

**PROMOTING CHILD DEVELOPMENT THROUGH MUSIC:
A COMPARISON OF PRESCHOOL TEACHERS' PERSPECTIVES IN KENYA
AND UNITED STATES**

A Thesis by

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The following faculty members have examined the final copy of this thesis for form and content, and recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Education with a major in Special Education - Early Childhood Unified.

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DEDICATION

To my wife, the Reverend Ruth Aura Odongo, and my children, Faith, Joy, Grace and Gloria

I used to say we should teach music to children 9 months before they're born.

Now I say we should teach music 9 months before the birth of the baby's mother.

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To you all, you have been inspirational!

ABSTRACT

This qualitative study examined teachers' perceptions on their use of music as a medium for enhancing development in all early childhood domains/areas (e.g., cognitive, communication, physical/motor, social-emotional and self help). Eight early childhood teachers, four drawn from Kenya and four from the United States, responded to open ended interview questions about their experiences of teaching and using music in their classrooms and personal preparation for use of music in teaching young children. Observations in preschool classrooms were also conducted by the researcher to document the use of technologies, musical instruments and music resources used to observe planned or natural opportunities for children's involvement in music. Results revealed strategies used to teach music, the role of music in early childhood curricula, instructional strategies used including singing and movement and use of musical instruments.

Additionally, similarities and differences of early childhood music use are compared between preschool programs in Kenya and the United States. Implications for practice are offered which includes but not limited to collaborations, workshops, and policy change.

PREFACE

The impetus for this thesis topic came as a result of my own childhood musical interest and experiences in the use of music in diverse preschool classrooms. Having had an experience on the use of music in Kenyan preschools; I carried my “children’s” dancing styles to the preschool classroom in the United States where I was employed as an associate teacher assistant in a child development center. During circle time, when everyone was dancing and wiggling to the tune and words from the CD player, a boy pointed at me saying, “Look! Teacher is acting silly!” When I tried to inquire what was not right, he retorted in laughter, “your styles of dancing!” From then, 90% of the children in that class would surround me so I could teach them my African movements to the beats. December 2008, I went back to Kenya and had an opportunity to display my “borrowed” American response to the beats of a CD player, the children were all “dying” in laughter as they chorused, “teacher you do not know how to dance!” but fortunately or unfortunately, after the second day, they all enjoyed my American style of response to the music and prevailed upon me to teach them “My new style” of dancing.

It then dawned on me that there was something new in music that each child could learn from another country. The issues of significance in this thesis surround the shared teacher experiences in teaching and using music in their classrooms, instructional strategies used in teaching music, and the role music in early childhood curricula. Also very well documented are the technologies, musical instruments and resources that represent the cultural diversity as well as both planned and/or natural opportunities for children’s involvement in music. A detailed account of the differences and the similarities between Kenya and the United States are critically captured to help both the professionals, the teachers and parents of young children respond to children’s emerging musical talents.

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CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

Throughout human history and across all cultures, individuals have produced and enjoyed music. Music can, also, be linked into various curriculum and instruction models to increase learning. For example, songs to develop physical coordination, teach phonics, provide opportunities for creative dramatics, contribute to a greater understanding and appreciation of people, places, and cultures, and bring new meanings to the study of history (Bowles 1998).

Music education in the preschool periods not only enable the child to experience and enjoy music, and to relax in it, but also help develop the child's music abilities, skills and knowledge (Bowles 1998). Music activities present an independent form of expressing oneself through music; encourage a liking for sound playing and movements. They develop perception abilities and increase their span of attention, develop motor skills, verbal communication and social behavior. The level of expressing interest in music activities and the level of development of music abilities are closely linked with the child's first experiences in music (Temmerman, 2000). For this reason, it is important that children are offered a variety of musical experiences beginning, at least, in the preschool period so that they can form a positive relationship towards music.

1.1.1 Early Exposure to Music

Music is a developmentally appropriate and socially engaging way to learn. Music effectively engages children because it is a natural and enjoyable part of their everyday lives. Children hear music or sing while with adults or other children, for example, watching television, riding in the car, at school and as part of bedtime rituals.

Children create songs and music naturally during play with others, for example in the bathtub, 4-year-old, Levi, (all names have been changed to protect confidentiality) changes the words to a song he learned at preschool. Instead of “Swimming, swimming, in the swimming pool,” his version recalls “Swimming, swimming, in the Lake George” during a family trip.

Some children entering an early childhood program come with some experiences in music and sometimes do have well defined musical preferences. For example, they come with responses to musical sounds from television, radio, voices, and elsewhere from their environment. At times, children imitate or “tag on” to the end of songs as they copy what they hear being sung, lag behind a bit, and add on the end of the song.

Music activities are flexible teaching tools that provide enjoyable opportunities for socialization (Gfeller, 1983). Sometimes children’s introduction to music usually occurs in a social context, singing with family and family friends (O’Neill, 2002). This social context widens even further when the early childhood teacher enters their young lives.

During the process of enculturation (i.e., learning the values and practices of a particular culture, North et. al. 2000), children develop their personal tastes in many things including music. The music that they hear the most is likely to become what they like the best. So it follows that what the teachers and parents listen to the most will probably also become the children’s favorites. If an adult obviously enjoys music and actively participates in it, whether expert or not, children will respond heartily and creatively.

1.1.2 Why Music is Important for Young Children

Music helps young children synthesize experiences, transition into new activities, calm down during naptime, share cultural traditions, and build self esteem and a sense of community

(Gardiner et.al., 1996). It also can improve academic performance in language and math (Gardiner et.al, 1996; Gardiner, 2000; Deasy, 2002)

1.1.3 Importance of Learning about Music in Varied Countries

Within the social and culturally contexts of Kenyans, they view song as the characteristic medium of musical expression playing an important role in the lives of the people from birth to death (Akuno, 2005; Zake 1986). For example, all Kenyan communities have songs marking the human life cycle- for birth including lullabies, circumcision (or alternative puberty rites among those whom do not practice circumcision), marriage, war, work, death and funeral, and many others describing virtually every life activity. In the United States, Americans tend to view music not only as a pre-lingual skill, but also as a natural bridge to integrate other subjects. For example, mathematical concepts can be explored with children through use of beat, meter, and duration of sounds, rhythmic patterns and tempo. This works well because of children's natural interest in and intuitive knowledge of musical patterns and rhythms (Shilling, 2002).

In Kenya and the United States, parents engage in music making through singing songs to calm infants and in literacy activities more frequently with toddlers, thus supplanting music with literacy (Custodero, Britto, & Brooks-Gunn, 2003).

Learning about music from varied countries can help teachers to reflect on music from a variety of ethnic cultures, balanced with American folk music, western art music and African traditional music, which should historically and traditionally serve as core of music programs (Moore, 1992). It exposes children to the art form of music- its structure and elements, its musical characteristics, styles, forms and genres, as they relate to human expression. It seeks to acquaint students with the roles that music has played throughout time and across cultures.

Music can be the focal point for understanding cultural heritage, discovering one's roots, and expressing a range of emotions and desires.

Through music, students can acquire an appreciation for differences among them and enjoy the commonalities they share. Perhaps music, of all the arts, best captures the essence of people and provides opportunities for others to share in the uniqueness. It further exposes them to a variety of musical sounds and techniques performed on instruments and with the voice.

Further learning music within two different contexts, is an approach to instruction that aids children in becoming familiar with music of the world and notably African society (Kenya) and American society (the United States). This enhances infusion of cultural instruction, music, dance, games, art and attitudes, values, customs and feelings of people (Moore, 1992).

Music, being a universal language central to every culture of the world, has been used to entertain, communicate, educate, inspire, and instill a sense of social and communal understanding (Crowley, 1992). All children are born with natural musical ability which vary from child to child (Custodero, et al, 2003). For example, rhyme, rhythm, song and movement have historically been used as powerful teaching tools that have infused the values, mores and customs of cultures and societies. Music universally reduces mental fatigue, calms tension, focuses thinking, and greatly impacts creativity and sensitivity. Listening to music also stimulates the release of endorphins which are produced in the brain to relieve pain and produce a euphoric state.

Since music simply makes learning easy and fun, it forms a natural bridge to literacy development, builds self esteem and creates a sense of inclusion and collaboration, and encourage an exciting learning environment full of rich language and positive emotion, the

evidence is clear that educators can achieve far greater success in teaching through the strategic use of music.

Research evidence now suggests that the musical arts are central to the cognitive processes and dramatically impact the functions and systems responsible for all learning. Based on all the importance of music to the young child, many have conducted research to document this evidence and to validate its use within preschool curricular.

CHAPTER TWO: LITERATURE

2.0 Introduction

This chapter is the result of a thorough literature review of what other researchers have done regarding children and music. Particular investigations revealed practices of music at the preschool level and comparative studies between the U.S. and Kenya.

This chapter provides the literature-based evidence of preschool teachers' use of music. The researcher endeavored to review the relevant materials with information on the use of music in preschool settings, including how it is included within curriculum and instruction, and comparisons of its use across the United States and Africa.

2.1 Music Practice within Preschool Curriculum

Although many preschool teachers use music on a day-to-day basis, research suggests that many teachers do not include music in their curriculum because they feel they lack the requisite skills (Gharavi, 1993; Hildebrandt, 1998; Scott-Kasner, 1994). Some teachers may shy away from using story songs because they are self-conscious about singing. For teachers with a limited skill base in music or lack of confidence in teaching the subject, pre-packed resources with accompanying sound recordings can provide support in presenting music to children. Resources, such as *Upbeat* (Leask, 1986), not only offer suggestions on how to teach music, but also provide recordings of songs and listening materials that the inexperienced teacher musician can use in the classroom. Such materials also stress the extra-musical or extrinsic value of teaching music to young children as do Australian primary school curricular documents, with justifications for music education being given on "physical, social, intellectual, cultural and emotional grounds" (Temmerman, 1991, p.156). A teacher does not need to sound like a professional singer to be effective.

With facial expressions and enthusiasm, a teacher with a modest singing voice will receive good attention and participation from the children. Rhythm is important to story songs as it helps provide structure and is a good place to begin. Teachers start by modifying or borrowing elements such as the rhythm and the melody (the tune) from existing songs and stories. For example, sing the words of the book *Brown Bear, Brown Bear* to the tune of “Twinkle, Twinkle, Little Star.” Creative teachers can take familiar songs and change words or ideas to ones they want to teach their class.

As with other activities it is important to consider children’s developmental levels and individual characteristics when selecting and presenting songs (Bredenkamp & Copple 1997). For example, the teacher can present story songs to very young children using hand movements often used with “The Itsy Bitsy Spider”. As children gain in cognitive skills, particularly the ability to think abstractly, teachers can present story songs iconically, by holding up figures of animals while singing “Old MacDonald,” and later symbolically, by showing a picture of a farm, for example, to represent a repeating part of the story to cue a short song or chant, or by using sign language for the word farm to represent the main part of the song. Through the use of music, motions, pictures, and symbols, songs appeal to diversity of children, gaining and maintaining their interest and attention.

2.1.1 Standards in Music Content

The music educators’ national conference (MENC) addressed standards in music content areas that children should achieve (MENC, 1994). Those standards are 1) singing, alone and with others, a varied repertoire of music; 2) performing on instruments; 3) improvising melodies, variations and accompaniments; 4) composing and arranging music within specific guidelines; 5) reading and notating music; 6) listening to, analyzing and describing music; 7) evaluating music

and music performances; 8) understanding relationships between music, the other arts, and discipline outside the arts; and 9) understanding music in relation to history and culture. These standards often become the teaching responsibility of childhood classroom teachers, who are expected to be generalists. Byo (2000), explained that generalists are considerably less comfortable than music specialists in teaching all of the content standards in music. In addition, classroom teachers feel less responsible to teach music when they have music specialists in their schools (Byo, 2000).

2.1.2 Theoretical Background

Howard Gardner (1983, 1993) acknowledged that many different and discrete facets of cognition exist and that people have different cognitive strengths and contrasting cognitive styles. Gardner's theory of multiple intelligences proposes that there are at least eight different types of "intelligences" rather than just one single quotient; musical intelligence is one of them. Gardner (1997) also explained that "music may be a privileged organizer of cognitive processes, especially among young people" (p. 9).

Studies show that music education may affect the development of children's neural pathways (Campbell, 1986; Sarnthein, et al, 1997; Shore & Strasser, 2006). A neuroscientific framework provides insight to the relationship between music and other areas, such as spatial intelligences (Leng & Shaw, 1991; MENC, 2000). The framework shows that certain neural firing patterns, organized in a complex spatial-temporal code over large regions of cortex, are exploited by both musical and spatial reasoning tasks. It also proposes that integrating music education in the early childhood curriculum would enhance young children's performance of spatial-temporal tasks (Rauscher & Zupan, 2000)

In early childhood classrooms, Howard Gardner's theory of multiple intelligences and the neuroscientific frameworks create areas for teachers to think about practical uses and applications in schools (Levin, 1994). Based on Gardner's theory of multiple intelligences, it is the teacher's responsibility to integrate diversified instructional techniques to help all students' learning in school. Even though classroom teachers often are less comfortable teaching music than music specialists are, gaining a better understanding of Howard Gardner's (1983) theory of multiple intelligences can enable teachers to capitalize on students' learning styles and kinds of intelligence.

Moreover teachers should know that "learning always involves conscious and unconscious processes... and teaching needs to be designed to help students benefit maximally from unconscious processing" (Caine & Caine, 1994, p.92). Many classroom teachers integrate music as a way to gain the children's attention and motivate their learning. For example, teachers use music as a vehicle for other academic objects, such as singing a song to memorize certain concepts. Others use music as a way to enhance the overall mode of the classroom, such as playing background music or as entry to participation in school or community events, such as holiday concerts (Bresler, 1995). Teachers, however, seldom integrate musical concepts, or regard them as being on the same level of importance as other subjects (Bresler, 1993; Giles & Frego, 2004; Propst, 2003; Whitaker, 1996). Many teachers say that they would like to spend more time incorporating music, but need to spend more time in other subjects to prepare children for standardized proficiency tests (Bresler, 1993; Persky, Sandene, & Askew, 1998). Time may not be the only factor considered, however, because integrated curriculum is not a matter of distributing time to each subject, but of incorporating aspects and elements of different subjects across the curriculum.

Integrating music into curriculum maybe difficult when teachers have limited knowledge of the subject, or when it is presented through different perspectives (Brophy & Alleman, 1991; Mason, 1996). For example, a teacher who does not have musical content knowledge may think that she or he can integrate music just by using the same tune, but varying the words for different subjects. Studies have suggested different ways to integrate curriculum across subject areas (Beane, 1995; Copple & Bredekamp, 1997; Forgarty, 1991; Manins, 1994; Wardle, 1999; Wilcox, 1994). Classroom teachers, however, often lack confidence in understanding music and integrating it into the classroom, because they have limited content knowledge and support (Barry, 1992; Choy & Kim, 2007; Kim, 2000; Mullins, 1993; Shaughnessy, 2004). Studies indicate that music integration is related to teachers' perceived musical ability and self efficacy in teaching music (Apfelstadt, 1989; Barry, 1992; Bresler, 1993; Giles & Frego, 2004).

2.1.3 Self Efficacy

Self efficacy is the belief in one's capabilities to organize and execute the sources of action required to manage prospective situations (Bandura, 1986). It involves two components: a) an individual's self perceptions on his/her competence, and b) outcome expectancy toward specific results. Teachers' self efficacy influences and correlates with their behavioral responses and classroom practices (Bandura, 1977; Gerges, 2001; Omrod, 2004; Pajares, 1996). For example, teachers with high self efficacy are open to experimenting with and reflecting on new teaching concepts (Imants & Tillema, 1995), and they are more likely to use new approaches (Gibson & Dembo, 1984). As a result, students participate, more readily, work harder, persist longer when they encounter difficulties, and achieve at a higher level (Goddard, Hoy, & Woolfolk-Hoy, 2000; Lowman, 1996; Margolis & McCabe, 2003; Rimm-Kaufman & Sawyer, 2004; Shaughnessy, 2004; Tollefso, 2000).

In order to assist preservice teachers in transferring their knowledge and improving self efficacy, Palinscar and Brown (1984) suggested that content knowledge should be presented in the context of problem solving, rather than direct information presentations. They also suggested that students who learn best with an emphasis on metacognition and vicarious learning, such as using reflections and problem-solving situations, are more likely to transfer their knowledge into other contexts. As previous literature suggested, classroom teachers' confidence in integrating musical concepts is related to content knowledge, hence the teacher education programs need to prepare pre-service teachers to integrate music in classrooms. Considering the fact that childhood education programs possibly offer a very limited number of music education courses, the teachers' perspective on his/her professional preparation and confidence in teaching music in preschool need some great consideration . It is therefore imperative that the study focuses on the similarities and differences of how music is handled within preschool curriculum in Kenya and the United States.

2.2 Music within Preschool Curriculum in the United States

Traditionally in the United States, a child's early development has been perceived as a joint responsibility of the home, the school, the community, and in some cases, the church or other places of worship. However, due to social and economic changes in the last 40 years, many parents now place children, ages 2-5 in preschool education programs (Daniels, 1992; Palmer, 1993). Consequently, some of the developmental responsibility for these children has shifted to preschool educators in both public and private facilities.

2.2.1 American Music in Diverse Cultures

Both Public and Private school music education in the United States has historically been dominated by the traditional folk and art music of Western Europe (Anderson & Campbell,

1989). Anderson (1983) points out that the music educator, as a translator of culture, should reflect the ethnic and cultural diversity of the American people rather than represent only the culture of a segment of the population.

Although music education in the last half of the century has begun to include the ethnic music of diverse cultures in the world (Anderson, 1974; Volk, 1993), that music is not usually treated with the same regard as Western art and popular music. By emphasizing the importance of Western music, educators have implied a relative unimportance and inferiority of other musical systems (Anderson & Campbell, 1989).

Curtis (1988) vividly pointed out the alienating effect of the discrepancy between the aesthetic experiences of Black students and White teachers. Cultural competence is necessary for successfully educating students of diverse backgrounds without alienating them within authenticity or a lack of appropriate modeling (Campbell, 1993). Elliot (1989) addressed the prevailing cultural value system on which public school music education is based as cause for an unbalanced approach, stating that, first we tend to teach a very narrow slice of the music heard and practiced in our multicultural societies. Second, our traditional Western music making and listening practices share several idiosyncratic features: they pivot on syntactical structures (tonal melodies and functional harmony); they value re-creation over spontaneous creation; and they emphasize the control of musical environments (Elliot, 1989). Third, our prevailing philosophy of music education advises us to treat music (all music!) as an aesthetic object of contemplation according to eighteenth century standards of taste and sponsorship. (Elliot, 1989 p.13)

2.3 Professional Preparation

Learning why and how music is incorporated as a part of the preschool curriculum is important to its later use with children. Preschool teachers may or may not begin their

professional preparation programs with a background or experience in music. Therefore, it is an important component of any teacher education program.

2.3.1 Preservice Musical Preparation

Preschool teachers often provide children with their first formal music instruction, yet the musical preparation of these instructors may be less than adequate. A survey of preschool directors (Daniels, 1990) indicated that although music activities were often incorporated in all of the responding programs, a great amount of variance was found in the degree to which music was emphasized in the total curriculum. The preservice musical preparation of preschool teachers can be vital in their development of a positive attitude toward music. According to a publication of the Music Educators National Conference, *Opportunity to Learn Standards for Music Instruction, Grades PreK-12* (MENC, 1994C), every prekindergarten program should have music provided by teachers with formal training in early childhood music. Adequate preservice preparation could lead toward a more positive attitude toward an increased use of musical activities. Teachers with more positive attitude towards music maybe more effective in developing students' music skills.

Undergraduate music education for classroom teachers has received attention. Saunders and Baker (1991) found that elementary classroom teachers perceived music skills and understandings that could supplement other curricular areas as most useful. The authors suggested that these preservice music courses include instruction in a diversity of skills and guidance in using information in other subject areas. A subject area that has received increasing attention but was not addressed by Saunders and Baker is that of preschool music instruction. As the number of child-care centers, nursery schools, and early intervention programs increases (Andress, 1989a), and with the addition of the Performance Standards for Music: Grades PreK-

12 (MENC, 1996), a similar focus on preschool teachers' perceptions of preservice music skills and understanding is warranted.

These MENC Prekindergarten Music Education Standards include the prekindergarten content and achievement standards originally published in the music program: *A New Vision* (MENC, 1994b). Although researchers in previous studies have investigated in-service K-6 classroom teachers, attitudes and perceptions of their precollege music education preparation (Goodman, 1986; Saunders & Baker, 1991; Tarnowski, 1996), little research has been conducted on preschool teachers' perceptions of their preservice musical training. Scott-Kassner, (1991) cited the lack of coherent data on teaching early childhood music education. She called for additional research to develop effective models for training preschool teachers in the use of music. Therefore, such a study can generate the following questions a) What music skills and understandings studied in preservice teacher education courses are in service prekindergarten using?; b) What music skills and understandings would in-service preK teachers use if the topics had been studied in their preservice courses?; c) What useful music skills and understandings have PreK teachers gained from sources other than undergraduate teacher training courses?; and d) What are the subjects' basic educational backgrounds, self perception of musical ability, and awareness of the PreK Performance Standards for Music (MENC, 1996)? How might these factors relate to the teachers' perceptions of useful skills and understandings, and how has this helped them to acquire skills to play and teach music? How has their preservice multidisciplinary course effectively prepared teacher candidates to integrate music in classrooms? How has this changed their attitudes towards music and music integration?

2.3.2 In-service Musical Preparation

Over the last three decades, the number of families in which both parents work outside the home has increased dramatically, especially those families with children under 3 years of age (Committee for Economic Development, 1993; Scarr, 1998). Consequently, more than half of all infants and toddlers in the United States now spend time each day in some type of child-care setting. These changes call upon child-care staff to undertake numerous and varied responsibilities, including providing appropriate music activities for groups of young children.

Music activities are commonly offered in child-care settings and are strongly recommended by experts who regulate child-care quality (American Academy of Pediatrics & American Public Health Association, 1992; Child Welfare League of America, 1992; Kenney, 1997; O'Brien, 1997). Despite such widespread support, caregivers may find the responsibility of providing music activities somewhat daunting. Many child-care staff report having limited musical knowledge, misconceptions regarding their musical skills, and a lack of adequate resources (Gharavi, 1993; Hildebrandt, 1998; Isenberg & Jalongo, 1993; McDonald, 1993).

These issues affect the quality and frequency of musical experiences in child-care settings. Without sufficient knowledge or skills, caregivers may hold unrealistic expectations for children's behavior and unknowingly implement activities beyond children's developmental capacities (Andress, 1989b; Kenney, 1989). Children may then lose interest or respond in undesirable ways, causing caregivers to avoid or minimize music activities (Hildebrandt, 1998; Jalongo, 1996). To remedy this situation, music educators suggest that a modest amount of well-designed training would most likely provide child-care staff with adequate skills and knowledge to use music effectively (Feierabend, 1992; Kenney, 1989; Scott-Kassner, 1994).

Researchers have begun to examine the concept of music training for preschool teachers. A recent survey determined that preschool teachers are interested in receiving music training if it is offered at a convenient time and for a reasonable cost (Gharavi, 1993). Another study demonstrated that preschool-age children who participated in a music program taught by licensed Kindermusik educators made significant gains on the Young Child Music Skills Assessment and on the Stanford-Binet Bead Memory subtest (Bilhartz, Bruhn, & Olson, 1998; Thorndike, Hagen, & Sattler, 1986). In an earlier study, researchers provided an in-service music education program for preschool teachers and then measured the children's responses during music activities (Nichols & Honig, 1995). Results indicated that children whose teachers received music instruction demonstrated significantly higher amounts of attending behavior than did children whose teachers did not receive such training.

These two studies suggest a positive relationship between music training and improved behaviors of preschool-age children. On the basis of their findings, Nichols and Honig (1995) predicted that teachers who receive music training would be better prepared to use music activities with young children. This answers the questions such as “Does a music-training program change child-care personnel's or preschool teachers’ ability to implement music activities with children?” As a result of child-care personnel or preschool teachers participating in a music-training program, it is easier to answer the rest of the questions, too, (e.g., Do the infants, toddlers and preschoolers in their care demonstrate a change in engagement behaviors during music activities? “Does a music-training program alter the attitudes of child-care personnel or preschool teachers toward implementing music activities with children?” and “Does a music-training program influence child-care personnel’s or preschool teachers’ knowledge of developmentally appropriate music activities and resultant benefits for children?”).

2.3.3 Self Ongoing Learning

Teachers can play a significant role in contributing to the musical influences and development of the child. Every teacher enters the classroom with his or her musical self, defined by Campbell (1996) as “what music we know from our childhoods, families, and first community experiences” (p.26). Social, historical and cultural factors shape the musical self, allowing teachers to bring to their students an individual and varied set of musical repertoires that they deem appropriate for their teaching needs. If the school, described by Bronfenbrenner (1979) as a microsystem that affects the development of the child, is seen as an important social context where children are exposed to and have experiences with music, then, “teachers [not just the music teacher] and the values they transmit within the classroom and beyond, also play a role in influencing children’s attitudes towards music” (Lamont, 2002, p.56).

2.4 Music Curriculum Framework within a Midwest State in the United States

This Music Curriculum Framework provides a developmental guide for planning effective music instruction at all levels of learning (MENC 1994). The framework is based on the elements of music as the foundation for sequential and developmental outcomes to be used in designing effective music instruction for pre-k-12. Since the framework aligns with the existing National Content Standards and Achievement Standards (MENC 1994), it has outcomes based on the elements of music, which corresponds to elements included in each achievement standard.

The outcomes are for the four developmental levels used in the Kansas Standards for Music Education: (1) basic, (2) intermediate, (3) proficient, and (4) advanced; pre-k also has been added. The frameworks provide outcomes that are sequential and developmental within and between levels. The framework appears in an easy-to-read format of left-right columns containing vertical placement of elements and columns. The format and features are explained at

the beginning of the framework. Consistent language is an important feature of the music curriculum framework. It is hoped that the framework provides the structural foundation that will enable teachers to organize effective instructions for their students by selecting appropriate musical contexts and musical behaviors, to reach sequential, assessable outcomes.

2.5 Music in Preschool Programs in the United States

By making the most of daily opportunities, adults can encourage children to explore and be inspired by sound and movement. This requires as nonintrusive approach as possible and resisting the impulse to impose our adult way of thinking on children. Through sensitive observation, we intuitively determine when it is appropriate to encourage from a distance, initiate without restricting, or participating without unwelcome intervention (McDonald, 1979). An alert adult can take advantage of situations in which music may play a special role. Such natural encounters require responding to children and their music in a way that is unaffected, unguarded, spontaneous and as musical as possible. When adults interact in this way, children will respond in kind. The atmosphere should be warm and supportive involving mutual acceptance and respect. Under such conditions, children will feel comfortable about the process of experimentation and risk taking and will readily seek others to share their experience.

Unfortunately, even high quality (e.g. NAEYC accredited) preschool classrooms typically may not have daily planned, teacher-directed music instruction. They may, more typically, have daily group singing and movement activities accompanied by music (Nardo, Custodero, Persellin, & Fox, 2006). Much of the music in a typical preschool classroom may happen at times other than those devoted to formal instruction. Children sing and chant spontaneously in the classroom during free choice play times in ways that educators and researchers may overlook. Children sing (broadly defined to include chants and other musical vocalizations) to

accompany their physical movements, to self regulate and to communicate with others (Young, 2006). All of these uses of music are important and should not be dismissed.

Preschoolers also enjoy just listening to music. Given a “listen as long as you like” instruction, 4-year-olds will attend to classical music just as long as those who were given specific listening tasks (although there was a wide range in both groups from 35 seconds to 19 minutes of listening to one piece of classical music) (Sims, 2005). When there is classroom background music, the student’s social interactions increase with their classmates while their interaction with the teachers decreases (Godeli, Santana, Souza, & Marquetti, 1996). This increase in interaction with classmates and decrease with the teacher happens while the music is being played and after it was no longer playing.

In addition to these direct observations of children’s use of music, music is used as a natural bridge to integrate other subjects. Mathematical concepts can be explored with children through use of beat, meter, duration of sounds, rhythmic patterns and tempo and works so well because of children’s natural interest in and intuitive knowledge of musical patterns and rhythms (Shilling, 2002). Movement can be enhanced through the use of music. When preschoolers engage in a music and movement program that is developmentally appropriate, student’s jumping and dynamic balance improved more over the period of two months compared to those who participated in a more traditional physical education program (Zachopoulou, Tsapakidou, & Derri, 2004). So, how do we promote young children’s understanding and expertise within each of the disciplines and across the various disciplines?

2.6 Music in Preschool Programs in Kenya.

2.6.1 The Kenya Institute of Education (K.I.E)

The Kenya Institute of Education (KIE) early childhood education curriculum specifies the following learning activities for children: (a) language, (b) outdoor and physical activities, (c) music and movement, (d) environmental activities, and (e) creative activities (Government of Kenya, 2001).

Music and movement activities as stated in the curriculum preamble are important to enhancing learning (Government of Kenya 2001). Such areas of learning through music, as identified in the curriculum, are the following: (a) socialization, through which the child is integrated into the (school) community; (b) appreciation of music and culture of other communities; (c) development of self expression; and (d) communication skills.

Objectives of music and movement are listed, and include the following (a) relaxation and enjoyment, (b) appreciation of other cultures and international consciousness, (c) creation of the child's own songs and movement, and (d) early appreciation of music as a foundation for subsequent musical development (Government of Kenya 2001). Music and movement is adequately described in the curriculum guideline document, which also contains a sample of music skills, activities and materials for children between ages 3 and 6 years old. Such skills include singing, dancing or movement, making rhythm, listening, and playing musical instruments. Materials to be used include sticks, drums, shakers, piano, guitar, pitch pipe, CD players, and costumes.

Adequate guidelines for the teaching of music and movement in early childhood education (ECE) are also strongly featured in this document. The descriptions of skills to be developed, activities children should engage in, and materials to be used in the learning process

reflect deep understanding of music education as a learning experience. Furthermore, these guidelines take into consideration cultural issues and direct learning along multicultural lines. However, the practice of music and movement in ECEs fall far short of the curriculum requirements. This indicates a gap that needs to be addressed to bridge the distance between requirements and practice.

2.6.2 Teaching Approaches

Published in 2006, the booklet Early Childhood Education Service Standard Guidelines “operationalize [s] the National ECD (Early Childhood Development) policy framework...to provide quality accessible and equitable ECD services for the young children” (Government of Kenya 2006c, VI). Four approaches to educational activities in ECE included in the booklet are “holistic learning, child-centered teaching/learning, learning through play... and use of the language of the catchment area before gradual introduction of other languages” (Government of Kenya 2006b, 15). Application of these broad statements to the music education practice as described in the ECE curriculum should result in rich musical experiences in school. An analysis of music education practice in light of the curriculum requirements and the service standard Guidelines may lead to some answers of how to bridge this gap.

2.6.3 Holistic Learning

Primos (1998) observes that “holism” has no simple definition and ultimately describes it as an attitude or frame of mind that governs one’s way of thinking. The alternative to a holistic approach is reductionism, in which one studies the constituent parts and is less concerned with the overall influences of education (or any intervention in a scientific experiment). The learning approach in music education provided in the ECE Service Standard Guidelines takes a holistic learning stance (Government of Kenya 2006b), which is in line with both the indigenous societal

use of music in everyday life and Akuno's (2005) promotion of music's function as a key to understanding African music. Holistic music education should begin with the teacher's attention to the contributing and resultant factors; music education should be treated as a discipline through which a child receives an all-encompassing education. An investigation into the use of music in Kenyan ECEs reveals that most teachers reported that they teach music all the time (Andang'o 2007).

This statement viewed from the perspective of a specialist music educator using the reductionist theory to break down music education into western music components (such as rhythmic patterns and melodic contours), appears to simplify music education. However, on further reflection, the teacher who responds thus views music from a holistic perspective when she uses it to introduce lessons, change from one activity to another, count, develop language skills and further other educational goals (Government of Kenya 2005a). Primos (1998) supports this view through her inclusion of integrated studies among holistic activities, postulating that the connection of music with other areas of knowledge opens up opportunities for connections and relations between disciplines.

2.6.4 Kenyan Music within Different Cultures

Kenya is a multicultural and multiethnic country with over 42 indigenous ethnic communities coexisting within its borders. In addition, a significant percentage of non indigenous people live in the country, adding their influence to its culture (Musau, 2002). Each of the 42 communities has a distinct language and way of life. Although some of these communities share certain similarities in language, cultural beliefs and cultural practices, each is recognized as a distinct entity that contributes to the variety of cultures that define Kenya. This diversity in the languages of Kenya is reflected in the country's music as well. Akuno (2005) and

Zake (1986) observe that song is the characteristic medium of musical expression in Kenya playing an important role in the lives of the people from birth to death. All Kenyan communities have songs marking the human life cycle from birth (including lullabies), circumcision (or alternative puberty rites among those who do not practice circumcision), marriage, war, work, death and funeral and many others describing virtually every life activity. Although they share this permeating musical presence in daily life, one finds diversity in the music of each ethnic group in terms of rhythm, scales, melodic structure and style of performance. Different communities use different instruments to accompany their songs, whereas others do not use instruments; dance, a vital accompaniment to song in Kenya (Zake, 1986) also varies in style among communities.

Each of the diverse cultural characteristics that define the Kenyan population was considered in the development of the main curriculum and is reflected in the various languages of instruction required for different localities. However, poor documentation of songs has limited the use of this music in early childhood education, barring cross-cultural sharing and presenting a real threat to the maintenance of an important cultural repertoire. As the communities transition from the oral tradition to the written, we need to engage in rigorous documentation.

2.6.5 Traditional Music Education

At school, the teacher holds great sway on the children's subsequent musical experiences. The process of music education is greatly determined by the teachers' preferences and inclination toward music. It is important for teachers to provide many opportunities for children to express their varied musical abilities, nurtured by different avenues through which they gain access to music. These experiences should complement Kenya's rich cultural heritage, to which children are entitled, rather than to replace it. Ethnic songs that have enriched the child's play

overtime should not be pushed to the periphery because they may soon disappear, paving the way for “modernism”: prerecorded western music and religious songs. Negative attitudes toward traditional music should be examined and challenged. Akuno (2005) proposes the theory of functionalism as the most appropriate means of viewing African music. The theory states that “meaning in music should be derived from the role it plays in the life of those who make” (p.160). The meaning of cultural music should, therefore, be derived from its role as a socialization agent. Curriculum developers at the National Center for Early Childhood Education (NACECE) and ECE teacher educators should engage teacher candidates in the discussion on attitudes towards traditional music and the extensive analysis of the benefits of using this music in education.

2.6.5.1. Stages of Traditional Music

Omibiyi-Obidike (cited. in Akuno 2005) categorized two stages of traditional music education shared by communities throughout Africa. The first is the music education every child received, beginning from birth and continuing until death.

The aim of this education was to “integrate individuals into their culture” and to incorporate them into the musical components of communal life (Akuno, 2005, p.12). This education also socialized individuals into their community, thereby giving them their distinct identity as part of the cultural group. Music in early childhood was incorporated into daily play activities in the form of singing games and songs on nature or animals, particularly those with peculiar habits, such as the wily hare, greedy hyena, or slow tortoise. Girls also imitated their mothers, rocking dolls while singing to them. Chants were another popular feature in childhood play and provided opportunities for improvisation because those performing them always strove to add new lines to them to make them longer.

The second stage of music education was professional and, therefore more exclusively provided to those who were talented or showed a certain inclination toward music Omibiyi-Obidike (cited in Akuno 2005). A talented child from the age of about eight or slightly older was guided through the intricacies of learning and performing on an instrument by a family member. It is worth noting that professional training in instrument playing was largely a male domain because of cultural beliefs that prohibited women from playing or sometimes even handling certain musical instruments. Additionally, girls' domestic duties left hardly enough time for learning an instrument (Agak, 1998). Most girls, nevertheless, built their musical repertoire through songs taught to them by their mothers.

One of the greatest challenges facing music education in Kenya today is its institutionalization. Traditional music of a multicultural society must now be studied, in all its diversity, within the formal education system, presenting a daunting task for teacher preparation. Many teachers openly confess their lack of knowledge of traditional Kenyan music, having experienced a music education heavily skewed toward Western European music, a situation brought about by the missionaries during the colonial era (Agak, 2005; Akuno, 2005; Digolo, 2005). In early childhood education, this influence is particularly evident. Thus, although music is integral at this stage of education (Mwaura, 1980), the teaching of it relies heavily on Western European singing games and folk songs, especially in urban areas. Rural areas are also gradually moving away from traditional Kenyan music to English music.

Scholars have “thrown a spanner [wrench]” into the works of traditional music education with their argument that the study of traditional Kenyan music outside its natural context is a misrepresentation of its true meaning (Njoora, 2005). However, because it is not possible to recreate activities associated with this music, Njoora suggests a way out of the impasse through

“mental recreation of the events associated with the music” (p.46) and deliberate attempts to represent the music as closely as possible to its original function.

2.7 Musical Instruments/Equipments

Music learning can occur with no equipment except the teacher’s and children’s voices. However, good quality instruments provide a whole new dimension to children understanding of sound (Kritchevsky & Prescott, 1982). Playing instruments provides the sensory information from which musical concepts are formed. They help children develop eye-hand coordination and fine motor skills (Kritchevsky & Prescott, 1982, p. 11). They are a medium for self-expression. Above all, they provide pleasure. A well-chosen assortment of musical instruments is almost an essential component of a well planned music curriculum.

Classroom instruments may be categorized as non pitched percussive, pitched percussive and melodic, and chordal accompanying instruments. For example, children enjoy sounds from drums, sticks struck against each other, tambourines, cymbals, resonator bells, xylophones, recorders, autoharps, guitar and so on and so forth.

2.7.1. Nonpitched Percussive Instruments

Young children enjoy learning about the sound possibilities of individual instruments. Moorhead and Pond (1978) stated that a child’s “deepest interest” is in timbre, or tone color. Mass use does little to accommodate this interest. These instruments include

1. Rhythm drums of various sizes. Drums may consist of only a circular frame with plastic or skin stretched over one side. These are easy for children to hold and use. Large conga drums, sets of bongo drums, and tom-toms may be added to the drums ensemble.
2. Rhythm sticks. Some sticks are smooth and some are serrated. They are played by holding one stick still and striking it with the other. If one smooth and one serrated stick are paired,

- interesting variations of sound may be produced by rubbing the smooth one along the serrated one, in a motion away from the body. One pair should be available for each child.
3. Sand blocks. These are rectangular pieces of wood with one side covered with sand paper. They produce a swishing sound when rubbed together.
 4. Woodblocks. Tone blocks, or wood blocks are hollowed-out wooden blocks that are struck with a small mallet or wooden beater. Some are in the shape of a rectangle; others have a cylindrical shape with a handle for easier playing. They make interesting “clip-clop” sounds.
 5. Tambourines. Many teachers regard these as the most versatile of the rhythm instruments, as so many types of sounds can be produced. They can be tapped with fingers or knuckles or shaken so that the jingles, which are attached to the circular frame, sounds
 6. Claves. Claves are often heard in orchestral music to represent the sound of horses’ hooves. They are similar to rhythm sticks but are fatter and produce a more resonant sound
 7. Maracas. These are hollow gourds containing seeds that sound when the instrument is shaken.
 8. Guiros. These are elongated hollow gourds. They are authentic Mexican folk instruments and are played by scraping a stick the length of the ridged body of the instrument.
 9. Finger cymbals. About two inches in diameter, these small metal concave disks can be managed by young children if one is held horizontally and struck on the edge with the other one. The sound is delicate and lasts for quite along time.
 10. Gongs. A large gong produces a deep ringing sound that lasts a very long time! They are struck with a felt beater.
 11. Jingle bells. These small bells are attached to a strap (which can be secured a round a child’s ankles or wrists) and produce jingling sounds when the child moves.

12. Cowbell. The cowbell is played by holding it in one hand with the open end facing toward the playing hand. It is struck with a stick.

2.7.2 Pitched Percussive Instruments

Having a number of good-quality pitched instruments greatly enhances a music program. According to Moorhead and Pond (1978), the school music should recommend the following;

1. Resonator bells or tone bar- these pitched metal bars, mounted on rectangular wooden or plastic blocks of various length, come in sets but individual bars may be removed from the set as needed. They are played with small mallets.
2. Xylophones. These instruments come in various sizes, ranging from small soprano to large deep sounding bass. The pitched bars are made of wood; individual bars may be removed when only a limited number of pitches are needed for a song or accompaniment. They are played with of mallets.
3. Metallophones. These are like xylophones; they range from soprano to bass sizes. A metallophone's removable pitched bars are made of metal, producing a more ringing tone than the xylophones.
4. Glockenspiels are small-pitched bars and are found in soprano and alto sizes. The individual bars are removable.
5. Recorders. Although very young children cannot play these small flutelike instruments very successfully, a teacher who has developed some proficiency can play the song the children have learned, or improvise tunes to "fit" with xylophone-or metallophone-produced borduns.

2.7.3 Harmony Instruments

Children enjoy singing songs with accompaniment provided by the teacher. Easily produced accompaniment may be played on:

1. Autoharps These instruments remain the most functional accompanying instruments available. Teachers with little musical background can produce satisfying accompaniments with little or no training. Children should also have the experience of accompanying songs. The teacher may press the chord bars while the child strums.
2. Guitar. Guitars produce lovely accompaniments for children's singing. Learning a few chords and playing them well is worth the effort for any classroom music teacher.

2.7.4 Listening Equipment

Each school needs a record player, a cassette recorder, and at least two sets of headphones in a "listening center" (Moorhead and Pond, 1978). Cassettes that can be used by children to record their "musical events" may also be available. Tapes or records of music representing a wide variety of styles and music texts with accompanying recordings enable even the most "nonmusical" teachers to present interesting and attractive musical activities for their students.

2.8. Playing Instruments

Children's first and most natural percussion instrument is their own body (Voglar, 1977, p.136). Making the "body sounds" of tapping their feet, patting their thighs, clapping, snapping, and making vocal sounds can help children feel beat and rhythm as a physical experience and lead them to confident musicianship. At a very early age, children also look for objects to satisfy their inclination to produce sound. They may use anything and everything available such as the rungs of a crib, pots and pans, squeaky toys, or filling cabinet drawers. Similarly, "authentic"

instruments can enrapture children, and they will explore the various ways in which these can be used to produce different sounds. They will shake, tap, roll, or blow into them, or rub them against something or someone else, or pull them up to their ear or against the ear of a friend.

At first, children are concerned solely with exploring sound effects. Consequently, free experimentation should be the starting point for musical encounters with instruments (Voglar, 1977). While exploring the sound making qualities of “found” and “authentic” instruments, children’s natural curiosity has scope to probe the unknown which may eventually lead toward setting predetermined goals, such as creating patterns and coordinating sounds with other players. Children often reproduce certain sounds over and over again to gain clearer understanding of their action in relation to the sound. This leads to better control of the instrument and greater sense of personal satisfaction

Based on the literature above, many classroom teachers integrate music as a way to gain the children’s attention and motivate their learning. For example, teachers use music as a vehicle for other academic objects, such as singing a song to memorize certain concepts. Others use music as a way to enhance the overall mode of the classroom, such as playing background music or as entry to participation in school or community events, such as holiday concerts (Bresler, 1995). However teachers seldom integrate musical concepts, or regard them as being on the same level of importance as other subjects (Baker & Saunders, 1994; Bresler, 1993; Giles & Frego, 2004; Propst, 2003; Whitaker, 1996). Many teachers say that they would like to spend more time incorporating music, but need to spend more time in other subjects to prepare children for standardized proficiency tests (Bresler, 1993; Persky, Sandene, & Askew, 1998).

However, time may not be the only factor considered, because integrated curriculum is not a matter of distributing time to each subject, but of incorporating aspects and elements of

different subjects across the curriculum. Integrating music into curriculum maybe difficult when teachers have limited knowledge of the subject, or when it is presented through different perspectives (Brophy & Alleman, 1991; Mason, 1996). For example, a teacher who does not have musical content knowledge may think that she or he can integrate music just by using the same tune, but varying the words for different subjects. Studies have suggested different ways to integrate curriculum across subject areas (Beane,1995; Copple & Bredekamp, 1997; Forgarty, 1991; Manins, 1994; Wardle, 1999; Wilcox, 1994). Classroom teachers however, often lack confidence in understanding music and integrating it into the classroom, because they have limited content knowledge and support (Barry, 1992; Choy & Kim, 2007; Kim, 2000; Mullins, 1993; Shaughnessy, 2004). Studies indicate that music integration is related to teachers' perceived musical ability and self efficacy in teaching music (Apfelstadt, 1989; Barry, 1992; Bresler, 1993; Giles & Frego, 2004).

2.9 The Statement of the Problem

Many classroom teachers integrate music as a way to gain the children's attention and motivate their learning. For example, teachers use music as a vehicle for other academic objects, such as singing a song to memorize certain concepts (Caine & Caine, 1994). Others use music as a way to enhance the overall mode of the classroom, such as playing background music or as entry to participation in school or community events, such as holiday concerts (Bresler, 1995). However, teachers seldom integrate musical concepts, or regard them as being on the same level of importance as other subjects (Baker & Saunders, 1994; Bresler, 1993; Giles & Frego, 2004; Propst, 2003; Whitaker, 1996). Many teachers say that they would like to spend more time incorporating music, but state they need to spend more time in other subjects to prepare children for standardized proficiency tests (Bresler, 1993; Persky, Sandene, & Askew, 1998).

Additionally, although studies on preschool teachers' use of music to promote children's learning and development continues to draw much attention among the early childhood professionals and researchers, very few studies have been done on gaining preschool teachers' perspectives on their use of music and more critically no study was located that endeavored to compare Kenya and United States preschool teachers' perspectives on the use of music in their classrooms.

2.10 Purpose of the Study

Based on the above stated problem, the purpose of this study was to examine how teachers integrate music in their preschool curriculum to promote learning and development. It is also aimed at gaining preschool teachers' perspectives both from Kenya and United States on their use of music as a medium for enhancing development in all early childhood domains/areas (e.g., cognitive, communication, physical/motor, social-emotional and self help) as well as uncovering types of musical instruments, technologies used and personnel preparation for music as part of the curriculum.

2.11 Research Questions

1. Do preschool teachers include music in their preschool curricula?
2. What are the teaching strategies /content of instruction in singing, moving and playing instruments as used by teachers regarding the use of music?
3. What type of technology are teachers using that promote music?
4. How do the children create and respond to music within the preschool learning environment?
5. What are some of the resources, materials and facilities teachers use for teaching and promoting music within their programs?

6. How do preschool teachers use music to promote development in areas of cognition, communication, fine motor, gross motor, socio emotional and self help skills?
7. Do teachers use instruments during music sessions, and if they do, which instruments do they use?
8. How is music used to enhance multicultural diversity, including exposure to different languages?
9. What Professional development is acquired by teachers to use music within a preschool curriculum?
10. What are some of the musical opportunities used outside their classroom; do children get that help in promoting their interest in music?
11. What are similarities and/or differences in the use of music within preschool programs between United States and Kenya?

2.12 The Significance of the Study

The significance of this study has practical implication on the future of early childhood programs. Gaining the perspectives and observed uses of music in preschool programs both in the United States and Kenya may promote understanding its effectiveness with early childhood development and learning within preschool level programs. Additionally, learning more about its use within two different countries can provide additional strategies for its use across diverse cultures.

This qualitative analysis, although confined to preschool teachers of children 3 to 5 years only, may lead to further studies to support the development of curriculum that includes music as a medium for teaching that links to improved development in young children.

Several assumptions underpin the decision to conduct a comparative study. Comparing how different countries face common challenges can provide the evidence to make the most effective policies to resolve these issues. It is important to understand multiple examples of the use of music across programs. A comparative study has the potential to uncover the multiple values and beliefs on the uses of music as part of preschool curriculum and, finally, discovering multiple uses of music can promote a sharing of methods of using music which may lead to increased developmental skills, and strengthen musical interest of children.

2.13 Definition of Key Terms of Kenya

D.I.C.E.C.E: District Center for Early Childhood Education. These are middle level colleges, mainly offering Diploma and certificate courses for both preservice and in-service preschool teachers throughout the country of Kenya.

K.I.E: Kenya Institute of Education. This is the main body in Kenya that is charged with the responsibility of developing not only early childhood curriculums but all curriculums except the universities.

E.C.D.: Early Childhood Development- was formerly used for certificate teacher programs/trainings.

ECDE: Early Childhood Development and Education. The new term combining both certificate and Diploma trainings.

M.O.E: Ministry of Education- This is the main umbrella where all matters related to education are solved. They are also in charge of registering ECD colleges as well as ensuring that the required standards are upheld through constant monitoring of curriculum implementation.

Culture: as used in this study refers to a way of life of a people, their beliefs, values and customs.

2.14 Definition of Key Terms of the United States

MENC: Music Education National Council- This is the main body that is in charge of recruitment and retention of teachers.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

This chapter provides the methodology used within the study. It covers the areas of research design, setting, target population, sampling procedures for participants and sample size, data collection tools and data analysis.

3.2 Research Design

A qualitative research design was selected for this study because it is systematic, yet it is a flexible way to explore “naturally occurring, ordinary events in natural settings, so that we have a strong handle on what ‘real life’ is like” (Miles & Huberman, 1994, p.10). This methodology also allows for responsive design modifications “if we come across interesting circumstances or if theories that arise in the initial round of the investigation merit taking a sidetrack from the original plan” (Brantlinger, Jimenez, Klinger, Pugach, & Richardson, 2005, p.198). One overarching goal of this study was to provide a comprehensive coverage of preschool teachers’ perceptions at preschools purposely selected (Stake, 2005, p. 445)

3.3 Setting

The research included a comparative study between Kenya and the United States preschools. The four preschools in the United States and four preschools in Kenya were purposefully selected for this qualitative study. Pseudonyms are used for all people, places and programs for ethical considerations. Institutional Review Board (IRB) approval was granted by Wichita State University to conduct the research.

3.3.1 The United States City

The United States (US) City in the Mid West area is the most populous city in the region with an estimated population of over 361,420 making it the 51st largest city in the US. Surrounded by wheat fields and oil industry facilities, this traditional midwestern city has a diverse agricultural and industrial economy. In part because of its invulnerable central US location, aircraft and production are one of the main industries of the area. Downtown of this city has undergone renewal and the city center has new and attractive parks and a new convention center among other attractions. Arts and entertainment facilities are stronger than one might expect for the type of the city, and community feel is strong. The workforce is relatively well educated and well paid, cost of living index is very reasonable at 80.8, and very good housing values can be found. This city is mainly flat with trees along the river with summers warm and humid, but can be extremely hot and dry. Winters are usually mild with brief periods of very cold weather and high wind-chill. Seventy percent of precipitation falls from April through September. Thunderstorm occurs mainly during spring and early summer with potential for damaging rain, hail, winds and tornadoes.

The number of male is 169,604 which is 49.26% of the population, while female range at 174,680, accounting for 50.74%. Children under 5 years account for 7.99%. Just like Kenya, with over 40 ethnic groups with different languages and cultures, the city is well represented by different races and cultures. White represents 75.2%, Black or African-American 11.42%, American Indian and Alaska Native 1.16%, Asian 3.96%, Asian Indian 0.41%, Chinese 0.4%, Filipino 0.2%, Japanese 0.08%, Korean 0.16%, Vietnamese 1.99%, other Asian 0.73%, Native Hawaiian and other Pacific Islander 0.06%, Native Hawaiian 0.02%, Guamanian or Chamorro 0.02%, Samoan 0.01%, Other Pacific Islander 0.01%, some other race-5.1%, and two or more

aces 3.1%. The city has 31 districts, 232 schools and 103,139 students. Ninety percent of the children are in public schools, while only 10% in private schools.

3.3.2 Kenya

Kenya is a primarily rural, agrarian, neocolonial society consisting of numerous ethnic and racial groups, with over 40 distinctive language groups and diverse religious communities. Until recently, child care and early socialization of preschool-age children were governed by “powerful family/community structures and traditions” (Woodhead, 1996). Although these indigenous, pre-colonial traditions remain deeply entrenched in the values of many Kenyan families, few communities have been unaffected by the rapid social, economic and cultural changes brought on by urbanization, dislocation, globalization and austerity measures associated with structural adjustments, increasing poverty and the impact of HIV/AIDS (Swadener, Kabiru and Njenga, 2000). The demand for early childhood development (ECD) services has increased considerably as a result of changing family structures and lifestyles.

The population of Kenya in 2003 was estimated by the United Nations at 31,987,000, which placed it as number 34 in population among the 193 nations of the world. In that year, approximately 3% of the population was over 65 years of age, with another 44% of the population under 15 years of age. There were 98 males for every 100 females in the country in 2003. Kenya, as a nation, has a unique way of life of the people in terms of social institutions values, norms, ethics, attire and the various forms of artistic and literacy expression. This way of life constitutes the culture, expressed in the nation's unique artifacts, songs, art, dance, theatre, literature and a variety of other traditions. These cultural values represent the realization of national unity and cohesion as well as the creation of national pride and a sense of identity.

Kenyan see and define culture in a dynamic context that embodies responsiveness to the changing social economic physical, political and technological environment.

3.4 Target Population

The research involved preschool teachers carrying out educational programs in preschool classrooms of children ages 3-5 years. Eight purposively sampled preschool settings, were selected, with 4 settings drawn from US (mid-west state, large city) and another 4 settings in Kenya (comparative mid west city). A total of 8 preschool teachers participated, concentrating on 1 teacher per school, although in some preschools, more than 1 teacher was more than ready to participate.

The participating preschools from United States were a university-based program serving children with special needs; a preschool program serving children who live with challenges of low income and poverty; a private, for-profit preschool enrolling children from more affluent economic levels; and a child development center/preschool, serving children who were typically developing. While the ones in Kenya were, pre-school, which is a university based program serving the university and its neighborhood, preschool serving children who live with challenges of low income and poverty, a private, for profit preschool, and a child development centre/preschool serving children who are typically developing.

3.5 Sample Selection Procedure

The participants (preschool teachers) were purposively selected/ sampled from preschool programs within the mid west city of US and Kenya through permission from the program administrators who agreed to their inclusion in the study. Targeted preschool programs were contacted to (a) describe the proposed research; (b) to obtain a list of potential preschool teacher participants from program administrators; (c) contact individual preschool teachers, from the

proposed lists; (d) send consent forms to the preschool teachers who agreed to participate in the study; and (e) contact participants, once consent was obtained, to set a mutually convenient date/time for the researcher to enter their classrooms and/or other learning environments for observations, and to set a time for an individual interview with them.

Once the data were obtained and analyzed, a written narrative of the results were sent to each participant to confirm whether the interpretation of their interview results were correct; and the researcher worked as a team with respondents to assure inter-rater reliability of all observed uses of music within the preschool programs. The observations were conducted daily and individual interviews were conducted across one to three meetings, or until all interview questions were fully answered. All observations and individual interviews were completed by June of 2009.

3.5.1 Final Participants

Eight participants provided their perspectives on the use of music within their curriculum and instruction through individual interviews. The children were only observed in connection with what their teachers were doing within their normal daily routines within a preschool classroom, outdoor learning environment or field trips. Only preschool teachers of 3-5 year olds participated in this study. Consent forms were sent to these teachers through their school administrators and only those who returned the consent forms were included in the research

3.6 Data Collection

Data were collected using a participant-observer field based approach (Bogdan & Biklen, 1998). Observations, interviews both written and oral using voice recordings, field notes and digital camera and video footage of teachers and musical instruments form the basis for this research. Children were not captured with audio or video tapping.

3.6.1 Observations.

This qualitative research study endeavored to capture the lived musical experiences and usage by preschool teachers in preschool classrooms with particular attention to how these teachers use music as a tool to promote learning and development context as well as content and process of musical integration were of interest in this research. Ethnographic methods were followed for taking and writing up field notes as proposed by Emerson, Fretz and Shaw (1995). Aware that fieldwork with young children depends on the quality of the relationship developed between the researcher and the participants (to be observed), great caution was given to not just ‘barge into the lives’ of these children (Graue & Walsh, 1995, p.145), but to negotiate a relationship. This entailed entering the settings with what Sumison (2003) describes as ‘overt humility’, leading to mutual respect that created a situation whereby the teachers and children willingly engage in the research process (p.19). The researcher used teacher oral interviews using voice recorder, written interviews, observations and digital camera and video footage.

Ongoing, informal and formal observations were conducted throughout this study via an extensive field engagement at the settings. The interviews facilitated the researchers’ authentic and intimate understanding of procedures, perceptions, and outcomes associated with music use. Informal observations occurred at varying times within each setting. This was purposeful to help the author capture the reality on the ground without the authors’ undue influence on the participants’ practices, and beliefs.

Formal observations were used to document participants’ behaviors, strategies, and perceptions as concerns classroom music. During observations, field notes were taken, video footage and digital camera coverage of the teachers and any musical instruments or technology used.

3.6.2 Interview

Interview data were collected to document the participants' experiences with music and to elicit their perceptions on its use. In the first round, only oral interviews were conducted using audio-taping to capture the data for later transcription. In the second round, and to ensure trustworthiness and authenticity of the report, the participants provided a written response to the teacher interview questions. Interview questions were structured using flexible protocols that considered a broad, open ended questions focusing on participants' perceptions on (a) use of music within preschool curriculum, (b) strategies of teaching music including scheduling, (c) perception on how music promotes development in all developmental domains, (d) musical instruments used within curriculum or instruction, (e) technology used, if any, during music program times, (f) favorable resources for music, (g) various types of music that are characteristics of various cultures, (h) other languages included in music sessions within preschool, (i) formal music training participants had, if any, and (j) other opportunities/activities outside the classroom that boost children's musical talent.

Interview questions were explored, two questions each day for each participant lasting 20 minutes and were audio taped, transcribed verbatim and checked for accuracy by participants themselves (Bogdan & Biklen, 1998; Silverman, 2003). Emails, reminder notes, and probes such as detailed probes, elaboration probes and clarification probes during the interview facilitated reflections and assisted in formulating additional follow-up questions that promoted the ongoing interpretation of the growing data set (Emerson, Fretz, & Shaw, 1995; Miles & Huberman, 1994).

3.6.3 Field Notes

Several strategies were used during this study to compile comprehensive field notes. These included contact summary sheets (Miles & Huberman, 1994), jottings, and head notes (Emerson, Fretz, & Shaw, 1995) documented interviews and observations. By the end of the study, approximately 99 typed pages of field notes were compiled.

3.6.4 Digital Camera, Video Footage and Voice Recorder

The digital camera and video footage were used to capture the musical instruments used in the preschool music settings. Using the digital pictures assisted the researcher in capturing what might have been missed during observations and documenting through field notes. Additionally, audio recordings were used to enhance the accuracy of the interviewee's words.

3.7 Data Analysis and Interpretation

Data were analyzed through the constant comparative method (Glaser and Strauss, 1967 cited in Maykut and Morehouse, 1994) to uncover common themes that arose from the observations, interviews, field notes and digital coverage. Also used were modified analytic induction (Bogdan & Biklen, 1998; Miles & Huberman, 1994) and content analysis (Patton, 2002) to analyze and interpret the data. Together these approaches allowed for an ongoing, flexible, and recursive process that involved searching for patterns, integrating and synthesizing emerging themes, seeking additional data to support or challenge the findings, and eventually distilling meanings.

As data were collected, first open coding identified 19 preliminary codes and categories (Miles & Huberman; Patton). As more data were gathered during second and third rounds of field observation and participate interactions, inductive analysis continued, and the initial codes and categories were refined to reflect new emerging patterns of convergence and divergence.

Those with minimal data were collapsed or eliminated and new ones were created when justified. For example, apart from strategies in the first coding, content of instruction including singing, moving and playing instruments were added. From another code that had technology only, a code for creating and responding to music were added, along with the materials and facilities codes were added in addition to resources. The second and third round investigations also identified another code for other outside classroom opportunities that could help promote children's interest in music. Through chunking and coding together with a thematic conceptual matrix, the data were distilled to get its meaning and importance. Eventually 16 codes and categories emerged.

3.8 Trustworthiness and Authenticity

Several techniques enhanced the trustworthiness and authenticity of this study. First, data were triangulated by type/theme, source/participant and method (Lincoln & Guba, 2002; Miles & Huberman, 1994). Specifically, data were gathered in a multitude of informal and formal settings and from participants with diverse cultural and language backgrounds. Although more than required participants were willing to participate in this study, deliberate steps were taken to ensure that participants out of focus of this study were avoided. Such voluntary participants included program directors, assistant teachers, and paraprofessionals.

Second, careful consideration was given to capturing participants' answers to questions in both oral and written forms. The use of teacher interview questions gathered by both oral and written form, assisted in ensuring the accuracy of the interviewees' words.

Third, the use of digital camera pictures of instruments used in the preschool classrooms endeavored to capture the information first hand, as well as being described from the

participants. This additional use of technology aided the researcher in arriving at answers to specific research questions.

Fourth, the use of field notes in conjunction with audio tapes yielded a contextually situated data set consisting of thick, rich descriptions and direct quotations infused throughout the presentation of this study's findings (Denzin, 2004 ; Fontana & Frey, 2005; Silverman, 2003).

Fifth, the participants were given multiple opportunities to offer feedback through face to face meetings, emails, reminder notes, and phone calls on whether interpretations were reasonable and valid (Brantlinger, Jimenez, Klinger, Pugach, & Richardson, 2005). These member checks were constantly conducted with participants to reach agreement upon the conclusions drawn. The informal observations done without the knowledge of the participants also helped in validating the findings because informal observation provided an opportunity of naturality where the participants' practices and beliefs were not influenced by the presence of the author.

CHAPTER FOUR

4.0 RESULTS

4.1 Introduction

The findings in this qualitative study were as a result of rigorous and systematic informal and formal observations, supported by field notes and teacher interview questions that were responded to both orally and in written form. Digital photographs of musical instruments were also obtained. Individual teachers' comments were captured through both interviews and field-based observations.

4.2 United States (Midwest City) Results

4.2.1 Using Music Within Preschool Curriculum

All the preschool centers reported having music within their preschool curriculum and recognized the value of music in their classes in terms of exciting curiosity, stimulating creativity while enhancing the development of the whole child. Representative comments were:

“We believe music is an integral part of a well rounded curriculum for children. It can bring a smile; help calm a fussy baby and help children rest. It covers so many aspects of the day and music helps children develop many skills that they need to use throughout their lives. It is a language which can be used to express feeling without words, it trains the intellect, frees the spirit, and soothes emotionally.”

Some respondents offered self-reflections, which also informed understanding of practices in preschools, such as:

“Preschool music teachers should change their attitude from I can't sing to I can sing. The songs are not difficult but simple. Teachers need to spend sometime with recorded music and just sing alone, and then use their voice to sing with children. It is more

personal when the child and the teacher sing together;” and

“I want to say that one of the advantages of the teacher singing the songs herself is that she has complete control over the song. She can get louder or softer, go faster or slower, change the words or add verses to the song. She can use the children's responses to guide what she does with the song.”

4.2.2 Scheduling

All the centers reported that children experienced planned teacher directed music instruction four to five times per week except for a center with children who have special needs who design their own curricula in music that runs only twice a week. All the teachers reported being responsible for leading their children in musical activities including the teachers in classes with a music specialist. The duration of planned instruction was typically no longer than 30 minutes in all of the centers. Three schools reported that preschool teachers were responsible for leading their children in musical activities. Conversely, one school reported having music specialist who rotates in five classes offering music instruction. All schools reported having circle time (a time when all children gather for large group activities) specifically for music, and which mostly starts at 9 a.m. and lasts for 30 minutes. The teachers also reported that they use music all day beginning with “hello song“ for welcoming children and during transition time, lunch time, and snack time. Only two teachers reported using music during nap times.

4.2.3 Perceived Role of Music in Child Development

All centers suggested that music education occurred for different reasons. They all reported that they use music for enrichment, enjoyment, self-esteem, language development, or for teaching other subjects. Results also reveal that teachers use music to promote creativity,

musical concepts and skill development. They also acknowledged that music helps in behavior management. For example, one participant commented:

“We are very positive with our music program because it enables the children to learn songs that they can sing on stage and to their parents. We are always amazed at how these kids can remember the songs and this changes their behavior.”

These qualitative results are best interpreted alongside responses to the open-ended teacher interview questions, which provided additional insight into their perceived role of music:

“During music class, the children are listening, singing, moving, repeating patterns, and interacting with the teacher and with each other. They are learning to follow directions, be considerate of the personal space of others, coordinate movements, use language as they sing songs and tell stories with songs, and they are learning to express feelings through the music and the movement.”

Most of responses can be categorized into the following beneficial experiences/ outcome:

“Our learning songs, like the calendar and weather songs, as well as other finger plays and educational songs, help promote cognitive development. Transition music promotes communication, self help, and social emotional skills, and some of our fun songs, like Bear Hunt and The Itsy Bitsy Spider, promote fine and gross motor skills.”

Another respondent had so much value for music that she commented:

“This is an incredibly complicated question to answer in a short interview. In brief response to this question, music can be a catalyst for many areas of early childhood development.

Music provides a highly motivational avenue for many of our children to learn critical skills.

Some limited examples might include:

1. Cognition- music effects memory in learning to recall the words of a song.

2. Communication- through music, children learn to imitate and produce gestures, intonation patterns, speech sounds, and language (syntax, semantics and pragmatics).
3. Fine Motor-children learn to imitate gestures or signs during music, effecting their motor planning and sequencing (e.g.-holding up and isolating only two fingers to represent “two ducks went out to play, grasping a drum stick or bilateral coordination in banging cymbals together).
4. Gross motor- children learn to imitate physical actions during musical activities (e.g.-stomping feet, clapping hands or rowing a boat).
5. Social-emotion- around music, teachers can create a variety of social interactions (e.g.-row a boat with a friend or share a drum).”

Another respondent even added the type of songs they use which help in promoting certain skills.

“ Language, math skills (counting, adding and subtracting), hand-eye coordination, memory recall, rhythm, tune of song, fine motor skills of grasping and playing an instrument, how to deal with emotions by singing songs about emotions, oral/musical storytelling, identifying body parts/emotions. Many directors had a clear sense of why music was important to their program: “we love music here and we are happy you are joining us!, music provides another way to understand other subjects, it helps in language development and phonemic awareness. It helps bond a group together as they sing together. It promotes enjoyment and fun and can be a stress reliever. It strengthens memory and recall!”

Another participant commented:

“Our music brings us to creativity; we have even made drums out of paper plate! It brings enjoyment, mood regulation, helping us to teach other subjects. It enhances cognitive skills through development of logical thinking and concept development; social skills are developed when children pay attention and follow directions. It brings socio-emotional wellbeing and self esteem! “

4.2.4 Content of Music Instruction: Singing, Moving, Playing of Instruments

4.2.4.1 Singing

Singing was the most common musical activity reported by these centers. Group singing occurred on a daily basis except for one center that does not come to school daily. Singing without accompaniment was the most prominent practice. It was also reported that children had opportunities to sing alone daily. Results also indicate that all the centers reported singing along to records, cassettes, or CDs. Two teachers reported that when teaching new songs, they often encourage the children to sing along with them without recordings, however.

There were indications in the qualitative data that much informal singing took place in classrooms: “Our teachers sing all the time—the children sing and clap and dance around. Music makes our days happy”

Additionally there were indications that singing was also a formalized behavior:

“We are very positive with our music program because it enables the children to learn songs that they can sing on stage and to their parents. We are always amazed at how these kids can remember the songs and this changes their behavior.”

While singing was the most common activity, in the narrative data it emerged as the area in which teachers felt the least skilled. Two schools purely use the CDs, and one participant

confessed “I am using the CDs because I am not comfortable with my voice.” Another participant also stated her use of a CD player while Stephanie confessed “I try singing with my voice, but Ms. C. (another teacher) is better than me; I am not comfortable with my voice.”

The music specialist had advice for teachers to use their voices:

“Preschool music teachers should change their attitude from I can’t sing to I can sing. The songs are not difficult but simple. Teachers need to spend some time with recorded music and just sing alone, and then use their voice to sing with children. It is more personal when the child and the teacher sing together. I want to say that one of the advantages of the teacher singing the songs herself is that she has complete control over the song. She can get louder or softer, go faster or slower, change the words or add verses to the song. She can use the children's responses to guide what she does with the song. “

4.2.4.2 Movement

The data revealed that the types of movement activities that teachers did most were where the children moved as instructed by lyrics, such as the “The Hockey pokey”, Steve and Greg’s “Stop and Go.” The song “We Love Peanut Butter” by Dr Jean was sung by all preschools. Although the centers reported involving children’s movement without music, such as moving to verbal direction, it was minimal as the majority of sound recordings continued to be music produced specifically for children, including titles by Dr. Jean, Steve & Greg, Hap Palmer, Raffi, Ella Jenkins, B 5 Tribal, Putumayo Kids, Tranquil Horizons, Jazz, as well as classical music. The centers reported that children had the opportunity to move expressively on a daily or weekly basis, but teachers tended to model movement when learning new activities.

From the qualitative data, there were indications that movement was important because it reflected kinesthetic intelligence. This comment helps support this:

“I like to use movement to reinforce things such as rhythm, fluency, direction-following, body concepts, and awareness and to have fun” and “We use music in our program to promote a feeling of community, to boost self esteem, to teach language, literacy, math and science, to encourage creative expression and to stimulate one’s own body”

4.2.4.3 The Musical Instruments

Although it was reported that all centers used musical instruments, the type of instruments that each center uses differed in variety, size and number. The following are examples of how participants explained it:

1st comment: “Children have the opportunity to experiment with a variety of musical instruments during the music activities, including using cymbals, drums and shakers. “

2nd comment: “I have used the recorder, harmonica, xylophone, guitar, violin, piano, accordion, cymbals, tambourine, drums, triangle, rhythm sticks, and other rhythm instruments.”

3rd comment: “Tambourine, rhythm sticks, drums, triangle, cymbals, bells, sand blocks.”

4th comment: I use drums, bells, guitar, accordion, cymbals.”

Another participant commented:

“We have multiple types of musical instruments that we use within our preschool. We have the typical manufactured drums, tambourines, jingle bells, cymbals, etc., and we also use child made instruments. In our classroom, the children have made their own tambourines and drums out of paper plates and bowls to use while singing their morning song. There are

also two huge xylophones in the Play Space for the children to play during gross motor time. But I need some training on how to use a guitar.”

It was reported that only cymbals and drums were instruments that were commonly used by all teachers. Shakers were only used by one school, while the guitar, triangle, bells, rhythmic sticks, accordion and tambourine were used by two schools. The harmonica, xylophone, violin, piano, were only used by the music specialist. The qualitative data revealed that the music specialist had the majority of instruments found in other centers except shakers. One teacher showed her creativity by having children make their own tambourines and typical manufactured drums out of paper plates and bowls.

The type of musical instrument activities that teachers led usually involved playing all the instruments together, like a marching band, or using instruments during circle time to freely accompany singing or a recording. There were no indications that these instruments were used to accompany poems and storybooks. The report indicated that it was only the music specialist that would go with an instrument, like a guitar, in class and allowed children just to touch, feel, explore and ask questions about the instrument. Then, she responds to their excitement as she gives them a taste of the tune. Student access to instruments involved both melody instruments and rhythm instruments; however it was unclear if these were available to students outside the context of instruction. Additionally, although many participants stated during the interview that many instruments were used in their classroom, some instruments, like the piano and accordion, they were not seen in the class except with the music specialist. When asked about ways in which the instruments were used, teachers indicated activities involving adult modeling although it was reported that some children played instruments without teacher modeling, probably having modeled at home

Participants indicated a desire for assistance in knowing how to use some instruments more effectively. One center was especially attuned to the need for more instrumentalists' visits as evidenced in the following:

“Last week we had a keyboard player, a conga player and a drummer visit. We also had a singer/musician with his keyboard visit. I wish they would come as often as possible to enable us learn how to use the instruments constructively”.

Another teacher commented: “Many teachers use only rhythm sticks for music. Some will put the instruments away and discourage exploration with the instruments.” Another teacher confessed, “ But I need some training on how to use a guitar” only two centers reported using melodic instruments like the xylophone.

4.2.5 Technology, Creating and Responding to Music

4.2.5.1 Technology

The qualitative data indicated that all centers use CD players as the main technology. One school reported using a variety of low-tech communication supports including low- tech voice output devices, picture schedules, object/picture exchange communication systems, and work schedules within the music time. Two centers used tape player/decks. Only one center used the Internet and computer. The music specialist plans to use an electric keyboard. A teacher in one of the centers confessed that they have computers but only use them for children's games.

4.2.5.2 Creating and Responding to Music

The report on musical activities indicated that creative activities related to composing music were minimal. Only two centers, the music specialist, and a bit of two participants' classes composed songs. The rest relied on recordings. Only the music specialist provided activities for creating short, original pieces of music with voices and /or instruments. Her voice was so

soothing that children were making compliments about her. It was clear from the data that experiences with music depended on the leadership of the center.

There were few reports indicating ample opportunities for varied responses to music, such as reflected in this excerpt:

“Each classroom had a scheduled music and movement time, during which many varied activities happen such as choral singing, listening to music, drawing to music, dancing to music, playing instruments, playing a dance game, rhyme games and just lots of things.”

Only the music specialist provided the opportunity for children to invent original notations of sound. However, children did experience the opportunity to describe music in their own words, as well as describe music in their own pictures. The report indicated that no center offered children the chance in music listening activities using shadow play, dramatic play, or child controlled manipulative like scarves or puppets. What was clear was that music was treated more often as “background” to other activity, rather than as foreground activity in its own right. Comments such as “our teachers sing all the time-the children sing and clap and dance around. Music makes our days happy”. “Teachers have music going all day long”, and music is very good in creating an [air] of calmness in our classrooms” were common.

4.2.6 Resources (Materials, Equipment and Facilities)

All centers indicated using CDs and books. One center used only a CD as its resource. The music specialist used more resources than any other center as can be read through her comment: “I use books, audio tapes, records, and CD’s. Books are probably my favorite resource but I also have some great records, some from my own childhood.” The data indicated that three centers use books with one center using a collection of John Feierabend’s books. This is confirmed by such comments as:

“I have found John Feierabend’s teaching philosophy and materials to be very compatible with [our program] goals. [Our program’s] music centers use very traditional children’s songs and finger plays. Songs are chosen based on their ability to promote:

1. Physical participation- signs, gestures (e.g.-waving), and actions (e.g.-stomp feet, jump, or turn around, etc.).
2. Depth and breadth of language/vocabulary (e.g.-fast/slow, little/big, up/down, colors, body parts, etc.).
3. Developmental appropriate length and child enjoyment (e.g.-silly or fun).
4. Phonological awareness skills (e.g.-rhymes) and non-speech vocalizations (e.g.-animal noises).
5. Qualities-what will these children remember and want to sing to their children 30 years from now.

One center’s teachers were confident that they, themselves, were good resources as indicated in their comment. “We use songs, internet sites, and books. We use songs we have known since we were children. We use videos from you tube for certain songs. We have many resource books we use and we create our own songs.” Only one center used the Internet and videos from you-tube as resources.

This data did not indicate any dedicated spaces for listening to music with headphones. Only one school had computer and music software available, and the same center had Internet connectivity to children. The teachers got music videos from you-tube to use with the children. Only one school had a dedicated line in their budgets for music equipment and materials.

4.2.7 Types of Music and Languages used Linked to Multicultural Diversity

4.2.7.1 Types of Music

Three of the centers indicated having used Hispanic songs. One center readily stated they had a weakness regarding music by this comment: “This is probably an area of weakness for [our program’s] musical activities. Although many traditional songs are used, they are mainly drawn from American-Europe culture.” The study revealed that only one center used Spanish songs. One center was very resourceful in using many types of music: Latin, Asian, Reggae, Hip Hop, Rhythm & Blues, Country, Hispanic, Tribal music of South America, Children’s music, African music, and Irish music.

4.2.7.2 Languages

Three centers reported having used Spanish. One center indicated that their focus is on English by this comment: “As [our program] serves children with communication delays, our focus is on English instruction.” This study indicated that one school used Swahili. The teacher later confessed that she only knew one song in Swahili, and yearned to know more.

4.2.8 Preservice Teacher Preparation

Three center teachers indicated that they did not have any formal music orientation. Only the music specialist indicated that she studied music at the university she attended for 2 years, as confirmed by her comments:

“I started piano, violin, voice, and dance lessons as a child. In college, I majored in voice performance for 2 years at the University while also studying violin and organ. Since college, I have continued to play the piano and sing. For 7 years, I played the keyboard and sang in a contemporary Christian band. My early experiences with music were provided by my mother. She loved music and valued it, and she communicated this

to me and my siblings. One of my favorite things to do as a child was sing with my mother while she accompanied us on the piano. I also loved listening to recordings of children's songs, classical music, operas and musicals. My mother taught me that music was fun and meaningful. This definitely guides my decisions as I plan my music lessons. I want the children I teach to remember music class as fun and inspiring, and I want music to be something they will want to keep experiencing and learning about as they get older. I know not all children have parents who can play instruments and sing with them, so my goal is to leave with the children something of the feeling I had as a child when my mother sang with me.”

One teacher reported that although she learned to dislike music at her elementary school, her outstanding early childhood teacher mentored her into believing in the importance of music in her classroom. Also, her son had a passion for playing violin, and so she had to practice more and more as reflected in her comment:

“My personal orientation with music is humorous. In elementary school, I learned to dislike music, as my music teacher told me ‘You can’t sing.’ In junior high and high school, I played the flute and participated in the band flag corps. These were enjoyable experiences. As I began to teach in an early childhood classroom, I was blessed to learn from an outstanding early childhood disabilities teacher who believed in the importance of music in her classroom. Over the years, I began to see the powerful influence music had on children with communication delays, as well as those with typical developing skills. I continue to see the value of this time in my current classroom and many of the children in [this program] have speech and language objectives, which are addressed during our music time.

I am also the mother to four young children, ages 12, 10, 8 and 5. My oldest son, when he was 5, asked to learn to play the violin. He said, ‘Mommy, if you don’t get me started pretty soon I won’t be interested.’ That was 7 years ago, and now all of my children play musical instruments. Three of them play violin and one plays piano. In teaching very young children to play an instrument, you as a parent have to learn a great deal to support their practices. I tell my graduate students I ‘practice’ the violin for an hour every day in helping my children. I have also seen the impact music has had on my children’s lives and educational growth (e.g.-memory, self-esteem, fine motor development, and visual tracking skills). Like with my own children, I want to give my students as many positive music experiences as possible.”

In one center, a participant talked about the lack of music, as noted by this comment:

“I have no music background at all. That is why I mostly use CDs. All I do is to interpret the meaning of that song and make it enjoyable to my class through performing actions. I have worked with children over 20 years so I know what children enjoy. Probably we need music in service training workshops to be able to sing some of these songs!”

Another participant stated:

“I have not had any music training except what was required when I was in elementary school. I believe music is important because it is a fun way for children to learn. Music attracts the interest of children better than just having a teacher talk. I think there should be music workshops and clinics for teachers. I don’t think our teacher education programs are emphasizing enough of preschool music in their curriculum.”

From these comments, it becomes clear that mothers are very important in influencing the music ability of children. The findings also revealed that teachers are not comfortable with their

singing ability and need more in-service training. It is not clear whether the teacher education preparation in music was very helpful in the classroom situation. The responses indicated that traditional fundamental music skills, such as singing and playing instruments, were not often used or considered useful by these teachers.

An additional comment was more of a personal reflection on what the participant does as revealed by her comments:

“The only formal music training I’ve had was from my previous years in school. Besides the typical required music courses, I participated in the school chorus for a year, one school musical, and played the trumpet in the band for 5 years. In college, I took music for the elementary teacher. As of my personal preparation, I plan music activities when I prepare my lesson plans every week. I am also constantly looking for new music to integrate. Overall, I think my personal passion for music is what helps me in my choices of musical implementation.”

Other musical activities/ practices occur outside classroom that children engage in. This study revealed that some of the teachers, in whose classes music is taught by a music specialist, had a very fine background in music, as revealed by this comment:

“I have grown up doing music; playing violin, singing in musicals, high school groups, college select groups. I am very involved with music even today. I LOVE music and feel that it belongs in all classrooms in all times.

The big question is whether this teacher knows a lot of music but doesn’t feel like doing it with children or she feels the music specialist does it better than her

4.2.9 Musical Opportunities Outside the Classroom

All teachers indicated they have something extra for children. Every center has a different activity for children. Two centers indicated having children's night where children are given an opportunity to sing for entertainment. A participant commented: "We usually have parents to entertain here and we do have kids night." One center had rich events for children, "As I have said, we have group time music with other classrooms. This helps in socialization."

Apart from classroom music and the big room group time music, the school also had a semester/term music carnival. This is a great event not only for children but also for parents and teachers. With parents seated, they see their sons and daughters wearing silly masks and fancy dresses while taking the stage to sing with their classmates. This is not for competition but just for fun, enjoyment and exposure to the world of music. "We also have Kids night, and they sing in addition to holiday gala song."

Only one center did not have many activities except to sing to parents in the classroom. The results indicated that in one center teachers were very motivated with other outside music activities as depicted by this comment:

"We have opportunities throughout the school year for people to visit the school and play music with us. Last week we had a keyboard player, a conga player and a drummer visit. We also had a singer/musician with his keyboard visit. I wish they come as often as possible to enable us learn how to use the instruments constructively. At times parents or children bring in music to share with the class. Whenever I find a new type of music I share it with the children. We have music at holidays and special events. We involve children in singing when visitors are around such as the mayor, parents, donors."

4.3 Kenya (Mid West City) Results

4.3.1 Using Music within Preschool Curriculum

The qualitative findings indicated that all centers in Kenya use music in their curriculum. The teachers are so sure of their use of music, that the question of whether they use it becomes an automatic “YES!” as they add a comment beyond just saying yes: “Yes, we enjoy a lot of music here” or “ yes, I use music all the time” or still another comment:” yes, to me music is such an integral part of our curriculum”

4.3.2 Scheduling

The findings indicated that all centers did not have a specific time scheduled for music, but rather that it was used spontaneously throughout the day in conjunction with other subjects. The report from all centers also indicated that music begins from morning assembly by singing the national anthem as depicted by this comment:

“As they sing “oh God of all creation, bless this our land and nation. I remind children to stand at attention. I want to instill in them the rule of law from the very young age! I then continue with music in the classroom and later outside.

For example a comment such as the following were common:

“I do not have particular time dedicated for music, but I use it at any opportunity given. For example, I use it to start or end the day, I use music to start a lesson, to conclude a lesson, to change from one activity to another (transition), to break monotony and boredom, to soothe children, to acquire concepts in all learning areas. Sometimes I just use music for children to relax and enjoy themselves!”

Another teacher commented:

“I use music all the time! we can use music when introducing a particular Theme, we can

use music in counting numbers. When showing body parts i.e., Head, shoulder, knees, and toes. We can also use music to introduce sounds, for example, a e i o u.”

While another teacher made it very clear by her comment:

“I do not have specific time for music, but I use music all the time and spontaneously.

For example I use music to start my morning activities and also at the end of the day, to introduce another subject, to help children memorize the concepts, to break between one subject to another and to break monotony of the classroom.”

The study also revealed that after morning class, the teachers, together with children, usually move outside to the field, where they enjoy music most of which have a lot of physical activities and movements. These types of songs are accompanied by dances, circle making and turn taking.

4.3.3 Perceived Role of Music in Child Development

The findings indicated that in Kenya, all teachers are thematically trained to use a theme to teach all content areas. A representative comment:

“I am a trained thematic teacher, so I know how to use a theme to teach a child all areas of subjects and link them with developmental areas. I can use a song to reach all areas of a child development! One song can enhance communication, cognition, fine motor, gross motor, self-help and social emotional skills.

Teachers shared how they perceived the importance of music by such comments as:

“To me, music is very useful in enhancing communication because it enables children to pronounce words correctly and be able to express themselves freely. For example, a song such as ‘a BIG! BIG! CIRCLE’, enables children to learn that there are many languages and that everyone’s language is valued. They also learn that playing, talking and singing

in different languages is fun, and that speaking more than one language is a useful skill.”

This study also revealed that in Kenya, the teachers’ activities are purposefully aimed at holistic development. One participant commented:

“Cognitively when children recite the song, imitate, they develop. I use songs that improve language, flexibility of children, encourage children’s pronunciation using tongue twisters. When they sing and clapping, that is fine motor.”

The data indicated that children celebrate a historic tradition of rhythmic dancing, singing and chanting, while addressing all developmental domains and keeping goals for children’s learning in mind. A comment representative of this included: “I also involve them in dancing, jumping and skipping to enhance gross motor. Children also learn the skills of different songs; make use of both fine and gross motor. I encourage them to interact and develop socially.”

It was also evident from the findings that participants practice purposeful teaching, using a love of music and movement to show children the value of learning. For example, this participant stated that

“...in the song Paulina, I want them to learn that being good means being responsible, helping at home, being obedient at school, minding parents at home, caring for siblings, respecting adults, and doing chores at school work. This song helps me show children that since Paulina was such a good child, she could show her pride in her goodness by dancing for everyone. I believe that through singing and involving children in recitation of poems, they acquire cognitive development.”

Another participant believes that her song in the mother tongue “Achweyo Adita” has a lot of potential in developing children holistically. She comments:

“When I involve children in a basket song ‘achweyo adita,’ it teaches the children more than just the value of physical exercise. It is a vigorously active song about starting something slowly and finishing it successfully. It takes a lot of energy to sing and play the basket game! When children sing as they recite poems and riddles, performing dances, jumping, clapping, as they sing, all these help in fine and gross motor development. Singing helps children pass information efficiently, thus enabling interaction between and among children. My happy song ‘sing harambee with joy’ is full of social emotional development.

4.3.4 Content of Instruction: Singing, Moving, Playing of Musical Instruments

4.3.4.1 Singing

Singing was the most common musical activity reported by these centers. Although singing took prominence, singing could not be differentiated easily from movement, as most of the activities that involved singing were accompanied by either dancing or movement to some degree. This could be observed when the children sang the song ‘There was a farmer who had a dong, and Bingo was his name. Then she involved children in singing the letters B.I.N.G.O and the children shouted “B.I.N.G.O! B.I.N.G.O! and BINGO WAS HIS NAME!” Still movement and nodding of the heads, singing and moving were inseparable!

Group singing occurred most often although there were many cases of individual singing. Singing with accompaniment was the most prominent practice in all centers. Results also indicated that all the centers reported singing using their voices where they “count song lines” as children respond. (Counting song lines means that Kenyan teachers first sing the lines of the song alone before enabling children to repeat what they have sung, until children have fully mastered the song or can use their own soloist to count for them). This report also revealed that

all centers composed, sung or recited poems. Such a comment was common: “I also use poems which I compose from time to time depending on the themes.” Teachers from all centers attributed much of their singing to their voices. While teachers could play many of the musical instruments with ease, all of them could not play nyatiti while only one could play the orutu.

Such a comment was common:

“I also play for them orutu, and am learning to play Nyatiti now, which I will bring to my class. At the moment, we usually involve Mr O. to play Nyatiti for us. Our children like dancing to their tunes.

This study also revealed that a part from songs and poems, teachers also use riddles and narratives in their classes.

4.3.4.2 Moving

The data indicated that children celebrate a historic tradition of rhythmic dancing, singing and chanting, while addressing all developmental domains and keeping goals for children’s learning in mind. A representative comment was: “I also involve them in dancing, jumping and skipping to enhance gross motor. Children also learn the skills of different songs, make use of both fine and gross motor. I encourage them to interact and develop socially.” It was also evident from the findings that teachers practice purposeful teaching, using a love of music and movement to show children the value of learning. This data indicated that most of the movements were mainly outside when children sing songs that involve making circles, taking turns during active physical play. It was also revealed that some movements occur during outdoor relay game where children place their hands on others’ shoulders as they jump!

4.3.4.3 The Musical Instruments

The data indicated that all centers have varied musical instruments rich in their reflection of cultural diversity. Such comments were common:

“I use a lot of instruments because I want children to experiment with sounds and also appreciate our cultural heritage. The instruments that I use are varied and represent what can be found locally and some of them are even given to us by parents.”

The report indicated that all centers used Kayamba (xylophone), drums, flutes and shakers. All shakers seemed to be originated from bottle tops (peke) tied to a stick or a tin with small stones inside (ajawa). Only one center reported using a piano. This study revealed that all centers considered their hands as instruments for clapping to the tune as they accompany a song. Such comments were common: “Our hands are also our instruments; we clap to keep the rhythm.” The two instruments that were so important to all centers were “the orutu (one stringed instrument) and the Nyatiti (8 stringed instrument). All participants from all centers indicated their interest in learning how to play the two instruments, and confessed that they usually invite someone to play it for children and that children love it. Such comments were common:

“I don’t know how to play the orutu and Nyatiti, but we usually invite a band to play them for children, and they surround them, just observing and appreciating the tune, some actually shake their bodies and dance!”

Other comments validating the desire for Orutu and Nyatiti were:

“Our children also like dancing to the tune of orutu and Nyatiti. We usually invite Mr O in the neighborhood to play the orutu and sing to its tune. Children love it.”

Still a comment such as these could not be assumed:

“Although we don’t have the orutu and the Nyatiti in our classroom, we normally invite someone to play then to our children. They just love that band!”

The data revealed that all centers used and valued the costumes worn during dances. Some of the very common costumes reported were the sisal skirt (usually worn by both sexes), lessos (girls only), ostrich feathers and a hat. There were also reports on the use of body paints for decoration of the body during dances to bring in the feeling of the song. The data indicated that a child, who was brave enough to lead others in counting the lines of the song, was given a flywhisk to use (a flywhisk is a cow tail tied onto a stick and usually used by traditional dancers or soloists in counting songs). Such comments were common: “For dance and movements we have costumes like sisal skirt, lessos, ostrich feathers, hat and body paints. If a child is brave enough to solo the song, he/she is given a flywhisk.” It was noted that all centers used sticks while only one school used the leg jingles. Examples of musical instruments are found in

Figures 1-10. [Note: Consent was obtained from all musicians seen in the photographs.]



Figure 1. Showing a guitar.



Figure 2. Showing rhythmic sticks.



Figure 3. Showing an invited musician playing the drums to the child.



Figure 4. Showing an invited musician playing a piano to the children.



Figure 5. An invited musician playing drum set to the children.



Figure 6. Showing a xylophone.

We also had a singer/musician with his keyboard visit. I wish they come as often as possible to enable us learn how to use the instruments constructively. At times, parents or children bring in music to share with the class. Whenever I find a new type of music I share it with the children. We have music at holidays and special events. We involve children in singing when visitors are around such as the mayor, parents, donors etc.



Figure 7. Showing a drum set.



Figure 8. Mr. O playing a Nyatiti for the children.



Figure 9. Showing a Kenyan Musical Instrument (Nyatiti).



Figure 10. Showing typical Kenyan drums played at pre-school.

4.3.5 Technology, Creating and Responding to Music

4.3.5.1 Technology

All centers reported that their voices were the main technology! There was common response to the question of whether one uses technology or not. The common comment was: “Yes, I use my voice as my technology!” The Kenyan teachers are so used to and enjoy singing in their natural voice that they consider their voice a technology. None of the participants used any technology or CD Player.

4.3.5.2 Creating and Responding to Music

The report on musical activities indicated that creative activities relating to composing music was considered the highest example of music!

This study revealed that participants mainly create songs and poems, fixed their tunes and engaged children in singing or reciting as they provide accompaniments. A comment such as this was common: “I compose songs about HIV/AIDS, child rights, gender, child abuse and neglect and drug abuse.”

This study too revealed that teachers compose and use a lot of poems and narratives in their curriculum. A common comment was noted: “I also compose poems and narratives of our themes which we use here. Some poems help them learn sounds of animals such as the donkey, like:

Donkey is singing,
As he grows to graze
He can sing no better
Because he is an ass
He ho –He ho

Hey ho!”

Another teacher commented: “I also use poems which I compose from time to time depending on my theme. Some poems that I compose teach them counting, number shapes animals and their sounds such as:

One like a stick—straight

Two like a duck—quack

Three like a butterfly—cry

Four like a chair—sit

Five like a pussy cat—miaw

Six like a snake—hiss

Seven like a walking stick—walk

Eight like a fish—swim

Nine like head and neck—nod

Ten like leg ball—kick.”

The study reports indicated that most of the themes that the participants used when creating songs and poems for their children were similar. For example, all centers had this statement:

“I compose my songs surrounding topics like HIV/AIDS, gender, integrity, child rights, child abuse and neglect, female genital mutilation, drug and abuse substance. I also involve them in poems, patriotic songs, religious songs, birthday songs, folk songs, welcoming guest songs, lullabies, etc. I compose poems and narratives. For example this poem teaches them language:

Duck, duddles

Love their puddles

How they wandle

In their puddles

Duck duddles.”

It was reported that even the dances had themes relevant to what the teachers wanted them to learn. For example, Kenyan teachers use songs, poems and dances whose theme talks about counting numbers, songs about types and importance of food, importance of education, songs about body parts and their functions, turn taking songs, songs with religious themes, songs with cultural connotation etc. This study also revealed that Kenyan songs are passed from generation to generation

4.3.6 Resources (Materials, Equipment and Facilities)

The data revealed that all participants indicated that their voices were their number one resource. A representative comment was: “My voice is my resource number one; then, the children themselves, community including teachers, parents and events. Children come with a strong background of music from home, and I build on that.” From this statement, it was also reported that children are also a major resource to their teachers. Community of teachers and neighborhood including the orutu and Nyatiti players are all resources. The study indicated that all centers utilize parents and books from K.I.E as resources.

4.3.7 Types of Music and Languages Used

4.3.7.1 Types of Music

All centers indicated that they use variety of songs, poems and narrative. A representative comment includes:

“I also involve them in poems, patriotic songs, religious songs, birthday songs, folk songs, welcoming guest songs, lullabies etc. I compose poems and narratives”. The report

also indicated that even the songs and dances had themes that talk about counting numbers for example, “Moja, Mbili, Tatu,” (One, Two, Three) a simple counting song that is easier to remember”

There were songs about types and importance of food, for example:

Ndizi na viazi-(Banana and Potatoe)

Nyama na mboga-(Meat and Vegetable)

Vitu vyote hivi—(All these things)

Ni mchanganyiko maalum ,--(Are different types of Food)

There were songs with themes touching on the importance of education for example,

Elimu ni Ngao---Education is a shield

Silaha za Maisha---A shield of life

Siku hizi ni Elimu---These are the days of education

Sisi sote tuendeleo na mafunzo---All of us lets go on with learning

Tukihitimu tutakuwa na furaha---If we succeed, all of us will be happy

Elimu ni ngao---Education is a shield

This study revealed that the participants used songs about body parts and their functions, for example:

I am Mr Head, I think for you,

Nose, I smell for you,

Eye, I see for you

Mouth, I eat, talk for you

Hands, I work for you

Legs, I walk for you

Stomach, you all work for me!

The study revealed that all teachers used turn taking songs for example: “WATOTO WADOGO, NJOONI TUCHEZE TANDAROBO!” The participant also encourages singing in their mother tongue, “NYITHINDO MATINDO BIURU WATUGI KODA KIDI”! In this song, children call upon each other to come so that they can have a turn taking play with stone. Some teachers used songs with religious themes, for example:

“Who build the ark?

Noah, Noah,

Who build the ark?

Brother Noah builds the ark.”

Still some teachers used songs with cultural connotation for example:

“LELO,KIGERERANI,

LELO, KIGERERANI LELO x2

Oe Oe KIPKIMOLWO LONGISA

KIGERERANI LELO”

This study also indicated that all centers used both weather and calendar songs at the beginning of the lessons.

4.3.7.2 Languages Used

The data indicated that all centers used English and Kiswahili. Three centers used Luo language, while one center used Kikuyu language. The report indicated that only one center used a Kalenjin song in a Kalenjin language!

About 42 different vernacular languages are spoken in Kenya (Bogonko, 1992) and children come to their preschool classrooms speaking the language of their own ethnic group.

Children also use Swahili, which is the national language. They learn it from hearing it spoken in their home environments. When children start preschool at the age of three, they are taught to speak English, which is Kenya's official language and the language used in school. With the mixture of all these languages, young children often use all of them when they are playing and singing.

4.3.8 Pre-service Teacher Preparation

The data indicated that none of the participants had formal music training. Such a comment was common from all teachers: "I didn't have any formal training in music." The data revealed that the highest level of training received by a participant reached to the equivalent of tenth grade in the U.S. A representative comment included: "I did music up to form two (tenth grade), then our music teacher got transferred, so I did not continue with music. Occasionally I participated in church choir."

This study revealed that mothers and church choirs were contributing factors toward children's singing ability and interest in music. This was a representative comment: "My mother really loved singing and so she influenced me. We would go to church to practice singing in the choir. I also sung in my school choir." The above statement also indicated that school choirs were a contributing factor towards sustainability of singing interest.

Participants at the primary level feel they are a contributing factor towards music interest. One participant stated:

"Music was one of the subjects in my primary school and I loved music lessons because our teacher was very motivating. The same teacher also encouraged us to participate in school choirs and we could sing to different places and in different functions. I got interested in

singing and at some point; the teacher would allow me to conduct our set piece school choir!

I also participated as a soloist in our folk song.”

Participants perceived that the most contributing factor for teachers’ classroom musicality was the kind of training at the District centre for early childhood (DICECE). The data indicated that all teachers underwent a music-oriented curriculum. One participant explained this as:

“During my early childhood teacher training course in District Centre for Early childhood, music was one of the subjects in the curriculum and the practical part of it was really emphasized. So I had no alternative but to love music, because it is a learning avenue for children. I started collecting short songs, games and movement, and building my repertoire of music that are culturally acceptable with simple rhythm. “

Another participant could not hide how his music ability was rejuvenated. He stated:

“Occasionally I participated in church choir. It is not until I joined the DICECE, early childhood teacher training college that my musical interest and abilities got rejuvenated. All training was practical, art based, material development based and music both composing and singing. We would be involved in musical activities and entertainment every evening. We would compete inter classes composing songs relevant to ECD, singing them with the right tune in front of our lecturers, the program officer, the manager and the Director. Our lecturers would follow us to our school to assess how we are involving children in musical and play activities. The lecturers would typically tell me, “Ensure that your music enhances other learning areas, leads to physical development and coordination, provokes sequential thinking, and help the child in language and emotional development”. Even the test was more of describe the steps followed in learning/ teaching a new song. It was just practical, that is all I can say.

This study revealed that all participants had great confidence in this type of training. One comment that documented this was:

“I also sung in my school choir but the climax of it came when I joined DICECE for my early childhood teacher training. Music was mandatory for a preschool teacher. There is just no way you would call yourself a teacher of children when you cannot even initiate a song! The objectives of the music was very clear and given to every student,”

The student teacher should be able to: (a) explain the terms music, movement, repertoire; (b) discuss acceptable music and movement in ECD, rhythm, short songs, games and movement, list culturally acceptable songs; (c) be able to compose, and sing appropriate ECD songs; (d) gather resources for teaching/ learning music in ECD such as musical instruments, ornaments, costumes, and artifacts; and (e) compose and keep a repertoire of songs on emerging issues relevant to ECD, according to a participant. From these types of statements, it can be deduced that the objectives of this training were music practical oriented.

The study indicated what teachers should consider when coming with music repertoire. A representative comment:

“So the when I want to come up with a repertoire of music for children, I usually consider the following: The age of the children, ethnicity/ races, purpose of the song, the content of the song, the vocabulary, the musical interest of the children, variety of songs and the musical structure. She advises that every teacher thinking about children music should consider the same”.

One teacher chose to offer self-reflection on her practice. From her comment:

“I want to find out what the children already know, whether children are listening, I want to use a range of repertoire, I want to allow children to play the instruments their own

way and give them a chance to create their own music. I want to avoid giving children a music test but assess their ability by their interest.

I always ask myself the following questions:

Do I hear music in children's sound making?

Do I feel dance in children's natural use of movement?

Do I take note of children's humming?

Am I wide awake in my own music capabilities?

Am I worried when I cannot play an instrument or when I sing off pitch? Or am I a perfectionist? I just love music and cannot wait to pass the same to my class!"

This study revealed that all the participants had some activities extra outside the classroom for children this study revealed that most of the activities are music and drama festivals, singing in the Assembly, parent day, special day, singing to teachers, closing day etc.

One common comment was:

"We involve children in music and drama festivals. Like recently our children really performed well at the national drama festivals. I hope you read us in the newspaper! We also involve them in singing for teachers, going places to entertain people, parents' day, closing day, Morning assembly and so on."

The study participants indicated that there were very specific competition classes for children in Kenyan music and drama festivals, such a comment:

"We involve children in many outside class exposures like singing during music or drama festivals at different levels, for example we can choose to participate in singing games (western style) own choice under class 801H, or (African style) own choice under class 802 G . We also enroll them in English solo verse speaking under class 1001 G , English

choral verse speaking under class 1004 G, Kiswahili solo verse speaking class 1101 G, and Kiswahili Choral verse speaking class 1104 G. We also sing during parents' day, closing day, assembly time, singing to teachers and guests.”

These results were responses from teacher interview questions, open sharing and discussions with participants from both countries occurring formally and informally with the aim of mutually benefiting or learning from each other as well as getting the data for this study. Observations were conducted and video/audio footage of musical instruments used taken. The results indicated that the two countries embrace music as an important aspect in child development and included music as part of their preschool curriculum.

4.4 Discussion of Results

Qualitative research is particularly well suited for illuminating the complexity of education environments and ethos because the data captures multiple perspectives within real worlds settings (Miles & Huberman, 1994). With this study, multiple sources of data were systematically and persistently, collected, coded, analyzed and interpreted to create the similarities and differences in the use of music between Kenya and US.

Examination of the results from both Kenya and United States revealed that the importance of music in early childhood/ preschool curriculum cannot be overemphasized. The two countries both recognized the value of music to their classes in terms of exciting curiosity, stimulating creativity while enhancing the development of the whole child in all developmental domains. The two countries believe music is an integral part of a well-rounded curriculum for children. It can bring a smile; help calm a fussy baby and help children rest. It covers so many aspects of the day, and music helps children develop many skills that they need to use throughout

their lives. It is a language that can be used to express feelings without words, it trains the intellect, frees the spirit, and soothes emotionally.

However, the difference had been realized in the way music is used in the day. Although both countries indicated that they use music throughout the day, United States preschool teachers have a specific circle time for music in their curriculum lasting for 30 minutes while their Kenyan counterparts indicated that all centers did not have a specific time scheduled for music but that music was such an important area in the curriculum that should not just be used at specific time, but rather, that it is used spontaneously throughout the day in conjunction with other subjects. An investigation into the use of music in Kenyan ECEs reveals that most teachers reported that they teach music all the time (Andang'o 2007). This statement viewed from the perspective of a specialist music educator using the reductionist theory to break down music education into western music components (such as rhythmic patterns and melodic contours), appears to simplify music education. However on further reflection, the teacher who responds thus views music from a holistic perspective when she uses it to introduce lessons, change from one activity to another, count, develop language skills and further other educational goals (Government of Kenya 2005a). Primos (1998) supports this view through her inclusion of integrated studies among holistic activities, postulating that the connection of music with other areas of knowledge opens up opportunities for connections and relations between disciplines; unlike United States that operates on schedules.

Integrated studies are a widely practiced phenomenon in ECE in Kenya. However, the connections are usually one sided because although music is used to teach other activity areas, the converse, using other activity areas to teach music education, is not usually considered (although it actually does take place, such as when children are taught poetry, which aids in

rhythmic development). Since music education as a discipline is taught only once a week, the extent to which musical skills are acquired in integrated studies is arguable but can be supported by the notion that in “doing,” the children “become”; thus, in singing, they become better singers, whether the singing is done to achieve musical or other goals.

It is true to conclude that both countries used music as a welcoming activity, for transitioning and nap time, but Kenyan teachers use it more in areas of starting or ending the day, beginning a lesson, concluding a lesson, changing from one activity to another (transition), breaking monotony and boredom, soothing children, in acquiring concepts in all learning areas. Sometimes they just use music for children to relax and enjoy themselves!”

While some schools in the US have music specialists rotating in classes to teach music to children, Kenyan teachers did not have such but instead employed the use of traditional /authentic instrumentalists who would come on invitation to entertain the children using stringed instruments like Nyatiti and orutu. This again shows the flexibility of the Kenyan preschool teachers and further confirms that their music is all the time.

The report from Kenyan teachers indicated that music begins from morning assembly by singing national anthem. This demonstrated Kenya as being a patriotic state, where one can compose even the song about the president and his tremendous achievements and just sing. While the United States preschool teachers enjoyed the use of paraprofessionals who act as teacher assistants to keep children safe as they perform music, Kenyan teachers were mostly alone in class and even when she/he takes children outside for music activities, she/he had to be both the protector, the teacher, the demonstrator of activities, the dancer, and the comforter for the crying ones. Both the countries, however, reported that children experienced planned,

teacher directed music instruction daily and teachers were reported as being responsible for leading their children in musical activities.

Both Kenya and the US seem to be in agreement that music education occurred for different reasons. They all reported that they use music for enrichment, enjoyment, self-esteem, and language development, or for teaching other subjects. Results also revealed that both teachers use music to promote creativity, musical concepts and skill development. However, while United States teachers acknowledged that music helped in behavior management, Kenyan teachers attributed this function more on class control than behavior management. These maybe are because Kenyan teachers, unlike United States, do not practice inclusive education in totality'. Both the two countries seem to be in total agreement that music is important not only in cognitive, communication, social emotional, fine motor and gross motor development but also as away of enhancing personal safety, autonomy and mastery.

While singing was the most common musical activity reported by teachers from the two countries, in Kenya, it was almost always accompanied by movement. The two countries seem to suggest that group singing occurred on a daily basis. However, singing without accompaniment was the most prominent practice in US classrooms while the opposite was true of the Kenyan teachers. Kenyan teachers were reportedly using their hands as an instrument and clapping to the rhythm of the song. The two countries also reported that children had opportunities to sing alone daily. While results from the US indicated that all the centers reported singing along to records, cassettes, or CDs, this was not true of Kenyan teachers. No report in Kenyan center indicated the use of any technology apart from their voice. However, the countries are in agreement that when teaching new songs, they often encourage the children to sing along with them without recordings. Though it did not come so clearly in practical sense of the word, from US

classrooms, the qualitative data from participant interviews seem to suggest that much informal singing took place in both countries' classrooms. This can be inferred from a statement such as "Our teachers sing all the time—the children sing and clap and dance around. Music makes our days happy".

Unlike US where singing mostly takes place in classrooms, the Kenyan teachers energetically modeled loud, joyful singing and dancing with the children on the playground. Teachers and children all sang and danced to "Simama Kaa" in Kiswahili and "Here We Go 'Round the Mulberry Bush" in English. Such a song is about standing up, sitting down, and jumping. When teachers and children sing this song, everybody jumps! The types of movement activities that US teachers did most were wherein the children moved as instructed by lyrics, such as the "The Hockey pokey", Steve and Greg's "Stop and Go". The song "we love peanut butter" by Dr Jean Although the centers reported involving children's movement without music such as moving to verbal direction, it was minimal as the majority of sound recordings continued to be music produced specifically for children, including titles by Dr. Jean, Steve & Greg, Hap Palmer, Raffi, Ella Jenkins, B 5 Tribal, Putumayo Kids, Tranquil Horizons, Jazz as well as classical music. This was not true of Kenyan situation. Kenyan teachers simply used their voices and authentic instruments to accompany their singing.

The findings revealed that there were differences in the types of instruments used in the classrooms. Although both the countries use drums and shakers, their shape, outlook and makeup are totally different. While Kenyan drums are tins covered by animal skin and tightened together, US drums had a different make. The report indicated that while the US musical instruments are commercially bought, Kenyan musical instruments as indicated by data that all centers have varied musical instruments rich in their reflection of cultural diversity. Such comments were

common: “I use a lot of instruments because I want children to experiment with sounds and also appreciate our cultural heritage. The instruments that I use are varied and represents what can be found locally and some of them are even given to us by parents. Again it could be noticed that Kenya enjoyed the cultural diversity that is reflected in its musical instruments as opposed to US whose musical instruments looked more or less similar.

While US teachers reported using cymbals, drums, guitar, triangle, bells, rhythmic sticks, accordion and tambourine, Kenyan counterparts brought in the following: Kayamba (xylophone), Drums, flutes and shakers. All shakers seem to be originated from bottle tops (peke) tied to a stick or a tin with small stones inside (ajawa), while Kenyan traditional instrumentalists brought in the orutu (one stringed instrument) and the Nyatiti. The US music specialist had extra instruments that are worth noting, including the harmonica, xylophone, violin, piano, but these were only used by the music specialist.

This current study reported that the music specialist had the majority of the instruments. The Kenyan teachers also considered their hands as an instrument through which they clap to different rhythms. This was never mentioned anywhere by US teachers. The use of piano and guitar seem to be common to the two countries although only one center from each country used them. It is also worth noting the value to which Kenyan teachers attribute to costumes. Every dance had some sort of costumes from sisal skirt, ostrich feathers, lessos, hat, and body paints. This study did not report any costume use from US teachers. Also worth noting was that Kenyan teachers identified children who acted as soloists counting the lines of the song as others “pour”/respond. The soloists were usually given a flywhisk to use, this was never observed with our US counterparts.

The differences in areas of technology are interesting as our Kenyan counterpart reported that their voice is their technology number one! Teachers in Kenya felt they did not need technology because their voice is enough. Another contributing factor to their use of voice only could be that the technology such as radio or CD player was too expensive for preschool teachers. This is contrary to US with many reported musical technologies such as CDs, tapes, Keyboard, radio, record player, Internet etc. however the stance taken by Kenyan teachers on their use of voice seem to be getting a lot of support from music specialist in the US who is also a fan of using her voice. She comments:

“Preschool music teachers should change their attitude from I can’t sing to I can sing. The songs are not difficult but simple. Teachers need to spend sometime with recorded music and just sing alone, then use their voice to sing with children. It is more personal when the child and the teacher sing together. One of the advantages of the teacher singing the songs herself is that she has complete control over the song. She can get louder or softer, go faster or slower, change the words or add verses to the song. She can use the children's responses to guide what she does with the song. Moreover voice singing makes the child trust in the ability of the teacher, it teaches the children to become secure in their own voice, that they can sing anytime, anywhere they want without having the CD to play. “I want children just to learn to sing”! “we want them to love it and be confident in themselves”. We need a balance of CD, Cassette, and Voice. *I wish every school should have someone concerned about music or a music specialist!*”

In general, this study found music taught by specialist to be more striking to children, especially in the United States where there was one specialist rotating in classes. The specialist had very specific musical and extra musical goals with the range of music activities and contents

of lessons and the way in which music activities were presented and framed. Goals contents and activities were intimately related with the images regular teachers held regarding their role in classroom, as well as the perceived role of music in their students' and their own lives.

The report from US teachers indicated that no center offered children the chance in music listening activities using shadow play, dramatic play, or child controlled manipulative like scarves or puppets. This was not true for Kenyan teachers as they engaged their children in a lot of dramatic play and listening to authentic instrumentalists.

In the area of creating and responding to music, the findings indicated that Kenyan teachers create and compose songs about different themes as opposed to many US teachers that rely on lyrics. It is worth noting that when teachers compose these songs, they have a standard guideline on the type of songs that are appropriate to age of children.

There seem to be a big difference between what Kenyan teachers consider to be resources as opposed to US resources. While Kenyan musical resources comes from teachers themselves and their voices, children, parents, community and books from K.I.E, the US teachers reported using CDs, books, audio tapes, records, some schools even used John Feierabend's teaching philosophy and materials

The types of music used by these two countries' preschool teachers are something worth considering. Participants in the US confess that their children have listened to a variety of genres, as depicted by these two comments: "The children have heard anything from classic rock, rap, oldies, reggae, alternative, and even country. This is the best way we know of in order to symbolize various cultures through music," or "I have used "Latin, Asian, Reggae, Hip Hop, R & B, Country, Hispanic, Tribal music of South America, Children's music, African music, Irish Music." The use of such music has been supported by research findings.

Research into preschool children's musical preferences has shown that they are open to all kinds of music, from classical to rap (Scott, 1989). Consequently, young children should be introduced to a diverse range of musical styles and periods and to the music of other cultures, so they can develop eclectic taste. Such a variety will provide contrast, sustain children's interest, and stimulate comparisons between musical scales, rhythms, harmonies, the timbre of different instruments and voices, and the playing and singing characteristics of different musical styles, periods and cultures. Preschool children, for example, respond readily to the syncopated rhythms of music from the medieval period, to the "grounded" feeling of African music, and to the "lifting" sense associated with Mozart's music. An eclectic listening and movement program, therefore, could include English country dances, blue grass, reggae, European brass bands, African Drums, avant-garde electronic sounds, 1920s American jazz, Aboriginal song, Gregorian chant, Latin American rhythms, and a range of music from all periods, styles and cultures. While it is true that such songs are varied in terms of cultural diversity, the only factor that should be taken into consideration when selecting these songs should be based on them being developmentally appropriate to their age and their relevance to the theme of the day.

On the other side, the Kenyan counterparts indicated that they use a variety of songs, poems and narrative. Representative comments from the participants included: "I also use weather songs, calendar songs, birthday songs, special days song, patriotic songs, folk song, traditional songs, lullaby songs, poems, riddles ". "I compose songs about Hiv/AIDS, child rights, gender, child abuse and neglect and drug abuse". Most of Kenyan composed songs and dances have themes such as counting numbers, songs about types and importance of food, importance of education, songs about body parts and their functions, turn taking songs, songs with religious themes, songs with cultural connotation.

While the US teachers used mainly English with a few of Spanish and Hispanic in their songs, about 42 different vernacular languages are spoken in Kenya (Bogonko, 1992) and children come to their preschool classrooms speaking the language of their own ethnic group. Children also learn Swahili, which is the national language from hearing it spoken in their home environments. When children start preschool at the age of three, they are taught to speak English, which is Kenya's official language and the language used in school. With the mixture of all these languages, young children often use all of them when they are playing and singing.

Teachers have to change little things about themselves in order to be able to "meet the children where they are". They must be able to communicate easily with all of the children in their classes, so they sing in all languages and include all of the children in activities. As the participants were observed singing, dancing and chanting, and the children echoed their words and movements, many songs were short, simple and repetitious and the children were easily able to loudly sing along, repeating what the teachers sang. As indicated in the findings, some songs were in English, some were in Swahili, and some were in Luo, Kikuyu, Kalenjin (ethnic group languages). As earlier indicated, songs in Kenya are passed from one generation to another, some songs were ones that are sung by people of all ethnic groups over the country, and some songs were meant for play or exercise. Teachers deliberately modified the songs by adding various languages, to make the entire children feel welcome in their classrooms.

All teachers in both the two countries indicated a lack of formal music preparation. The influence of parents, especially the mothers, on the importance of music has a lot of weight. Many teachers both in United States and Kenya talked about their mothers encouraging them to sing. Others attribute their interest to the church through church choir. School also plays a vital

role in influencing the interest of children in music. We had two contrasting interests, as a result of teachers' comments as reported by one participant below:

“My personal orientation with music is humorous. In elementary school I learned to dislike music as my music teacher told me ‘You can’t sing.’ In junior high and high school, I played the flute and participated in the band flag corps. These were enjoyable experiences.”

The responses from US teachers indicated that traditional fundamental music skills--singing and playing instruments--were not often used or considered useful by these teachers; instead, teachers valued experiences that involved pedagogical strategies directly applicable to teaching. In addition to what is learned in college methods courses, previous exposure and training prior to formal teacher education preparation might provide impetus for preschool teachers to incorporate music skills into their teaching, rather than what they learn in college methods courses

Surprisingly none of the US participants were aware of MENC's prekindergarten music education standards (MENC, 1994b). In fact, none of them even talked about having some workshops with MENC, Music together, Music Garten, or Kindermusic.

It was evident that Kenya had a strong pre service and in service training that has a lot of focus on music and play. This has made every preschool teacher in Kenya who has undergone DICECE program to have a lot of music interest not only in terms of singing but also composing. This was contrary to our US counterparts some of whose comments are calling for music clinics. This is a representative comment: “I think there should be music workshops and clinics for teachers. I don’t think our teacher education programs are emphasizing enough of preschool music in their curriculum.”

It was also noted that teachers had some activities extra for children apart from classroom participation. The US teachers involved children in such activities as carnivore, gala night, and singing for parents, Kenyan teachers extended this talent to stage where children would compete with other children in musical and drama festivals. They also involved children in singing during parent day, prize giving days, birthdays, they sing to teachers and so on. One of the greatest challenges facing music education in Kenya today is its institutionalization. Traditional music of a multicultural society must now be studied, in all its diversity, within the formal education system, presenting a daunting task for teacher preparation. Many teachers openly confess their lack of knowledge of traditional Kenyan music, having experienced a music education heavily skewed toward Western European music, a situation brought about by the missionaries during the colonial era (Agak, 2005; Akuno, 2005; Digolo, 2005). In early childhood education, this influence is particularly evident. Thus, although music is integral at this stage of education (Mwaura, 1980), the teaching of it relies heavily on Western European singing games and folk songs, especially in urban areas. Rural areas are also gradually moving away from traditional Kenyan music to English music.

The discussion of results reveal a lot about the differences and the similarities in the two countries use of music in their curriculum at preschool level. It goes without saying that each of these countries could mutually benefit from each other by sharing their way of handling music in their curriculum to improve their practice. Interestingly Kenya is fast “borrowing” from the US and sooner than later.

4.5 Implications for Practice

As to music scheduling, Kenyan counterparts seem to be more flexible to the use of music at anytime during their lessons, this is a strong point that could be recommended to our US counterparts to embrace this practice.

There needs to be more of a child centered approach that allows children to discover the potential in their voices and in their bodies as they respond to musical cues and discover various ways of singing and moving to music.

The vigorous participation of the Kenyan teachers in songs, games and dances, prompts some reflection on the common American practice of watching children at play. There is need for some greater adult involvement in physical activities with young children.

As to the content of instruction, there needs to be a progressive plan for professional development in terms of setting realistic goals in conjunction with classroom teachers in both the two countries. The US teacher's practices are still far from those suggested by the national standards, while Kenyan practices are also below expectations as laid down by K.IE objectives.

Looking back at the research and its application to date, it seems the music education and early childhood professionals might need new models of collaboration and partnerships in order to improve the educative practices.

We need to develop a strategic, long term plan for proactive change, based on what we have read from professionals in this investigation. Where the US teachers need to embrace Kenyan practices, let them do so, where Kenyans need to change to add value to their practices, let them embrace that.

The US participants' responses indicated that traditional fundamental music skills--singing and playing instruments--were not often used or considered useful by these teachers;

instead, teachers valued experiences that involved pedagogical strategies directly applicable to teaching. I should suggest that in addition to what is learned in college methods courses, previous exposure and training prior to formal teacher education preparation might provide impetus for preschool teachers to incorporate music skills into their teaching, rather than what they learn in college methods courses.

There needs to be more workshops/in service trainings especially on how to handle music in our classrooms. This would go along way in strengthening our practices especially to teachers either with no formal training in music or who are not “talented” in music. None of the US participants mentioned any idea about MENC or having attended workshop by Music together, Music Garten, or Kinder music. Exposure to these various types of trainings could boost preschool teacher knowledge of implementing music within preschool classrooms.

The use of music specialists in the classrooms is a great resource that is worth trying, however, how many schools will not choose to spend extra penny on that. The suggestion is to strengthen our teacher training programs so that teachers are well equipped with musical skills.

The use of instrumentalists comes into play with the children in schools and is highly recommended here. The enthusiasm by which children surround these instruments as they shake their bodies, nod their heads and dance to their tune, remains a great way of tapping their young talents.

The area of creating music, composing songs, poems, narratives, riddles and singing using a natural voice remains an area that needs to be explored by our US teachers.

There needs to be some emphasis on language heritage and music in multiculturalism. Versatility in speaking different languages and exposure to ethnic children’s songs must be seen

as an asset and duly used. More research in this area would hopefully provide convincing evidence to stakeholders.

There is need for provision of appropriate resources for music teaching. Apparently the focus of this study did not include the role of directors of the programs or governments in providing the resources, but there needs to be some concern over resources if the teacher's practices are to improve.

The background soft soothing music coming from the CD player in the US classrooms is something that needs to be "louded" and embraced by our Kenyan counterparts.

This study provides four musical avenues that can be used to enhance music use within preschool programs. These include the influences of the parents, the church, the school and the music festivals in the development of the child's musical talents.

Finally there needs to be some collaboration between Kenya and US in order to learn from each other more in terms of cultural diversity, languages and the use of musical instruments and costumes. There is need for further study in this area that imperatively examines the current state of music education in preschools from a national perspectives--that is, with a national sample of NAEYC-accredited preschools, and using the National Standards as guidelines for best practices.

4.6 Assumptions, Limitations, Delimitations, and Constraints

4.6.1 Assumptions

The underlying assumption of this study was that the best matching programs were purposefully selected for comparisons. However it was not considered whether these programs were in line with practices of MENC (US) and K.I.E (Kenya).

4.6.2 Limitations

The limitation of this study was mainly in its scope. It only covered music practices in four preschools in the United States (mid west city) and four Preschools in Kenya's (mid west city). Another limitation was that the study was conducted by only one researcher without benefit of inter rater agreement on all codes and themes developed from the data, even though multiple participant/member checks were conducted to assure the data was accurately recorded and interpreted. There could also be a possibility of biasness of the researcher being from Kenya.

4.6.3 Delimitations

One of the major delimitations was that all teachers were willing to be participants in this study. In fact, the preschool teachers in the US were very motivated because the researcher was from Kenya, and they were eager to know much about how Kenyan teachers use music in their classes. So it became a mutual responsibility of give and take in sharing experiences through formal and informal talks that eventually uncovered valuable information.

4.6.4 Constraints

The biggest constraint in this qualitative study was financial, rigorous of procedures and time. The researcher had to travel to Kenya to get his participants and conduct the observations. During the gathering of data, the mailing of teacher interview questions, follow-up calls to verify the data, the phone interview with participants, the gas used in driving everyday to US centers, all culminated into a lot of financial implications.

The procedures for this research were rigorous. The setting up of thesis committee, contacting the Directors of programs and participants, getting the proposal and Institutional Review Board (IRB) approval before going to the field, were all ventures requiring energy and perseverance. The time taken to visit and observe the preschools, the emails and phone

conversations to verify the participants' perceptions, the pressure to put down what is observed immediately, coding and developing themes that responded to the research questions all testify to the constraints on time.

CHAPTER FIVE

5.0 Conclusion

There is much more to learn and embrace from each of the two countries regarding use of music in the preschool curriculum. The US's use of technology in music lessons remains a challenge to Kenyan teachers. However, the activities practiced by the Kenyan teachers clearly fostered children's learning on multiple levels. Early childhood teaching may be a reflection of the culture where teaching and learning are taking place, but the two countries can benefit by sharing ideas and perspectives with each other. The soft soothing background music in the US classrooms needs to be embraced by Kenyan teachers. The rich purposeful teaching of Kenyan teachers indicate that, through music and movement, the child's language development, physical development, emotional development, self esteem and pride, energy and gentleness, safety and autonomy can be supported.

The vigorous participation of the Kenyan teachers in songs, games and dances, prompts some reflection on the common American practice of watching children at play, there is need for active adult physical involvement in children's play activities. This strategy works whether in preschools in the US or Kenya, and the children yearn for teacher to come and join them in their activities.

Just like Kenya, a majority of US teachers are facing the challenge of teaching in multilingual classrooms. The Kenyan participants in this study indicated their celebration of an abundance of languages though songs, poems, gestures, games and dances, in which anybody can learn.

Finally, this study indicated that despite the differences in our approach to teaching music in our classrooms, providing the best education possible is a dream shared by both Kenya and the

US teachers. It is important for us, as educators, to acknowledge that tapping into teaching strategies used in different cultures provide fresh insightful perspectives that can invigorate our work and practices with young children and give us not just new approaches but new ways of thinking. To achieve this goal calls for genuine collaboration between teachers and educators in sharing their practices.

It is important to realize that music making permeates the life of a young child from early infant-parent musical communication to the familiar sol-me chant used by preschoolers to engage their playmates. Early childhood music educators need to be committed to building on these naturally occurring practices through guiding the development of a repertoire of skills and understandings that can bring a lifetime of enjoyment and fulfillment. Generally speaking, there should be some strategies of collaboration between the two countries, such strategies should also include an acknowledgement of children's inclination to express life openly and spontaneously and that encounters with music also should be open and spontaneous.

Compared to older children or adults, young children's responses to music are often more attuned to sensory and perceptual qualities of understanding, and to 'internal' rather than 'external' reality. For example, a young child will make up songs on an occasion such as while lying in the grass, watching the pansies as they "dance" in the breeze, and hum a little tune to accompany a dance (e.g., responsively humming more quickly and loudly as the pansies move to the gusts of wind). Young children's sensory and perceptual use of music is not like an adult's because they have not developed the types of abstract principles that adults use to interpret and structure their world. As a result, the way in which young children sometimes respond to their surroundings, and the spontaneous nature of their music making, may not make sense or at least

maybe obscured by the logic of older minds. To young children, music can be relevant to any moment, situation or location that may seem strange to adults.

Indeed, young children can teach us a great deal about music and how to include it in the natural realm of perception, emotion and imagination. Some children regard music as the infrastructure of practical life, rather than an embellishment of it. Consequently adults must acknowledge that they may not “hear” sounds in the same way as children. While both adults and children find meaning in music, this meaning maybe extraordinarily different for each. Therefore, in order to be receptive to children and their responses to music, teachers, parents and any other adults must tap the genius of their own childhood on behalf of the children with whom they interact.

With all this said and done and in practical terms, preschool teachers must remain open minded, flexible, spontaneous, curious, playful, trusting, and inquisitive, and willing to learn by trial and error. In brief, we must think in terms of pure artistic action, and then playful musical interactions with children will emerge naturally, within a supportive learning environment that is framed by the child’s frame of mind, and development will then blossom.

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APPENDIX

APPENDIX

TEACHER INTERVIEW QUESTIONS

1. Do you use music within your preschool curriculum?
2. How do you use it within your daily schedule?
3. How do you perceive your use of music promotes development? (In the area of cognitive, communication, fine motor, gross motor, self help and social-emotional skills?)
4. What musical instruments do you use within your curriculum or instruction?
5. Do you use any technology during your music program times?
6. What are your favorable resources for music? Do use songs, recordings, video tape, books, etc?
7. What various types of music do you use that are characteristics of various cultures?
8. What other languages do you include in your music sessions within preschool?
9. What formal music training have you had? Share with me your personal preparation/orientation with music. How has this helped in your decisions of using music in your preschool program?