music play sessions.

As a passive participant observer, Melissa observed the interactions between the three-year-old children and myself during each music play session. Additionally, Melissa recorded written observations and reflections in a journal. After the seven weeks of data collection, I collected Melissa’s journal with written observations and reflections. I collected Melissa’s journal at the end of the seven weeks because I did not want to influence Melissa’s written observations and reflections or my own observations and reflections throughout the data collection. A third data source comprised Melissa’s field notes, including observations and reflections, from the six music play sessions.

As an active participant observer, Amy participated in each music play session moving, singing, and chanting along with the three-year-old children. She sat on the
carpeted area where each music play session occurred and occasionally a child would sit in her lap. After participating in each music play session, Amy watched two music play session video recordings and participated in a think-aloud interview. Additionally, Amy completed one open-ended questionnaire. As a nonparticipation observer (Spradley, 1980), Joshua viewed two music play session video recordings and participated in a think-aloud interview. Joshua also completed one open-ended questionnaire.

Melissa, Amy, and Joshua each met with me separately to view two music play session video recordings and participate in a think-aloud interview. The adult participants viewed the same two video clips abstracted from two different music play sessions. As each adult participant watched the videos, they commented on what they were seeing and hearing. A fourth data source comprised audio recordings of the think-aloud interviews from the lead teacher, assistant teacher, and music development specialist. A fifth data source comprised one researcher-developed, open-ended questionnaire regarding all study participation experiences completed individually by the lead teacher, assistant teacher, and music development specialist.

**Data Analysis**

Throughout the data collection process, I transcribed all video recorded, written, and audio-recorded data. I used HyperTRANSCRIBE 1.6 to transcribe each music play session video. I present an excerpt from the transcribed music play session videos in Appendix E. I typed my handwritten field notes and the lead teacher’s hand written field notes into a Microsoft Word 2011 document. I present an excerpt from my typed field notes in Appendix F and an excerpt from Melissa’s field notes in Appendix G.
I transcribed each think-aloud interview into a Microsoft Word 2011 document. I present an excerpt from Melissa’s think-aloud interview in Appendix H, Amy’s think-aloud interview in Appendix I, and Joshua’s think-aloud interview in Appendix J.

After transcribing the data, I analyzed the data through coding, cultural domains, thematic analysis, vignettes, and componential analysis, as explained by Spradley (1980) and Glesne (2011). After examining my data and testing McNair’s (2010) codes on my data, I decided to use McNair’s (2010) codes created from McNair’s taxonomy of Joint Music Attention. Coffey and Atkinson (1996) recommended using codes based on prior research. Using McNair’s (2010) codes creates another level of trustworthiness because I am examining shared music interactions and shared music understandings as defined by McNair. I added a few of my own codes to my final codebook because I noticed differences between how toddlers and three-year-old children interact within a musical environment. Joshua, the music development specialist tested my codes on the data making sure my codes reflected the raw data.

**Trustworthiness**

To promote internal validity, I used strategies as discussed by Merriam (2002) including triangulation, member checks, and peer review (p. 25). Triangulation occurs when the researcher uses multiple data sources (Merriam, 2002). Furthermore, triangulation is the most common strategy used in qualitative research to confirm emerging findings (p. 25). I used multiple data sources in this study including observations, interviews, and documents. Qualitative researchers use member checks as another strategy for enhancing internal validity (Merriam, 2002, p. 25). I used member checks by sending the transcribed think-aloud interviews to each adult participant. I
checked with those participants making sure the transcription reflected what they said during the interview. In addition, I asked the adult participants to verify my findings about shared music interactions and shared music understandings. None of the adult participants requested edits to my findings. Another way to enhance validity, as described by Merriam (2002), is through peer review by having a colleague examine the data and findings. To that end, I had Joshua, the music development specialist, examine my codes determining if what I interpreted actually appeared in the raw data. Using those strategies helped obtain internal validity of the study.
CHAPTER 4

SHARED MUSIC INTERACTIONS AND SHARED MUSIC UNDERSTANDINGS

CULTURAL DOMAINS, TAXONOMY, AND CODEBOOK DEVELOPMENT

Data Analysis

After transcribing the data, I organized data into codes relevant to shared music interactions and shared music understandings (Glesne, 2011; Merriam, 2002; Patton, 2002; Spradley, 1980). I used McNair’s (2010) codes for initial organization and analysis of the data. As I coded the data, I realized some of the data did not fit McNair’s (2010) codes, therefore, I added codes and discarded codes unrelated to my data. I decided to code the data by hand rather than use a computer program. When I coded by hand, I used different colored pens to identify patterns, cultural domains, emergent themes, and a componential analysis. In Appendix K, I present my codebook a synthesis of McNair’s (2010) codes and my additional codes.

After developing and finalizing my codes, I organized my coded data into McNair’s (2010) cultural domains. Spradley (1980) explained the importance of organizing data into cultural patterns through domain analysis. The cultural domains create an “overview of the cultural scene” (Spradley, 1980, p. 97). Using McNair’s cultural domains, I understood examples of shared music interactions and shared music understandings. I did expand McNair’s cultural domain, shared music understandings, to include the term, using spoken language to express a music desire. Because my coded data fit within McNair’s (2010) cultural domains with the addition of the term previously

Table 4.1

Cultural Domain: Shared Music Interactions and Shared Music Understandings

<table>
<thead>
<tr>
<th>Included terms</th>
<th>Semantic Relationship</th>
<th>Cultural Domains</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making music concurrently with each other</td>
<td>Are</td>
<td>Shared Music Interactions</td>
</tr>
<tr>
<td>Making music reciprocally with each other</td>
<td>Examples of</td>
<td></td>
</tr>
</tbody>
</table>

Using spoken language to express a music desire

Recognizing each other's songs or rhythm chants

Using each other's rhythms when making music

Using each other's pitches when making music

Using each other's movements when making music

Note. Adapted from “Joint Music Attention between Toddlers and a Music Teacher” by A. McNair, 2010, p. 72. Copyright 2010. Italicized terms indicate my additional terms.

Because I added a term to McNair’s cultural domain, I added that term to McNair’s taxonomy as well including the exhibited behaviors. I used the taxonomy to identify specific behaviors exhibited by the three-year-old children and me in each cultural domain. I present McNair’s taxonomy with my adaptations in Figure 4.1.
Figure 4.1. Shared Music Interaction and Shared Music Understanding Taxonomy. Note. Adapted from “Joint Music Attention between Toddlers and a Music Teacher” by A. McNair, 2010, p. 72. Copyright 2010 by Anne McNair.
After organizing the data into the cultural domains and creating the taxonomy, I engaged in a thematic analysis of the coded data (Glesne, 2011, p. 187). Glesne explained the techniques of thematic analysis as “searching through the data for themes and patterns” (p. 187). Thematic analysis helped me find patterns and themes from the data. I cut the coded data with scissors and stacked similar data creating categories. Additionally, I identified emerging themes related to shared music interactions and shared music understanding from the thematic analysis. I also wrote vignettes to exemplify instances of shared music interactions and shared music understandings between three-year-old children and myself.

Lastly, I completed a componential analysis from observations of various adult participants. Spradley (1980) explained componential analysis as “the entire process of searching for contrasts” (p. 133). Using my field notes, the lead teacher’s field notes, think-aloud interview transcripts, and open-ended questionnaires completed by the lead teacher, assistant teacher, and music development specialist, I performed a componential analysis, presented in Chapter 7.
CHAPTER 5
EMERGENT THEMES REGARDING SHARED MUSIC INTERACTIONS
AND SHARED MUSIC UNDERSTANDINGS

Four themes emerged regarding shared music interactions and shared music understandings between three-year-old children and me, the music teacher participant observer. Those emergent themes included:

1. Using spoken language aided shared music understandings that led to and increased shared music interactions,
2. Individual music responses encouraged shared music interactions and shared music understandings,
3. Establishing routines through repetition of songs, movement, and rhythm chants fostered shared music interactions and shared music understandings, and
4. Using objects encouraged shared music interactions and shared music understandings.

Following is a detailed description of each theme.

**Theme One: Using Spoken Language aided Shared Music Understandings that Led to and Increased Shared Music Interactions**

During each music play session, three-year-old children spontaneously used spoken language for two primary reasons. Children used spoken language to request to perform as a group specific songs or rhythm chants to perform. In addition, children used spoken language to express their desires to perform tonal patterns or rhythm patterns
individually. Shared music understandings led to shared music interactions. When children and I engaged in a shared music understanding using spoken language to request music making, we then performed a song, rhythm chant or tonal pattern engaging in a shared music interaction.

During our second music play session, the children began to request songs and rhythm chants with their accompanying movement activities they remembered from previous music play sessions. They made similar requests during each subsequent music play session. Using spoken language, children requested to perform as a group, songs or rhythm chants by saying short phrases such as, “Train song” to request “Down by the Station,” “Let’s take a nap” to request “Ni Nah Noh,” “We need to take a bath” to request “In the Tub,” or “Two little bluebirds” to request “Bluebirds” (Music play session transcriptions, September 22/29, 2015 & October 13, 2015). The requests involved performing the song or rhythm chant with accompanying movements. Some of the songs and chants the children requested had words and some of the songs and rhythm chants did not have words; however, were performed on a neutral syllable “bah.” The spoken phrases the children used to identify songs or rhythm chants were not the exact titles of the songs or rhythm chants. Children often used memorable phrases from songs or rhythm chants to identify each song or rhythm chant. Sometimes they used memorable names of movements or games we performed with the songs or rhythm chants. Bodrova and Leong (2007) explained how thinking and speech emerged around ages two and three with regard to Vygotsky’s theory. Vygotsky purported children start to use spoken language to further understanding. “Speech becomes a tool for understanding, clarifying, and focusing what is in their minds” (Bodrova & Leong, 2007, p. 86). The use of spoken
language in the music play sessions may have helped the three-year-old children understand our interactive music making.

During each music play session, I did not ask the three-year-old children what songs they wanted to sing; however, throughout each music play session children randomly requested specific songs from previous music play sessions. The shared music understanding led to and increased shared music interactions by engaging in concurrent music making.

Similar to McNair’s (2010) findings about shared music understandings, a social music making history aided shared music understandings and was necessary for my understanding of children’s music requests. Because I had an established social music relationship with the children, I understood the meaning behind their requests, even though the children did not use exact song or rhythm chant titles, or use correct grammar. Bodrova and Leong (2007) discussed a similar occurrence when children used language with familiar adults in a familiar context. “As long as the child uses a word in a familiar context while communicating with familiar adults, her understanding is sufficient to maintain conversation” (Bodrova & Leong, 2007, p. 71). In the context of the music play session, I understood the children’s music requests because I was familiar with those children and familiar with the specific music used in that context. When a child used spoken language or a specific movement, we engaged in a shared music understanding because I recognized the child’s desire to perform a specific song or rhythm chant.

I noted children’s spoken requests for songs, rhythm chants, and their accompanying movement activities to be performed on multiple occasions throughout the data collection. When those requests occurred, I honored them, even though I might not
have listed them in my music engagement plan for that specific music play session. For example, I wrote in my reflections, “A child requested the bluebird song. I did not plan to sing this song but it was requested. The children seem to enjoy this song” (E. Hubbell, observations and reflections, October 13, 2015). Even though I did not plan to sing “Bluebirds” (traditional), I decided to honor the child’s request. A shared music understanding occurred when I recognized the child’s music request and then honored the child’s request by performing the song or rhythm chant. Often when children requested specific songs or rhythm chants, I deviated from my music engagement plan for that specific class. When I deviated from a music engagement plan, I allowed shared music understandings between the three-year-old children and me to develop by honoring their desires to perform specific songs or rhythm chants.

Several three-year-old children verbally expressed their desires to perform a tonal pattern or rhythm pattern by using spoken language. For example, children used short phrases such as “Give me a pattern,” “My turn,” or “I want a pattern” (Music play transcription, October 20, 2015). During each music play session, I asked the three-year-old children to share a tonal pattern or rhythm pattern. I present examples of notated tonal patterns and rhythm patterns performed by the three-year-old children in Figure 5.1.

Figure 5.1. Notated rhythm patterns and tonal patterns performed by three-year-old children.
I used the term “pattern” frequently in my instructions when I asked children to repeat my tonal pattern or rhythm pattern. A shared music understanding occurred when the children used spoken language to express their desires to individually perform a tonal pattern or rhythm pattern; however, a shared music interaction occurred when the three-year-old children performed their tonal pattern or rhythm pattern in a reciprocal manner. During a think-aloud interview, Joshua also noted the use of spoken language to express the children’s desire to individually chant a rhythm pattern. Even though a tonal pattern and a rhythm pattern cannot be explained by words, the three-year-old children understood the music idea by demonstrating a tonal pattern or rhythm pattern. In addition, the three-year-old children identified rhythm patterns and tonal patterns by using the term “pattern” and then performing a tonal pattern or rhythm pattern.

Different from McNair’s (2010) findings, in this study spoken language aided shared music understandings by helping children communicate their desires to perform specific songs, rhythm chants, or patterns; however, McNair (2010) discussed how toddlers requested specific music activities without using spoken language. Because toddlers in McNair’s study could not verbalize their requests, toddlers acted out specific movements used in activities such as lying down to request a specific song (“Nih, Nah, Noh,” Valerio et al., 1998, p. 104) or to request a rhythm chant, they moved their arms up in the air imitating the movements typically used during that specific rhythm chant (“Stretch and Bounce,” Valerio et al., 1998, p. 80). Because of the developmental difference between three-year-old children and toddlers, the three-year-old children used spoken language more than toddlers. The three-year-old children in this study verbalized their requests, through spoken language. Their use of spoken language influenced the
nature of shared music understandings and increased shared music interactions in this study.

In addition to requesting songs and rhythm chants during music play sessions, the three-year-old children started using spoken language to request songs to be led by their classroom teachers at other times during the day, when I was not at the Children’s Center. After singing for the first time “Five Green and Speckled Frogs” during a music play session, Melissa noted in her journal how the children asked her to sing “Five Green and Speckled Frogs” (Traditional) during the class’ circle time. Melissa commented, “we have been singing ‘Five Green and Speckled Frogs’ in class” (M. Eckford, think-aloud interview, November 20, 2015) exemplifying children’s requests for songs and rhythm chants to be led by the classroom teachers. When discussing the song “Bluebirds” (Traditional), Amy commented how the children “like to request that song [“Bluebirds”] at circle time too” (A. Turfa, think-aloud interview, December 18, 2015). During each music play session, Amy participated by singing along with the children. Because Amy participated in each music play session, the children learned and understood they made music with Amy as well. The children asked Melissa and Amy to sing songs or chant rhythm chants; however, the children did not seem to ask Melissa or Amy to sing a tonal pattern or chant a tonal pattern.

By using spoken language to request songs and rhythm chants when they were not in music class, the children demonstrated that they had developed a community of trusted music-makers, who they understand will make music with them. Though that community included the music teacher, it also included the classroom teachers and other children. The three-year-old children realized others exist and they share similar experiences while
developing music skills and understandings. Through those social music interactions, the children and adult shared a common goal of performing a particular song or rhythm chant. Using spoken language allowed children to express their music making desires, build their community of trusted music-makers, and allowed them opportunities to initiate music making, engage in increased shared music interactions, and foster shared music understandings.

**Theme Two: Individual Music Responses Encouraged Shared Music Interactions and Shared Music Understandings**

During each music play session, I provided opportunities for each three-year-old child to sing tonal patterns or chant rhythm patterns individually. Additionally, I used purposeful silences to elicit responses and hear the children respond without help from the music teacher (Hicks, 1993; Hornbach, 2005; Reynolds, 1995; Reynolds, 2006; Reynolds et al., 2007; Valerio & Reynolds, 2009; Willing, 2009). By providing those opportunities for reciprocal music making in each music play session, I encouraged shared music understandings to occur between the children. Researchers (Bluestine, 2000; Gordon, 2012) stressed the importance of individual music responses and hearing children sing or chant alone. When a child sang or chanted alone, I listened and interpreted the child’s music response. The other children in the class listened and watched each child as they responded individually. This also encouraged shared music understandings between children because they listened and watched each other make music.

By hearing individual music responses, I understood various aspects of each child’s musical skill development and understanding such as his/her use of tonality, key,
meter, and tempo. For example, if I chanted a triple meter rhythm pattern such as

\[ \text{hah-bah-bah} \quad \text{hah-bah-bah-bah-bah-bah} \]

children responded in various ways. Sometimes individual children responded by imitating my rhythm pattern in meter and in tempo. In those instances, I understood that the child recognized my use of rhythms, meter, and tempo and accurately performed my rhythm pattern. Sometimes individual children responded by using the same number of durations I used, yet did not copy my meter and tempo exactly. In those instances, I understood that the children recognized my rhythms and attempted the rhythm pattern by approximating my pattern. Other times, the children responded with a different rhythm pattern such as 

\[ \text{hah} \quad \text{hah-bah-bah-bah-bah-bah-bah} \]

using triple meter in my original tempo. In those instances, I determined the child understood how to use triple meter in my tempo and how to create their own rhythm patterns.

Through our shared music interaction of reciprocal music turn-taking, we reached a shared music understanding. When a child chanted a different rhythm pattern, I often repeated his/her rhythm pattern. If the child responded after me with his/her original rhythm pattern, I chanted a different rhythm pattern.

Once when intending to engage Mr. Outgoing in reciprocal rhythm pattern turn-taking, I chanted

\[ \text{hah-bah-bah-bah} \quad \text{hah-bah-bah-bah-bah-bah} \]

Mr. Outgoing responded in meter and in tempo with 

\[ \text{hah-bah-bah-bah-bah-bah-bah-bah} \]

Much to my surprise, I realized Mr. Outgoing recognized the rhythms I used from “Rolling,” (Valerio et al., 1998, p. 101) presented in Figure 5.2, and responded by finishing the rhythm chant without words. I intended Mr. Outgoing to repeat my rhythm pattern, however, because he recognized the rhythms from
“Rolling,” (Valerio et al., 1998, p. 101) he assumed I wanted him to finish the rhythm chant. A music understanding occurred between Mr. Outgoing and me when he recognized my use of rhythms from “Rolling” and ended up finishing the rhythm chant. In addition, Melissa noticed Mr. Outgoing using the rhythms from “Rolling.” Melissa commented, “that rhythm [bub bub bah-bah-bub bup bup bup bup] is Mr. Outgoing’s go to rhythm but I think he just remembers it from the rhythm chant you do” (M. Eckford, think-aloud interview transcripts, November 20, 2015). Because Mr. Outgoing was familiar with “Rolling,” he understood that he could use the rhythms from “Rolling” to finish the familiar rhythm chant.

![Rolling](image)

*Figure 5.2. Triple rhythm chant without words. Note. Reprinted from “Music Play” by W. Valerio et al., 1998, p. 101. Copyright 1998 by GIA.*

When singing tonal patterns individually, the children either imitated or approximated my tonal pattern. I understood the child approximated my tonal pattern if the direction of his/her tonal pattern matched the direction of my tonal pattern although the pitches were not accurate. For example, I sang a tonal pattern such as and Mr. Inquisitive approximated my tonal pattern by singing a descending tonal pattern such as . I then sang a descending perfect fifth tonal pattern in Mr.
Inquisitive’s key and he repeated accurately that tonal pattern. I listened to my tuning fork and sang a descending perfect fifth in my original key; however, Mr. Inquisitive repeated the tonal pattern in his key. Gordon (2013) explained how children have a personal pitch and often sing in their own key. The previous example highlights that phenomena. Mr. Inquisitive sang a descending perfect fifth, but in his personal key. A shared music understanding occurred when I transposed to Mr. Inquisitive’s key, and Mr. Inquisitive approximated my tonal pattern in his key. In essence, I used scaffolding, as explained by Vygostky (1978), to enhance Mr. Inquisitive’s performance of a tonal pattern. I did not make his task easier as I offered assistance. Mr. Inquisitive was responsible for his tonal pattern performance, and he independently approximated my tonal pattern; however, he was unable to change keys. Through our social interaction, I guided Mr. Inquisitive’s development of music skills and understandings by providing temporary supports.

Providing opportunities for children to sing or chant alone also encouraged shared music understandings between the children. When one child made music alone the other children listened and watched. Joshua noticed the children watching each other during individual their rhythm pattern performances. “When it was Mr. Enthusiast’s turn to chant a pattern, many of the children around him were watching him, including Miss Mover and Mr. Inquisitive” (J. Day, think-aloud interview transcript, December 3, 2015). The children were interested in the music the other children were performing. In addition, the children used each other’s rhythms when individually chanting rhythm patterns.
When a child used another child’s rhythms when chanting individually, a shared music understanding occurred between the children. When I gave children the opportunities to perform music alone, they observed each other and often used each other’s rhythms, pitches, tempo, or meter when making music. Different from McNair’s (2010) findings about toddlers and shared music understandings, three-year-old children watched and learned from each other as well as the music teacher. Gordon (2013) discussed how “young children learn as much, and possibly more by themselves and from one another than from adults” (p. 4). Providing those opportunities for the three-year-old children to listen and watch their peers make music created a social music interaction between the children.

**Theme Three: Establishing Routines with Repetitions Fostered Shared Music Interactions and Shared Music Understandings**

I established routines within each music play session and within each music activity. Routines within each music play session included starting each session with a hello song, singing hello to each child, and ending with a goodbye song. With each song or rhythm chant, I established a specific routine including moving specified body parts, using the scarves, or using our hands for finger play with each successive repetition. Hornbach (2005) also noticed the influence of routines in early childhood music classes stating, “the routines of the classroom established comfort, engagement, and awareness” (p. 123). Routines within each music play session allowed the three-year-old children and me to engage in shared music interactions and shared music understandings because of the children’s comfort and engagement. Each successive repetition of a song or rhythm chant further encouraged shared music interactions and shared music understandings.
To start each music play session, I sang the hello song, “Hey! It’s Time!” (Valerio, 2015, p. 4), presented in Figure 5.3, approximately five times per session. As I sang the hello song, the children moved similar to me and sang along, approximating the pitches and rhythms. With each successive repetition of the hello song, we moved a different body part such as our shoulders, wrists, foot, fingers, and elbows, respectively, with continuous fluid motion.

**Hey! It's Time!**

Wendy Valerio

![Sheet music for the hello song](image)

*Figure 5.3. Hello song. Adapted from NCMEA handout “Time for Music Play” by W. Valerio, 2015, p. 4. Copyright 2012 by Wendy Valerio.*

Each time I sang the song, I changed the end of the song indicating the body part we would next move, such as

![Notation for changing body part](image)

or

![Notation for changing body part](image)

. During the hello song activity, with each repetition, the children suggested body parts to move such as elbows, wrists, shoulders, fingers, eyes, head, and mouth. We then moved a suggested body part using continuous fluid motion. When I allowed the children to select the body part to move, the children constructed knowledge about music skills moving toward independence. A shared music understanding occurred when the children moved similar to how I moved by using my
movements when singing the hello song. For example, if I moved my shoulders up and
down and the children then moved their shoulders up and down, then I knew the children
understood my movements. When the children used my movements while making music,
they understood I expected them to participate by moving the specified body part.

After singing “Hey! It’s Time!” (Valerio, 2015, p. 4), I established another routine
as part of the hello song activity by singing hello to each child. Looking at each child
individually, I sang hello using arpeggiated tonic and dominant tonal patterns in
harmonic minor tonality. In call and response style, the class responded after me by
repeating what I sang to each child. In Figure 5.4, I present examples of how I sang hello
to each child using arpeggiated tonic and dominant tonal pattern.

The three-year-old children also established their own routine during the hello
song, creating a shared music understanding between the children. As I sang hello to each
child, the other three-year-old children looked at the child. The first time I sang hello to
each child, one of the boys stood and jumped one time when I sang hello to him. Each
succeeding child, with few exceptions, decided to stand and jump when I sang hello to
him or her. A shared music understanding occurred between the three-year-old children
because they each recognized the first child’s movement and decided to use his
movement when I sang each of their names, respectively. Amy also noticed the children’s
shared music understanding. “At the beginning of the class, each child was told hello by
the music teacher. The music provoked a response from the children that allowed them to
jump and clap while the music teacher sang their name” (A. Turfa, open-ended
questionnaire, December 13, 2015). Moreover, a shared music understanding occurred
because the three-year-old children used each other’s movements when making music.
I created a learning environment allowing both child-initiated and teacher-initiated music making. The children felt comfortable in the music environment creating opportunities for child-initiated music responses. Amy also commented on the overall class atmosphere stating, “there was always a comfortableness in the class, which created an easy environment” (A. Turfa, open-ended questionnaire, December 13, 2015). The routines within each music play session contributed to the comfort of the children and the overall classroom environment. Additionally, a safe musical environment provided opportunities for child-initiated music making necessary for shared music interactions and shared music understandings.

After beginning our music play class routine with the familiar hello song and tonal pattern activity, we extended our routine with a series of familiar songs with movement activities, rhythm chants with movement activities, and tonal and rhythm pattern activities. Similar to McNair’s (2010) findings, the use of familiar songs and rhythm chants enhanced shared music understandings, although McNair focused on
toddler. McNair (2010) stated, “Repetition of music activities over time influenced shared music understanding. The toddlers recognized songs and rhythm chants from prior music classes” (p.86). I used the same repertoire of songs and rhythm chants during each music play session and occasionally added a new song or rhythm chant. Through repetition within each music play session, and for the duration of data collection, the three-year-old children became familiar with the songs and rhythm chants used during each music play session. Shared music understandings occurred when the children recognized my songs and rhythm chants and participated in the music activities associated with those songs and rhythm chants.

At the end of each music play session, we closed our routine with a goodbye song and activity. During that part of the routine, I sang a goodbye song, presented in Figure 5.5.

![Hey, Goodbye](image)

**Hey, Goodbye**

B. Bolton

Figure 5.5. Goodbye song with words in Mixolydian tonality. *Note.* Reprinted from “Musicianship” by B. Bolton, 2014, p. 5. Copyright 2014 by Beth Bolton Music.

During “Hey Goodbye,” I moved my upper body with continuous fluid movement and snapped my fingers on the off-beats. The children sang along by approximating the pitches and rhythms of the goodbye song, and a few children attempted to snap their
fingers with me. Due to the lyric of “Hey Goodbye” (Bolton, 2014, p. 5), the children understood music class was ending and became familiar the order of ending with “Hey Goodbye.” When the children and I sang and moved concurrently, we engaged in a shared music interaction, although, the children did not always match the exact pitches and rhythms I sang or snap exactly as I snapped. The children understood I expected them to participate by singing and moving similar to how I sang and moved, and they knew our class was about to finish.

Establishing routines seemed essential for developing and fostering shared music interactions and shared music understandings. During this study, the three-year-old children and I started each class with the same hello song, sang each child’s name, continued with a series of familiar songs, rhythm chants, pattern activities, and movement activities and ended with the same goodbye song. As three-year-old children and I sang and chanted the series of familiar songs and rhythm chants, we experienced shared music interactions when we sang or chanted concurrently. Additionally, we experienced a shared music interaction when the three-year-old children moved and I sang or chanted. When I observed the children participating in music class by singing, chanting or moving similarly and concurrently to me, we engaged in a shared music interaction. As we sang or chanted, we experienced shared music understandings when the children recognized the song or chant by participating.

**Theme Four: Using Objects Encouraged Shared Music Interactions and Shared Music Understandings**

During each music play session, I used a pretend microphone and chiffon scarves to encourage shared music interactions and shared music understandings. I used the
pretend microphone to elicit individual music responses from each three-year-old child, and I used the chiffon scarves to encourage playfulness, intentional breathing, and movement. Other researchers (Hornbach, 2005; McNair, 2010; Willings, 2009) documented the importance of using objects during early childhood music classes for eliciting music responses and overall engagement. Eliciting music responses and engagement were important for shared music interactions and shared music understandings.

When inviting children to respond individually during each music play session, I used the neutral syllable *bah* and chanted a rhythm pattern \[
\begin{array}{cccc}
\text{bah-bah} & \text{bah} & \text{bah-bah} & \text{bah}
\end{array}
\] into the pretend microphone. Then I looked at an individual child and held the microphone in front of him or her indicating it was his or her turn to respond by repeating my rhythm pattern. When the child approximated or imitated my rhythm pattern, or improvised a different rhythm pattern, we engaged in a shared music interaction. The three-year-old children and I demonstrated reciprocal music making by performing tonal patterns or rhythm patterns in a conversational manner. Reciprocal music making seemed important for shared music interactions and to understand turn-taking within a musical setting. Using the pretend microphone helped establish the turn-taking necessary within a class of 17 children who each wanted to make music reciprocally with me. The use of the microphone helped children understand to wait their turns while listening to their classmates. Amy commented on the use of the microphone to establish turn-taking. “I personally like the microphone a lot because when they [three-year-old children] go next year to the four-year-old class, they have to focus on waiting their turn. So an activity where they have to wait for their turn is a good tool to use” (A. Turfa, think-aloud
The three-year-old children quickly understood when I used the microphone that only one child should respond after me while everyone else listened. That shared music understanding led to many shared music interactions by making music reciprocally.

I used colorful scarves to encourage playfulness, intentional breathing, and movement. For example, during the song “Butterfly” (Bolton, 2014, p. 21), we manipulated our scarves to look like a butterfly. When we pretended the scarf was a butterfly, children engaged in play involving symbolic representation (Wishon & Dever, 1997). We held the scarves in our hands and moved the scarves up and down. We pretended the butterfly flapped its wings as we sang the song. The three-year-old children and I engaged in a shared music interaction when we moved the scarf concurrently and similarly to each other while making music. The three-year-old children watched as I moved my scarf and moved their scarves similar to mine. Most of the children moved their scarf and sang “Butterfly” (Bolton, 2014, p. 21) approximating the pitches and rhythms. I present “Butterfly” (Bolton, 2014, p. 21) in Figure 5.6.
Melissa observed how using scarves helped the children focus during each music play class. “The scarves seem to grab their [children’s] attention” (M. Eckford, Field notes, October 13, 2015).

I also used scarves for intentional breathing activities to help the children coordinate their music making and breathing. At the end of the song “Jeremiah, Blow the Fire” (Valerio et al., 1998, p. 101), I took a breath and blew my scarf into the air. The children listened and watched me move the scarf with continuous fluid movement as I sang the song. Then, I asked the children to try to blow their scarves. I sang the song again and the children took a breath after the last “puff” and attempted to blow their scarves although not completely coordinated with breathing. In Figure 5.7, I present “Jeremiah, Blow the Fire” (Valerio et al., 1998, p.101). I engaged in a shared music interaction when the three-year-old children moved concurrently and similar to me. The
use of objects such as the microphone and scarves encouraged shared music interactions between the three-year-old children and me.

Figure 5.7. Song with words encouraging purposeful breathing. Note. Adapted from “Music Play” by W. Valerio et al., 1998, p. 101. Copyright 1998 by GIA.
CHAPTER 6

VIGNETTES

Rationale for Vignettes

The following four vignettes illustrate examples of shared music interactions and shared music understandings between three-year-old children and me. The vignettes provide rich description about the nature of shared music interactions and shared music understandings. I used the video-recorded documentation of the interactions, my observations and reflections, and transcriptions of each music play session to support each vignette. Each vignette elucidates one or more theme. Following are the four vignettes and a reflection about each vignette.

Vignette One: Miss Mover requesting “Down by the Station” using Spoken Language

In Vignette One, I provide an example of a three-year-old child requesting to perform a specific song, illustrating Theme One: The use of spoken language aided shared music understandings leading to and increased shared music interactions.

Vignette one. During the second music play session, we sang “Jeremiah” (traditional) and I heard a train outside. There are train tracks near the Children’s Center and the children often hear a train passing by the Children’s Center. After singing “Jeremiah,” I said “Oh, I hear a choo choo train.” The children and I then sang “Jeremiah” again moving the scarf. When we finished singing, Miss Mover said, “The choo choo train song because there is a choo choo train.” I replied back saying, “The
choo choo train song because there is a choo choo train? That is a good idea!” Miss Mover nodded her head “yes” and smiled. A few other children exclaimed, “Yeah!” and smiled. Though she had not used the accurate title of the song, I knew that Miss Mover wanted me to lead a performance of “Down by the Station” (traditional). I sang “Down by the Station” and moved the scarf with bound flow. The three-year-old children sang parts of the song with me and moved similar to me, although not matching exact pitch or rhythm. As we sang “Down by the Station,” Miss Mover sang the entire song and smiled when we finished singing.

**Reflections regarding vignette one.** Vignette One illustrated a child requesting to perform a song as a group. Miss Mover requested, “Down by the Station”, (Traditional) a song we performed in a previous music play session. She used short phrases to express her request and included words I said to explain the train. Buckley (2003) explained how at age three children have not mastered asking questions; however, they use short phrases to request or ask questions (p. 102). Three-year-old children make requests for various reasons including requesting permission, information, action, suggestion, or explanation (Buckley, 2003, p. 136). In this specific case, Miss Mover requested action, to sing a familiar song.

I noted Miss Mover’s particular request in my reflections for that week. “The children heard the train that passes by the Children’s Center. They requested ‘Down by the Station’ [even though they did not ask for that song by its title] ” (E. Hubbell, observations and reflections, September 22, 2015). The three-year-old children seemed excited when they requested to perform songs or rhythm chants. Miss Mover smiled after she requested the song and after we performed her suggested song. During this social
music interaction, the children and I shared a common goal of performing “Down by the Station” (traditional). Bruner (1995) explained how when a child and adult share a common goal, then they truly engage in shared understandings and joint attention. Allowing children to select the songs or rhythm chants we performed during class seemed important for enhancing shared music interactions and shared music understandings leading to a shared goal.

**Vignette Two: Individual children share their rhythm patterns**

In Vignette Two, I provide an example of a rhythm pattern interaction between Mr. Outgoing, Mr. Enthusiast, Mr. Inquisitive, and me, illustrating Theme Two. Vignette Two also exemplifies shared music understandings between three-year-old children through child-initiated rhythm patterns. Moreover, Vignette Two exemplifies Theme One: Using spoken language aided shared music understandings that led to and increased shared music interactions.

**Vignette two.** During our second music play session, I chanted “Rolling” (Valerio et al., 1998, p. 101) a triple rhythm chant without words while moving my arms in a circular, rolling motion. Most of the children watched me and moved their arms similar to mine as I chanted. I noticed Mr. Outgoing watching me the entire time and attempting to chant “Rolling” with me. When I finished the rhythm chant, Mr. Outgoing spontaneously responded by performing the last two macrobeats of “Rolling” while moving his arms in a circular motion. He looked at me and smiled after he performed the last two macrobeats of “Rolling.” I looked at Mr. Outgoing and repeated his 2-macrobeat rhythm pattern while moving my arms in a circular, rolling motion. Then, I chanted a 4-macrobeat rhythm pattern in triple meter
Mr. Outgoing responded with a different 4-macrobeat rhythm pattern in duple meter, rather than triple meter. I smiled looking at Mr. Outgoing and repeated his 4-macrobeat rhythm pattern in duple meter, using his tempo. He smiled back and responded with his 4-macrobeat rhythm pattern in duple meter and in his original tempo. From across the circle, Miss Bashful and Mr. Enthusiast looked at Mr. Outgoing while he chanted his rhythm pattern and then they both simultaneously chanted Mr. Outgoing’s rhythm pattern. Then I said to the children, “Let’s all listen to Mr. Outgoing’s pattern and say his pattern” (E. Hubbell, music play session transcription, September 22, 2015). Mr. Outgoing then chanted his 4-macrobeat duple rhythm pattern in his original tempo while moving his arms in a circular, rolling motion. The children watched and then the class attempted to repeat his rhythm pattern in his tempo with the same motion. Some of the children accurately imitated Mr. Outgoing’s rhythm pattern while other children chanted a different rhythm pattern, approximating the rhythm pattern. Some of the children moved their arms in a circular, rolling motion while other children sat still as they chanted the rhythm pattern. Then Mr. Enthusiast said, “My turn! My turn!” I said, “If you have a pattern to share please raise your hand.” Mr. Enthusiast raised his hand and then I called on him. He smiled and chanted a 2-macrobeat rhythm pattern in duple meter and rolled his arms in a circular, rolling motion similar to my original movement. The class and I repeated his rhythm pattern on neutral syllables using his tempo. Then, Mr. Inquisitive raised his hand and I said “Mr. Inquisitive what is your pattern?” He rolled his
arms in a circular, rolling motion, similar to my original movement, and chanted the same 2-macrobeat pattern Mr. Enthusiast had chanted, using Mr. Enthusiast’s tempo. His classmates and I repeated his rhythm pattern using his tempo while moving our arms in a circular, rolling motion. Then, I chanted “Rolling” again to reestablish triple meter; therefore, ending that series of rhythm pattern interactions.

**Reflections regarding vignette two.** Vignette two emphasizes various examples of shared music interactions and shared music understandings. Mr. Outgoing and I experienced a shared music understanding when he repeated measure 4 of “Rolling” with accurate tempo and consistent meter. Mr. Outgoing understood the rhythms from “Rolling” and repeated those rhythms on a neutral syllable showing his understanding of meter and tempo. In addition, Mr. Outgoing imitated my movements while he chanted the rhythms experiencing another shared music understanding. This social interaction exemplifies Theme Two, individual music responses encouraged shared music interactions and shared music understandings.

As the reciprocal rhythm pattern turn taking continued, the meter of the rhythm patterns changed. I started the reciprocal rhythm pattern turn taking in triple meter; however, Mr. Outgoing performed his rhythm pattern in duplet meter. When Mr. Outgoing chanted a duple rhythm pattern, the other three-year-old children listened and seemed to understand his use of duple meter. Vignette Two exemplifies children learning from each other (Gordon, 2013) and realizing others exist in the world sharing a common goal (Bruner, 1995). The children listened and watched each other chant rhythm patterns individually. Miss Bashful and Mr. Enthusiast watched as Mr. Outgoing and I engaged in reciprocal rhythm pattern turn taking. After watching and listening to Mr. Outgoing, Miss
Bashful and Mr. Enthusiast demonstrated their understanding of Mr. Outgoing’s rhythms by attempting to imitate his rhythm pattern in tempo and in duple meter. A shared music interaction occurred between those three children, when Miss Bashful and Mr. Enthusiast repeated Mr. Outgoing’s rhythm pattern in a reciprocal manner.

The social nature of the music play session allowed children to learn and constructed their musical knowledge from each other. Vygotsky (1978) purported that learning cannot be separated from a social context; furthermore, all learning occurs during social interactions. In our social music context, Mr. Inquisitive acquired music skills, vocabularies, and understandings by listening and watching Mr. Enthusiast as Mr. Enthusiast chanted a rhythm pattern individually. Because Mr. Inquisitive individually responded directly after Mr. Enthusiast performed a rhythm pattern, I interpreted Mr. Inquisitive’s response as a shared music understanding. Mr. Inquisitive listened to Mr. Enthusiast’s rhythm pattern and decided to use his rhythms when he performed a rhythm pattern.

Mr. Enthusiast demonstrated a shared music understanding when he used spoken language to express a desire to perform a rhythm pattern on his own. I understood Mr. Enthusiast wanted to perform a rhythm pattern when he used language to ask for a turn. Because of the context of social interaction and familiarity with Mr. Enthusiast, I knew he wanted to perform a rhythm pattern individually.

The three-year-old children seemed to enjoy individually making music because each child smiled after performing a tonal pattern or rhythm pattern. In addition to smiling, the children seemed eager and excited to make music individually. When Mr. Inquisitive called out excitedly that he wanted a turn to individually perform a rhythm
pattern, the tone of his voice and urgency seemed to imply his excitement to individually make music.

**Vignette Three: Mr. Imaginative created a movement adding to our routines**

In Vignette Three, I provide an example of Mr. Imaginative creating a movement that became part of our music routine, illustrating Theme Three: Establishing routines through repetition of songs, movement, and rhythm chants fostered shared music interactions and shared music understandings. Moreover, Vignette Three exemplifies the three-year-old children using spoken language to express a music desire that led to shared music interactions, illustrating Theme One.

**Vignette three.** During the fifth music play session, we performed a familiar song, “Three Little Monkeys,” as presented in Figure 6.1. We sang “Three Little Monkeys” toward the end of each music play session, becoming part of our music routine. Each time I performed “Three Little Monkeys,” I waved my right arm back and forth while holding up three fingers. I pretended my three fingers were monkeys swinging in a tree and my opposite hand was the alligator’s mouth.
During this particular music play session, we established a new routine while singing the song. During the second repetition of the song, Mr. Imaginative said, “Look an alligator! Look an alligator!” He created a different movement to symbolize an alligator by pretending his arms were the mouth of the alligator. He put his palms
together in front of his body creating a triangle and moved his arms up and down pretending to be make an alligator mouth. Miss Mover saw Mr. Imaginative’s movement and moved like he moved. Then Mr. Enthusiast, sitting next to Miss Mover, saw the movement and copied the movement. Soon all the children were moving like Mr. Imaginative. As I sang “Three Little Monkeys,” I watched the children move like each other. At the end of the song, I used Mr. Imaginative’s alligator movement and said, “Alligator. It has a very big mouth.” I then sang tonal patterns and moved my arms like Mr. Imaginative pretending to be an alligator. In call and response style, the children repeated my tonal patterns as they moved their arms pretending to be an alligator. I present four examples of tonal patterns I sang after “Three Little Monkeys” in Figure 6.2.

Figure 6.2. Arpeggiated tonal patterns in D Major.

When we repeated “Three Little Monkeys,” we used the movement Mr. Imaginative created while singing tonal patterns. During each music play session after that, we used
Mr. Imaginative’s movements when singing “Three Little Monkeys” establishing a new routine.

**Reflections regarding vignette three.** Vignette Three demonstrates Theme Three because the successive repetition of “Three Little Monkeys” created a shared music understanding between Mr. Imaginative, Miss Mover, Mr. Enthusiast, and me. The first time I sang “Three Little Monkeys,” the three-year-old children engaged in a shared music interaction by listening and moving similar to me. With the next repetition of “Three Little Monkeys,” Mr. Imaginative created his own movements and Miss Mover and Mr. Enthusiast engaged in a shared music interaction by using Mr. Imaginative’s movements. I engaged in a shared music understanding when I realized those three-year-old children moved similar to each other and decided to use those movements during the music activity. The repetition of “Three Little Monkeys” led to a shared music interaction between Mr. Imaginative, Miss Mover, and Mr. Enthusiast and further encouraged shared music understandings between the three-year-old children and me.

When the children and I each pretended our three fingers of one hand were monkeys and our other hand was a crocodile, we engaged in symbolic representation play (Wishon & Dever, 1997, p. 22). Symbolic representation occurs when children impose a different meaning on that object. Mr. Imaginative created his own movement within the music activity by pretending his arms were the alligator’s mouth. Mr. Imaginative used spoken language emphasizing his created movement and desire to perform his movement during “Three Little Monkeys.” I engaged in a shared music understanding when I heard Mr. Imaginative say, “look an alligator,” and saw his movement. The spoken language
aided the shared music understanding because I recognized the meaning of Mr. Imaginative’s movement and how his movement related to the music.

**Vignette Four: Miss Bashful uses a scarf**

Vignette Four exemplifies using objects to encourage shared music interactions and shared music understandings, illustrating Theme Four. Vignette Four also illustrates how individual responses encouraged shared music interactions and shared music understandings as found with Theme Two.

**Vignette four.** During the second music play session, I passed out chiffon scarves to use while singing and chanting. I sang “Jeremiah” (Valerio et al., 1998, p. 101) while holding the scarf in front of my face. At the end of the song, I took a breath and blew the scarf. I asked the children to take a big breath and try to blow their scarf. The children attempted to blow their scarf, however, most children were not coordinated with their breathing and music making. Then, I sang tonal patterns in major tonality while freely moving the scarf with continuous fluid movement. Miss Bashful watched and listened as I sang the first tonal pattern and moved the scarf. I sang another tonal pattern in major tonality, and moved my scarf. Miss Bashful attempted to sing my tonal pattern by approximating the tonal pattern and moving her scarf similar to mine. I heard Miss Bashful sing a tonal pattern and I looked at Miss Bashful and sang her approximated tonal pattern while moving my scarf. Miss Bashful smiled and looked at me repeating her tonal pattern and moving her scarf. I smiled back while maintaining eye contact with Miss Bashful and sang a different tonal pattern.
pattern **| | | |** to establish the original key while moving my scarf. Miss Bashful accurately sang my tonal pattern in the original key while moving her scarf.

I sang the “Jeremiah” (Valerio et al., 1998, p. 101) three more times and each time I blew the scarf at the end of the song. Mr. Outgoing and Miss Bashful, attempted to sing parts of “Jeremiah” (Valerio et al., 1998, p. 101). On the fourth repetition of the song, I used a purposeful silence at the end of the song. Mr. Outgoing, Miss Bashful, and Miss Mover filled in the silence, took a breath, and blew their scarf at the end of the song.

**Reflection regarding vignette four.** Vignette Four illustrated how using the scarf encouraged shared music interactions and shared music understandings. The children moved the scarf with continuous fluid movement helping them start to coordinate their bodies with music making and breathing. During the reciprocal tonal pattern turn taking, Miss Bashful and I engaged in a shared music interaction by reciprocally singing tonal patterns. Moreover, Miss Bashful and I made eye contact with each other helping to exchange tonal patterns. Vignette Four additionally highlighted Theme Two when Miss Bashful individually sang a tonal pattern. When Miss Bashful attempted my tonal pattern, I listened and interpreted her response. Using Gordon’s suggested tonal pattern guidance for stage four, I helped her understand she did not match my original tonal pattern. I demonstrated a shared music understanding when I sang the pitched of her tonal pattern. Miss Bashful demonstrated a shared music understanding when she moved her scarf similar to how I moved my scarf.

In addition, Vignette Four exemplified Theme Three by using repetition to foster shared music interactions. I repeated “Jeremiah,” a familiar song, five times during that music play session. Each time I sang the song, I blew the scarf at the end of the song.
When I used a purposeful silence, the children understood how to fill in the silence because of the repetition of the song and movement. Mr. Outgoing, Miss Mover, and Miss Bashful demonstrated a shared music interaction when they sang the end of the song and blew the scarf at the end of the song. The use of repetition helped the children become familiar with the song and movement associated with the song.
CHAPTER 7
COMPONENTIAL ANALYSIS REGARDING
SHARED MUSIC INTERACTIONS AND
SHARED MUSIC UNDERSTANDINGS

As I sought emergent themes and wrote to illustrate shared music interactions and
shared music understandings, I noticed differences about the observations of shared music
interactions and shared music understandings between the adult participants. Each adult
participant watched the same music play session video clips and completed the same
open-ended questionnaire, however, participants recorded different observations of
shared music interactions and shared music understandings. The adult participants’
perspectives and observations greatly contributed to defining the nature of shared music
interactions and shared music understandings. Spradley (1980) explains the importance
of searching through the data to find similarities and differences through a componential
analysis.

A componential analysis includes the entire process of searching for contrasts,
sorting them out, grouping some together as dimensions of contrast, and entering
this information onto a paradigm. It also includes verifying this information
through participant observation or interviews (p. 133).

I completed a componential analysis by using data from the third and final music play
session including my reflections and observations, each adult participant’s think-aloud
interview transcripts and open-ended questionnaire. I listed observations that at least one
adult participant noticed down the left side of the comparison chart. I then marked with an “X” the adult participant that noticed the occurrence of a shared music interaction or a shared music understanding. I present in Appendix L, a comparison of adult participant’s observations of shared music interactions and shared music understandings.

**Similarities and Difference between Adult Participants Observations**

There were similarities between the four adult participants. All four participants noticed the three-year-old children demonstrating shared music interactions when the children and music teacher made music concurrently. When the music teacher sang a song, the children understood they were supposed to sing as well. When the three-year-old children used the scarves, all four participants observed a shared music understanding occurring when the children moved the scarf similar to the music teacher. All four participants noticed the three-year-old children watching each other while one child sang a tonal pattern or chanted a rhythm pattern alone. In addition, all four participants noticed the three-year-old children creating different rhythm patterns than the music teacher. Those similar observations helped determine the nature of shared music interactions and shared music understandings between three-year-old children and me, a music teacher.

There were also differences about observations of shared music interactions and shared music understandings. With the amount of information occurring in each video, the adult participants seemed to select what they thought was important and commented on those observations rather than comment on everything they observed. In general, the music development specialist and I noticed more detailed music related observations than the lead teacher and assistant teacher. The lead teacher and assistant teacher noticed more observations regarding the overall children’s development, including social skills, and...
motor skills. One notable difference appeared about children’s engagement during “Bluebirds.” Joshua stated, “I don’t see the children as engaged during the bluebird song because some of children are turned around or looking at the floor, although, they are still singing” (J. Day, think-aloud transcript, December 3, 2015). Melissa commented, “the children love the bluebirds song and request during our circle time. The children are trying to get their fingers exactly like yours.”

The lead teacher, assistant teacher, and I noticed children engaging in a shared music understanding by requesting songs or rhythm chants. Because of the established relationship with the children, differences appeared in observations about requests. Joshua did not interact with the children; therefore, he did not observe the children requesting songs or rhythm chants. Joshua did notice the children using spoken language when the children wanted to individually sing or chant.
CHAPTER 8
DISCUSSION

Overview of Study

Purpose and guiding research questions. With the intent of improving music acquisition understanding, the purpose of the study was to examine shared music interactions and shared music understandings in early childhood music classes. The guiding research questions were:

1. How did three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory?

2. What teacher-initiated music activities resulted in observations of shared music interactions and shared music understandings?

3. What child-initiated music activities resulted in observations of shared music interactions and shared music understandings?

Method. In this qualitative action research study, I used purposive sampling, intensity sampling, participant observation, multiple observers, and multiple data sources to investigate the nature of shared music interactions and shared music understandings. Seven data sources included:

- Videos of the six music play sessions,
- My (complete participant observer) field notes and reflections,
- Melissa’s (passive participant observer) field notes,
• Audio recording of Melissa’s think-aloud interview,
• Audio recording of Amy’s (active participant observer) think-aloud interview,
• Audio recording of Joshua’s (nonparticipant observer) think-aloud interview and
• Melissa’s, Amy’s, and Joshua’s written responses to a researcher-developed,
  open-ended questionnaire.

I transcribed those data sources and coded each transcription by hand using McNair’s
(2010) codes with my additional codes creating my codebook to organize the data. To
promote internal validity and trustworthiness, I used strategies as discussed by Merriam
(2002) including triangulation, member checks, and peer review (p. 25).

Findings

After coding the data, I organized the codes into McNair’s (2010) cultural
domains and added my own term within McNair’s (2010) cultural domains. Within the
shared music understanding domain, I added using spoken language to request music
making. After determining that additional included term, I engaged in a thematic analysis
of the data. Four themes emerged from coding and cultural domains. Those themes
included:

1. Using spoken language aided shared music understandings that led to and
   increased shared music interactions,

2. Individual music responses encouraged shared music interactions and shared
   music understandings,

3. Establishing routines through repetition of songs, movement, and rhythm chants
   fostered shared music interactions and shared music understandings, and
4. Using objects encouraged shared music interactions and shared music understandings.

I wrote four vignettes to highlight the four themes and provide rich descriptions about the nature of shared music interactions and shared music understandings. Finally, I completed a componential analysis finding similarities and differences within the data.

**Summary of the findings as they relate to the research questions.** The findings from the thematic analysis, vignettes, and componential analysis provide insight relating to my guiding research questions. I provide a summary of how those findings relate to each guiding research questions below.

**Research question one: How do three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory?** When creating my music engagement plans for each music play session, I planned songs and rhythm chants in a variety of tonalities such as major, harmonic minor, dorian, and mixolydian and meters such as duple, triple and unusual unpaired. I planned to engage children in rhythm pattern interactions and tonal pattern interactions. When the three-year-old children and me engaged in rhythm pattern interactions and tonal pattern interactions, we experienced a social music interaction. Gordon (2013) emphasized the importance of pattern instruction and children experiencing many tonalities and meters. I used a variety of tonalities and meters during each music play session because children become familiar with and know tonalities and meters by being able to make comparisons among them.

The three-year-old children and I demonstrated a shared music interaction in four ways including singing songs concurrently, chanting rhythm chants concurrently, using
the same movement(s) concurrently, and engaging in reciprocal rhythm pattern or tonal pattern turn taking. During each music play session, three-year-old children and I experienced a shared music interaction when we engaged in reciprocal pattern turn taking. When I initiated a tonal pattern, a child responded by imitating or approximating that tonal pattern. Shared music interactions led to the occurrence of shared music understandings.

The three-year-old children and I demonstrated a shared music understanding when we used each other’s movements, rhythms, and pitches when making music. In addition, three-year-old demonstrated a shared music understanding when they used spoken language to request a music desire.

I selected specific rhythm patterns and tonal patterns based on the guidelines created by Gordon’s (2013) music learning theory for newborns and young children. Gordon recommended using particular rhythm patterns and tonal patterns depending on the stage of preparatory audiation. Most of the three-year-old children were in stage four Shedding Egocentricity or stage five Breaking the Code of preparatory audiation. Gordon (2013) recommended using 4-macrobeat rhythm patterns for children in stages four and five of preparatory audiation. Moreover, Gordon (2013) recommended using descending and ascending perfect fifths, descending and ascending perfect fourths, and arpeggiated tonic and dominant tonal patterns. I followed Gordon’s recommendations by using those rhythm patterns and tonal patterns. In addition, Gordon suggested using neutral syllables such as bum or bah when performing tonal patterns and rhythm patterns.

By using those guidelines for rhythm pattern and tonal pattern instruction, the three-year-old children started to understand that rhythm patterns or tonal patterns were
different from rhythm chants or songs. The three-year-old children demonstrated shared music understandings by asking to perform a rhythm pattern or tonal pattern and then performing their individual patterns rather than performing a rhythm chant or song.

**Research question two: What teacher-initiated music activities result in observations of shared music interactions and shared music understandings?** I initiated music activities such as performing songs or rhythm chants with movement, singing a song using finger play, using scarves for movement while making music, using a pretend microphone for pattern instruction, and making music with imaginative play. When I sang a song and the children sang the song at the same time approximating the pitches and rhythms, we demonstrated a shared music interaction. When three-year-old children and I engaged in concurrent music making, we demonstrated a shared music interaction. Moreover, if the three-year-old children moved similar to me while I made music, we demonstrated a shared music interaction. When I used the scarves to enhance movement while singing a song, the three-year-old children demonstrated a shared music interaction by moving their scarf similar to me. Researchers (Hornbach, 2005; McNair, 2010; Willing, 2009; Reardon, 2015) discussed similar findings about objects helping elicit music responses from children.

During rhythm pattern and tonal pattern engagement, I used the microphone to encourage individual pattern responses within a class of 17 three-year-old children. The three-year-old children and I engaged in a shared music understanding when I used the pretend microphone while performing a rhythm pattern or tonal pattern and an individual child imitated, or approximated my rhythm pattern or tonal pattern or created a different rhythm pattern or tonal pattern. When the children used my rhythms, meter, and/or tempo
while chanting a rhythm pattern, we demonstrated a shared music understanding. Those shared music understandings led to shared music interactions when the children and I engaged in reciprocal music making. When I initiated a tonal pattern interaction and a child responded with a different tonal pattern or accurately imitated my tonal pattern, we engaged in a shared music interaction by making music reciprocally.

During each music play session, I planned music activities that incorporated imaginative play. For example, I sang “Ni Nah Noh” (Music Play, Valerio et al., p. 104) and the children laid on the ground pretending to take a nap. At the end of the song, I created a sound to replicate an alarm buzzing. The children sat up, pretending to wake up from their nap. Then I chanted the rhythm chant, “Snowflake” (Music Play, Valerio et. al, p. 92) adding words to signify waking up. When the three-year-old children sang parts of the song while I sang the song, we demonstrated a shared music interaction by concurrently making music together.

**Research question three: What child-initiated music activities result in observations of shared music interactions and shared music understandings?** Three-year-old children initiated music activities by using spoken language to request a music desire. Children requested specific songs and rhythm chants to perform and requested reciprocal tonal pattern and rhythm pattern turn-taking. In addition, children created their own routines within each music play session.

When children used spoken language to request specific songs or rhythm chants, we engaged in a shared music understanding. Bruner (1983) explained how the context was important for understanding requests (p. 91-92). In the context of the music play session, I understood the child’s music request because of my established music making
and social history with the children. Golinkoff and Hirsh-Pasek (1999) stated that children identify between ages and roles when making requests, and they alter their requests based on their relationship to each person (p. 210-211). The three-year-old children understood that I came to their class to make music as a group and as individuals. When we performed a song or rhythm chant as a group, we demonstrated a shared music interaction. In addition, three-year-old children initiated rhythm patterns and tonal patterns leading to shared music interactions using spoken language. When a child initiated a rhythm pattern and I imitated that child’s rhythm pattern, we demonstrated a shared music interaction through reciprocal music making.

By establishing routines within each music play session, children developed their own music routines. At the beginning of each music play session, I sang a hello song and then sang hello to each child. When singing hello to each child for the first time, the first boy stood and jumped. Each succeeding child, with few exceptions, decided to stand and jump when I sang hello to him or her. A shared music understanding occurred between the three-year-old children when they each recognized the first child’s movement and decided to use his movement when I sang each of their names, respectively. This movement became an established routine initiated by the children creating a shared music understanding between the children. Hornbach (2005) identified the importance of routines and repetition within early childhood music classes for eliciting responses and building community.

**Discussion**

I do not claim generalizability of these findings; however, my findings are important for understanding music acquisition and the nature of shared music interactions.
and shared music understandings of three-year-old children as part of joint music attention (McNair, 2010). The various social music interactions that occurred between the three-year-old children and me throughout each music play session seemed to lead to acquiring music skills and vocabularies. When I compared my findings to McNair’s (2010) I found some similarities and some differences. McNair (2010) examined joint music attention of toddlers, which included shared music focus, shared music interactions, and shared music understandings. I examined only two aspects of joint music attention including shared music interactions and shared music understandings, and I examined a different age group, three-year-old children. In both studies, however children and the music teacher demonstrated shared music understanding and shared music interactions in several ways.

Using objects seemed to encourage toddlers in McNair’s (2010) study and three-year-old children in this study to demonstrate shared music interactions and shared music understandings. Similar to McNair’s findings about shared music understandings, a social music making history aided shared music understandings between three-year-old children and me.

Different from McNair’s (2010) findings about toddlers and shared music understandings, three-year-old children watched each other and learned from each other, as well as the music teacher. In this study, spoken language aided shared music understandings by helping the three-year-old children communicate their desires to perform specific songs, rhythm chants, or patterns; however, McNair (2010) discussed how toddlers requested specific music activities without using spoken language. Because of the amount of spoken language the three-year-old children used during the music play
session, I added a cultural domain, and included spoken language in shared music understandings.

Individual musical turn-taking is an important skill for children to learn and seems important in the music class for enhancing shared music interactions and shared music understandings, especially in those classes designed with Gordon’s (2013) music learning for newborn and young children in mind. In this study, the three-year-old children developed their individual music turn-taking skills by approximating, imitating, and creating tonal patterns and rhythm patterns reciprocally with me; however, the children did not master those skills completely. Even though the children did not master those skills, I continued to provide opportunities for them to practice individual music turn-taking during rhythm pattern and tonal pattern exchanges during each music play session.

In music, we need to allow children numerous opportunities to respond individually during reciprocal music making. To gain musical accuracy, children need multiple opportunities to practice how to take turns in music by approximating, imitating, or creating rhythm patterns and tonal patterns. They need to develop an understanding when it is time to respond, similar to conversation in language. In addition, children need ample time to practice responding individually after the teacher. At times, the individual children in this study did not always respond immediately after I performed a rhythm pattern or tonal pattern. Silence occurred in those instances. After a short pause, I continued with the reciprocal rhythm pattern interaction opportunities by chanting another pattern and leaving the silence for the children to respond. I realized the children were developing their understanding of the silences and eventually, the children
understood that silence meant they could respond by performing a rhythm pattern or tonal pattern.

Having an additional adult in the music classroom provided opportunities for modeling a rhythmic or tonal conversation. Modeling behaviors is crucial for a child’s development, especially in the music class. Amy, the assistant teacher, participated in music class and modeled how the children should respond. Amy sat on the floor with the children and me and performed the music activities with the class. In addition, Amy repeated after me the tonal patterns and rhythm patterns, modeling for the children how to respond and take turns in music. Some of the children watched Amy as she participated in music class and started to understand how to engage in reciprocal music turn taking. The three-year-old children did not completely demonstrate rhythm or tonal conversations, but they sometimes responded by approximating or imitating my rhythm or tonal pattern or they listened and watched during the silence. The children in this study needed additional time and opportunities to engage in rhythm conversations and tonal conversations before mastering that skill.

**Implications of Study**

**Implications for future research.** This study was limited because I investigated observations regarding shared music interactions and shared music understanding with one group of 17 three-year-old children made by one music teacher, two classroom teachers and one music development specialists. Though this study was limited, the findings support the importance of individual music responses, especially in conjunction with objects, play, and purposeful silences (Bluestine, 2000; Gordon, 2013; Hornbach, 2005; McNair, 2010; Willing, 2009). Because I did not examine the nature of shared
music focus, future research regarding shared music focus will increase the body of knowledge about joint music attention and music acquisition. In addition, replicating this study with another group of children, classroom teachers and music teachers would clarify understandings about three-year-old children’s music requests and turn taking in music play sessions. Additional research examining joint music attention of other age groups would further the development of music acquisition research.

Because three-year-old children seem to understand they can make music with different persons including the music teacher, classroom teachers, and other children, I recommend investigating if and how those children engage in music with persons outside the classroom. If I were to implement this study again, I would interview parents to see if children initiated music making at home. In addition, examining the nature of shared music interactions and shared music understandings between children would further understanding about how children interact socially when making music.

**Implications for early childhood music teachers.** Although the findings from this qualitative study are not generalizable, early childhood music teachers may use the findings to benefit their practices in their specific educational settings. By attending to actions, situations, and opportunities that encourage shared music understandings and shared music interactions, early childhood music teachers may provide opportunities for children to make music alone. I used tonal patterns and rhythm patterns as suggested by Gordon (2013), to provide opportunities for children to individually make music and construct their musical knowledge by acquiring music skills and vocabularies paired with vocal demonstrations through social music interaction within music classes. In this study, I used the term *pattern* when asking children to imitate my tonal pattern or rhythm
pattern. For example, I said, “copy my tonal pattern,” then performed a tonal pattern leaving silence for the children to respond. The children in this study used the spoken term *pattern* in their spoken requests to perform tonal patterns and rhythm patterns individually. Though I did not formally teach the children to use the term *pattern*, they informally learned to label their sung tonal patterns and their chanted rhythm patterns by using the spoken term *pattern*. In essence, the children paired a spoken music term their own developing music skills and understandings. They labeled the product of their performed tonal patterns and rhythm patterns as *patterns*. Teachers may use other spoken music terms paired with vocal demonstrations within the music classes for three-year-old children, providing opportunities for the children to acquire music vocabularies, skills, and understandings.

In addition, early childhood music teachers should provide a playful and safe environment for the children to create music and make music individually in social settings. When children make music individually from a young age, the children gain ownership of their music making and want to make music with others. When an early childhood music teacher provides those opportunities, she should not have expectations of the children to respond accurately in tempo, meter, and key or sing entire songs; however, she should accept whatever music making the child performs and use those responses as springboards for shared music understandings and shared music interactions. The early childhood music teacher should welcome, accept, and use the children’s music responses to inform musical guidance through practices that enhance audiation through social music interactions.
REFERENCES


APPENDIX A

PARENT/CHILD LETTER AND CONSENT FORM

UNIVERSITY OF SOUTH CAROLINA

School of Music

August 24, 2015

Dear Parent:

I am a graduate student working on my Masters in Music Education at the University of South Carolina, and I am the music teacher for the 3B class at the Children’s Center at USC. This is my second year teaching music at the Children’s Center. I am currently conducting research for use in my thesis, Social Music Interaction between Three-year-old Children and Adults. With the intent of improving music acquisition understanding, the purpose of the study is to examine shared music interactions and shared music understandings in early childhood music classes using a language acquisition framework. This research will provide information that should enable music educators to tailor music activities for three-year-old children that provide opportunities for music learning.

Data for this study will be collected in the 3B classroom from September 15th to October 20th, over a 6-week period. During that time, as your child’s regular music teacher, I will teach music in your child’s classroom on Tuesday mornings from 10:30 to 10:50 and will video record the music classes. The videos will not be published, but may be used for educational purposes during my research presentations. During the data collection period, your child’s teacher will be keeping a simple journal of her observations of the children and me during music activities. I will also interview your child’s teachers about their observations in the classroom.

Your child’s participation in this study is completely voluntary. The information gained from your child will be coded to ensure confidentiality. At any time during the study, you may discontinue your child’s participation without prejudice.

Should you have any questions about this research, please contact me at 412-370-2627. You may also contact Dr. Wendy Valerio, my thesis advisor, if you have questions about this research. Her office phone number is 803-777-5382. The School of Music at the University of South Carolina is eager to ensure that all research participants are treated in a fair and respectful manner. If you have any concerns or questions about your treatment as a subject in this project, contact Mr. Tommy Coggins, USC Office of Research (803) 777-4456.

Please return the attached form to the CC Director, Mrs. Sherry King, by September 11, 2015.
Please return this form to CC Director, Mrs. Sherry King by September 11, 2015.

Informed Consent Agreement- Parent for Child

I agree for my child to be video recorded for the research study, Social Music Interaction between Three-year-old Children and Adults. I have read, understand, and agree to comply with the information outlined in the accompanying letter of informed consent.

I do not agree for my child to be video recorded for the research study, Social Music Interaction between Three-year-old Children and Adults.

______________  ________________________________
Today's Date     Name of Parent(s) or Guardian(s)

______________  ________________________________
Child's Name     Child's Birth Date

______________  ________________________________
Signature of Parent(s) or Guardian(s)  Home Telephone

______________  ________________________________
Work Telephone

______________  ________________________________
Street or PO Address

______________  ________________________________
City  State  Zip Code
September 4, 2015

Dear Children’s Center Teacher:

You are invited to participate in a research study entitled Social Music Interaction between three-year-old children and adults. With the intent of improving music acquisition understanding, the purpose of the study is to examine shared music interactions and shared music understandings in early childhood music classes using a language acquisition framework.

As defined by McNair (2010), shared music interactions occur “when a child and adult make music together concurrently, by moving, singing, or chanting at the same time; or reciprocally, by alternating making music with each other in a conversational manner” (p. 71). As defined by McNair (2010) shared music understandings occur “when, during subsequent music sessions, children recognize and/or repeat rhythm chants, songs, rhythm patterns, tonal patterns, and co-construct movements” (p. 71). I attached a list of examples of shared music interactions and shared music understandings. These are just examples. You may notice other evidence of shared music interactions or shared music understandings.

The research questions are:

4. How do three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory?

5. What teacher-initiated music activities result in observations of shared music interactions and shared music understandings?

6. What child-initiated music activities result in observations of shared music interactions and shared music understandings?

To collect data for this study, I will teach six 20-minute music classes on Tuesday mornings from 10:30-10:50 beginning on September 15 and ending on October 20. You are asked to watch the videos and complete an open-ended questionnaire.
Additionally, at your convenience, I will video record an interview with you as you watch two of the 20-minute videos.

For participating in this study, you will be provided a $50 stipend at the conclusion of the study.

Your participation in this study is completely voluntary and not a requirement for your employment. The information gained from you will be coded to ensure your anonymity. You may choose not to participate at all, and you may discontinue your participation at any time during the study without negative consequences.

Should you have any questions about this research, please contact me at 412-370-2627. You may also contact Dr. Wendy Valerio, my thesis advisor, if you have questions about this research. Her office phone number is 803-777-5382. The School of Music at the University of South Carolina is eager to ensure that all research participants are treated in a fair and respectful manner. If you have any concerns or questions about your treatment as a subject in this project, contact Mr. Tommy Coggins, USC Office of Research (803) 777-4456.

If you agree to participate in this research project, please complete the following page and return it to me by September 11, 2015.

Sincerely,

Erika Hubbell, M.M.E. candidate
USC School of Music
ehubbell10@gmail.com

Wendy Valerio, Ph.D.
Professor of Music
Director, Children's Music Development Center
803-777-5382
APPENDIX C
EXAMPLE OF A MUSIC ENGAGEMENT PLAN

Music Engagement Plan—September 22, 2015

1. Hey you all—song with words (D)
   a. Tonality: Harmonic Minor
   b. Meter: Duple
   c. Movement Emphasis:
      i. Continuous fluid movement
      ii. Isolated Body part awareness

2. Rolling—chant without words
   a. Tonality: None
   b. Meter: Triple meter
   c. Movement emphasis:
      i. Flow
   d. Patterns: Imitation
   e. Purposeful Silence: Incompletion

3. Bluebirds—song with words (D)
   a. Tonality: Major
   b. Meter: Duple
   c. Movement Emphasis
      i. Weight
   d. Patterns: Imitation and assimilation
   e. Purposeful Silence: Fade out

   (Pass out scarves)
   
4. Jumping—song without words (D)
   a. Tonality: Dorian
   b. Meter: Triple
   c. Movement Emphasis
      i. Flow with scarves
   d. Patterns: Imitation and assimilation
   e. Purposeful Silence: Incompletion

5. In the tub—chant with words
   a. Tonality: None
   b. Meter: Unusual Unpaired
   c. Purposeful Silence: Imitation Intended
   d. Imaginative Play
Pass out scarves:
6. Jeremiah—song with words (D)
   a. Tonality: Major
   b. Meter: Duple
   c. Patterns: Imitation and assimilation
   d. Purposeful silence: Incompletion
   e. Coordinating breathing by blowing scarf

7. Stretch and bounce—chant without words
   a. Tonality: None
   b. Meter: Duple
   c. Movement Emphasis:
      i. Flow
   d. Patterns: Imitation Rhythm Patterns
   e. Purposeful silence: Incompletion

8. Butterfly—song with words (D)
   a. Tonality: Dorian
   b. Meter: Triple
   c. Movement
      i. Flow
   d. Purposeful silence: Intended imitation

Collect scarves:
9. Driving—song without words (D)
   a. Tonality: Lydian
   b. Meter: Duple
   c. Purposeful Silence: Imitation

10. My mother, your mother—chant with words
    a. Tonality: None
    b. Meter: Duple
    c. Patterns: Imitation and Assimilation
    d. Improvisation?

11. Old Joe Clark—A section with words; B section without words
    a. Tonality: Mixolydian
    b. Meter: Duple
    c. Movement emphasis:
       i. Body Part Awareness
       ii. Flow

12. Hey Goodbye—song with words
    a. Tonality: Mixolydian
    b. Meter: Duple
    c. Routine
Additional Activities

1. Australia
   a. Tonality: Mixolydian
   b. Meter: Unusual Paired

2. Fireman
   a. Tonality: Harmonic Minor
   b. Meter: Duple

3. Down by the Station
   a. Tonality: Major
   b. Meter: Duple

4. Clackety Clack
   a. Tonality: None
   b. Meter: Triple

5. The Camel
   a. Tonality: Phrygian Dominant
   b. Meter: Duple

6. Ni Nah Noh
   a. Tonality: Aeolian
   b. Meter: Triple
APPENDIX D
OPEN-ENDED QUESTIONNAIRE

Questionnaire Form

Please answer the following questions after you watch the videos to the best of your ability. Write as little or as much as you need.

1. How is “play” incorporated into the music class? Does children’s “play” have any role in the music class? If, so what is the role of “play”?

2. How did the music teacher elicit, intentionally or unintentionally, music responses from the children? (For example, by modeling, by use of eye contact, by facial expression, by body movements, by singing tone quality, by play, by teacher/child proximity, by using intentional silences, by using props, by using verbal instructions, etc.)
3. How did a child elicit, intentionally or unintentionally, music responses from the teacher or another children?

4. What social interactions occurred during the music class?
APPENDIX E

EXCERPT OF A MUSIC PLAY SESSION VIDEO TRANSCRIPTION

October 28, 2015

[00:00:31.804] MT: 'move our shoulders. make sure you are in self-space. move your shoulders and sing hello' sings Hey Y'all song, moves shoulders and upper body
MR. IMAGINATIVE: [looks at B, sitting criss cross]
MR. OUTGOING: [looks at MT, moves shoulders and arms]
MISS MOVER: [looks at B, looks at MT, moves shoulders, puts hands on the floor]
MR. INQUISITIVE: [moving upper body, looking around room]
MISS BASHFUL: [moving upper body]

MT: '...move our elbows. good moving A and sing Hello' sings Hey Y'all song, moves upper body and elbows
MR. IMAGINATIVE: [looks at hands]
MR. OUTGOING: [looks at MT, moves elbows]
MISS MOVER: [lays down on B's spot, sits up, moves feet]
MR. ENTHUSIAST: [says 'Don't do that.' stands up]
MR. INQUISITIVE: [looks at MT, sticks elbow out]
MISS BASHFUL: [sits with feet out in front, looks at MT and B]

MT: '...move our wrists. Oh B, we will be in self-space. Ja can you sit criss cross. thank you so B has enough space to sit. there you go ya got enough space to sit there B. move your wrists and sing hello.'
MR. ENTHUSIAST: [looking at Ja and says 'don't do that']
MT: sings Hey Y'all song again and moves wrists and upper body
MR. IMAGINATIVE: [looks at A, sits on knees]
MR. OUTGOING: [looks at MT, moves wrists in circular motion]
MISS MOVER: [sits criss cross, looks behind her, looks at hand]
MR. ENTHUSIAST: [kneels, looking at ground, ]

MT: 'oh let's sing hello to everyone. hello JH. good singing H. hello G. hello Al. good
singing J. hello H. hello J. hello C. good singing. hello A. hello... Oh I'm sorry what am I saying. Hello O. you are were like that's not A. Hello B. hello Ja. hello Ro. Hello Br. hello A. hello R. very good singing.

MR. IMAGINATIVE: [looks at MT, stands and jumps when name is sung,
MR. OUTGOING: [looks at each child when name is sung, sings hello after MT, stands and jumps when name is sung
MISS MOVER: [looks at B, sings hello to some of the children, looks at children when sings name, looks back at CT, stand and jumps when name is sung, lays down,
MR. ENTHUSIAST: [stands and jumps when name is sung]  
MR. INQUISITIVE: [looks at MT, looks at child next to him moves head] 
MISS BASHFUL: [waves and sings hello to each child, stands and jumps when name is sung]

[00:02:57.024] MT; 'move your thumbs and sing hello.' sings Hey Y’all song again. moves thumbs and upper body 
MR. IMAGINATIVE: [stomps foot and says 'the lights shining.' looks at other children
MR. OUTGOING: [says 'again' moves thumbs, claps at end of song] 
MISS MOVER: [walks back over to spot]
MR. ENTHUSIAST: [on hands and knees, looks at hands, lays down]
MR. INQUISITIVE: [kneels looking around room] 
MISS BASHFUL: [puts hand on mouth]
APPENDIX F

EXEMPLARY RESEARCHER’S TYPED FIELD NOTES

Week 4: 10/13/15

I had to skip a week because of the flood that occurred the week of 10/5/15. I walked in to the classroom and said Good Morning. I went over to wash my hands at the sink. I talked to the teacher about the flooding. The children were spread throughout the room playing at different stations. A few children were in the bathroom with the teacher while others played at a station. A couple children were outside and came inside to start music class. The teacher sang a song about finding their circle spot and the children walked over to the carpeted area and sat criss cross on their spot.

Hey Y’all

I noticed not all the children were in class today. The children talked to one another. One child hummed a pitch loudly while I sang the hello song. I told the children to turn their listening ears on and we pretended to turn a switch on by our ear. We moved our shoulder, elbow, and wrists while we sang the hello song.

Clackety Clack

We moved our arms pretending to be the wheels of the rain. We also pretend to pull the train’s whistle on the “choo choo’s.” I chanted 4 beat rhythm patterns in triple meter. I noticed the children said the rhythm pattern at the same time as me. I reminded them that I go first as they listen and then they get to say the rhythm pattern. Mr. Outgoing said a different rhythm pattern after me. He was in triple meter and the same tempo as my rhythm pattern. Miss. Mover moved her arms and said part of the train chant with me.

5 Green and Speckled Frogs

This was a new song this week. The children listened, watched me at first, and copied my motions. I did different motions to go along with the song. A few children echoed “kerplunk” at the end of the song. Mr. Imaginative copied exactly what I did by echoing the “kerplunk.” If I added a purposeful silence at the end of the song Mr. Imaginative filled in the silence by singing “kerplunk.” Mr. Inquisitive, Miss Bashful, and Mr. Enthusiast looked at me the entire song. They did not sing or move but listened and watched.

Because this was a new song, I think many of the children were listening and absorbing the new song. I am interested to see how they react to the song next week after hearing it this week. The purposeful silence at the end of the song seemed to foster music responses from some of the children.
Do as I’m Doing

I passed out egg shakers and asked the children to hold the egg in their lap until everyone got an egg. Then I asked the children to hold the egg in one hand and shake the egg. I sang the song and asked the students to copy what I was doing. As I sang the song, we shook the egg, then we help the egg and patted it to our other hand. We rolled the egg, pated our leg with the egg, and held in our hand and patted the egg. I sang 2 pitch ascending and descending tonal patterns on the tonic and dominant. When singing tonal patterns, I repeated Miss Bashful’s tonal pattern looking at her. She looks at me and smiles when I repeat her tonal pattern. *This seems like she knows I repeated her tonal pattern and acknowledged the music response she made.* She does not imitate my exact pitches but sing a descending pattern. Again, I repeated her pattern and she smiles and giggles.

Bluebirds

I had not planned to sing this song, however, one of the children requested the song. I know the children enjoy this song because they will request the song and smile while we sing the song. We pretend our thumbs are birds as we sing the song. I also ask the children what color the birds should be and we change the color of the birds each time we sing the song.

Reflections

*I chanted a 4 beat rhythm pattern in triple meter to Mr. Outgoing and he chanted back a different 4 beat pattern in triple meter. I chanted my same rhythm pattern and he chanted back his same rhythm different pattern. Melissa laughed each time he chanted a his different rhythm pattern because she knew that he was being different. I then asked Mr. Outgoing if he could do a different pattern. He replied “no.” He has not shed egocentricity completely yet because he is stuck doing what he wants to do. The rhythm pattern he chanted was from Rolling and is a familiar pattern. I am not sure at this point if he realizes he is being different from me, however, he is aware that we are in triple meter because of his rhythm pattern and consistent tempo.*

Another influence was the timing of the class today. We had music at a different time due to undergraduates having to teach when I usually teach for a class. I noticed because music was later and right before lunch, the children did not focus as well as other classes. I did not get to do as many individual patterns as I usually do. I need to continue to use the microphone for individual patterns. With a large group, the microphone seems to help the children know when it is their turn. The microphone is concrete and know if I look at them and hold the microphone to them it is their turn to repeats a pattern. The other children understand that they should be listening while the child does their pattern. The other children know to wait their turn.

I noticed Miss Bashful attempted singing tonal patterns today but was not imitating my pitches accurately. She looks at me when I sing the tonal pattern and then sing after me. The first time I repeated the tonal pattern on her pitches, she smiled and laughed. I then sang a descending P5 from her starting note. She attempted to imitate the tonal pattern, however, was not completely accurate. The next time I used her stating
note and sing and an ascending P5. She looks at me and imitates my pattern accurately. I think the descending P5 was too low for her to sing but switching to the ascending helped her imitate the pattern. I should have sung the tonal pattern in the original key but forgot to do this step.

There was an interaction between two boys in the class, one boy and Mr. Outgoing. The one boy was mad because Mr. Outgoing was singing the tonal pattern I was singing. The boy said to Mr. Outgoing, “I say it” and Mr. Outgoing responded with “We matching.” This interests me because Mr. Outgoing realized they were both singing the tonal pattern and they were being the same. He was okay with being the same as another child.
APPENDIX G

EXCERPT OF MELISSA’S (LEAD TEACHER) TYPED FIELD NOTES

September 22, 2015

Miss Bashful is doing a great job repeating this morning. Mr. Outgoing loves leading and creating rhythm patterns. He would rather create his own rhythm patterns than repeat or imitate the music teacher’s rhythm patterns. They seem to repeat more than the last music play session, especially when the children are using the scarves. Mr. Outgoing and Mr. Imaginative finished the song when the music teacher left out the ending of a song. Miss Mover listened attentively when the teacher was singing and worked very hard to imitate the teacher’s movements. Miss Bashful also attempted to imitate the music teacher’s movements.
APPENDIX H

Excerpt from Melissa’s Think-Aloud Interview Transcription

November 20, 2015

Video 1:
MT: Umm so you can talk about what you see going on, I wonder... [starts video] if this helps at all (hands paper with questions) you don't have to talk about music things you can talk about any developmental things in general, socially what you are seeing, if one kid that is singing or chanting, you can point that out, just anything that you notice

CT: ok

MT: kind of like a talking out loud kind of thing [plays video, Rolling chant]

CT: (laughs) I hear A

MT: ya you can hear A, [pauses video] I find that interesting, that he was saying that because he realized he was being the same as him

CT: that is something they do a lot, they are like don't copy me, I'm going to do this or I'm going to add cookies to the soup or whatever it is, they really don't want people to be the same as them, they want to be different from everybody, which is cool

MT: that is cool I've noticed that too, they want to be different [plays video, watching video]

CT: O is making sure he is on his spot so he gets a turn

MT: he is

CT: Al is observing everyone, she's like I need to see

MT: you said Al, ya she is very observant

CT: mmmhh

MT & CT: (giggle)
MT: (pauses video) umm what was I going to say, so you talked about them being different, I've noticed a lot of times being different, we will watch another clip maybe and then... there was that one time when A... do you remember that one time when A was the same as me. that was really cool, we will watch that later. let's go back a little bit.

CT: I noticed a lot of the times that instead of repeating you they rather join in with you, like I am missing out on the song if I don't say it when she says it.

MT: mhmmm

CT: they haven't gotten down the repeating. because I thought I would do repeating with them like repeat after me say blah blah blah and they were like..

MT: they want to join right in

CT: ya they want to sing right away

MT: ya that was when C was like microwave

CT: ya, what's a microwave. awww

MT: were you going to say something?

CT: that pattern that they keep doing is from something else. like from a different on

MT: ya that is from another chant without words we do

CT: ya because (laughs) that is A go to but I think he just remembers it from the other [pauses video]

MT: ya it was very interesting. that is there go to or (chants RP) ya its really interesting that they basically know that whole chant, which is pretty awesome

[00:05:05.884] CT: mhmm. but when you try to switch it up they are like I'm going to stick with this one, no this is how it goes

MT: ya exactly. this is how it goes. [plays video]

CT: (giggles)

MT: he basically did the whole chant there

CT: mhmm
MT: that's pretty cool. you notice all the other kids are watching

CT: H is watching. aww she did good (when Ja repeated my RP). switch it up.
[pauses video]

MT: I'm going to skip ahead

CT: one thing that I noticed and I wrote down, like with the short Bah Bahs, they would repeat
that sometimes but once they got longer, they were like I'm going to do my own thing. I'm going
to make up something else because that's... I'm not going to remember that.
MT: ya so the... that's what I noticed too. With the younger kids, we do the shorter patterns, and
once they get older, what they found out is they need to start doing longer patterns, for whatever
reason
[00:07:30.979] CT: and they will do longer patterns but it will be their own longer pattern
MT: ya they are stuck on their own pattern. sorry that refrigerator is really loud sometimes. let's
skip ahead to some other stuff. and if you want me to back it up at all let me know.
APPENDIX I
EXCERPT OF AMY’S (ASSISTANT TEACHER) THINK-ALOUD INTERVIEW TRANSCRIPTION

December 8, 2015

Video: triple patterns [00:08:16.168] to [00:09:41.012]
[00:08:42.798] AT: [laughs] and he just likes to be silly. he does that regularly
MT: regularly.
AT: mmmmm
MT: what do you think about the microphone? do you think that it helps at all? hinders anything?
AT: I personally like the microphone a lot, because at this age group when they go to the next class, they have to focus on waiting their own turn. so an activity like this where they have to wait for the next person and eventually wait for them I think is a good tool to use. I do.
MT: I think so too. especially with that many kids, I was thinking how I could get individual patterns, so I think that really helped them to know when it was their turn and wait
AT: oh ya, I think so too
MT: alright we will fast forward

Vid: Bluebirds [00:10:32.505] to [00:11:27.828]
MT: do you have any feelings about this song? like about the birds being our fingers?
AT: they like to request that song at circle time too. what I think would be good is not only using the thumbs but alternating which fingers because we do a hand song where we do this and our ring finger and pinky finger. so, I think doing that with the birds as well would be good
MT: ok so do all of the fingers. ummm do you have anything else about that little clip? I know it’s hard to hear really
AT: not really, not anything I can think of at the moment
MT: that's fine.
MT: with the scarves, what do you think about those? do you think that they help with anything or...
AT: what I like about the scarves, and we don't do scarves very often so when they get to do the scarves it's kind of a treat, but I like how when you first did the butterfly song, how by just gripping it in different place it you know you can use it as a butterfly, instead of just waving it around or making it into a ball. they learned they can create a different creature and they didn't know that
MT: cool. ya I was like how can I simulate a butterfly? oh the scarves that will work
AT: knowing my luck with my class if you do your arms, they will be smacking each other in the face
MT: ya I know. they are a little too close for that

MT: with their voice, some of them, not sure if that's just them being silly, bum bum
AT: that's just them being silly
MT: ya do you think that at this age they are just trying to explore new things they hear?
AT: sometimes I think that's the case and sometimes I think with noises its, how can I get a reaction out of my new teacher today.
MT: ok gotcha
AT: because I mean you only see them once a week so it's easier for them to act sillier or be able to make noises when M and I are having circle time. I think the silliness is good for them but ya and it’s sometimes during circle time they will repeat noises of things they heard outside or random choo choos when a train goes by. so ya part of it is silliness and part of it is learning new sounds
MT: ya exploring new sounds. do you have anything else to add about the butterfly song or tonal patterns, we call those tonal patterns, bum bum
APPENDIX J

EXCERPT OF JOSHUA'S (MUSIC DEVELOPMENT SPECIALIST)

THINK-ALOUD INTERVIEW TRANSCRIPTION

December 3, 2015

Video 2
[plays video] [00:35:33.230] to [00:36:07.958]
Clackety Clack
J: Can you pause it. SO, C was moving with his hands and legs, moving his hands up and down each side of his leg umm with the macrobeats to clackety clack while all the other students were doing it their arms in the air like the wheels, they were also doing the macrobeat. he was being different
E: Wait how was he being different? You said he was just moving his arms, oh on his legs right there
J: mmm, go back, on his legs
E: ahh ya right there
J: then he sits up. who is sitting up in that group the girl right next to him?
E: they actually what I realized, I sit on my knees, they do exactly some of them copies exactly what I am doing. so one of them was probably actually, one was probably doing what I was doing so they either saw me or one of the other students.
J: mmm. cool because he definitely just sitting down on his bottom and he was super chill
E: so you think he was purposefully doing that?
J: oh ya he was purposefully doing that. something was going on because he was like what? turning his head all over and got up on his knees. and still looking at the girl next to him. when the patterns you won't be able to see the kids but just really listen. you may be able to see him. I think she gets him at the end.
[watches video] [00:38:10.674] to [00:38:27.207]
E: do you want to hear that again?
J: ok what's his name?
E: A
[watches video again]
J: pause. the first one was same very accurate, right meter, it was perfect, I couldn't see him to see if he gave a breath
E: I know...
J: there was movement at least so he ahs some flow going on but the second one until the very end was different and it was almost not in meter.
E: let's see, listen again and hopefully, I do look at him after he does this pattern. ahh I wish I had that more on film but that's ok.
J: ahhh he was moving the second time more than the second....well you can't see
E: well you can't see the first time but I think he was moving but I can't say for certain.
[00:40:21.173]
J: moving more from his arms from what we could see. I don't know if there was more from core movement or if it was just a familiar pattern. the one you gave after it wasn't that difficult, there weren't that many divisions in there.... maybe, I don't know.
E: that's fine that's good. we will keep going
[plays video] [00:40:35.000] to [00:42:19.762]
J: ok. A was being different and I think he was consciously being different than you. so you didn't tell them to be the same or different?
E: same thing
J: I think he was consciously being different. who is...
E: that is R.
J: R, I don't know if R was consciously trying to be like A with him inaccurate with his pattern. Because he wasn't giving him that eye contact. as A was patterning with you, whereas these kids over here were watching the turn taking, but I couldn't tell if umm R was doing that so his patterns were just inaccurate
E: different
J: ya they were different. But then A jumped back in towards the end and they were accurate with what he was doing.
E: ya he like finished my pattern,
J: ya
E: because I do that one a lot, I feel like he knew what I was doing.
# APPENDIX K

## FINAL CODEBOOK FOR SHARED MUSIC INTERACTIONS

AND SHARED MUSIC UNDERSTANDINGS

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## APPENDIX L

### COMPONENTIAL ANALYSIS REGARDING SHARED MUSIC INTERACTIONS AND SHARED MUSIC UNDERSTANDINGS

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<td>X</td>
<td>X</td>
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<tr>
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<td>Children imitated 2 beat rhythm patterns</td>
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<td>Children created their own 4 beat rhythm patterns being different from music teacher</td>
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<td>Miss Bashful pretending thumbs are birds during “Bluebirds” and attempting to move similar to music teacher</td>
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<td>Singing 5 Green and Speckled Frogs outside of music time</td>
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<tr>
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<td>Mr. Outgoing repeating the music teacher’s triple rhythm pattern after “Rolling”</td>
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<td>Mr. Outgoing watching child next to him individually chant a rhythm pattern</td>
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<td>Mr. Inquisitive chanting a different 4 beat rhythm pattern after music teacher</td>
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<td>Miss Bashful watching Mr. Inquisitive chant a rhythm pattern</td>
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<tr>
<td>Child sing tonal pattern alone after class repeated tonal pattern</td>
<td>X</td>
<td></td>
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<tr>
<td>Mr. Inquisitive hears child’s tonal pattern and looks over at child</td>
<td>X</td>
<td></td>
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<tr>
<td>Scarves useful for exploring movement</td>
<td>X</td>
<td></td>
<td>X</td>
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</tr>
<tr>
<td>Mr. Inquisitive singing P5 tonal pattern in his key</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Children moving their scarves during “Butterfly”</td>
<td>X</td>
<td>X</td>
<td>X</td>
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</tr>
<tr>
<td>Miss Bashful moving her scarf similarly to the music teacher during “Butterfly”</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Mr. Inquisitive mirrors how music teacher sits by sitting on his knees</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
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<tr>
<td>Mr. Inquisitive watched Amy participating in “Three Little Monkeys”</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Children imitating the person sitting next to them</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Miss Mover copying music teacher’s movements</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Microphone helps with turn taking</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
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<tr>
<td>Children request “Bluebirds” outside of music class</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Mr. Outgoing using the same tempo and meter when chanting a rhythm pattern</td>
<td></td>
<td>X</td>
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</tr>
<tr>
<td>Miss Bashful and Mr. Inquisitive watching Mr. Enthusiast chant a rhythm pattern after the music teacher</td>
<td></td>
<td>X</td>
<td>X</td>
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</tr>
<tr>
<td>Music teacher using purposeful silences to elicit children’s responses</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Music teacher making eye contact with a child during pattern instruction</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Children jumping when music teacher sings hello to each child</td>
<td>X</td>
<td></td>
<td>X</td>
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</tr>
<tr>
<td>Close proximity to each other elicited responses from the children</td>
<td>X</td>
<td></td>
<td>X</td>
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</tbody>
</table>