Guided Music Play between 2-Year-Old Children and a Music Play Facilitator: A Case Study

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Guided Music Play between 2-Year-Old Children and a
Music Play Facilitator: A Case Study

by

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Bachelor of Music Education
Baldwin Wallace University, 2011

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ABSTRACT

With the intention of increasing social music interaction understanding, the purpose of this study was to investigate guided music play between 2-year-old children and a music play facilitator. The guiding research questions were (a) What play behaviors and roles emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play? (b) What music emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play?

I purposefully sampled six 2-year-old participants and their two classroom teachers and a music play assistant as passive participant observers, as well as an early childhood music development specialist as nonparticipant observer. I participated in this study as a complete participant observer. I facilitated five 20-minute music engagement sessions based on the tenets of Gordon’s *Music Learning Theory for Newborn and Young Children* (2013) and using *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998). I gathered data from the video-recorded music engagement sessions, music engagement plans, written observations and reflections, and audio-recorded think-aloud interviews. I transcribed all data for subsequent analysis. I coded the data and created a taxonomic analysis to organize cultural domains.

Three themes emerged. The children and I fluidly adopted the roles of observer, initiator, sustainer, and modifier to engage in social music interaction during guided
music play; the children and I used pretend play scenarios and playful activities to initiate, sustain, and modify social music interaction during guided music play; and the children and I used speech, song, rhythm chant, and movement to initiate, sustain, and modify social music interaction during guided music play. I provide preliminary definitions and thick, rich descriptions of the roles and behaviors children and I adopted during guided music play. Implications with regard to social music interaction, music play facilitators, and early childhood music development specialists, as well as recommendations for future research, are discussed.

*Keywords:* early childhood, guided music play, music learning theory, social music interaction
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CHAPTER 1
INTRODUCTION

Beyond being an enjoyable activity, children use play to learn (Berk, 2012; Berk & Winsler, 1995; Bodrova & Leong, 2007; Fleer, 2014; Koops, 2017; L’Abate, 2009; Piaget, 1976; Smilansky, 1968; Vygotsky, 1976). An adult increases children’s developmentally appropriate skill independence by engaging them in guided play (Weisberg, Hirsh-Pasek, & Golinkoff, 2013; Weisberg, Hirsh-Pasek, Golinkoff, Kittredge, & Klahr, 2016). While engaging in guided play, an adult and children adopt play behaviors that include, but are not limited to, initiating play, becoming a follower, enhancing play, and extinguishing play. Hubbell (2015), McNair (2010), and Kirby (1996) explored social music interaction and children’s music development in a playful early childhood setting. Gordon (2013) and Valerio, Reynolds, Taggart, Bolton, and Gordon (1998) recommended using unstructured and structured guidance to enhance children’s music play. Nevertheless, early childhood music educators do not have a clear understanding of how an adult uses guided music play to facilitate children’s emerging music responses through social music interactions.

Play is enjoyable, an expressive outlet, and intrinsically fulfilling (Koops, 2017; Smilansky, 1968; Vygotsky, 1976). Children engage in play of varying complexity and levels of peer engagement based on their developmental ability (L’Abate, 2009; Parten, 1932; Piaget, 1976; Smilansky, 1968; Vygotsky, 1976). Researchers categorized differing types of play based on children’s developmental abilities (Berk & Winsler, 1995;
Bodrova & Leong, 2007; Piaget, 1976; Smilansky, 1968; Vygotsky, 1976). Piaget (1976) initially described types of cognitive play, and Smilansky (1968) modified these types of play into four categories: functional play, constructive play, dramatic play, and games with rules. The researchers strongly linked those types of cognitive play to stages of development and asserted that typically developing children master one stage of play before proceeding to the next (Piaget, 1976). Parten (1932) analyzed preschool children’s social behaviors during free-play and developed six categories of social play. Rubin (Rubin, Fein, & Vanderberg, 1983) further developed Parten’s (1932) social play modes to include solitary play, onlooker play, parallel play, associative play, and cooperative play. Similar to Piaget, Parten (1932) noted that children’s ages influenced their type of social participation.

According to Vygotsky (1976), social interactions play a fundamental role in children’s development. As children engage in repeated shared social interactions with more knowledgeable persons, they increase their ability to independently perform their emerging cognitive skills. An adult, as a more knowledgeable person, guides children’s cognitive development by engaging in educational dialogue, assisted performance, and shared activity (Bodrova & Leong, 2007). Vygotsky (1976) considered play to be the primary means by which children develop those cognitive skills. Children engaged in play assume more mature mental skills than when they engage in other activities (Bodrova & Leong, 2007). Vygotsky’s student, El’Konin (1999), identified the types of play that involved in shared activity as symbolic function, object-oriented, and director’s play. Fleer (2014) described those Vygotskian conceptualizations of play as activities during which “children create imaginary situations, change the meaning of objects and
actions during their interactions with their social and material world, and engage with roles and rules of everyday life in role-play” (p. 2). By understanding the various theories regarding children’s development through play, adults may use guided play to increase children’s skill acquisition.

In contrast to the views of Parten (1932), Piaget (1976), and Smilansky (1968), El’Konin (1999) and L’Abate (2009) argued that using stage theories and chronological age as markers of development limits our understanding of the scope of children’s cognitive and social skills. Children use play appropriate to their developmental ability, skill independence, and socialization experiences (Bulotsky-Shearer, Manz, Mendez, McWayne, Sekino, & Fantuzzo, 2011). Children may also use play to learn skills within their own cultural contexts (Fantuzzo, Coolahan, Mendez, McDermott, & Sutton-Smith, 1998; Farver & Shin, 1997; L’Abate, 2009; Riojas-Cortez, 2000). For example, English language learners used complex sociodramatic play to enhance their language skills (Riojas-Cortez, 2000), and Korean-American preschool children used realistic dramatic play to avoid interpersonal conflict while their Anglo-American peers used sociodramatic play to solve problems and to create shared fantasies (Farver & Shin, 1997). Children’s emerging play influences their peer interactions, responses, and play behaviors (Farver & Shin, 1997; Riojas-Cortez, 2000). During guided music play an adult, cognizant of children’s needs and backgrounds, may use children’s play to aid music skill development.

According to Weisberg et al. (2016), “guided play refers to learning experiences that combine the child-directed nature of free play with a focus on learning outcomes and adult mentorship” (p. 177). Though they gain general knowledge through play, children
need adult guidance in order to learn specific skills (Weisberg et al., 2016). In guided play, the adult determines developmentally appropriate skills and scaffolds learning to increase children’s skill independence. Throughout that process, children practice skills by engaging in play. The adult, sensitive to children’s needs, development, and play habits, incorporates play within each lesson.

Weisberg et al. (2016) purported that guided play “melds exploration and child autonomy with the best elements of teacher-guided instruction” (p. 177). On the play continuum I present in Figure 1.1, guided play exists between free play and teacher-centric instruction.

An adult and children engage in guided play when they share attention and cultural understanding, engage and influence each other’s actions, and create and increase knowledge together (Weisberg, Hirsh-Pasek, & Golinkoff, 2013; Weisberg et al., 2016). Weisberg, Hirsh-Pasek, & Golinkoff (2013) contended that “guided play always sees the child as an active collaborator in the process of learning, and not merely as a recipient of information” (p. 106). Through play, children demonstrate what they do and do not know (Tsao, Y. A., 2008). By engaging in guided play, children increase their skill independence more effectively than when they engage in unstructured free play. Children maintain autonomy over their learning, and the adult adopts the role of learning guide to direct children’s learning outcomes (Weisberg, Hirsh-Pasek, & Golinkoff, 2013).

Figure 1.1. Graphic illustrating play continuum.
by adults for newborn and young children, and Valerio et al. (1998) suggested doing so playfully. During unstructured guidance, Valerio et al. (1998) recommended that the adult playfully establish a music environment by modeling songs, rhythm chants, and movement for children to hear and observe. By using a variety songs and rhythm chants without words, the adult quickly establishes music syntax throughout the session. When children display purposeful music responses, the adult begins structured music guidance by performing contextual tonal patterns or rhythm patterns and continues to engage the children in playful social music interactions. The adult continuously evaluates the children’s music responses to determine their strengths and weaknesses and to provide developmentally appropriate tonal pattern scaffolding and rhythm pattern scaffolding within a playful environment (Gordon, 2013; Valerio et al., 1998).

Playfulness guided by an adult within a music setting has the potential to elicit children’s music responses (Hornbach, 2005; McNair, 2010). To encourage a playful music environment, Valerio et al. (1998) suggested using props, movement, and pretend play. An adult does not expect tonal or rhythm perfection from children, but playfully guides their development to increase music independence. An adult may use the children’s play suggestions, inferred through verbal and nonverbal cues, to create inviting scenarios during which children are immersed in music through intrinsically motivated play. In essence, the adult facilitates guided music play by scaffolding children’s learning and music development to increase their music independence.

Berger and Cooper (2003) described parents’ influence on children’s play. The researchers noted three play types that parents and children displayed during music sessions: unfinished play, extinguished play, and enhancing play. Children returning to a
particular activity during a session, or from one session to the next, engaged in unfinished play. Adults caused children to abandon their play through proximity or correcting children’s play, and children “extinguished their own play when they were unable to successfully master a desired task” (Berger & Cooper, 2003, p. 157). When adults encouraged children’s exploration and added value to music interactions, they enhanced children’s play. In guided music play, the adult attempts to enhance play to support emerging music responses.

To date, no researchers have documented the adult’s and children’s play interactions during guided music play. The adult and children initiate and develop play and music context throughout the music session. When the adult facilitates music play, the children will respond through continuing, extinguishing, or altering play. When the children initiate music play, the adult evaluates the situation and decides on a response most likely to enhance their music play. Researchers have elucidated music play relationships between an adult and children but have not investigated how an adult and children navigate these play behaviors during guided music play (Berger & Cooper, 2003; Gordon, 2013; Valerio et al., 1998; Waters, 2015).

As an adult and children engage in guided music play, children may exhibit movement, tonal, and rhythm responses. Music emerges as children interact with an adult and their peers. During a music session, music responses vary in frequency and intention. Hirsh-Pasek et al. (2015) noted that high-quality verbal and nonverbal interactions between parents and children play a critical role in children’s development. By acknowledging and reciprocating children’s music and play behaviors, an adult may encourage children’s further social music interactions (Reynolds & Burton, 2017).
To best facilitate guided music play and children’s music development, an adult may gauge how to encourage children’s music play and what music responses emerge during each social music interaction. When an adult and children engage in guided play, children create meaning, develop understanding, and build skills in the specific content area (Tsao, 2008). An adult and children enhance music syntax acquisition by engaging in music play. The adult scaffolds developmentally appropriate knowledge, but the children maintain autonomy and determine the direction of each social music engagement. Together, they move toward increased music, social, and cultural understanding. As an early childhood music development specialist who engages children in social music interaction through play, I respond to children’s emerging social and music behaviors. I position my knowledge of young children’s development in my observations of, interactions with, and experiences as a trained music play facilitator and early childhood music development specialist. The development of children’s and my play and music behaviors sets the foundation for this study’s intellectual puzzle; however, little documentation regarding social music interaction through guided music play exists.

**Purpose and Guiding Research Questions**

With the intention of increasing social music interaction understanding, the purpose of this study was to investigate guided music play between 2-year-old children and a music play facilitator. Following are the guiding research questions:

1. What play behaviors and roles emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play?
2. What music emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play?
CHAPTER 2

RELATED RESEARCH

The Enjoyment Cycle: A Phenomenology of Musical Enjoyment of 4- to 7-Year Olds During Musical Play

Koops (2017)

In a phenomenological study, Koops depicted 4- to 7-year old children’s enjoyment during a series of play-based music sessions. Koops’ purpose “was to describe the lived experience of children’s enjoyment during musical play” (p. 364). By describing ways in which children enjoy musical play and how children enjoy musical play, the researcher added depth of knowledge to our understanding of play’s effect on children’s music skill acquisition and social skill acquisition.

Method

Participants and setting. Twelve children, ages newborn to 7-years old, and four adults participated in the study. Koops engaged children and their guardians in 24 musical play sessions, each lasting 45 minutes. The researcher based the sessions’ structure on experiences working with Gambian children and described these sessions as “physical, temporal, conceptual, or virtual spaces in which to play musically” (p. 364). Each session included opportunities for children to sing, move, play various classroom instruments, and create music.

Data collection, procedures, and analysis. Data included videos from 15 of the 24 musical play sessions, parent-supplied videos of children’s music-making at home,
and transcriptions of interviews conducted with parents and their children after the completion of the program. During individual interviews with parents, Koops asked what activities their children most enjoyed and least enjoyed, why their children enjoyed those activities, and how the children’s enjoyment affected other areas of their life. In separate interviews with individual children accompanied by their parents, the researcher asked the children about a selection of their favorite music and non-music experiences, what aspects of the musical play sessions they most enjoyed and least enjoyed, and what kinds of music activities they enjoyed outside of the music sessions.

Koops used Moustakas’ (1994) approach to analyze the phenomenological data. A research assistant completed initial transcriptions of the musical play sessions. Then, Koops transcribed the parents’ and children’s interviews, used descriptive and in vivo coding, created themes based on clustering, and developed textural and structural descriptions of children’s musical play enjoyment.

Findings and Discussion

Koops described five textural elements relating to the children’s musical play enjoyment: active musical engagement, signs of physical engagement, a balance of familiarity and novelty, student choice, and the safe and playful environment. Active musical engagement activities included creating new songs, changing lyrics to known songs, adding dramatic action to narrative activities, and playing musical games. The markers of children’s physical engagement included laughing, smiling, increased focus shown through body language. The researcher described the ways in which children experienced familiar and novel musical activities by imitating, reading notation, arranging familiar songs, and creating new songs. The researcher also noted that the
children’s agency and the musical play sessions’ positive environment influenced the children’s enjoyment.

Koops noted that four structural conditions were necessary for the five textural elements to occur, and these four structural conditions most influenced children’s musical enjoyment. The four structural conditions of children’s musical enjoyment included: a balance of structure and freedom, a balance of community and individual focus, a cycle of participation, and a cycle of personal agency. Excessive teacher intervention quelled children’s musical enjoyment, and children created their own musical play structures within the freedom of in-home play. The children, the parents, and the researcher created a community in which children could learn from and seek interaction with others while feelings secure enough to express their individual feelings and musical ideas. Koops noted that enjoyment begot enjoyment, creating a cycle of participation and enjoyment both at home and during the musical play sessions. Similarly, the more agency and leadership opportunities the children had, the more the children took musical risks and enjoyed the musical play sessions.

Koops discussed the fundamental importance of children’s musical enjoyment as they engage in musical play and music-making activities. Koops stated that “enjoyment is central to the human experience of music, important to children’s continuation of music-making, and supportive of human development across domains” (p. 375). By creating supportive environments in which children have agency, feel safe, and can engage in the enjoyment cycle, practitioners may be able to increase children’s lifelong music learning and character development.
Relevance to Current Study

Koops described children’s musical enjoyment during musical play sessions. As a music play facilitator, I create a safe environment in which children can explore and create music with peer and myself. During this study, the children and I created a community of music makers in order to encourage musical enjoyment. The children and I create an environment in which they have music and play autonomy, they can take musical risks, and they can lead activities. Koops created a phenomenological analysis of children’s musical enjoyment, whereas I will use case studies to describe the play behaviors, roles, and music responses that emerge when children and I engage in guided music play.

Musical Play: A Case Study of Preschool Children and Parents

Berger & Cooper (2003)

Berger and Cooper observed how children interact with the environment, their peers, and adults in a musical setting. The researchers aimed to examine children’s behaviors during solo musical play, musical play with peers, and musical play with adults. The researchers’ purpose “was to observe the musical behaviors of preschool children in a free and structured musical environment” (p. 153). The researchers contributed knowledge of children’s social music interaction through musical play.

Method

Participants and setting. 18 children participated in this qualitative case study. The researchers divided the children into two equal groups consisting of 2- to 3-year-old children and 4- to 5-year old children. An adult caretaker accompanied each child.
The participants attended one 45-minute session per week for 10 weeks. The researchers divided each music session into four distinct segments: “opening free play, guided group activities, middle free play, and a closing group activity” (p. 153). During free play, children chose the musical activity center at which they wanted to play. The researchers instructed the adults and children together during group activities, but they did not force children’s participation.

**Data collection, procedures, and analysis.** Throughout the treatment period, the researchers adopted the roles of participant and observer. While one researcher led instruction, the other researcher observed and wrote field notes. The researchers collected data using video recordings, pictures, observation notes, memos, informal interviews with adults, and informal conversations with children. The researchers discussed and jointly coded the data.

**Findings and Discussions**

Three main themes emerged regarding children’s musical play behavior: unfinished play, extinguishing play, and enhancing play. Children engaging in unfinished play needed more time to explore a musical activity. The children returned to the same musical center activity multiple times throughout a music session or over the course of several weeks. The children demonstrated unfinished play behaviors by returning to the unfinished musical activity during the next free time, playing at the group’s periphery during group activities, or incorporating the unfinished musical activity into the group activity.

Adults influenced children’s play behaviors by extinguishing or enhancing musical play. Adults extinguished children’s play through close proximity and correcting
children’s play. Adults offered corrections or suggestions when children played in a nontraditional manner. After hearing the adult’s corrections, the children abandoned the musical activity but sometimes returned to it when the adult left. Children extinguished their own play “when they were unable to successfully master a desired task” (p. 157). When adults willingly participated in, added value to, and encouraged children’s play processes, they enhanced children’s play. When adults enhanced play, the children spent more time engaging in their musical activity.

Relevance to Current Study

Berger and Cooper described musical play behaviors regarding children’s interactions with the environment and with others. An adult influences play, both positively and negatively, through her actions, body language, and words. As a music play facilitator, I adopt the role of play enhancer to scaffold children’s music behavior. Though the findings are not generalizable, music play facilitators aware of Berger and Cooper’s three musical play behavior types could strive to alter their lessons to allow children time to finish their play, extinguish play less frequently, and enhance play more often. For this study, by considering Berger and Cooper’s three musical play behavior types, I will document how children engage in musical play within a given music session. Although Berger and Cooper investigated social music interaction during children’s free musical play, I will investigate social music interaction regarding play behaviors and children’s changing roles and my changing roles as music play facilitator during guided music play. I will also document and investigate the music responses that emerge during guided music play.
Joint Music Attention Between Toddlers and a Music Teacher

McNair (2010)

McNair examined joint music attention, interpreted as intersubjective social interactions including shared focus. McNair’s purpose “was to investigate the nature of joint music attention between toddlers and [the researcher], an early childhood music teacher” (p. 11). McNair investigated five guiding research questions:

1. How do toddlers and [the researcher], 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 encourage joint music attention between toddlers and a music teacher?

3. What toddler-initiated music activities encourage 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 encourage joint music attention? (p. 12).

Method

Participants and setting. McNair described the physical setting in extreme detail, contributing acute background knowledge to the reader’s experience. The researcher observed and taught nine toddlers, age 13-months to 21-months, over the course of six twice-weekly music sessions. Two classroom teachers and a graduate research assistant participated as well. Two early childhood music specialists reviewed
the data with McNair. McNair adopted the role of participant observer to gather in depth information regarding children’s music attention and music responses.

Data collection, procedures, and analysis. McNair based the music curriculum on Gordon’s (2013) *Music Learning Theory for Newborn and Young Children* and used *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998) to enhance the practical application of music learning theory. The researcher incorporated songs and rhythm chants in a variety of tonalities and meters throughout each music session. McNair’s collected data included video recordings, the researcher’s handwritten observations and reflections, the graduate research assistant’s handwritten observations and reflections, field notes, surveys completed by the classroom teachers, individual think-aloud interviews with the two classroom teachers and the two early childhood music specialists, and typed observations regarding the video recordings. McNair detailed coding procedures and transcription.

Findings and Discussion

McNair outlined six primary themes regarding joint music attention between toddlers and herself, the researcher:

1. Physical proximity influenced joint music attention,
2. Toddlers and [the researcher] each initiated reciprocal music-making,
3. A social 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, and
6. Play and playfulness encouraged joint music attention (p. 76)
Regarding social interaction, McNair noted “that the social and cultural aspects of [the] music play sessions were very important in fostering and encouraging joint music attention” (p. 87). When McNair and the toddlers shared music focus, they engaged in joint music attention through social interaction. Although McNair and the toddlers rarely made music together during shared music focus, they paid attention to each other’s music responses. Close physical proximity was not necessary for concurrent music making, but it was necessary for reciprocal music making. Toddlers engaged in reciprocal music making more often during one-on-one interactions than between the researcher and multiple toddlers. McNair used purposeful silences and objects such as blocks and scarves to encourage toddlers’ music responses. McNair expounded the importance of imaginative play and playfulness throughout each music session.

McNair recognized the study’s limited scope and recommended additional research regarding joint music attention and music acquisition. Early childhood music educators who encourage social music interaction “may maximize joint music attention in their music play sessions with young children” (p. 116). By incorporating play and playfulness, purposeful silences, awareness of children’s body language and proximity, and children’s desire to engage in reciprocal music responses, early childhood music educators may enhance and develop children’s music acquisition.

**Relevance to Current Study**

Like McNair, I will participate in this study as participant observer so that I may gain deeper understanding of children’s playful interactions and music responses. I will incorporate songs and rhythm chants in a variety of tonalities and meters with purposeful silences to elicit children’s music responses playfully during a series of twice-weekly
music classes. Unlike McNair, I will investigate social music interaction regarding play behaviors and children’s changing roles and my changing roles as music play facilitator during guided music play. I will also document and investigate the music responses that emerge during guided music play.

**Vocal Evidence of Toddler Music Syntax Acquisition: A Case Study**

**Valerio, Seaman, Yap, Santucci, & Tu (2006)**

Valerio, Seaman, Yap, Santucci, and Tu attended toddler’s vocal behaviors during music play sessions and non-music play sessions. The researchers contributed documentation regarding “how young children vocally respond to adult’s tonal and rhythm pattern improvisations” (p. 34). The researchers investigated two specific research questions:

1. What are the trends in toddler vocal music syntax acquisition behaviors within a 6-month period during music play and general play, and
2. How to do adult tonal improvisation, rhythm improvisation, and silence affect toddler vocal music behaviors during music play? (p. 35)

**Method**

**Participants and setting.** Prior to beginning data collection, two researchers engaged a class of 10 toddlers in “one 15-minute music play session” (p. 36). After observing the music play session, the researchers chose two particularly responsive toddlers, referred to as Frank and Tony, on which to focus their data collection.

**Data collection, procedures, and analysis.** The researchers described in detail Frank and Tony, the childcare facility setting, and the data collection instruments. The researchers acclimated the intact toddler class to their presence during the two weeks
prior to the six-month treatment period. Two researchers video recorded Frank and Tony while another two researchers engaged the class in alternating sessions consisting of 15 minutes of music play or 15 minutes of general play.

The researchers based music play sessions on *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* Valerio et al., (1998). During music play, the researchers employed no language, and during general play, the researchers employed no music. The researchers reviewed the video recordings and “adjusted their coding until they reached 100% agreement on the music educators’ music activities” (p. 39). Three independent researchers reviewed the video recordings. Valerio et al. (2006) labeled music behaviors agreed upon by two out of three independent researchers as agreed behavior and music behaviors disagreed upon by two out of three independent researchers as disagreed behavior.

**Findings and Discussion**

Frank and Tony performed more music vocal behaviors when adults engaged them in tonal patterns or rhythm patterns that included improvisation than included imitation. The toddlers performed more music vocal behaviors during purposeful silences incorporated into songs and rhythm chants. Though Frank and Tony performed more music vocal behaviors during music play than general play, they “performed many more non-music vocal behaviors than music vocal behaviors, regardless of the play session type” (p. 33).

The researchers sought to illuminate the play’s role in music acquisition. They gained insight into how children acquire a music vocabulary related to music syntax, the distinct differences between non-music vocal behaviors and music vocal behaviors, and
the types of adult music behaviors that increased toddler’s music vocal behaviors. The researchers recommended replicating this study to “determine if results are consistent” (p. 43) and “to develop reliable music vocal behavior coding systems” (p. 44).

**Relevance to Current Study**

Valerio et al. (2006) indicated toddlers performed more music vocal behaviors during adult tonal pattern and rhythm patterns containing improvisation than imitation, as well as during songs and rhythm chants containing purposeful silences. I will use improvisation and purposeful silences during each music session in order to elicit children’s music responses. Though Valerio et al. measured the participants’ music vocal behavior frequency, I will describe the characteristics and types of music vocal behavior that emerge during guided music play.
CHAPTER 3

METHOD

Design

Sampling. In this qualitative case study, I used intensity sampling and participant observation to investigate guided music play in an early childhood music setting (Patton, 2015; Spradley, 1980/2016). Intensity sampling “consists of information-rich cases” (Patton, 2015, p. 279) that illuminate the nature of specific phenomena among normative cases. I purposefully sampled a specific group of 2-year-old children because of how they engage in various types of play, their spoken language capabilities, and their stages of music development. The children frequently demonstrated functional play, constructive play, solitary play, onlooker play, and parallel play (Rubin, Fein, & Vanderberg, 1983; Smilansky, 1968). They also exhibited emerging types of advanced play, such as dramatic play and associative play, frequently observed in studies of similarly developing children (Piaget, 1976; Rubin, Fein, & Vanderberg, 1983; Smilansky, 1968). The children had the ability to express their thoughts and ideas using words and phrases, and they demonstrated music responses typically observed in the acculturation and imitation types of preparatory audiation (Gordon, 2013). I chose to conduct my research at Bright Horizons at the University of South Carolina.

I purposefully selected the 2-year-old children’s classroom teachers as passive participant observers because of their familiarity with the children, their familiarity with
the music engagement sessions I led at Bright Horizons at the University of South Carolina, and their interest in the 2-year-old children’s music development (Patton, 2015; Spradley 1980/2016). An assistant music play facilitator agreed to participate as a passive participant observer to video-record each music engagement session and write written observations after each session. Additionally, I purposefully selected an early childhood music development specialist as nonparticipant observer to add depth regarding the children’s play and music behaviors.

**Participants.** Following, I present descriptions of each participant’s role.

**2-year-old participants.** During the Fall 2017 semester, I distributed a University of South Carolina Institutional Review Board-approved informed consent letter to the parents/guardians of children in an intact class of ten 2-year-old children with whom I facilitated music engagement sessions. I present the informed consent letter in Appendix A. The parents/guardians of six children provided consent and were included in this study. Following is a description of each child participant whose identity is protected by a pseudonym.

**Ms. Dialogue.** Ms. Dialogue did not speak many words to me, but she frequently engaged with me in short tonal and rhythm pattern exchanges. She had tousled, brown curls and light brown eyes and was 2-years and 4-months old at the beginning of data collection. Ms. Dialogue loved to sit on the small green couch in the music area and often laughed when I sang hello to her. Even when Ms. Dialogue was occupied with a book, she still engaged in music exchanges and carried her book around the room during movement activities.
*Mr. Driver.* Mr. Driver, 2-years and 3-months old at the beginning of data collection, was a very active and vocal little boy. Mr. Driver had blonde hair and blue eyes, and he often boldly told me what pretend scenario he wanted to play. He loved to pretend to drive a car and to pretend to sleep. The first of the five music engagement sessions in this study was Mr. Driver’s first music class with me. Though he rarely demonstrated tonal or rhythm responses, he often engaged in the sessions using movement and speech.

*Ms. Ideas.* Ms. Ideas always had something to say. She frequently talked to me and gave many playful suggestions during class. Ms. Ideas had long blonde hair that was often pulled into a tight bun on top of her head. She was slightly older than the other children and was 2-years and 10-months old at the time of the five music engagement sessions in this study.

*Ms. Movement.* Ms. Movement often engaged in playful movement during each music engagement session. She loved to jump, kick her feet, and wave her arms. She used her whole body to show purposeful movement responses. Ms. Movement had pale blue eyes and hair so blonde it was almost white. She often watched me and imitated my movements. She was 2-years and 6-months old at the beginning of data collection.

*Mr. Outspoken.* Mr. Outspoken was 2-years and 4-months old at the beginning of data collection and was very physical and vocal throughout the music engagement sessions. He loved to pretend to sleep, to pretend to drive his car, and to jump around the room. Mr. Outspoken was a stocky, blonde-haired boy who made his hands into little fists when he pretended to steer an imaginary steering wheel. He used a loud, raspy voice to speak and to respond to tonal and rhythm patterns, and he used a quiet voice to

*Ms. Watcher.* Ms. Watcher was the most reserved of the six children and was 2-years and 3-months old at the beginning of data collection. She had long brown hair and big, watchful brown eyes that took in all the playful activities during the music engagement sessions. She usually waited to actively participate until she could accurately sing, chant, or move. Like Mr. Driver, the first music engagement session for this study was her first music class with me.

*Passive participant observers.* Two classroom teachers, Shamon Thomas and Kisha Wade, participated as passive participant observers (Spradley, 1980/2016). Both women signed the informed consent letter presented in Appendix B. I invited Shamon and Kisha to participate in this study because they had strong backgrounds in early childhood education, were teachers in the 2-year-old children’s classroom, knew the 2-year-old children well, were familiar with music engagement sessions I led at Bright Horizons, and had expressed interest to me in the music behaviors exhibited by the 2-year-old children. During the first two months of the fall 2017 semester, I led weekly 20-minute music engagement sessions in the 2-year-old classroom. Throughout those two months, Shamon, Kisha, and I communicated before and after the music engagement sessions to discuss the music responses the children displayed during the week between music engagement sessions and during that day’s music engagement session.

At the time of the study, Shamon held a bachelor’s degree in child and family studies from Columbia College. She had worked in early childhood education for six years. For two of those years, Shamon was employed at Bright Horizons at the University
of South Carolina. Throughout the data collection period, Shamon was a lead teacher in the 2-year-old children’s classroom involved in this study. During each music engagement session, Shamon maintained close proximity to the children by sitting with us in the music area as the children and I engaged in music. Several children often sat on her lap or near her during the music engagement sessions. She assisted me with classroom management procedures and was a comforting presence to the children.

Kisha was also a lead teacher in the 2-year-old children’s classroom. At the time of the study, Kisha held a bachelor’s degree in family and consumer science and child development and had worked in early childhood education for 15 years. She had been employed by Bright Horizons at the University of South Carolina since 2015. Kisha’s primary role as a classroom teacher was to attend to the children’s basic needs and provide a variety of materials and resources for the children to explore. During the music engagement sessions, Kisha prepared the children’s next activity, cleaned and fed children, and sat near the music area to tend to the children.

The classroom teachers did not participate actively in the music engagement sessions, but they helped with classroom management, sat with the children, and made written observations and reflections of the interactions between the children and me during each music engagement session. They also participated in think-aloud interviews with me while watching video recorded segments of the music engagement sessions (Eriksson & Simon, 1993).

Emily Mason, a music play facilitator assistant, had working knowledge of Gordon’s (2013) *Music Learning Theory for Newborn and Young Children* and early childhood music education. At the time of the study, Emily held a bachelor’s degree in
vocal performance and was pursuing a master of arts in teaching in music education degree. Emily video recorded each music engagement session and made written observations afterward.

**Nonparticipant observer.** One early childhood music development specialist, Julia Beck, participated as a nonparticipant observer (Spradley, 1980/2016). Julia had working knowledge of Gordon’s (2013) *Music Learning Theory for Newborn and Young Children* and training in early childhood music education. At the time of the study, Julia held a bachelor’s degree in music education and was pursuing a master’s degree in music education at the time of the study. She had a combined six years of early childhood teaching experience through an undergraduate internship program and a graduate assistantship. She taught 4-year-old kindergarten, 5-year-old kindergarten, fifth grade, and sixth grade general music classes at a local parochial school as part of her graduate assistantship. Julia and I also co-taught weekly community music classes for children and their caretakers based on Gordon’s (2013) music learning theory for newborn and young children and *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998). Julia was not present during the music engagement sessions but participated in a think-aloud interview with me while watching video recorded segments of select music engagement sessions (Eriksson & Simon, 1993).

**Complete participant observer.** I studied guided music play as a complete participant observer (Spradley, 1980/2016) with an intact class of 2-year old children. I adopted the role of complete participant observer to gain “explicit awareness” (Spradley, 1980/2016, p. 55) of the children’s play behaviors and music responses. As a complete participant observer, I adopted the roles of music play facilitator and researcher. Due to
my education, experience, and familiarity with the participants, I was uniquely qualified to perform those roles.

At the time of the study, I held a bachelor’s degree in music education and was pursuing a master’s degree in music education. I had four years of experience working as a kindergarten through sixth-grade music educator in a large public school district in Virginia. I had eight years of experience as an early childhood music development specialist, including a three-year internship with a Gordon Institute for Music Learning (GIML) master teacher. I also completed several professional development and teacher education courses: GIML Elementary General Level 1, GIML Early Childhood Level 1, GIML Early Childhood 2, Feierabend Association for Music Education First Steps in Music for Preschool and Beyond, Orff Schulwerk Level 1, and Orff Schulwerk Level 2.

Though I completed professional development and teacher education courses in a variety of theories and approaches to early childhood music development, I identified as a music learning theory practitioner. I used Gordon’s (2013) *Music Learning Theory for Newborn and Young Children* and Valerio et al.’s (1998) *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* as my main resources when considering children’s music development and types and stages of preparatory audiation and guiding music engagement sessions for this study. During each music engagement session, I intended to further children’s music development by engaging them in pretend play scenarios and playful music activities based on *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998).
During this study, I worked as a graduate assistant in early childhood and elementary music education at the University of South Carolina in Columbia, SC where I facilitated music engagement sessions with children between the ages of six weeks and four years at Bright Horizons at the University of South Carolina. When facilitating music engagement sessions at Bright Horizons at the University of South Carolina, I used *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998) to guide each playful social music interaction by engaging children in songs and rhythm chants, with and without words, in a variety of tonalities and meters combined with playful games and interactions with the following age groups: infants, toddlers, 2-year-olds, 3-year-olds, and 5-year-olds.

As a complete participant observer for this study, I facilitated five 20-minute music engagement sessions, two-per-week for three weeks, with 2-year-old children in an intact class at Bright Horizons at the University of South Carolina. Immediately following each music engagement session, I made written observations and reflections regarding my music play interactions with the 2-year-old children.

**Setting**

**Physical setting.** Bright Horizons at University of South Carolina was an established and accredited preschool located in Columbia, South Carolina. Children ages 6-weeks to 5-years attended the childcare center. The diverse community included children from a variety of ethnic, linguistic, and socioeconomic backgrounds.

Bright Horizons at the University of South Carolina teachers used an emergent, child-centered curriculum. Within an emergent curriculum, an adult plans lessons based upon the interests and developmental abilities of the children (Leu, 2015). An adult
makes observations, crafts lessons, and asks guiding questions to increase the children’s understanding of lesson content. *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998) aligned well with the center’s emergent curriculum due to a focus on using playful music activities to respond to the children’s needs.

The 2-year old children’s classroom at Bright Horizons at the University of South Carolina contained bookshelves, tables and chairs, and various developmentally-appropriate toys and manipulatives. The classroom teachers organized the room to create play areas, an eating area, and a reading nook. There was ample room for locomotor movement activities. The children moved about the room without restriction during the music engagement sessions. During the music engagement sessions, Shamon usually sat with the children in the music area. During some sessions Kisha cleaned the classroom, tended to children, and prepared the room for the children’s next activity. During other sessions, Kisha sat on the periphery of the music area to assist with classroom management and to tend to the children’s physical and emotional needs.

**Music setting.** Children attending Bright Horizons at the University of South Carolina participated in two 20-minute music engagement sessions per week during the Fall and Spring semesters of each academic year. A certified music teacher such as myself provided one music engagement session, and undergraduate students enrolled in an early childhood music methods class provided one music engagement session. The certified music teachers and the undergraduate students used Valerio et al.’s (1998) *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* to design playful music engagement plans. I was familiar with the 2-year-old
children’s music development and social development prior to this study’s onset. The children and I had established a social and music-making history (McNair, 2010). I knew the ways in which the children interacted with each other, their environment, and me. I also had knowledge of the children’s preferred pretend play scenarios and playful music activities and their previous exposure to music with and without words and in a variety of tonalities and meters.

When using *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998) to create the music setting for this study, I used songs and rhythm chants, with and without words and in a variety of tonalities and meters, to establish and maintain the music engagement sessions’ music environment during guided music play. During each music engagement session, I immersed the children in music (Reynolds, Long, & Valerio, 2014). I rarely used spoken words when facilitating a music engagement session. I often delivered instructions, asked the classroom teachers questions, and engaged the children in dialogue by singing or chanting my words in the tonal or rhythm context of the song or rhythm chant that either preceded or followed my words. When appropriate, I engaged the children in tonal acculturation patterns, tonal imitation patterns, or rhythm acculturation patterns within the context of a song or rhythm chant (Gordon, 2013; Valerio et al., 1998). I used neutral syllables for all tonal and rhythm patterns. When I performed tonal acculturation patterns, I switched between a legato “ah” syllable and a separated “bum” syllable; however, when I performed tonal imitation patterns, I used a separated “bum” syllable. I only used the neutral syllable “bah” during rhythm acculturation patterns. I incorporated purposeful silences to elicit music responses (McNair, 2010). I provide a sample song without words
and corresponding acculturation and imitation patterns in Figure 3.1 and a sample rhythm
chant without words and corresponding acculturation patterns in Figure 3.2.

I present a sample music engagement plan in Appendix C. During each music
engagement session, I modified each music engagement plan to guide the children’s play
behaviors and music responses by adding and removing songs, rhythm chants, and play
activities based on the children’s responses or lack thereof. I also added and removed
songs spontaneously during the music engagement session based on the children’s needs.
I adjusted the frequency of purposeful silences and improvisational music dialogue to
enhance children’s music responses. To ensure the children’s exposure to a wide variety
of tonalities and meters, I described the tonalities and meters used during each music
engagement session and adjusted the repertoire used during subsequent sessions

Data Sources

Written observations and reflections. The two classroom teachers, the assistant,
and I made written observations regarding emergent play behaviors, the children’s music
responses, and my music responses. The classroom teachers recorded written
observations during each music engagement session. The assistant and I made written
observations after each music engagement session. I present a sample of my written
observations in Appendix E, Shamon’s written observations in Appendix F, Kisha’s
written observations in Appendix G, and Emily’s written observations in Appendix H.
Within 12 hours of completing the music engagement session and my written
observation, I reflected on that day’s music engagement session to determine the content
of the next lesson and to reflect on my role as complete participant observer.
Figure 3.1. Major tonality, duple meter song without words and corresponding tonal acculturation patterns and tonal imitation patterns.

Figure 3.2. Duple meter rhythm chant without words and corresponding rhythm acculturation patterns.
Video recordings. During this study, I collected data five 20-minute music engagement sessions over the course of three weeks. I initially intended to include six music engagement sessions, but I deemed that impossible due to children’s absences during the sixth music engagement session. The assistant video recorded each music engagement session on a hand-held digital camera. She also recorded a secondary, stationary video recording on my personal laptop. The assistant used her best judgement to capture the children’s movement, music responses, speech, and other relevant behaviors.

After each music engagement session, I reviewed and transcribed the field notes and transferred the video recordings from a digital recording device to my personal laptop. I viewed each video recording approximately eight hours after each corresponding music engagement session. Later, I transcribed the video recordings using HyperTranscribe (Version 1.6.1, 2013) and notated the children’s music responses and my music responses using the online notation service Noteflight.com. I wrote detailed descriptions of emergent play behaviors and roles while reviewing each video recording. I present a sample music engagement session video transcription in Appendix D.

After transcribing all data, I reviewed the video recordings of the music engagement sessions and wrote thick, rich descriptions of the five sessions. I included and added to the information from the transcriptions by describing subtle social behaviors, the nuanced ways children demonstrated music responses, and the children’s perceived attention throughout each session.

Think-aloud interviews. The passive participant observers and the nonparticipant observer participated in one individual think-aloud interview. The passive
participant observers’ interviews took place in an empty classroom at Bright Horizons at the University of South Carolina. The nonparticipant observer’s interview took place in an office at the University of South Carolina School of Music. I used my personal laptop to show each participant video-recorded segments of several music engagement sessions. I asked each participant to make selected observations regarding the children’s and my play behaviors and music. I audio recorded each think-aloud interview on my iPhone and transcribed the audio recordings for subsequent analysis using HyperTranscribe (Version 1.6.1, 2013). I present an excerpt from Shamon’s think-aloud interview in Appendix I, Kisha’s think-aloud interview in Appendix J, and Julia’s think-aloud interview in Appendix K.

**Data Analysis**

After reviewing all written and transcribed data, I coded all data using HyperResearch (Version 3.7.5, 2015) and created a taxonomic analysis to organize cultural domains regarding guided music play. After identifying the cultural domains, I identified the underlying taxonomies, patterns, and themes in the data (Spradley, 1980/2016) and wrote thick, rich descriptions of each theme (Patton, 2015).

**Data Interpretation**

According to Stake (2010), the nature of qualitative research is “interpretive, experiential, situational, and personalistic” (Stake, 2010, p. 14). Additionally, Patton (2015) explained that “interpretation is both an inevitability and a necessity” (Patton, 2015, p. 580/2016). I enacted my research with 2-year-old children who, by their nature, continuously evaluate and reevaluate their understanding of the world around them according to their interactions with the environment. I, too, engaged in constant
evaluation and reevaluation of my understanding of the environment throughout data collection, analysis, and interpretation.

In order to determine meaning from the collected data, I engaged in an iterative, interpretive process (Patton, 2015). I positioned my interpretation of the data through my knowledge of early childhood music development and early childhood social development, my understanding of the 2-year-old participants’ music and social development, and my experiences as a music play facilitator. Although some data may be more concretely interpreted than other data, my repeated experiences with and observations of these data illuminated patterns and themes within the children’s and my social music interactions. I recognized those patterns and themes due to my work as a music play facilitator and music researcher and my knowledge of other researchers’ related works.

Credibility

Patton (2015) detailed processes by which researchers add credibility to qualitative research. Throughout the study, I engaged in reflexivity regarding the data collection process and the data analysis process. I provided an audit trail by describing how I made pertinent decisions regarding each music engagement session, collected data, and analyzed data. I engaged in reflexive memoing throughout the analysis and coding process. I provided detailed descriptions of all participants, the data collection process, and the data analysis process.

The study is dependable because of the “logical, traceable, and documented” (Patton, 2015, p. 685) data collection and analysis process. I achieved triangulation by gathering multiple sources of data from the two classroom teachers, the early childhood
music development specialist, and the assistant. I collected multiple types of data, including written observations and reflections, video-recorded music engagement sessions, video recording transcripts, audio-recorded think-aloud interviews, and think-aloud interview transcripts. After transcribing the video recordings and the think-aloud interviews, I ensured accuracy through participant reviews of transcripts and findings. I asked the participants to review their individual think-aloud interview transcripts and to answer several follow-up questions via email to gain a deeper understanding of statements made during their interviews. The follow-up questions were specific to each participant’s interview. Each interviewee submitted edits she deemed necessary to her transcript and answers to her follow-up questions within two weeks of the initial email request. I achieved triangulation by gathering multiple types of data from several persons with strong early childhood education backgrounds. To ensure data confirmability (Patton, 2015), I corresponded with Julia Beck, the nonparticipant observer and early childhood music development specialist, regarding my coding process, the final codebook, and the emergent patterns and themes.
CHAPTER 4

FINDINGS

Codebook

After entering all data into HyperResearch (Version 3.7.5, 2015) I developed an initial codebook based on McNair’s (2010) codes and my initial interpretations of the data. I created additional codes relevant to play behaviors and music and organized these codes into groups (Patton, 2015; Spradley, 1980). I edited, removed, and added codes throughout the coding process. To ensure that my coded data fully represented my final codebook, I engaged in an iterative coding process as I made those edits (Patton, 2015). I reviewed the frequency report generated by HyperResearch (Version 3.7.5, 2015) and removed codes that did not appear in my final analysis. I present my codebook in Appendix L.

Cultural Domains and Taxonomic Analysis

Throughout the coding and analysis process, I identified recurring patterns in the data based on the children’s and my play behaviors and music (Figure 4.1). I grouped those patterns into broad cultural domains and identified taxonomies as subcategories that fit within those cultural domains. After developing the cultural domains and corresponding taxonomies, I engaged in thematic analysis to determine emergent patterns and themes. I organized the codes into groups based on children’s play behaviors, children’s music, my play behaviors, and my music.
Figure 4.1. Guided music play cultural domains, taxonomies, and behaviors.
Operational Definitions

To understand my data interpretation and my intentions regarding the findings described in this chapter, I created definitions of several key terms. Those terms include social music interaction, pretend play scenarios, playful music activities, initiate, sustain, modify, and fluid. Following are definitions and clarifying examples regarding terms referenced throughout this chapter.

Social music interaction. The children and I engaged in social music interaction throughout the duration of each 20-minute music engagement session. Social music interactions comprised the ways in which children and I experienced, engaged in, and exchanged music together. Just as social contexts influence the specific ways in which children develop thinking and problem solving skills (Bodrova & Leong, 2007), the social music contexts created during this study influenced the ways in which children experienced, understood, and responded to music. Our social music interactions included play and playful activities in the context of music defined as songs and rhythm chants, with and without words, in a variety of tonalities and meters. The children and I also exchanged tonal and rhythm patterns within the tonality or meter of a corresponding song or rhythm chant. Those tonal and rhythm pattern exchanged included pattern approximation, pattern imitation, and pattern creation.

Pretend play scenarios and playful music activities. When the children and I performed social music interactions, we engaged in pretend play scenarios and playful activities accompanied by a variety of music contexts. Though I define pretend play scenarios and playful music activities separately, I considered these aspects of the music environment as play. When the children and I enacted pretend play scenarios, we acted
out explicit scenarios, based on real-world situations, that included implicit rules (Bodrova & Leong, 2007). The children and I used songs and rhythm chants, with and without words and in a variety of tonalities and meters, to accompany those pretend play scenarios.

Throughout this chapter, I reference three specific pretend play scenarios that the children and I often used during music engagement sessions. The first pretend play scenario was a pretend-sleep-and-wake scenario. The pretend-sleep-and-wake scenario comprised my gentle performing a song in a slow tempo during which the children laid down on the floor, with most children closing their eyes. Then, as the children continued to pretend to sleep, I paused and often pretended to snore before performing an energetic song or rhythm chant during which the children pretended to wake and engaged in jumping up and down.

The second pretend play scenario comprised a pretend-car-ride play scenario. During the pretend-car-ride play scenario, the children and I moved our arms as though we held steering wheels, and we inserted the words “beep, beep” into the sung or chanted music we used to accompany our pretend-car-rides.

The third pretend play scenario was a pretend-we-see-animals play scenario. The children and I pretended we went to the countryside and saw various animals. The children suggested which animals we saw, the food these animals ate, and the sounds these animals made. We used *I Went for a Ride* (Taggart, Bolton, Reynolds, Valerio, & Gordon, 2000) to accompany our pretend-we-see-animals scenario. The pretend-we-see-animals play scenario often followed the pretend-car-ride play scenario.
Playful music activities comprised functional play and games with rules (Piaget, 1976; Smilansky, 1986) accompanied by specific songs and rhythm chants. Playful music activities included playful movements and playful games without the context of explicit scenarios or imaginary situations. During the hello song activity, *Dorian Hello* (Unknown), the children and I engaged in functional play (Piaget, 1976; Smilansky, 1968) when we playfully rolled our arms and clapped our hands during specific parts of the song. I sang, “Hello,” to each child using dorian tonal acculturation patterns in between repetitions of the song. Similar to Hubbell (2015), I often used objects such as books, while performing songs and rhythm chants, with and without words and in various tonalities and meters. For example, if a child handed me a book, I held that book as if reading it to the children and turned the pages while performing songs and rhythm chants. I sometimes modified the music content by performing a song or rhythm chant related the book’s content, e.g. singing *Dinosaur Diet* (Taggart et al., 2000), a song with words in harmonic minor tonality and duple meter.

The children and I engaged in games with rules to accompany specific playful music activities, such as the duple-meter rhythm chant *Go and Stop!* (Valerio et al., 1998), presented in Figure 4.2, and the triple-meter rhythm chant *Jump Over the Ocean* (Valerio et al., 1998), presented in Figure 4.3. During *Go and Stop!*, the children exhibited a variety of locomotor and non-locomotor movements that I suggested by using the following words for entire repetitions of the rhythm chant, respectively: “go,” “wiggle,” “jump,” and “stop.” During each respective repetition of the rhythm chant, the children and I moved as suggested until the final word, during which I often left purposeful silence that the children subsequently filled with the word “Stop!”
Go and Stop!

Traditional

\[\frac{2}{4}\]

We're gon-na go, go, go. We're gon-na go, go, go. We're gon-na go, go, go, and stop!

wiggle,

jump,

stop,


Jump Over the Ocean

Traditional

\[\frac{6}{8}\]

Jump o-ver the o-cean! Jump o-ver the sea! Jump where you want to, but not on me!

Figure 4.3. Jump Over the Ocean, a traditional rhythm chant with words in triple meter.
The children and I also reversed the order of the words, chanting “I’m gonna stop, stop, stop. I’m gonna stop, stop, stop. I’m gonna stop, stop, stop and go!” I present those variations of *Go and Stop!* (Valerio et al., 1998) in Figure 4.2. I often left purposeful silence in the reversed word order during the word “go” and waited for the children to move or fill in the purposeful silence before playfully saying “Goooooooooo!” The playful game accompanying *Jump Over the Ocean* (Valerio et al., 1998) were similar the game accompanying *Go and Stop*!. The children and I exhibited various locomotor and non-locomotor movements during the rhythm chant and patted our legs on the words “not on me.” I left purposeful silences at the end of the rhythm chant, which the children often filled with the remaining lyrics and purposeful movement. Though neither *Go and Stop!* nor *Jump Over the Ocean* exemplify sophisticated games with rules, the children and I consistently demonstrated our understanding of these games through our words, music, and movement.

**Initiate, sustain, and modify.** When the children and I actively engaged in social music interaction, we initiated, sustained, and modified our play and music. *Initiating* comprised starting a pretend play scenario, a playful music activity, or music in which the children and I were not currently engaged. The initiated pretend play scenario, playful music activity, or music may or may not have previously occurred during that music engagement session or a previous music engagement session. *Sustaining* comprised behaviors that aided the children’s and my ability to continue engaging in a pretend play scenario, a playful music activity, or music in which the children and I were currently engaged. When the children and I sustained a pretend play scenario, playful music activity, or music, we engaged without modifying our behavior. *Modifying* comprised
behaviors that changed a pretend play scenario, a playful music activity, or music. The modification did not initiate a new pretend play scenario, a new playful music activity, or new music but did change at least one of these aspects.

**Fluidity.** Neither the children nor I adopted one specific role or exhibit one specific behavior throughout an entire music engagement session. The children and I adopted various roles and exhibited various behaviors at different times throughout each music engagement session. When discussing zones of proximal development in language acquisition, Reynolds, Long, and Valerio (2014) wrote that “we move in and out of the roles of apprentice and expert, depending on the schema we bring to each turn in the conversation” (p. 217). The children and I cycled through adopted roles, pretend play scenarios and playful music activities, and music depending on the nature of our social music interactions and our needs while we engaged in social music interaction. Furthermore, the order in which we displayed those behaviors often changed.

**Emergent Themes**

Three themes emerged regarding social music interactions during guided music play between 2-year-old children and me, a music play facilitator. Social music interactions comprised music activities, guided by me, during which the children and I responded to one another’s play behaviors and music during five 20-minute music engagement sessions. Following are those three themes and their detailed descriptions.

1. The children and I fluidly adopted the roles of observer, initiator, sustainer, and modifier to engage in social music interaction during guided music play.

2. The children and I used pretend play scenarios and playful activities to initiate, sustain, and modify social music interaction during guided music play.
3. The children and I used speech, song, rhythm chant, and movement to initiate, sustain, and modify social music interaction during guided music play.

**Theme One: The children and I fluidly adopted the roles of observer, initiator, sustainer, and modifier to engage in social music interaction during guided music play**

During the music engagement sessions, the children and I often observed, initiated, sustained, and modified play and music. The children and I adopted those roles at various times during the music engagement sessions and fluidly moved from one adopted role to another in response to our changing play and music (Reynolds, Long, & Valerio, 2014).

**The observer role.** The children sometimes observed their peers and me during the music engagement sessions without actively engaging in the sounds and movements presented at the time. Hicks (1993) and Reynolds (1995) noted the importance of observation in young children’s music development by documenting their looking responses to adults and children engaged in music. Regarding children’s role as observers, Emily wrote, “Even the children who were not responding verbally were participating by listening and watching” (E. Mason, written observations, September 27, 2017). When children looked at their peers and me and listened to our music, they observed how we engaged in various pretend play scenarios and playful music activities and acculturated to the social and music aspects of the music engagement sessions.

Shamon and Kisha both mentioned that the first music engagement session of the study was also Mr. Driver’s and Ms. Watcher’s first music engagement session at Bright Horizons at the University of South Carolina (S. Thomas, think-aloud interview,
December 19, 2017; K. Wade, think-aloud interview, December 19, 2017). Shamon noticed that Mr. Driver watched the children and me engage in the playful music activity accompanying *Go and Stop!* (Valerio et al., 1998) during her think-aloud interview (S. Thomas, think-aloud interview, December 19, 2017). Mr. Driver initially sat in Shamon’s lap and watched as the other children and I played. After watching several repetitions of the playful music activity, he stood up but did not engage in movement. Shamon described Mr. Driver’s actions, saying, “And he [Mr. Driver] stood up before, when you did the, um, ‘go, go, go’ and the um, ‘wiggle, wiggle, wiggle.’ He stood up, but he just kind of stood there” (S. Thomas, think-aloud interview, December 19, 2017). Mr. Driver’s body language showed increased focus on our playful music activity (Koops, 2017), but he continued to observe and did not yet actively participate in the activity during his first music engagement session.

Mr. Driver quickly shed the role of observer after that music engagement session. When describing Mr. Driver’s transition from observer to active music participant, Shamon said:

> You know, Mr. Driver and Ms. Watcher were new. But to see Mr. Driver go from his first day, you know, kind of being kind of quiet and reserved and not, like… ‘Hey, how do I take this? Because I never saw anything like this before?’… But then he stood up, you know? (S. Thomas, think-aloud interview, December 19, 2017)

Mr. Driver began to adopt the roles of initiator, sustainer, and modifier more often than he adopted the role of observer during subsequent music engagement sessions. I interpret Mr. Driver’s observation as an integral aspect of his ability to adopt those other roles.
Ms. Watcher also observed her peers and me throughout the music engagement sessions. Emily observed, “Ms. Watcher was not actively participating for the third class in a row. She does watch Kat though” (E. Mason, written observations, October 4, 2017). Ms. Watcher seemed to need more time to watch before she began to actively participate with us. Ms. Watcher sometimes engaged in playful movement activities during her first music engagement session, and Kisha noted, “Ms. Watcher loves movement” (K. Wade, think-aloud interview, December 19, 2017). Ms. Watcher engaged in movement, such as laying down during the pretend-sleep-and-wake scenario and the playful music activity accompanying Go and Stop! (Valerio et al., 1998), only after watching her peers and me (Music engagement session video transcription, September 27, 2017). She primarily adopted the role of observer throughout the remainder of the music engagement sessions.

The children also observed their peers and me to gain understanding of the rules associated with our play. Julia and I exchanged the following dialogue regarding how children’s observations of their peers altered their engagement during the playful music activity accompanying Jump Over the Ocean (Valerio et al., 1998):

Julia: Ok, so this is really cool because you got, like, pros who’ve been doing this for a while. And they’re jumping. They get the game. But, um, is it Ms. Watcher that is new?
Kat: Yeah.
Julia: I mean, if this is her first class then she’s- she was jumping with everybody else. So it doesn’t take much for them to understand the aspect of play with this [rhythm] chant.
Kat: And I think she’s looking a lot at what the other kids are doing.
Julia: Yeah, and learning from them.

Kat: Because I notice when she… When she was jumping… She was, like, not really looking at me.

Julia: No.

Kat: I think she was looking back at other people.

Julia: She’s looking at her peers. (J. Beck, think-aloud interview, December 20, 2017)

Julia made a similar comment regarding the playful music activity accompanying *Go and Stop!,* saying, “You never explicitly said directions for the game. They learned by watching you and by watching each other” (J. Beck, think-aloud interview, December 20, 2017).

I also observed the children while making decisions regarding music content and maintaining the safe and playful environment. Koops (2017) described a variety of social and emotional necessities that encouraged children’s enjoyment during music play sessions. The children and I created a music environment in which the children explored and created, had autonomy and choice, and could take music risks. During her think-aloud interview, Shamon stated, “So it’s, like, you’re singing to them, and you’re trying to keep them engaged, but you’re also listening to what they’re telling you, as well” (S. Thomas, think-aloud interview, December 19, 2017). In my written observations and reflections, I wrote, “I integrate the children’s play into the music content and guide the repertoire I perform based on their cues” (K. Arrasmith, written observations and reflections, October 4, 2017). Julia described how my observation of the children’s movement influenced the music engagement session’s play and music content, saying,
“You noticed that they were jumping, and then you transitioned into *Jump Over the Ocean* (Valerio et al., 1998)” (J. Beck, think-aloud interview, December 20, 2017).

During each music engagement session I observed children’s play and music in order to sustain their play and music and to modify my music engagement plan to respond to the children’s needs.

**The initiator role.** Children and I both initiated play and music; however, it seemed like I most often initiated music, whereas the children most often initiated play. Throughout each session, I initiated songs and rhythm chants in a variety of tonalities and meters. I enhanced the children’s music development by establishing and performing a varied repertoire of songs and rhythm chants. I initiated the music content at the start of each music engagement session by establishing a hello song activity routine. I often sang ♫ immediately upon entering the classroom and then moved to the music area to begin the playful hello song activity. The children eagerly interacted with me as I initiated the music engagement sessions. As I sat in the music area, the children often talked to me and made spoken requests. Shamon wrote, “Children are interacting before Ms. Kat gets started by saying ‘say my name’” (S. Thomas, written observations, October 6, 2017). By initiating the music content through guided music play, the children and I engaged in play and music throughout the duration of each music engagement session.

I initiated play to modify the music content. I responded to the children’s physical and emotional needs by initiating a different pretend play scenario or playful music activity and different music content. Julia noted, “You are transitioning quickly from activity to activity in order to keep their interest in the activities and in their play” (J. Beck, think-aloud interview, December 20, 2017). While she watched a clip of the
children and I engaging in the pretend-sleep-and-wake scenario, Julia observed, “You noticed that they were jumping [when pretending to wake], and then you transitioned into *Jump Over the Ocean* (Traditional)” (J. Beck, think-aloud interview, December 20, 2017). I used the children’s movement to quickly initiate a different playful music activity and to initiate different music content by performing a rhythm chant in triple meter.

The children often initiated pretend play scenarios, such as the pretend-sleep-and-wake scenario and the pretend-car-ride scenario. In my written observations and reflections, I wrote, “Mr. Outspoken and Mr. Driver led and requested a lot of the play” in which we engaged (K. Arrasmith, written observations and reflections, October 6, 2017). While watching a video recording of the children engaging in the pretend-sleep-and-wake scenario, Julia remarked, “They’re initiating what they want to do with the game because they’re saying, ‘Wake up.’ I think it’s Mr. Outspoken that did it that time” (J. Beck, think-aloud interview, December 20, 2017). Kisha noticed, “Mr. Outspoken’s the first one to say ‘wake up’” as she watched the same video recording (K. Wade, think-aloud interview, December 19, 2017). When the children initiated play, I initiated the music. We then interacted with one another through guided music play. A new initiation led to new play and new music. The children and I fluidly engaged in pretend play and playful activities in the context of the music environment throughout the duration of each music engagement session.

**The sustainer role.** The children and I adopted the role of sustainer when we engaged in continuous play and music. We sustained play and music through speaking words and phrases; performing songs and rhythm chants, with and without words, in a
variety of tonalities and meters; performing tonal acculturation and imitation patterns; performing rhythm acculturation patterns; leaving and filling purposeful silences during songs and rhythm chants; and engaging in playful movement. Though McNair (2010) described tonal and rhythm pattern exchanges as initiating reciprocal music, I consider any music response after I delivered an initial tonal or rhythmic pattern to be a sustaining behavior. Additionally, I consider any play behavior displayed after the initial play request to be a sustaining behavior. The length of sustaining play and music varied based on the children’s social and music needs. The children and I sometimes sustained a pretend play scenario or playful music activity and its corresponding music content for under a minute, and sometimes we sustained a pretend play scenario or playful music activity and its corresponding music content lasted for several minutes.

The children sustained pretend play and playful music activities through spoken words and movements. After the children or I initiated the pretend-sleep-and-wake scenario, the children used spoken words, like “Go to sleep,” and movements, like lying down on the floor and jumping up from the floor, to sustain our play. During one music session, Ms. Ideas sustained the pretend-sleep-and-wake scenario through movement. Julia observed, “Before you even suggested going back to bed, Ms. Ideas was already laying down again. Oh, and, like, her friends saw that she was gonna lay back down, and they followed her” (J. Beck, think-aloud interview, December 20, 2017). The other children followed Ms. Ideas’ movement to sustain our play, as well. During another music session, Mr. Driver said “We’re tired,” to sustain our play as we pretended to sleep (K. Wade, think-aloud interview, December 19, 2017).
The children sustained music through movement, singing tonal acculturation and imitation patterns reciprocally with me, chanting rhythmic acculturation patterns reciprocally with me, and performing rhythm chants concurrently with me. McNair (2010) described children’s reciprocal and concurrent music making and noted that the toddler participants and she each initiated reciprocal music-making. Hornbach (2005) labeled similar reciprocal music making exchanges as interactive response chains. During playful music activities, I delivered tonal acculturation and imitation patterns and rhythmic acculturation patterns in the context of songs and rhythm chants in a variety of tonalities and meters. The 2-year-old children participating in this study sustained our music interactions when they engaged in singing or chanting those patterns reciprocally with me, creating interactive response chains (Hornbach, 2005).

Throughout the data collection period the 2-year-old children did not perform songs concurrently with me, but they sometimes performed rhythm chants concurrently with me. Julia noticed Mr. Outspoken’s concurrent approximation of a rhythm chant during her think-aloud interview (J. Beck, think-aloud interview, December 20, 2017). During that music session, the children and I pretended to drive our cars while I performed *Buggy Ride* (Valerio et al., 1998, p. 96), a rhythm chant in uneven paired meter, which I present in Figure 4.4. Mr. Outspoken moved his arms as though he held a steering wheel, focused his attention on me, and quietly performed an approximation of *Buggy Ride* (Valerio et al., 1998), saying “yap ba yap ba yap ba,” concurrently with my accurate performance of the rhythm chant, which I present in Figure 4.5 (J. Beck, think-aloud interview, December 20, 2017; Music engagement session video transcription, October 6, 2017).

**Mr. Outspoken's Buggy Ride Approximation**

Figure 4.5. Line one: *Buggy Ride* (Valerio et al., 1998) notation with purposeful silence during the final two notes. Line two: Mr. Outspoken’s chanted approximation of *Buggy Ride* (Valerio et al., 1998).
Shamon described how the children sustained music after the music engagement sessions ended (S. Thomas, think-aloud interview, December 19, 2017). Ms. Watcher often performed music from the music engagement sessions as she played throughout the day. Shamon said:

But one thing I did notice with her [Ms. Watcher], uh, after music, she would sing the songs, like, playing by herself. ‘Cause she did- she did a lot of, uh, play by herself. So if she was, like, playing with the babies [baby dolls] and stuff, she would sing to the babies [baby dolls] but she would sing the songs that you guys were doing. (S. Thomas, think-aloud interview, December 19, 2017)

Later, Shamon added:

And even though, you know, she wouldn’t do it sometimes when you would do it in music, but after you leave, you can give it a good 30 minutes, and she was into singing or, you know, doing something that she had just saw, you know, a few seconds before. (S. Thomas, think-aloud interview, December 19, 2017)

Shamon also noted that Ms. Movement engaged in the playful music activity accompanying Go and Stop! (Valerio et al., 1998) after the semester’s music engagement sessions came to a conclusion. She said, “And with that ‘go, go, go, and stop’ song, even now, with the music- even though it’s [the semester] ended, that was one song that Ms. Movement always would do” (S. Thomas, think-aloud interview, December 19, 2017). Ms. Watcher, who often adopted the role of observer during the music engagement sessions, and Ms. Movement, who often adopted the role of initiator and sustainer through her movement, both sustained music throughout the rest of the day.
I sustained music by performing songs and rhythm chants while the children and I engaged in pretend play and playful music activities. I created music engagement plans that included songs and rhythm chants, with and without words and in a variety of tonalities and meters, and performed many of these varied songs and rhythm chants during the music engagement sessions. I repeated the music content several times throughout the duration of a pretend play scenario or playful music activity. I also performed tonal acculturation and imitation patterns and rhythmic acculturation patterns during pretend play and playful music activities. I sang and chanted throughout each music engagement session, and I frequently delivered instructions and conversed with the children, Shamon, and Kisha through song and chant.

The modifier role. The children and I adopted the role of modifier when we altered play or music. Modifying play and music encouraged children’s play behaviors and music responses. Modifying play and music also allowed the children and I to sustain play and music by initiating wanted behaviors, extinguishing unwanted behaviors, and changing the song or rhythm chant accompanying a pretend play scenario.

The children often directed and modified our movements during the playful music activity accompanying Go and Stop! (Valerio et al., 1998) by giving spoken suggestions for how to move and by demonstrating their movement suggestions. While observing a video recording of the children and I engaging in Go and Stop!, Julia said, “They kind of made the rules of the game on their own. ‘Cause you said ‘stop stop stop, stop stop stop’ [instead of go, go, go, go, go], and they got to pick what happened next (J. Beck, think-aloud interview, December 20, 2017). When performing the rhythm chant, I modified the lyrics to incorporate the children’s suggestions. The children and I modified
the playful movements accompanying those rhythm chants several times as we sustained the activity.

During the hello song activity described previously, I modified the playful music activity by adding playful movement; I brought my hands toward my mouth, as though sharing a secret, and sang dorian tonal acculturation patterns on the neutral syllable “ah.” Ms. Movement, who often demonstrated movement but seldom spoke, sang, or chanted, imitated my movements and then repeated several tonal patterns (Music engagement session video transcription, October 11, 2017). Julia noticed how Ms. Movement imitated me, saying, “[she is] consistently bringing her hands up and singing back” (J. Beck, think-aloud interview, December 20, 2017). Ms. Movement and I briefly engaged in the tonal pattern exchange as we added the new playful movement to the hello song activity.

I also modified the pretend play scenarios the children frequently requested by modifying the music content. For example, I performed several different songs and rhythm chants when the children requested the pretend-sleep-and-wake scenario. Those songs and rhythm chants included *Amy* (Gordon, Bolton, Hicks, & Taggart, 1993), *Ni Nah No* (Valerio et al., 1998), *Snowflake* (Valerio et al., 1998), and *Swinging* (Valerio et al., 1998). Julia described the modification as follows, “You obviously don’t want to do *Ni Nah No* again because you would be doing that every day, all day. But you’re-, you’re honoring their request by not brushing it off, but by doing a different twist on it” (J. Beck, think-aloud interview, December 20, 2017). By modifying the music content of frequently requested pretend play scenarios, I increased the variety of tonalities and meters to which I exposed the children.
Theme Two: The children and I used pretend play to initiate, sustain, and modify social music interaction during guided music play.

The children and I created and acted out imaginary situations using rules and roles adapted from our everyday lives (Bodrova & Leong, 2007; Fleer, 2014) while engaging in social music interaction during guided music play. The passive participant observers, nonparticipant observer, and I noticed the children and me engaging in pretend play scenarios, such as the pretend-sleep-and-wake scenario and the pretend-car-ride scenario. The children and I often repeated those pretend play scenarios over the course of the study’s five music engagement sessions and within individual music engagement sessions.

Initiating pretend play. The children used spoken words and movements to initiate pretend play. They often engaged in unfinished play (Berger & Cooper, 2003) and requested to repeat specific play scenarios. Hornbach (2005), Koops (2017), and McNair (2010) discussed the importance of enjoyable play in eliciting children’s music responses. The pretend-sleep-and-wake scenario and the pretend-car-ride scenario became the children’s favorite and most requested pretend play scenarios. Kisha wrote in her written observations, “Favorite song is Wake-up” (K. Wade, written observations, September 27, 2017) and said, “That’s [pretending to sleep and pretending to wake] their favorite [music engagement activity]” during her think-aloud interview (K. Wake, think-aloud interview, December 19, 2017). The children repeated spoken phrases, such as, “I’m tired,” to initiate the pretend-sleep-and-wake scenario. The children’s spoken phrases often occurred concurrently with movement. When Mr. Outspoken initiated pretending to wake during the pretend-sleep-and-wake scenario, he said, “Wake up,” and immediately
jumped up from his pretend nap (Music engagement session video transcription, September 27, 2017; Music engagement session video transcription, October 6, 2017). On other occasions, children did not use spoken words but initiated pretending to wake through movement by jumping up after lying down on the floor while pretending to sleep.

I initiated pretend play scenarios less frequently than the children initiated pretend play scenarios. I did initiate play when the children lost interest in a pretend play scenario or playful music activity. Emily wrote, “Some of the children lost interest in the song/[rhythm] chant after approximately 2 to 3 repetitions of the song/[rhythm] chant” (E. Mason, written observations, October 4, 2017). During the same music engagement session, she noted that the children “would move to another activity like a book or walking around the room” (E. Mason, written observations, October 4, 2017). Kisha also referenced children reading books in several of her written observations (K. Wade, written observations, September 29, 2017; K. Wade, written observations, October 4, 2017; K. Wade, written observations, October 11, 2017). In my written observations and reflections, I wrote:

The children and I initiated some play with the books. They were very interested in reading today. A child handed me a book, and I asked them what kinds of animals they saw in the pages. The children named animals they saw in the illustrations of one book, and I incorporated I Went for a Ride (Taggart et al., 2000) to add music to their play” (K. Arrasmith, written observations and reflections, October 4, 2017)
Hubbell (2015) noted the importance of using objects to engage children in social music interactions. By asking the children to label the animals in the book, I initiated a pretend-we-see-animals scenario, and I initiated the music content for this pretend play scenario by singing *I Went for a Ride* (Taggart et al., 2000).

**Sustaining pretend play.** The children demonstrated their enjoyment of familiar pretend play scenarios through their physical engagement, their music engagement, and a cycle of participation (Koops, 2017). The children sustained those pretend play scenarios through speech and movement. Kisha observed, “[Mr. Driver] Just keeps saying ‘I’m tired’ - No, ‘We’re tired, we’re tired,’” even though the children and I were already engaged in the pretend-sleep-and-wake scenario (K. Wade, think-aloud interview, December 19, 2017). Mr. Driver used spoken words to indicate that he wished to continue to engage in that pretend play scenario. The passive participant observers and the nonparticipant observer watched a music engagement session excerpt that included the pretend-car-ride scenario. Kisha noted that Mr. Driver engaged in play with us through movement and said, “Mr. Driver is driving the car!” (K. Wade, think-aloud interview, December, 19, 2017). Instead of using words to sustain the play, Mr. Driver physically engaged during the pretend car ride scenario to express his interest in and enjoyment of this pretend play (Koops, 2017).

**Modifying pretend play.** The children frequently requested familiar play scenarios. During those play scenarios, the children and I modified our play to add nuance or to change an aspect of our play. Sometimes when the children requested the pretend-sleep-and-wake scenario, I modified their play by suggesting we pretend to rock a baby to sleep (Music engagement session video transcription, September 27, 2017;
Music engagement session video transcription, October 4, 2017). The children and I pretended to rock our babies by crossing our arms in front of our chests and rocking from side to side while I sang *Swinging* (Valerio et al., 1998), a song in mixolydian tonality and triple meter. Ms. Ideas also modified our pretend play, saying, “I mommy. You daddy. I mommy” (Music engagement session video transcription, September 27, 2017).

During another music engagement session, the children and I pretended to sleep several times. The children engaged in unfinished play (Berger & Cooper, 2003) and continued to request the pretend-sleep-and-wake scenario by saying phrases like, “I’m tired,” and by laying down on the floor. I modified the pretend-sleep-and-wake scenario by saying, “Maybe we need to get in the truck and find a nice field to sleep in” (Music engagement session video transcription, October 4, 2017). I chanted *Buggy Ride* (Valerio et al., 1998, p. 96) while several children laid down on the floor and pretended to sleep in the truck. Julia said:

> So they want to do *Ni Nah No* [(Valerio et al., 1998) a song frequently performed during the pretend-sleep-and-wake scenario] because it’s their favorite. And you’re doing a different version of sleeping in the car, so that they can... So that you can do something besides *Ni Nah Noh*. (J. Beck, think-aloud interview, December 20, 2017)

I modified the pretend play scenario to incorporate a rhythm chant, *Buggy Ride* (Valerio et al., 1998), that I had not performed yet during the music engagement session. I continued to engage in pretend play modification during subsequent music engagement sessions and wrote, “instead of using the same sleep song and wake up rhythm chant, I changed the songs to make sure they were exposed to different tonalities, meters, songs,
and rhythm chants instead of only hearing the familiar combination of *Ni Nah No* (Valerio et al., 1998) and *Snowflake* (Valerio et al., 1998)” (K. Arrasmith, written observations and reflections, October 6, 2017). By modifying the pretend-sleep-and-wake scenario, I contributed to the children’s music development by exposing them to songs and rhythm chants in a variety of tonalities and meters (Gordon, 2013).

**Theme Three: The children and I used speech, song, rhythm chant, and movement to initiate, sustain, and modify social music interaction during guided music play**

Throughout each music engagement session, the children and I used speech, song, and rhythm chant, and movement to engage in social music interaction during guided music play. The passive participant observers, nonparticipant observer, and I noticed the various and differing ways that children and I vocalized and moved. Though I describe the children’s and my speech, song, rhythm chant, and movement separately in this chapter, the children and I fluidly used these play and music attributes during each music engagement session.

**Speech.** Speech comprised the children’s and my spoken words and phrases. Hubbell (2015) wrote that “using spoken language aided shared music understandings that led to and increased shared music interactions” (p. 38). We used speech to initiate, sustain, and modify our play and music. The children’s speech primarily consisted of short words and phrases. The children often repeated their own words and phrases, as well as other children’s words and phrases. Shamon and Kisha each noted the children’s vocabulary skills and the children’s spoken words during their think-aloud interviews (S. Thomas, think-aloud interview, December 19, 2017; K. Wade, think-aloud interview, December 19, 2017).
The children often used words and phrases to request specific pretend play scenarios. Shamon, Kisha, and Julia noted that the children enjoyed the pretend-sleep-and-wake scenario (J. Beck, think-aloud interview, December 20, 2017; S. Thomas, think-aloud interview, December 19, 2017; K. Wade, think-aloud interview, December 19, 2017). The children initiated the pretend-sleep-and-wake scenario by saying phrases such as, “I’m tired,” and “We go to sleep.” The children often used speech during the pretend-sleep-and-wake scenario to initiate when to pretend to wake by repeating the phrase, “Wake up,” until I performed the contrasting song or rhythm chant. Julia said, “They’re initiating what they want to do with the game ‘cause they’re saying, ‘Wake up.’ I think it’s Mr. Outspoken that did it again” (J. Beck, think-aloud interview, December 20, 2017). Throughout the three-week set of music engagement sessions, Mr. Outspoken regularly initiated the energetic rhythm chant by using an increasingly loud voice to persistently repeat, “Wake up.”

It seemed to me that I spoke less frequently than did the children, but I often used speech to initiate and modify our play and to help children modify their behavior, if necessary. I said simple, short, and direct sentences to convey information in ways easily understood by 2-year-old children. Those sentences included, “Follow me,” “Go to sleep,” “Do this,” and “No screaming!”

Some children often became excited and began screaming when pretending to wake during the pretend-sleep-and-wake scenario. Those children’s screaming behavior disrupted the safe environment and often caused other children to cry. Because several children requested to play the pretend-sleep-and-wake scenario during each music engagement session, I helped the children modify their play to maintain a safe and
playful music environment (Koops, 2017). In my written observations and reflections, I wrote, “I gave them a direction of, ‘Say, No screaming!’” when we played the sleep activity” (K. Arrasmith, observations and reflections, October 6, 2017). On that day, the children began to scream when they pretended to wake. I gave the spoken direction, “Say, No screaming!”, and the children repeated me by saying, “No screaming!”

Following is an excerpt from that music engagement session.

Kat: (spoken) Uh-oh! Mr. Outspoken, if you’re gonna be screaming then we’re going to have to put it [the pretend-sleep-and-wake scenario] away. Do you want to sleep?

Mr. Outspoken: (spoken) Yes.

Kat: (sung) Ok, then we can’t scream. (spoken) Say, “No screaming!”

Mr. Driver: (spoken) No scr-

Kat: (spoken) No screaming!

Mr. Outspoken: (spoken) No- no screaming.

Mr. Driver: (spoken, pointing at Mr. Outspoken) No screaming. (Music engagement session video transcription, October 6, 2017)

Shamon observed and wrote, “Mr. Outspoken followed directions by not screaming” (S. Thomas, written observations, October 6, 2017). Furthermore, Julia noticed that the next time Mr. Outspoken pretended to wake, he opened his mouth as if to scream but did not make any sound. She made the following observation:

Mr. Outspoken screamed before, and then… “no screaming.” And he opened his mouth like he was going to scream- like he was going to scream, but then nothing came out. So, I think he might have audiated his
scream [silently]. Well, you can’t audiate the screaming, but, I mean… He did it in his head, for sure. (J. Beck, think-aloud interview, December 20, 2017)

Mr. Outspoken used my spoken direction, “No screaming,” to modify his behavior in order to sustain the pretend-sleep-and-wake scenario. Shamon also noticed that I modified the children’s behavior and said, “when you stop that particular [rhythm] chant, you’ll tell them ‘we can do this song, but no screaming’” (S. Thomas, think-aloud interview, December 19, 2017).

During one music engagement session, Shamon wrote, “The children are being very vocal with Ms. Kat about what songs they want to sing” and Kisha wrote, “Mr. Driver, Mr. Outspoken, and [another child] said, ‘I will drive my car’” (S. Thomas, written observations, October 4, 2017; K. Wade, written observations, October 4, 2017).

In that 20-minute music engagement, Mr. Driver and Mr. Outspoken used speech to initiate and sustain pretend play scenarios (Music engagement session video transcription, October 4, 2017). Mr. Driver initiated a pretend-sleep-and-wake scenario by saying, “We’re going to sleep,” and “Get up time!” Mr. Outspoken and Mr. Driver both sustained a pretend-car-ride scenario, initiated by me, through their speech. Several times throughout that pretend-car-ride scenario, Mr. Outspoken said, “I got my car, too,” and “I gonna get my car.” Mr. Driver said, “Honk, honk,” repeated his own phrase, “We go in the car,” and repeated Mr. Outspoken’s phrase, “I got my car, too” (Music engagement video transcription, October 4, 2017).

The children also used speech to initiate specific songs and rhythm chants. I sang *I Went for a Ride* (Taggart et al., 2000), a song with words in harmonic minor tonality and duple meter, several times during a music engagement session (Music engagement
As usual, I began the song with the following lyric:

I went for a ride in the country,

And what do you think I saw?

I saw a donkey eating grass…

Hee haw, hee haw, hee haw!

The children sustained the pretend-we-see-animals scenario and modified the accompanying song by telling me what animal we pretended to see, the food the animal ate, and the sound the animal made. In her written observations of that session, Kisha noted that, later in the music engagement session, “Ms. Dialogue said, mama is coming,” and that, “Ms. Dialogue was talking about mama horse” (K. Wade, written observations, September 29, 2017). Ms. Dialogue, looking at a book containing pictures of animals, initiated I Went for a Ride (Taggart et al., 2000) by repeating, “mama horse.” Ms. Dialogue, engaged in unfinished play (Berger & Cooper, 2003), initiated our return to the pretend-we-see-animals scenario. I sustained the play scenario’s music context and sang two more verses using Ms. Dialogue and Ms. Ideas’ spoken suggestions, “Mama horse,” and “Mama cow.”

**Song.** Throughout each music engagement session, I performed songs, with and without words and in a variety of tonalities and meters, and the children and I performed tonal acculturation and imitation patterns in the corresponding song’s tonality. I often left purposeful silences at the end of some songs, and the children often filled those purposeful silences with sung approximations of the song’s final note. Other researchers
have recorded similar findings (Hicks, 1993; Reynolds, 1995; Hornbach, 2005; McNair, 2010; Willing, 2009).

I initiated each music engagement session with a playful hello song activity during which I sang hello to every child. I performed the same song and corresponding playful activity to begin the music engagement sessions and to cultivate the children’s and my social and music-making history (McNair, 2010). Both Hubbell (2015) and McNair (2010) found that establishing routines increased social music interactions. When performing the hello song activity I always sang *Dorian Hello* (Unknown), a song with playful movements in dorian tonality and duple meter presented in Figure 4.6, in its entirety, and I sang dorian tonal acculturation patterns, presented in Figure 4.7, to greet the children by name. I alternated between singing the song and the dorian tonal acculturation patterns until I sang hello to every child present, and I ended the hello song activity by singing *Dorian Hello* one more time. I often left purposeful silence on *Dorian Hello*’s (Unknown) final note to elicit children’s music responses (Hicks, 1993; Hornbach, 2005; McNair, 2010; Reardon, 2009; Reynolds, 1995; Valerio & Reynolds, 2009; Willing, 2009). During the purposeful silence, I modeled taking a deep breath and patted the ground without singing the final note.

After engaging children in the playful hello song to initiate each music engagement session, I used a variety of songs to initiate, sustain, and modify pretend play scenarios and playful activities. The children often sustained our playful music interactions by engaging in tonal pattern exchanges reciprocally with me. For example, some children asked to make cookies during one music engagement session. I understood this to mean that they wanted to pretend to make cookies while I sang a song (Music
Figure 4.6. Dorian Hello, a song in dorian tonality and duple meter. Composer unknown.

Figure 4.7. Sample dorian tonal acculturation and imitation patterns sung during the hello song.
engagement session video recording, September 27, 2017). I initiated the music by
singing Winter Day (Valerio et al., 1998), a song in harmonic minor tonality and uneven
paired meter, and I pretended to stir cookie dough. I then sang a series of harmonic minor
tonal acculturation patterns while pretending to eat the freshly baked cookies. After

\[ \begin{align*}
&\text{Bum, bum, bum, } \\
&\text{Ah-ah-ah-ah-ah.}
\end{align*} \]

singing the first harmonic minor tonal acculturation pattern, Ms. Ideas sang

\[ \begin{align*}
&\text{Bum, bum, bum, } \\
&\text{Ah-ah-ah-ah-ah.}
\end{align*} \]

I sang, and both Ms. Ideas and Ms. Dialogue sang tonal patterns

\[ \begin{align*}
&\text{Ah-ah-ah-ah-ah.}
\end{align*} \]

similar to Ms. Ideas’ first pattern. Ms. Dialogue sang, and Ms. Ideas sang

\[ \begin{align*}
&\text{Ah-ah-ah-ah-ah.}
\end{align*} \]

I then sang several dominant pitches, similar to Ms. Ideas’

\[ \begin{align*}
&\text{Ah-ah-ah.}
\end{align*} \]

first pattern. Ms. Dialogue made eye contact with me and accurately sang

\[ \begin{align*}
&\text{Ah-ah-ah.}
\end{align*} \]

I responded, modifying my vowel to incorporate Ms. Dialogue and Ms. Ideas’

\[ \begin{align*}
&\text{Ah-ah-ah.}
\end{align*} \]

sounds (Hornbach, 2005). Ms. Dialogue sang a new pattern, in response. Ms. Dialogue then broke eye contact and moved away from the music area as I

\[ \begin{align*}
&\text{Ah-ah-ah-ah-ah.}
\end{align*} \]

sang another harmonic minor tonal acculturation pattern, . The tonal exchange

\[ \begin{align*}
&\text{Ah-ah-ah.}
\end{align*} \]

ended, and I began another repetition of Winter Day to sustain the pretend play scenario
and music.

With regard to that tonal pattern exchange, Kisha said, in her think-aloud
interview, “I noticed Ms. Dialogue was moving and she just start doing, like, a little
noise” (K. Wade, think-aloud interview, December 19, 2017). Julia remarked that Ms.
Dialogue and Ms. Ideas sang their own improvised tonal pattern approximations in response to mine and that these tonal patterns became more accurate as the exchange continued (J. Beck, think-aloud interview, December 20, 2017). Though I initiated the tonal pattern activity within the pretend play scenario, Ms. Ideas and Ms. Dialogue sustained the activity by singing their own increasingly accurate tonal patterns on neutral syllables.

When the children and I engaged in tonal pattern exchanges or filled purposeful silences, we sang without words. Gordon (2013) noted the importance of using neutral syllables rather than tonal solfege syllables when engaging children in developmentally appropriate tonal patterns. We often used the neutral syllables “bum” or “ah” when singing those tonal patterns and filling purposeful silences. Hornbach (2005) and McNair (2010) noted that an adult’s purposeful silences elicited children’s music responses. Though I performed songs with words throughout the five music engagement sessions, the children did not fill purposeful silences with words or sing words while performing tonal patterns. Julia noticed several specific times that Ms. Dialogue and Ms. Movement sang tonal patterns and filled purposeful silences without words (J. Beck, think-aloud interview, December 20, 2017). When reviewing the music engagement session video-recordings and transcriptions, I recorded each 2-year-old participant filling in purposeful silences throughout the five music engagement sessions. Ms. Dialogue and Ms. Ideas sang patterns on the neutral syllable “ah” during the previously described tonal pattern exchange (Music engagement session video transcription, September 27, 2017). I also initiated a dorian tonal acculturation pattern exchange with Ms. Movement during a hello song activity. She imitated several legato dorian tonal acculturation patterns on the
neutral syllable “ah” during that exchange. At some point, all six children filled in the final resting tone of Dorian Hello (Unknown) using the neutral syllable “bum” (Music engagement session video transcription, September 27, 2017; Music engagement session video transcription, October 11, 2017).

**Rhythm Chant.** The children and I performed rhythm chants, with and without words, in a variety of meters and performed corresponding rhythmic acculturation patterns in the corresponding rhythm chant’s meter. I left purposeful silences either during specific music phrases or at the end of some rhythm chants. The children often filled those purposeful silences with chanted approximations (McNair, 2010). I sustained pretend play scenarios’ and playful activities’ music contents, and modified pretend play scenarios’ music contents by performing rhythm chants. The children sustained our playful music interactions by performing rhythmic patterns with me. Throughout the five music engagement sessions, the children occasionally performed rhythm chants concurrently with me or independently of me.

I modified the music content of the pretend-sleep-and-wake scenario described above by performing different energetic songs and rhythm chants when the children pretended to wake. I often performed Snowflake (Valerio et al., 1998), a rhythm chant in triple meter, to which I added the words, “Wake up!” As described above, the children often screamed when the pretended to wake during the pretend-sleep-and-wake scenario. I incorporated purposeful silence while chanting Snowflake (Valerio et al., 1998) to modify the children’s play (Music engagement session video transcription, September 27, 2017). Julia said, “So they got quiet and looked at you when you used purposeful
silences. And then they’re telling you when they want to wake up” (J. Beck, think-aloud interview, December 20, 2017).

At other times, the children filled purposeful silences during or at the end of familiar rhythm chants (Hicks, 1993; Hornbach, 2005; McNair, 2010; Reardon, 2009; Reynolds, 1995; Valerio & Reynolds, 2009; Willing, 2009). Emily wrote, “The children seemed to be familiar with the majority of the song/[rhythm] chant selections” (E. Mason, written observations, September 27, 2017). I used familiar repertoire to cultivate the children’s and my social and music-making history and to encourage their music (McNair, 2010). The children often filled purposeful silences left at the end of *Go and Stop!* (Valerio et al., 1998) by saying, “Stop!” and at the end of *Jump Over the Ocean* (Valerio et al., 1998) a rhythm chant in triple meter, by saying, “Not on me” (Music engagement session video transcription, September 27, 2017; Music engagement session video transcription, September 29, 2017; Music engagement session video transcription, October 4, 2017; Music engagement session video transcription, October 6, 2017; Music engagement session video transcription, October 11, 2017).

I often performed *Buggy Ride* (Valerio et al., 1998), a rhythm chant in uneven paired meter, to initiate the music content of the pretend-car-ride scenario. Julia noticed several instances when Mr. Outspoken, Ms. Dialogue, Mr. Driver, and Ms. Watcher chanted concurrently with me or filled purposeful silence during that rhythm chant (J. Beck, think-aloud interview, December 20, 2017). Shamon, during her think-aloud interview, said, “Beep beep, oh he [Mr. Driver] did the beep beep!” to describe Mr. Driver’s rhythmic chanting (S. Thomas, think-aloud interview, December 19, 2017). During one music engagement session, Mr. Outspoken chanted his own approximation of
*Buggy Ride* (Valerio et al., 1998), presented in Figure 4.5, concurrently with me. Julia noticed his concurrent approximation and then said, “That’s really impressive. Oh, oh, oh! And [Mr. Outspoken’s] still going after the rhythm chant is gone, and you’re getting the pitch for the next. He’s still going ‘yap ba yap ba yap baba, yap ba-’ It’s not quite that, but he’s saying- ‘yap ba yap ba yap ba yap ba yap ba’” (J. Beck, think-aloud interview, December 20, 2017). Mr. Outspoken sustained the music content of the pretend-car-ride scenario even when I initiated new music content (Music engagement session video transcription, October 6, 2017).

When the children and I engaged in rhythmic pattern exchanges or filled purposeful silences in rhythm chants without words, we performed without pitch and with neutral syllables. Gordon (2013) noted the importance of using neutral syllables rather than rhythmic solfege syllables when engaging children in developmentally appropriate rhythmic patterns. We used the neutral syllable “bah” when chanting those rhythmic patterns and filling purposeful silences in rhythm chants without words. In her written observations, Kisha wrote, “Ms. Dialogue made a baba sound” to describe the child’s rhythm pattern (K. Wade, written observations, September 27, 2017). The children filled purposeful silences in rhythm chants with words using the corresponding word or words from the rhythm chant.

**Movement.** The children and I incorporated locomotor and non-locomotor movements into play and playful music activities. Movement occurred concurrently with play, songs, and rhythm chants. Because of our social and music-making history (McNair, 2010), the children frequently and readily joined my play by approximating my movements, imitating my movements, and creating their own movements. Shamon and
Kisha often observed that the children enjoyed movement (S. Thomas, think-aloud interview, December 19, 2017; S. Thomas, written observations; K. Wade, think-aloud interview, December 19, 2017; K. Wade, written observations). The children and I used movement to initiate, sustain, and modify play and playful music activities.

Ms. Movement rarely sang or chanted, but she often demonstrated purposeful movement responses. I performed *Unfinished* (K. Arrasmith), presented in Figure 3.2, a rhythm chant in duple meter, that included purposeful silence at its end. Ms. Movement had laid down on the floor near me and kicked her legs on the ground during the purposeful silence (Music engagement session video transcription, September 27, 2017). Shamon wrote in her written observations, “Ms. Movement finish one of Ms. Kat [rhythm] chants” (S. Thomas, written observations, September 27, 2017) and said during her think-aloud interview, “And she’s [Ms. Movement’s] not saying anything, but she’s trying to copy the beat by moving her feet” (S. Thomas, think-aloud interview, December 19, 2017). Julia also noticed Ms. Movement’s movement, saying, “Ah! (laughs) That was cool. She fini- So you did a [rhythm] chant [*Unfinished* (K. Arrasmith)] and Ms. Movement finished it by kicking her legs” (J. Beck, think-aloud interview, December 20, 2017). When I repeated the rhythm chant a second time, several other children imitated Ms. Movement’s movement during the purposeful silence. Shamon said, during her think-aloud interview, “They all started doing it,” (S. Thomas, think-aloud interview, December 19, 2017) and Julia said, during her think-aloud interview, “And, so, everybody wants to play that game now” (J. Beck, think-aloud interview, December 20, 2017). Ms. Movement modified our play by adding movement, and the other children sustained the play by incorporating Ms. Movement’s movements.
The children engaged in play through playful movement. During the pretend-sleep-and-wake scenario, the children laid down on the floor and some closed their eyes to pretend to sleep. They often jumped when they pretended to wake. Nearly every child demonstrated playful movement during part or all of the pretend-sleep-and-wake scenario. In her think-aloud interview, Kisha noticed that Ms. Dialogue, who had previously been reading a book near the periphery of the music area, joined the pretend-sleep-and-wake scenario. Kisha said, “Now Ms. Dialogue put the book down. Now she’s playing sleep” (K. Wade, think-aloud interview, December 19, 2017). Kisha also observed Mr. Outspoken’s movements as he pretended to wake and recorded, “Mr. Outspoken jumped up & down,” in her written observations (K. Wade, written observations, October 4, 2017). During the pretend-car-ride scenario, the children and I moved our arms as though we were steering a car. Julia observed the children’s movements and said, “I notice Mr. Outspoken and Ms. Watcher coordinating their movement with yours. Ms. Watcher’s still doing it” (J. Beck, think-aloud interview, December 20, 2017).

The children also engaged in music through playful movement. I often patted the floor with my hands during the final note of *Dorian Hello* (Unknown). The children sustained the playful movement and patted the floor as well. When I incorporated purposeful silence on that final note (Hicks, 1993; Hornbach, 2005; McNair, 2010; Reardon, 2015; Reynolds, 1995; Valerio & Reynolds, 2009; Willing, 2009), the children continued to pat the floor and filled the purposeful silence with resting tone approximations (Music engagement session video transcription, September 27, 2017; Music engagement session video transcription, September 29, 2017; Music engagement
session video transcription, October 4, 2017; Music engagement session video transcription, October 6, 2017; Music engagement session video transcription, October 11, 2017). Julia observed Ms. Movement’s movement and tonal response, saying, “[Ms. Movement’s] moving along. She sang, ‘Bum!’ She patted the ground, too” (J. Beck, think-aloud interview, December 20, 2017).

The children and I used a variety of movements during the playful music activities accompanying the duple rhythm chant Go and Stop! (Valerio et al., 1998) and the triple rhythm chant Jump Over the Ocean (Valerio et al., 1998). We modified the rhythm chants by changing our locomotor and non-locomotor movements. In my written observations and reflections, I wrote:

Ms. Dialogue and others needed to [perform gross motor movement], so I began to chant Jump Over the Ocean (Traditional). The children filled the purposeful silence during “not on me” both vocally and through movement [patting their legs as they said each word]. Mr. Outspoken and I engaged in several triple rhythmic acculturation patterns. Ms. Movement initiated ‘swim over the ocean’ by moving her arms as if to swim around the room. (K. Arrasmith, written observations and reflections, September 27, 2017)

The children gained autonomy (Koops, 2017) by initiating, sustaining, and modifying the play and music we performed during each music engagement session. By incorporating the children’s movement suggestions, I also sustained and modified our play and music.
CHAPTER 5
SUMMARY, DISCUSSION, AND RECOMMENDATIONS

Summary

**Purpose and guiding research question.** With the intention of increasing social music interaction understanding, the purpose of this study was to investigate guided music play between 2-year-old children and a music play facilitator. Following were the guiding research questions.

1. What play behaviors and roles emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play?
2. What music emerged when the 2-year-old children and I, a music play facilitator, engaged in guided music play?

**Method.** In this qualitative case study, I used intensity sampling, participant observation, multiple observers, and multiple data sources to investigate guided music play between 2-year-old children and a music play facilitator. The data sources included:

- Video-recorded music engagement sessions,
- Written observations and reflections,
- Music engagement plans, and
- Audio-recorded individual think-aloud interviews.

I transcribed data sources as appropriate and coded each transcription using McNair’s (2010) codes and my additional codes to create my codebook and to organize
the data. To promote internal validity and trustworthiness, I used strategies including constant comparison, triangulation, and participant review (Patton, 2015).

Findings. After coding the data, I organized the codes into cultural domains and created a taxonomic analysis. Within the established cultural domains and taxonomic analysis, I engaged in a thematic analysis of the data. Three themes emerged from my coding and cultural domains. Following are those three themes and summaries of each theme.

1. The children and I fluidly adopted the roles of observer, initiator, sustainer, and modifier to engage in social music interaction during guided music play.

2. The children and I used pretend play scenarios and playful activities to initiate, sustain, and modify social music interaction during guided music play.

3. The children and I used speech, song, rhythm chant, and movement to initiate, sustain, and modify social music interaction during guided music play.

The findings from the thematic analysis provide insight relating to my guiding research question. The children and I adopted the roles of observer, initiator, sustainer, and modifier and changed our roles fluidly throughout each music engagement session. We often observed one another; the children observed their peers and me, and I observed the children. Observation seemed to be an integral aspect of the children’s ability to adopt other roles. I observed the children to respond to their play and music needs and to modify our play and music as necessary. The children most often initiated play, and I most often initiated music. I also initiated tonal and rhythmic pattern which the children sustained when they engaged in pattern exchange with me. I sustained play and music by repeating the play’s music content and modified play and music by altering the play’s
music content. The children used speech, song, rhythm chant, and movement to sustain play and music and used speech and movement to modify play and music.

The children and I used pretend play scenarios to portray familiar scenarios from everyday life, including a pretend-sleep-and-wake scenario and a pretend-car-ride scenario. We initiated, sustained, and modified play through our speech, song, rhythm chant, and movement. The children often initiated, sustained, and modified pretend play scenarios through speech and movement. I seemed to initiate pretend play scenarios less often than did the children, but I sustained these scenarios by performing the accompanying music content multiple times throughout the scenarios. I also modified the pretend play scenarios by changing the music of the scenario and by giving spoken directions to modify children’s behaviors. I often initiated the music accompanying the pretend play scenarios through song, rhythm chant, and movement, and the children sustained the music by performing tonal and rhythmic patterns reciprocally with me, chanting rhythm chants concurrently with me, and engaging in playful movement concurrently with me.

The children and I vocalized and moved in various ways throughout each music engagement session. The children’s speech comprised short words and phrases. They often repeated their own words and phrases, other children’s words and phrases, and my words and phrases. The children often used speech to initiate pretend play scenarios and sometimes used speech to request specific familiar songs or rhythm chants. My speech comprised short words and phrases that I often used to deliver simple directions to the children. I delivered those directions to modify children’s behaviors in order to maintain the safe, playful environment. The children and I sang, chanted, and moved during
pretend play scenarios and playful music activities. I performed songs and rhythm chants in a variety of tonalities and meters, performed accompanying tonal acculturation and imitation patterns and rhythmic acculturation patterns, and modeled playful movements. The children often engaged in playful movement; often approximated, imitated, and created tonal and rhythmic patterns; and rarely sang or chanted concurrently with me. The children and I associated specific songs and rhythm chants with specific pretend play scenarios and playful music activities.

Meanings and Understandings

I do not claim generalizability of the findings; however, my findings are important for understanding how 2-year-old children and I, a music play facilitator, engaged in social music interaction through guided music play. The study provided the opportunity to examine the various ways children and I interacted within a playful music environment based on Gordon’s (2013) *Music Learning Theory for Newborn and Young Children* and Valerio et al.’s (1998) *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers, and Caregivers*. Though Gordon (2013) and Valerio et al. (1998) described playful music interactions, they did not provide descriptions of the roles and behaviors that emerge during guided music play. Specifically, pretend play was an important aspect of initiating, sustaining, and modifying social music interactions and engaging the children in unstructured informal music guidance with songs, rhythm chants, and movement and structured informal music guidance with tonal patterns, rhythm patterns, and movement in this study. As young children and I engaged in guided music play we also used speech to direct the course of each music engagement. The experiences we shared influenced the nature of our social music interactions. The
children’s behaviors influenced my behaviors, just as my behaviors influenced the
children’s behaviors. By reentering the children’s world of pretend play, I allowed the
children to direct our music play engagements while I provided unstructured and
structured music guidance to scaffold the children’s music experiences.

By engaging in this study, I provided preliminary definitions regarding the roles
and behaviors that children and I adopted during guided music engagement sessions. I
wrote thick, rich descriptions regarding the roles of observer, initiator, sustainer, and
modifier; the ways children and I engaged in play through pretend play scenarios and
playful music activities; and the ways children and I used speech, song, rhythm chant,
and movement during music engagement sessions. Those roles and behaviors occurred
organically based on the tenets of Gordon’s (2013) *Music Learning Theory for Newborn
and Young Children* and using *Music Play: The Early Childhood Music Curriculum
Guide for Parents, Teachers, and Caregivers* (Valerio et al., 1998).

**Relevance and Importance of the study**

To best facilitate guided music play and children’s music skill development, an
adult gauges how to encourage children’s music play and what music responses emerge
during social music interactions that include songs, rhythm chants, movement, tonal
patterns, rhythm patterns, and speech. The children contribute the essential aspect of
pretend play to those social music interactions. An adult enhances 2-year-old children’s
music syntax acquisition by engaging them in unstructured music guidance, structured
music guidance, and pretend play. The adult scaffolds developmentally appropriate music
content and skills, but the children maintain autonomy and determine the direction of
each social music engagement. Together, they move toward increased music, social, and cultural understanding.

As children engage in repeated shared social interactions with more knowledgeable persons, they increase their ability to independently perform their emerging cognitive skills. An adult, as a more knowledgeable person, guides children’s cognitive development by engaging in educational dialogue, assisted performance, and shared activity (Bodrova & Leong, 2007). Though they gain general knowledge through play, children need adult guidance in order to learn specific skills (Weisberg et al., 2016).

As the music facilitator and more knowledgeable musician in this study, I guided the children’s music development by using unstructured and structured informal music guidance; performing songs, chants, tonal patterns, and rhythm patterns in a variety of tonalities and meters; and demonstrating playful movements. I determined developmentally appropriate music skills to increase children’s music skill independence. Because the children and I had a shared social and music making history (McNair, 2010), I was able to use the children’s pretend play during our social music interactions to guide their music development.

chant, speech, and movement to initiate, sustain, and modify pretend play scenarios and playful music activities. I facilitated guided music play by enhancing pretend play to support emerging music and scaffolding children’s learning and music development to increase their music independence. The children and I were immersed in music through intrinsically motivated pretend play for the duration of each music engagement. By acknowledging and reciprocating children’s music and play behaviors, I encouraged children’s social music interactions (Reynolds & Burton, 2017).

The children and I fluidly adopted music play roles as we demonstrated vocal and movement behaviors while engaging in pretend play scenarios and playful music activities accompanied by songs and rhythm chants with and without words and in a variety of tonalities and meters. As we engaged in guided music play, the children and I adopted the roles of observer, initiator, sustainer, and modifier. I also described the various ways the children and I used speech, song, rhythm chant, and movement to engage in and enhance the playful music environment. By completing this study, I added to the body of knowledge regarding children’s music development, children’s play, and how children and an adult engaged in social music interaction through guided music play.

**Critique of Findings and Suggestions for Future Inquiry**

For future inquiry, it may be beneficial to use a larger sample size to determine how 2-year-old children and music play facilitators engage in social music interaction through guided music play. As researchers collect more data, they may uncover more nuanced and varied ways in which children and music play facilitators engage in social music interaction during guided music play. Such studies may confirm and expand my findings in this study.
I chose to investigate social music interaction between 2-year-old children and a music play facilitator because of the ways the children engaged in various types of play, their spoken language capabilities, and their emergent music skills. The children frequently demonstrated functional play, constructive play, solitary play, onlooker play, and parallel play (Rubin, Fein, & Vanderberg, 1983; Smilansky, 1968). They also exhibited emerging types of advanced play, such as dramatic play and associative play, frequently observed in studies of similarly developing children (Piaget, 1976; Rubin et al., 1983; Smilansky, 1968). The 2-year-old children had the ability to express their thoughts and ideas using words and phrases, and they demonstrated music responses typically observed in the acculturation and imitation types of preparatory audiation (Gordon, 2013). I purposefully sampled a specific classroom of 2-year-old children because of the classroom teachers’ understanding of and interest in the 2-year-old children’s music development. It may be beneficial to replicate this study with children from birth through age 8, the entire range of early childhood according to the National Association for the Education of Young Children (NAEYC, 2018). I recommend continuing to research guided music play with music play facilitators who may be practitioners of other early childhood music development theories and approaches. Findings from a wide variety of young children and music play facilitators may allow researchers an enhanced understanding of social interactions through guided music play. When conducting further research on children’s social music interactions, researchers may benefit from a shared social and music making history (McNair, 2010) with the study’s child participants and adult participants. Researchers’ music development
intentions and early childhood music development practices may influence the nature of social music interactions and should be explicitly examined.

When reflecting on the data collection process, I recognize the limited nature of the think-aloud interviews. I collected nearly two hours of video-recorded music engagement sessions. I then edited those video-recorded sessions into a series of excerpts, totaling approximately 20 minutes, for the passive participant observers and the nonparticipant observer to watch during their individual think-aloud interviews. I selected those excerpts that exemplified the children’s and my typical play and music interactions. Had I chosen different excerpts for the think-aloud interviews, I may have determined different themes regarding the children’s and my social music interactions through guided music play. Although I believe that my interpretation of the data accurately represents the nature of the children’s and my social music interactions through guided music play, the video-recorded music engagement sessions may contain additional information that may add even more depth and understanding to social music interaction.

**Implications of the Study**

**Implications regarding social music interactions.** This study adds to the body of knowledge regarding children’s play and music behaviors during social music interactions. As documented throughout this study, 2-year-old children and I engaged in social music interaction through speech, song, rhythm chant, and movement. The children and I often used speech to indicate desired activities. The children sang tonal patterns, chanted rhythm patterns, and filled purposeful silences during songs and rhythm chants in a variety of tonalities and meters reciprocally with me. Though not all 2-year-old participants displayed music behaviors during every song or rhythm chant, they each
displayed music behaviors during the five music engagement sessions. As the music play facilitator, I used the children’s pretend play ideas and music initiations, and their pretend play and music modifications to enhance our social interactions during guided music play. Just as frequently engaging children in high-quality language interactions increases children’s linguistic ability, Reynolds and Burton (2017) argued that frequently engaging children in high-quality music interactions may increase children’s music ability. Furthermore, engaging children in social music interaction reinforces music’s important role in human development and culture as identified by Reynolds, Long, and Valerio (2014). By understanding children’s invitations to social music interaction, music play facilitators and early childhood music development specialists may enhance and encourage children’s social development and music acquisition.

Implications for music play facilitators. Music play facilitators may benefit from understanding their students’ social and music needs. Music play facilitators, whether they are parents, classroom teachers, or music specialists, may use children’s emerging play to encourage children’s music responses and to enhance their music development. As the 2-year-old participant’s music play facilitator, I responded and incorporated their pretend play into each music engagement session. Other music play facilitators may encourage children’s music responses and enhance children’s music development by adding songs and rhythm chants into children’s pretend play and daily routines. Music play facilitators who spend extended time with children may be able to incorporate guided music play throughout each child’s day.

Implications for early childhood music development specialists. Throughout the study, I emphasized social music interactions with 2-year-old children and a music
play facilitator using guided music play. During this study, I learned valuable information about children’s play behaviors, roles, and music as well as my play behaviors, roles, and music. I gained insight into how the children and I played together and how the children and I engaged in playful music activities together. The 2-year-old children often initiated, sustained, and modified pretend play when we engaged in social music interactions. Though I might be considered the more knowledgeable person with regard to music knowledge and skills, the 2-year-old children added depth to our music engagements through their emerging pretend play. They engaged me in their pretend play while I playfully engaged them in unstructured and structured informal music guidance to enhance their music development and learning. Early childhood music development specialists may gain understanding of the importance of social music interaction by shifting from the role of music teacher to the roles of observer, initiator, sustainer, and modifier as music play facilitators by integrating children’s pretend play requests and responding to children’s music.

**Recommendations for Future Research**

This study was limited because I investigated the roles, behaviors, and music that emerged in social music interactions during guided music play with six 2-year-old children. Future researchers should examine the nature of social music interaction through guided music play with young children of various ages and developmental abilities. Research regarding social music interaction through guided music play with children infancy through age 8 will increase the body of knowledge regarding children’s and music play facilitators’ play behaviors, roles, and music. Researchers may find that young children of different ages and backgrounds may display different play behaviors,
roles, and music during guided music play. They may also investigate the nature of children’s reciprocal tonal and rhythmic pattern approximations and imitations, concurrent music making, and their emerging music independence while performing songs and rhythm chants. Children may display a variety of social behaviors and perceived attitudes while making music. Those behaviors and attitudes may influence music facilitators’ understandings of the children’s types and stages of preparatory audiation and their music achievement.
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Dear Parents and Guardians:

August 18, 2017

I am a second-year graduate student working on my Masters in Music Education at the University of South Carolina and the music specialist for the 2A class at Bright Horizons at University of South Carolina. I am currently conducting research for use in my thesis, *Guided Music Play between Two-Year-Old Children and a Music Play Facilitator*. With the intention of increasing music development understanding, the purpose of this study is to investigate guided music play between two-year-old children and a music play facilitator. This research will provide information that may enable music educators to develop music activities that provide opportunities for learning through social music interaction.

For this study, I would like to collect data in the 2A classroom over a three-week period from September 27th to October 11th. During that time, as your child’s regular music teacher, I will facilitate a total of six musical play sessions in your child’s classroom during following times:

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Musical play session</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>09/27/2017</td>
<td>Wednesday</td>
<td>1 (2A), 9:00-9:20</td>
<td></td>
</tr>
<tr>
<td>09/29/2017</td>
<td>Friday</td>
<td>2 (2A), 9:20-9:40</td>
<td></td>
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<tr>
<td>10/04/2017</td>
<td>Wednesday</td>
<td>3 (2A), 9:00-9:20</td>
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<td>10/06/2017</td>
<td>Friday</td>
<td>4 (2A), 9:20-9:40</td>
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<tr>
<td>10/09/2017</td>
<td>Monday</td>
<td>5 (2A), 9:00-9:20</td>
<td></td>
</tr>
<tr>
<td>10/11/2017</td>
<td>Wednesday</td>
<td>6 (2A), 9:00-9:20</td>
<td></td>
</tr>
</tbody>
</table>

Ms. Emily Mason, a music education student and my assistant for this study, will video record each session. During the data collection period, your child’s classroom lead teacher will write a journal of her observations of the children and me throughout each musical play session. Your child’s lead teacher will watch a video recording and participate in a think-aloud interview regarding her observations of your child’s music and play behaviors. Ms. Julia Beck, a second-year music education Master’s candidate and music specialist at Bright Horizons at University of South Carolina, will also participate in a think-aloud interview while viewing the videos. The videos will not be published but may be used for educational purposes during my research presentations.

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 [phone number]. You may also contact Dr. Wendy Valerio, my thesis advisor, at [phone number], if you have questions about this research. 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 [phone number].

Please return the attached form to the Bright Horizons Director, Ms. Andrea Rivers, by **Monday, September 25, 2017**.

Sincerely,

Kathleen Arrasmith, M.M.E. candidate  
USC School of Music  
kathleen.arrasmith@gmail.com

Wendy Valerio, Ph.D.  
Professor of Music  
Director, Children’s Music Development Center  
[phone number]
Please return this form to the Director of Bright Horizons at University of South Carolina, Ms. Andrea Rivers, by September 25, 2017.

Informed Consent Agreement- Parent for Child

_______ I agree for my child to be video recorded for the research study, Guided Music Play between Two-Year-Old Children and a Music Play Facilitator. 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, Guided Music Play between Two-Year-Old Children and a Music Play Facilitator.

__________________________  __________________________
Name of Parent(s) or Guardian(s)  Today’s Date

__________________________  __________________________
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
Dear Bright Horizons Teacher:

August 25, 2017

You and the students in your class are invited to participate in my master’s thesis study entitled *Guided Music Play between Two-Year-Old Children and a Music Play Facilitator*. With the intention of increasing music development understanding, the purpose of this study is to investigate guided music play between two-year-old children and a music play facilitator. This research will provide information that may enable music educators to develop music activities that provide opportunities for learning through social music interaction.

For this study, I would like to collect data in your classroom over a three-week period from September 27th to October 11th. During that time, I will facilitate six 20-minute music engagement sessions in your classroom on the following dates:

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Musical Play Session #</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>09/27/2017</td>
<td>Wednesday</td>
<td>1 (2A), 9:00-9:20</td>
<td></td>
</tr>
<tr>
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<td>Wednesday</td>
<td>3 (2A), 9:00-9:20</td>
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</tr>
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</tr>
<tr>
<td>10/11/2017</td>
<td>Wednesday</td>
<td>6 (2A), 9:00-9:20</td>
<td></td>
</tr>
</tbody>
</table>

My assistant, Emily Mason, a music education student, will video record each session. During those three weeks, I will ask you to write a journal of your observations of the children and me throughout each music engagement session. After those three weeks, together, you and I will watch one 20-minute music engagement video recording, and we will engage in a think-aloud interview as we chat about your observations. I will audio record our chat for subsequent transcription and analysis. I will submit all transcripts and analyses to you for comments and edits prior to submitting my thesis to my committee.

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

Should you have any questions about this research, please contact me at [phone number]. You may also contact Dr. Wendy Valerio, my thesis advisor at [phone number], if you have questions about this research. 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 [phone number].

If you agree to participate in this research project, please complete the following page and return it to me by September 26, 2017.

Sincerely,

Kathleen Arrasmith  Wendy Valerio, Ph.D.
USC School of Music  Professor of Music
kathleen.arrasmith@gmail.com  Director, Children’s Music Development Center
[phone number]
Please return this form to me by September 26, 2017.

Informed Consent Agreement - Teacher

I agree to participate in the research study, *Guided Music Play between Two-Year-Old Children and a Music Play Facilitator*. I understand that I will write a total of six journal entries and participate in one think-aloud interview. I understand that my class and the children will be video recorded for this study. I have read, understand, and agree to comply with the information outlined in the accompanying letter of informed consent.

I do not agree to participate in the research study, *Guided Music Play between Two-Year-Old Children and a Music Play Facilitator*.

________________________________________
Name of Lead Teacher

________________________________________
Signature of Lead Teacher

________________________________________
Today’s Date
## APPENDIX C

### SAMPLE MUSIC ENGAGEMENT PLAN

<table>
<thead>
<tr>
<th>Category</th>
<th>Title</th>
<th>Starting Pitch</th>
<th>Tonality</th>
<th>Meter</th>
<th>Movement</th>
<th>Patterns</th>
<th>Potential Activity</th>
<th>Words</th>
<th>Source</th>
<th>Planned in Previous Week</th>
<th>Used in Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hello Song</td>
<td>Hello, Everyone</td>
<td>F</td>
<td>Dorian</td>
<td>Duple</td>
<td>Body isolation</td>
<td>Tonal</td>
<td>Purposeful silence on resting tone, sing hello to each child</td>
<td>Yes</td>
<td>Unknown</td>
<td>Yes, use throughout</td>
<td>Yes, use throughout</td>
</tr>
<tr>
<td>Song</td>
<td>Remant al riu</td>
<td>E</td>
<td>Locrian</td>
<td>Duple</td>
<td>CFM, stationary or locomotor movement as decided by needs of class</td>
<td>N/A</td>
<td>Add tritone as car beep; used previously when children look at book w/ trucks</td>
<td>No</td>
<td>(Perez, M., &amp; Pujol, E., 2015)</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Song</td>
<td>Swinging</td>
<td>D</td>
<td>Mixolydian</td>
<td>Triple</td>
<td>CFM, rocking</td>
<td>Tonal</td>
<td>Purposeful silence on resting tone</td>
<td>Yes</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Chant</td>
<td>Stretch and Bounce</td>
<td>N/A</td>
<td>N/A</td>
<td>Duple</td>
<td>CFM, stretching, pulsations</td>
<td>Rhythmic</td>
<td>Purposeful silence within first and/or second half of similar phrases and end of chant</td>
<td>No</td>
<td>(Valerio et al., 1998)</td>
<td>Yes, use throughout</td>
<td>Yes, use throughout</td>
</tr>
<tr>
<td>Chant</td>
<td>Uh-oh (adapted from Snowflake)</td>
<td>N/A</td>
<td>N/A</td>
<td>Triple</td>
<td>Body isolation</td>
<td>N/A</td>
<td>Social distraction for distressed child; purposeful silence on ending glissando/first and/or second half of similar phrases</td>
<td>No</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>Yes (as wakeup)</td>
</tr>
<tr>
<td>Category</td>
<td>Title</td>
<td>Starting Pitch</td>
<td>Tonality</td>
<td>Meter</td>
<td>Movement</td>
<td>Patterns</td>
<td>Potential Activity</td>
<td>Words</td>
<td>Source</td>
<td>Planned in Previous Week</td>
<td>Used in Previous Week</td>
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</tr>
<tr>
<td>Chant</td>
<td>Jump Over the Ocean</td>
<td>N/A</td>
<td>N/A</td>
<td>Triple</td>
<td>Stationary and locomotor</td>
<td>Rhythmic</td>
<td>Purposeful silence; explore ways to move</td>
<td>Yes</td>
<td>(Valerio et al., 1998)</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Song</td>
<td>Ni, Nah, Noh</td>
<td>D</td>
<td>Aeolian</td>
<td>Triple</td>
<td>CFM</td>
<td>Tonal</td>
<td>Pretend play sleeping; snoring to coordinate breathing</td>
<td>Yes</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Chant</td>
<td>Wake Up</td>
<td>N/A</td>
<td>N/A</td>
<td>Uneven</td>
<td>Stretch</td>
<td>N/A</td>
<td>Pretend play waking up</td>
<td>Yes</td>
<td>(Beck, J.)</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Song</td>
<td>Amy</td>
<td>D</td>
<td>Multitonal</td>
<td>Multimetric</td>
<td>CFM</td>
<td>N/A</td>
<td>Hiding/popping out</td>
<td>No</td>
<td>(Gordon, Bolton, Hicks, &amp; Taggart, 1993)</td>
<td>No</td>
<td>N/A</td>
</tr>
<tr>
<td>Chant</td>
<td>Go &amp; Stop</td>
<td>N/A</td>
<td>N/A</td>
<td>Duple</td>
<td>Locomotor</td>
<td>N/A</td>
<td>Purposeful silence at end, wait for children to initiate go/stop</td>
<td>Yes</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Song</td>
<td>Ring the Bells</td>
<td>A</td>
<td>Major</td>
<td>Duple</td>
<td>CFM</td>
<td>Tonal</td>
<td>Pretend play blowing away a leaf/fly/kiss/something</td>
<td>No</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Song</td>
<td>“Jyu-hi Ro”</td>
<td>A</td>
<td>Major</td>
<td>Duple</td>
<td>CFM, pulsations, body isolation</td>
<td>N/A</td>
<td>Purposeful silence</td>
<td>No</td>
<td>Unknown</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Chant</td>
<td>There Was a Little Turtle</td>
<td>N/A</td>
<td>N/A</td>
<td>Duple</td>
<td>Fingerplay/action chant</td>
<td>N/A</td>
<td>Pretend play eating bugs</td>
<td>Yes</td>
<td>Traditional</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Chant</td>
<td>In the Tub</td>
<td>N/A</td>
<td>N/A</td>
<td>Uneven</td>
<td>Body isolation</td>
<td>N/A</td>
<td>Pretend play washing up</td>
<td>No</td>
<td>(Valerio et al., 1998)</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Category</td>
<td>Title</td>
<td>Starting Pitch</td>
<td>Tonality</td>
<td>Meter</td>
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<tr>
<td>Song</td>
<td>Peekaboo</td>
<td>A Major</td>
<td>Duple</td>
<td>CFM</td>
<td>Tonal</td>
<td></td>
<td>Peekaboo w/ purposeful silence</td>
<td>No</td>
<td>(Gordon et al., 1993)</td>
<td>No</td>
<td>N/A</td>
</tr>
<tr>
<td>Song</td>
<td>I Went for a Ride</td>
<td>A Harmonic Minor</td>
<td>Duple</td>
<td>CFM</td>
<td>Tonal</td>
<td></td>
<td>Purposeful silence on animal sounds</td>
<td>Yes</td>
<td>(Taggart et al., 2000)</td>
<td>No</td>
<td>No</td>
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<tr>
<td>Chant</td>
<td>Unfinished</td>
<td>N/A</td>
<td>Duple</td>
<td>CFM</td>
<td>Rhythmic</td>
<td></td>
<td>Finish my chant</td>
<td>No</td>
<td>Unpublished; Arrasmith</td>
<td>No</td>
<td>Yes</td>
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<tr>
<td>Goodbye Song</td>
<td>I Said Goodbye</td>
<td>C Mixolydian</td>
<td>Duple</td>
<td>CFM</td>
<td>Tonal</td>
<td></td>
<td>Sing goodbye to each child</td>
<td>Yes</td>
<td>B. Bolton</td>
<td>No</td>
<td>Yes, use throughout</td>
</tr>
</tbody>
</table>
APPENDIX D

SAMPLE MUSIC ENGAGEMENT SESSION

VIDEO TRANSCRIPTION

Kat: [spoken] A cookie? [partially sung] We should probably make some cookies. Let’s get a big bowl. (makes sound and pulls out pretend bowl and spoon) And let’s stir up some cookie dough. [sung] (begins *Winter Day*)

MS. WATCHER IS STIRRING
Kat: [sung on RT] Oooo, I see some cooking dough stirring. Oh let’s stir the other way. (begins first two measures of *Winter Day* again)

MS. DIALOGUE SHOWING CFM
Kat: [sung on RR] Oh we should eat some cookies. Take a cookie. Let’s eat it. {La-Ti-Do} (purposeful silence, mimes eating) {Do-Ti-La}

MS. DIALOGUE MAKES “AH-AH” SOUND
MS. IDEAS MAKES “AH-AH” SOUND
Kat: [sung on dominant] Ah-ah-ah
Ms. Dialogue: [sung on dominant] Ah-ah-ah
Kat: [sung] {Mi-Re-Do}
Kat: [sung] {Do-Ti-La} (begins *Winter Day* again) (sung on Mi-La) Stand up! [spoken]
Let’s jump. [chanting] (*Jump Over the Ocean*)

LOTS OF APPROXIMATIONS OF WORDS OF CHANT
Kat: [chanted] {Du-da-di Du} {Du-di Du}

MR. OUTSPoken APPROXIMATING PATTERNS
Kat: {Du-di Du-da} {Du-da Du}

[ANOTHER CHILD] CREATES RP
Kat: (chanting) {di Du-da-di Du}
Ms. Ideas: (chanting) La-la-la-la {Du-da-di Du}
Kat: (chanting with [another child]) {Du-da-di Du-da} {Du-da-di Du-da} {Du-di Du} (in rhythm) Let’s get ready to jump (*Jump Over the Ocean*)
(Jump Over the Ocean w/ swimming motion) [spoken to [another child]] No thank you. [chanting] (*Jump Over the Ocean w/ swimming motion) (leaves off “not on me”)

SOMEONE SAYS NOT ON ME
Kat: [chanting] Not on me! [sung] Ooo, let’s sit back down.
Ms. Shamon: [spoken] Uh oh, sit down.
Kat: [sung on RT] All that jumping has made me tired. I think we need a little lullaby. (checks pitch w/ recorder) [sung] (*Swinging* w/ daddy words) [sung on RT] Oh, get your baby. We should rock our baby to sleep. (sings *Swinging* (Valerio et al., 1998, p. 107) w/ mommy words)
MS. IDEAS IS SWINGING A PRETEND BABY
MS. WATCHER SINGS “FLY”
Kat: [sung] ah-ah-ah {Sol-La-Ti}
Ms. Watcher: [sung] ah...ah-ah {SOUNDS LIKE Re-Do-Re}
Kat: [sung] ah-ah-ah {Re-Do-Re}
Ms. Dialogue: [sung] ah-ah-ah {Re-Do-Re}
Ms. Ideas: [spoken] I mommy. You daddy. I mommy
Session One (Written at 12pm, day of session) - 9/27

Lots of children were in the room today. They recognized me and wanted to integrate me into their play when I entered the room. Several children were cleaning up, and they wanted to play with me while they cleaned. They wanted to know what I was doing and asked me questions before class began. Shamon played a few songs on the classroom CD player to get them moving and to transition them to the music area while Kisha helped kids with the bathroom.

I sang hello to every child and saw several emotional responses, like jumping, smiling, hiding, and movement responses, like waving. Ms. Dialogue performed some movements from the hello song. Later, I saw [another child] making car driving moves, so I performed *Buggy Ride* (Valerio et al., 1998) even though I had not planned to use the chant during this music engagement session. I added purposeful silence on “beeps” and some children filled these silences. I also saw some movement with rocking side to side/steering.

I sang *Winter Day* (Valerio et al., 1998) to make cookies when I heard someone talk about cookies. The play seemed too abstract for them, but some of them stirred with me. Ms. Dialogue and others needed to move, so I began to chant *Jump Over the Ocean*. The children filled the purposeful silence during “not on me” both vocally and through movement. Mr. Outspoken and I engaged in several triple rhythmic acculturation patterns. Ms. Movement initiated “swim over the ocean” by moving her arms as if to swim around the room.
APPENDIX F

EXCERPT FROM SHAMON’S
WRITTEN OBSERVATIONS

Session 3 - 10/4
• [A child] crying but stop for brief moments while Ms. Kat is singing
• Most of the children are interacting today
• The children are being very vocal with Ms. Kat about what songs they want to sing
• [A child] interacted when Ms. Kat was singing goodbye

Session 4 - 10/6
• Children are interacting before Ms. Kat gets started by saying “say my name”
• [A child] finished Ms. Kat resting tone
• During Resting Song Ms. Kat redirected [a child] and Mr. Outspoken that we couldn’t scream during the song unless we were going to put the song away. [A child] and Mr. Outspoken followed directions by not screaming.
• Weston helping Ms. Kat finish her chants
• [A child], [another child], Mr. Outspoken, and Mr. Driver are being very vocal with Ms. Kat
• [A child] only interact when it’s time for Ms. Kat to go when she sang the bye bye song

Session 5 - 10/11
• Before starting music, Ms. Kat was able to make a connection with [a child]. [The child] made his first connection with an adult since being enrolled in the center. [The child] has stop crying, but when Ms. Kat moves he will start to cry but soon stops
• [A child] interacts from a distance. Ms. Shamon got up to get something and she always check to make sure a familiar face is near but still interacts
• All the children and engaged today.
APPENDIX G

EXCERPT FROM KISHA’S
WRITTEN OBSERVATIONS

Session 1 - 9/27
- 2A class repeat what the teacher say
- The class is familiar with the sounds
- [A child] made an aww sound
- Ms. Dialogue made a baba sound
- Favorite song is Wake-up
- Certain songs tend to calm [a child] down

Session 2 - 9/29
- Ms. Movement left the group
- [A child] moved to the other wall (by the music teacher)
- [A child] went to sit in the chair
- Ms. Dialogue decided to stand up
- Mr. Outspoken said DaDa
- Ms. Dialogue and Ms. Movement stood in front of Ms. Kisha
- Mr. Outspoken messed with the books
- Mr. Driver went to sit by [a child]
- Now Ms. Movement went to sit by [a child] in the chair
- Mr. Driver went to sit by the other music teacher
- Ms. Ideas kept asking questions
- Mr. Outspoken banged on the shelf
- [A child] hit [another child] with the bunny
- [A child] crawled on the floor
- [A child] climbed on the stove
- Ms. Movement was standing up
- Ms. Watcher read a book
- Ms. Ideas read a book
- Mr. Driver played with the truck
- 6 friends like the go-go and stop song
- Ms. Dialogue said, mama is coming
- Ms. Dialogue was talking about mama horse
APPENDIX H

EXCERPT FROM EMILY’S

WRITTEN OBSERVATIONS

Session 1 - 9/27
- This is a really responsive group
- There were quite distracted by me when I was videoing them
- [A child] brought over a wooden bottle toy and it looked like he was trying to imitate Kat with her pitch pipe (recorder)
- Even the children who were not responding verbally were participating by listening and watching
- The children seemed to be familiar with the majority of the song/chant selections
- I noticed there seemed to be a larger age range in the classroom than usual

Session 2 - 9/29
- There was a lot of crying during this session
- The children were most likely unsettled because they were rushed inside from recess just before the class

Session 3 - 10/4
- The children were excited to begin music
- Some of the children lost interest in the song/chant after approximately 2 to 3 repetitions of the song/chant
- They would move to another activity like a book or walking around the room
- Ms. Watcher was not actively participating for the third class in a row. She does watch Kat though
APPENDIX I

EXCERPT FROM SHAMON’S INDIVIDUAL

THINK-ALOUD INTERVIEW

Kat: So this is the very first day that we came in to do this.
Shamon: Mmhmm (laughs about video) Ms. Dialogue. Ms. Dialogue helped you finish [the chant]
Kat: Yeah (laughs)
Shamon: Ms. Ideas—Ms. Ideas’s like...”ah! I don’t know how to take it!”
Kat: Yeah, I think she’s looking at, um
Shamon: At the, uh, camera
Kat: Yeah
Shamon: And Mr. Outspoken, Mr. Outspoken, um, is very vocal
Kat: Mmhmm
Shamon: Mr. Outspoken is engaging really good
Kat: Mmhmm
Shamon: [A child’s] crying in the background
Kat: Yeah
Shamon: I think Mr. Driver is...just getting a feel for it, because I think he had just started at that time.
Kat: Yeah, I think that was one of his first days
Shamon: Yeah, one of his first days, yeah
Shamon: Mmhmm, Ms. Ideas.
Kat: (laughs) I don’t think I had any idea what she said.
Shamon: What she was saying? No. She was still trying to figure out her vocabulary at that time.
Kat: Mmhmm
Shamon: Ms. Dialogue’s al- Ms. Dialogue’s always had very, going in, kind of, some great attention.
Kat: Yeah
Shamon: Like, she’s stayed focused on what you guys are singing and what- what you were doing. Until she sees somebody else do something (laughs)
Kat: Right (laughs)
Shamon: And I think that’s Ms. Watcher- Ms. Watcher is getting a feel for it. She was just there- she was- she was new to the center at the time, too.
Kat: Ohhhhhhh
Shamon: So this was her first music class, as well.
Kat: Oh really? I didn’t know that
Shamon: Mmhmm, yeah
Kat: Ok
Shamon: But she’s still participating
Kat: I noticed that, as the sessions went on, sometimes she would be more interactive and sometimes she would...
Shamon: Uh huh, she wouldn’t. But, one thing I did notice with her, uh, after music, she would sing the songs, like, playing by herself. ‘Cause she did- she did a lot of, uh, play by herself.
Kat: Mmhmm
Shamon: So if she was, like, playing with the babies and stuff, she would sing to the babies but she would sing the songs that you guys were doing.
APPENDIX J

EXCERPT FROM KISHA’S INDIVIDUAL

THINK-ALOUD INTERVIEW

Kisha: And Ms. Watcher was doing movement.
Kat: Ooo. In the car part?
Kisha: Yes. She was like this (imitates Ms. Watcher’s steering movement)
Kat: (laughs)
Kisha: Yeah, I see Ms. Ideas. I noticed Ms. Ideas’s paying very attention.
Kisha: Mmhmm
Kisha: I, I noticed Ms. Dialogue was moving and she just start doing, like, a little noise.
Kisha: Now everyone is following her.
Kat: (laughs)
Kisha: Mr. Driver is quiet.
Kat: Mmhmm. I think that was his first day, wasn’t it?
Kisha: Mmhmm
Kat: Or one of his first days.
Kisha: That was his first music class, mhmhm.
Kisha: Ok, they love to jump.
Kat: (laughs)
Kisha: Anything involved with jumping...
Kat: Mmhmm. And I think we’ve got just about all of them...
Kisha: Yeah
Kat: Standing up...I think that’s Mr. Driver...I think that’s Mr. Driver’s shoe (laughs)
Kisha: Yeah, Mr. Driver, yeah, Mr. Driver (laughs) Yeah that’s Mr. Driver.
Kat: Yeah (laughs)
Kisha: Is that [a child]?
Kat: Yeah
Kisha: Still [that child’s] jumping! Still jumping.
Kat: (laughs)
Kisha: Ms. Watcher’s still. Now she’s roll- she’s going off in circles, going in circles.
APPENDIX K

EXCERPT FROM JULIA’S INDIVIDUAL

THINK-ALOUD INTERVIEW

J: So. Ms. Dialogue went [sings on RT] “bum” [spoken] at the end. Oh! Do you know who that was?
K: I think it was Ms. Dialogue, but I’m not sure. I’ve got another- I’ve got a secondary recording that I need to look at, but- but I think it was Ms. Dialogue.
J: Ok
K: Doing that “ah-ah”
J: [sung] “ah ah ah” {Re-Mi-Fa}
K: ‘Cause that happens some other times.
J: Cool.
J: So that’s a social interaction through music
K: Mmhmm
J: ‘Cause Mr. Outspoken pointed out, uh, that you forgot to do Ms. Dialogue.
K: Mmhmm. I think he’s also the one who’s going “Me! Me!”
J: Me!
J & K: (laughs)
J: That was a purposeful response at the end.
K: That’s Mr. Outspoken- er- [another child].
J: [Another child]. Oh, ok.
J: Alright, so right now... I notice Mr. Outspoken and Ms. Watcher coordinating their movement with yours. Ms. Watcher’s still doing it, yeah.
K: Mmhmm
J: Ooo! There was a late “beep beep” from Ms. Watcher there. And I think she said it, too.
K: I think so.
J: So she’s understanding playing your game. Yeah, there’s a “beep beep” from Ms. Dialogue.
K: I have no idea what she said there!
J: So, I- I don’t know either, but she said it after everybody’s like “I found a cookie!” And you reinforced their imaginative play
K: Mmhmm
J: And so I think it was her way of adding some kind of imagi- imaginative play as well. But... can’t understand it.
K: Right (laughs)
J: (laughs)
J: (imitating video) “ah ah!” Oh! That’s some sounds from Ms. Dialogue.
K: From Ms. Dialogue, and I think that’s Ms. Ideas over there
J: Oh really?
K: Also...
J: So, um, those are probably purposeful responses. Well, those definitely are.
K: Yeah
J: They’re just not quite imitating yet.
K: Mmhmm
J: But, I mean, it’s really close
APPENDIX L

CODEBOOK

Child Group:
Child_initiate
Child_MB_fillspurposefulsilence
Child_MB_movingrelated
Child_MB_movingunrelated
Child_MB_purposefulrelated
Child_MB_purposefulunrelated
Child_MB_randomrelated
Child_MB_rhythminteraction
Child_MB_rhythmpatternapproximation
Child_MB_rhythmpatterncreation
Child_MB_rhythmpatternimitation
Child_MB_rhythmperformchant
Child_MB_rhythmunspecified
Child_M_B_tonalinteraction
Child_M_B_tonalpatternapproximation
Child_M_B_tonalpatterncreation
Child_M_B_tonalpatternimitation
Child_M_B_tonalperformsong
Child_M_B_tonalrestingtone
Child_M_B_tonalunspecified
Child_M_B_unspecified
Child_NMB_moving
Child_NMB_related
Child_NMB_speakalone
Child_NMB_speakothers
Child_NMB_unrelated
Child_NMB_unspecified
Child_NMB_vocalizationalone
Child_NMB_vocalizationothers
Child_play
Child_request
Child_watch

Interview Group:
Interview_participantanecdote
Interview_participantnoticeattention
Interview_participantnoticechant
Interview_participantnoticeinteraction
Interview_participantnoticeMBunspecified
Interview_participantnoticemove
Interview_participantnoticeNMBunspecified
Interview_participantnoticeplay
Interview_participantnoticesing
Interview_participantnoticespeech
Interview_participantquestion
Interview_researcheranecdote
Interview_researcherexplain
Interview_researchernoticeattention
Interview_researchernoticechant
Interview_researchernoticeinteraction
Interview_researchernoticeMBunspecified
Interview_researchernoticemove
Interview_researchernoticeNMBunspecified
Interview_researchernoticeplay
Interview_researchernoticesing
Interview_researchernoticespeech
Interview_researcherquestion

Researcher Group:
Researcher_askchild
Researcher_chantinstruction
Researcher_CHANTRHYTHMCchant
Researcher_CHANTRHYTHMpattern
Researcher_childaffirmation
Researcher_imitatechild
Researcher_initiate
Researcher_moving
Researcher_play
Researcher_purposefulsilence
Researcher_recognition
Researcher_redirect
Researcher_singinstruct
Researcher_singsong
Researcher_singtonalpattern
Researcher_singunspecified
Researcher_speakinstruct
Researcher_speakunspecified