A Descriptive Study of Early Childhood Teachers' Music Practices

in the State of Arizona

by

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ABSTRACT

This dissertation discusses the findings of a descriptive study of early childhood teachers' musical practices in the state of Arizona. Drawing from socio-cultural and cultural-historical activity theory perspectives, this study utilized an online survey design for 2 months in which 312 participants from distinctive types of programs responded to 42 items that addressed early childhood teachers' music practices, perceived role of music, the teachers' preparation, challenges and needs for teaching music in their programs. The study uses the findings to explore how music is incorporated into the curriculum, its role, challenges and needs for teachers as well as inform policy makers of the effectiveness of music in early childhood curriculum that might bring about a resurgence of thinking about funding opportunities to promote music in different programs that serve children. These results reflected the diversity of most early childhood programs in the U.S in areas of scheduling, types of programs, working environments and curricular approaches used as well as in the duration and frequencies of music activities. However, there was a significant difference between how music was used in elementary versus early childhood centers. The results revealed that, although teachers used music at various times, for various reasons, planned or unplanned and as an integral part of other content areas, there was great variance in the manner in which music was emphasized in the total curriculum. In this study context, music in early childhood education centers was mostly teacher led and its value was geared towards specific behavioral outcome such as enhancement of language development rather than sheer enjoyment and relaxation. Although
teachers used music on a daily basis, they were inadequately prepared and most teachers were looking for opportunities to improve their music abilities including required courses and workshops on ways of effectively incorporating music into curriculum/classroom. Funding, time and lack of confidence remain top challenges for early childhood and elementary teachers. The study recommends that music courses be required in teacher education programs and refresher workshops for in-service teachers about how to effectively use music in classrooms be more widely available.
To all who keep it their mission to concretize their academic vision in the future, Courage!

To all my family, relatives and friends,

Who are still breathing, best wishes.

And to those who are resting with the lord, “Uyue gi Kwe.”

To Faith, Joy Paul, Sally, Gloria and Odongo Jr., God’s protection as you grow up.

To my beloved wife Ruth, “Nakupenda Sana”
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PREFACE

The inception of this dissertation came as a result of the variance in the way music as a content area was implemented in various curricula in the state of Kansas and the state of Arizona. Having been an assistant teacher for three to five year old children and having witnessed how music was being used in the curriculum by various early childhood programs, especially 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 from the state of Kansas, I was surprised at the degree of variance in the use of music in the curriculum in four early childhood centers in the state of Arizona. Much of the variance came in the way the circle time was being utilized between the two states and the absence of phrases such as “big room music” or “outdoor music” or “music play room” from the Arizona early childhood teachers’ vocabulary that were predominantly used in Kansas.

It was these variations in the way music as a content area was being emphasized in the curriculum that prompted several questions to warrant investigating the music practices of early childhood teachers in the state of Arizona with the hope of exploring distinctive types of programs in order to get the bigger picture of how early childhood education teachers in the state of Arizona use music in their curricula. This study operates on the premise that, if indeed music is indispensible to young children’s lives, then paying attention to
early childhood music experiences and education is critical and this begins by first knowing the current music practices of teachers.
Chapter 1

INTRODUCTION

Recent studies have documented ways in which social and economic changes in the last 40 years have led to greater preschool and child care participation (Daniels, 1992; Palmer, 1993; Youngae, 2009; U.S Census Bureau, 2010). Consequently, some of the developmental responsibility for these children has shifted to preschool educators in both public and private facilities. Additionally, more recent studies confirm that more children continue to be enrolled in various early childhood programs such as kindergarten, nursery schools, preschools and child care centers than ever before (Youngae, 2009; U.S Census Bureau, 2008/2010). According to the U.S Census Bureau 2010 community survey, enrollment of students in Kindergarten and Nursery schools rose from 60% in 2000 to 72% in 2010, with 5.1 million and 4.1 million students enrolled in Nursery/preschool and Kindergarten, respectively. According to the National Center for Education Statistics (2011), a higher percentage of 4 year olds were in center- based settings or preschools, including Head Start, as their primary type of early education and care, with as many as 64% of 3 to 5 old children attending preprimary programs, 61% of these children being in full day programs. If this is the case, then a substantial number of early childhood aged children spend time in non-familial care (Youngae, 2009). Early childhood education centers, therefore, have the responsibility of providing quality experiences for children across all the developmental domains. This dissertation argues that music education for young children is one of the important domains
that should be addressed in the array of early care and education programs being
offered to young children. Music education for young learners is generally
dependent upon parents, teachers and other adults in their lives. The role of a
music specialist in planning or teaching music in early childhood programs has
been very minimal until first or second grade (McDonald, 1979). If this is the
case, then the question becomes, who is involved in planning and teaching music
in early childhood programs? How is music being planned and taught in early
childhood education centers? How do teachers perceive the value of music they
teach in their programs? What are the teachers’ professional/educational training
and experiences that are relevant to their use of music, or what needs and
challenges do teachers face as they implement music in their programs? The
answers to these critical questions explain the rationale for this dissertation study.

Music experiences and education in early childhood settings has received
little attention from school music teachers or music specialists (McDonald &
Simons, 1989). This means that music among other content areas in early
childhood curricula are handled by general early childhood teachers, and this has
made early childhood music education to suffer from lack of communication
between researchers, classroom teachers and music educators (McDonald &
Simons, 1989). The issue of significance in this dissertation is to further examine
how music is used within early childhood programs in the state of Arizona.
Looking at how different teachers handle music in their programs can create
awareness and understanding on the effectiveness of music within early childhood
curricula. Additionally, in order to strengthen and provide socially and culturally
relevant music education to young children, we must know about existing music programs in the early childhood education settings.

**Context of the Study**

This study was conducted within the state of Arizona. According to the 2010 U.S. Census Bureau report, approximately 6,392,017 people live in this versatile state that includes desert, canyons, pine forests, mountain ranges, lakes and valleys. In terms of school enrolment, the U.S. Census Bureau, 2010 American community survey reported 89,818 and 83,270 children enrolled in kindergarten and nursery/preschool respectively in Arizona. In 2010, the state of Arizona had 22,362 funded head start child enrollment, 1073 lead teachers, and 909 assistant teachers. These numbers consist of 3 strands of funding reported at regional/delegate, tribal and migrant/seasonal levels. According to the Arizona Department of Education, less than half (39%) of child care centers in Arizona require teachers to have more education than a high school diploma or GED and although the state does not endorse any one preschool curriculum, many early childhood programs choose to use a professionally developed curriculum that incorporates child centered, developmentally appropriate concepts with academic standards for literacy and numeracy. Other programs develop their own curriculum that incorporates principles such as high/scope and creative curriculum for infants, toddlers, preschool and primary classrooms. Some of these programs that serve infant and toddlers, preschool, elementary and youth development have movement and music whose objective is to provide effective, engaging and skill building strategies for all educators.
Statement of the Problem

A number of related studies and music education publications make a case for the importance of quality music experiences during the early years and regard the early years as a critical period in musical development, musical open-mindedness, and a golden age for music learning (Golden, 1989; Levinowitz, 1999, 2001; Youngae, 2009). Despite these studies of early childhood education teachers’ use of music to promote children’s learning and development, very few studies have been done focusing on early childhood teachers’ actual practices in the classroom and how they integrate music into their curricula in the state of Arizona.

While there is some survey literature on primary and elementary teachers’ use of music in the classroom and music teachers’ practices, there is a lack of accessible and coherent data on how early childhood educators include music in education. Thus, additional research is needed to develop effective models for training preschool teachers in the use of music (Kelly, 1998). Given the relative lack of training for many child care teachers, it is possible that many early childhood teachers do not use music effectively in their programs and therefore may be missing opportunities for their children’s holistic development and purposeful learning that has been documented to be enhanced through effective use of music in the curriculum.
Purpose of the Study

This descriptive study examined how music is used within the daily routine, in both formal and informal curricula, in early childhood programs (primarily preschool through third grade) in Arizona. Seeking out information regarding early childhood teachers’ classroom musical practices (planned and unplanned), their goals for teaching music to students as well as teachers’ professional/educational experiences, challenges and needs as they implement music in the classrooms may encourage continued and enhanced use of music as a distinct and connected content area within early childhood programs. The study described the music practices of early childhood teachers in the state of Arizona.

Significance of the Study

This study has practical implications for early childhood and teacher education programs. Documenting how early childhood teachers describe their use of music in their programs has the potential to create an awareness and a shared knowledge among early childhood professionals on the importance of music to young children. Therefore, gaining information on the strategies and observed uses of music in early childhood, including elementary programs, may promote the understanding of the role of music in early childhood development as well as revealing strategies that not only make teaching and learning powerful, but also potentially improve the inclusion of music activities in early childhood education and elementary settings. Additionally, sharing how
different teachers integrate music within their curricula and/or how they use music to teach other content areas can help inform policy makers of the effectiveness of music in early childhood curriculum, and this may bring a resurgence in thinking about funding opportunities to promote music in different programs that serve children.

This descriptive study, although confined to distinctive types of early childhood and elementary education programs, may lead to further studies to support the development of curricula that include music as a medium for teaching that links to improved development in young children. Additionally, comparing how different programs state their needs and face common challenges can provide evidence to make effective policies to resolve these issues. It is important to understand multiple examples of the use of music across programs. A descriptive study has the potential to uncover the multiple values and beliefs on the uses of music as part of early childhood 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 the musical interest of children.

**Theoretical Framework**

This study has been framed from sociocultural and cultural-historical activity theory perspectives based on the rationale that music as an art occurs in a social working context and that a great deal of music making is carried out as a part of social group activity. Lev Vygosky’s theory of social
construction/mediational model and Engestrom’s (1999, 2001) and Leont’ev’s (1981) activity theory have been utilized. At the heart of Vygotsky’s sociocultural theory is the idea that when people encounter an object in their environment, they act upon and interpret it through the mediation of “cultural tools” (North and Hargreaves, 2008). Vygotsky’s mediational model shows that individual learning takes place through repeated social interaction with others when they participate in joint activities and share cultural tools. Vygotsky uses two developmental levels to explain this interactional relationship. He referred to the first level as the actual developmental level and stated that it is the level of development of a child’s mental functions that has been established as a result of certain already completed developmental cycles. The second level involves guidance from the teacher in which he attributed all the two levels to explain the Zone of proximal development (ZoPD) which Vygotsky defined as the discrepancy between the child’s actual level of performance on a task at a given point in time and his/her potential level of performance on that task given appropriate instruction (Vygotsky, 1978). According to North and Hargreaves (2008), in the Zone of proximal development, co-operative interactions between the child and capable persons lead to learning and this is where music comes in since a great deal of music making is carried out as a part of social group activity. Rogoff (2003) concurs with Vygotsky by stating that the scholars of culture and cognition, while attending to the collaborative nature of cognitive development found Vygotsky’s zone of proximal development inspirational because it suggests children learn through their interactions with more experienced adults and peers who assist them
in engaging in thinking beyond the “zone” in which they would be able to perform without support. Rogoff (2003) also argues that the socio-cultural theory offers an integrated approach to human development by bringing cognitive, social, perceptual, motivational, physical, emotional and other processes regarded as social activity together rather than treating them as separate, free-standing capabilities.

Since music is both a social and cultural activity that be integrated into any content area within the curricula, an integrated approach provided by socio-cultural theory makes it easy to understand how thinking involves social relations and cultural experience without an artificial separation into isolated parts. Barrett (2005) describe the idea of children’s communities of musical practice in relation to children’s music making, drawing upon studies of children’s playground chants and musical games (Harwood, 1998; Marsh and Young, 2006), to show how peers can have a powerful influence as ‘pedagogues’ in musical learning and development. Bruner’s (1977) theory especially on the transfer of learning, defined as the ability to use specific skills, principles and attitudes in quite similar situations encountered later, seems to work together with Vygotsky’s mediational model. Bruner’s notion that the curriculum should be arranged in such a way that the student finds this material suitable to his/her age level and interest/readiness to learn may involve activities in Vygotsky’s ZoPD, where the child is already present and ready to learn, and the work
of a social agent is to facilitate this learning. Figure 1 shows how the subject uses the cultural tools to understand the object.

Figure 1

*Vygotsky’s basic mediational model*

Engestrom (1999, 2001) activity theory is based upon the socio-cultural historical context of human experience in which Vygotsky (1978) stated that “human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them” (p. 88). We can see that there is a strong dialectical relationship between subject and object only in that the relationship is mediated by using tools (symbolic systems). Alexei Leonti’ev’s (1981) concept of individual activities being located within collective practice is also important in providing a means of relating social institutional and individual psychological phenomena. As had been noted by Wertsch, (1985), Leonti’ev brought in the idea of distributed cognition, meaning that individual learning is partly shaped by that of others through
collective activity and this collective activity includes also the history and the social and political relationships that exist in the whole community.

Congruent with and as an extension of Vygotsky’s social-cultural theory, Engestrom and Miettinen (1999, incorporated the concept of tools to deal with dialogue and interactions within activity systems, including the ways in which people talk to one another and interact in social groups of any size. Engestrom et al (1999) advanced the view of activity systems and of the ways they function and change, arguing that activity theory rather than the individual is the basic unit of analysis for understanding human learning and development. This means that the individuals’ musical learning for example should be considered within the context of the musical activities of the groups of which they are part such as families, peer groups, school classes, and community institutions (North and Hargreaves, 2008). Generally speaking, Engestrom’s model adds three new components to Vygotsky’s initial meditational model including the community (e.g., people engaged in that activity such as school music class, audience, dancers) the rules (e.g., norms and values that govern the activity, otherwise known as conventions) and the relationship between the audience and the performer (North &Hargreaves, 2008)
Research Questions

This study attempted to answer the following questions:

1. How do early childhood teachers use music within the daily routine in both planned and spontaneous ways in their programs?

2. How do teachers express their values regarding the use of music in their early childhood programs?

3. What professional development or other education experiences do early childhood teachers relate to their uses of music in their early childhood setting?

4. How do early childhood teachers describe their challenges/needs as they engage in music activities with children?
Table 1

**Conceptual Framework of Research Questions**

| Music practices | How often do teachers conduct music activities?  
|                 | What kinds of music activities do they engage children in?  
|                 | What kinds of resources, materials, equipments and instruments do teachers use during music sessions?  
| Perceived role of music | What roles do the music they expose children to play?  
| Professional development/educational experience | What are the professional and educational backgrounds of teachers who teach music?  
| Teacher preparation, challenges/needs | How helpful are the teachers' training in teaching music?  


What challenges do teachers face when teaching music? What kinds of teacher development would be helpful to teachers? What kinds of support do teachers desire to help them teach music effectively in their settings?

Organization of the Study

The organization of this dissertation study includes six distinct chapters. In chapter one, I attempted to give a contextual background of this study, culminating with a conceptual framework in which I have unpacked the theoretical lenses used to incorporate Vygotsky’s socio-cultural theory and Engeström’s and Leont’ev’s cultural historical activity theory to examine early childhood teachers’ music practices. The problem statement, purpose and significance of the study as well as research questions are also addressed in this chapter. Chapter two provides a critical/selective review of the literature relevant to the research questions including an overview of the literature arguments and a summary of searches done in order locate the relevant literature that were
reviewed. The major themes explored in chapter two include the importance of music in early childhood programs, music in early childhood curriculum including the U.S. national music standards, early childhood teachers’ music practices, objectives of music activities and singing, resources and early childhood teachers’ preparation, challenges and needs. Chapter three details the study’s design and methods. Issues addressed in this chapter include the design and method, survey instrument, sample and recruitment, research ethics, piloting and content validation, timeline and data analysis. Chapter four reports the findings of the first two research questions dealing majorly on how teachers use music and the value they attribute to these music activities. The themes covered in this chapter include uses and value of music in early childhood curriculum, who conducts music activities and where activities are held, frequency of music activities, time spent in music activities, teachers’ uses of music, using music to teach across the content areas, use of separate music centers, materials available in the classroom, frequency of availability of music related materials to students, types of songs used, kinds of music recordings, determination of recordings played, values for including music in classroom, objectives of planning music activities, considerations for planning music activities and value of music in relation to other subject/content areas and musical opportunities outside the classroom. Chapter five addressed the last two questions guiding this study. The themes in this chapter include teacher preparation, needs and challenges, teachers’ level of education, teachers’ professional/educational experiences, teachers’ level of musical confidence, level of hindrance, teachers’ workshop attendance,
teachers’ workshop needs and support, teachers’ program needs and support, teachers’ preferred music-related classes, teachers’ challenges and suggestions for including and improving music education in classrooms. Chapter six discusses the results of this study that are closely related to the four study questions, as well as giving conclusion and implications for further studies. The rest of the sections contain the references and appendices.
Chapter 2

LITERATURE REVIEW

Introduction

This literature review attempted to locate studies relevant to the research questions, namely, early childhood teacher musical practices, the perceived role of music in these settings, and music/professional training, challenges and teachers’ music needs as they implement their curricula. The literature review argues that the leadership of teachers and significant others play an important role in the development of the child’s musical skills, understandings, and natural enjoyment. The literature review also argues that there is a great degree of variance in the way music is emphasized in the total curriculum. This variance in the use of music is as a result of diversity in times and reasons for using music as well as frequency and duration of these music activities. This study reviewed literature related to the role of teachers and found that music activities in early childhood programs are mostly teacher led and are geared towards specific behavioral outcomes rather than enjoyment and relaxation. This study reviewed the literature related to adult perceptions of various roles of music for children and why music should be included in the curriculum. I located literature that targeted the importance of singing, teachers’ professional training, teachers’ challenges and what the teachers stated as their needs in terms of programs and workshop/trainings. This literature review captured a view of current early childhood music practices primarily in the United States with a few selected
studies providing a view of practices in Australia, Sweden, South Africa and South Korea.

This literature review is grounded in searches using resources such as Academic search premier, Education Resources Information Center (ERIC), Google scholar, JSTOR, Lexis Nexis Academic and Abstracts published by The American Psychological Association (PsychINFO). I started broadly using keywords such as “early childhood education” and “music” or “music” and “child development.” Sometimes I included “children” and “music education,” and I also conducted an advanced search combining the words “early childhood music education.” When I knew the journal name or book title and author, I went to the library catalogue and began my searches from there. I did hand searches of the following journals: the *Journal of Research in Music Education, Childhood Education, Bulletin of the Council for Research in Music Education, Child Development, College Music Symposium, Music Educators Journal, Music Supervisors’ Journal, Music Supervisors’ Bulletin*, Philosophy of Music Education Review, *Journal of Royal Musical Association*, and so on. I also searched for books relevant to my focus in multiple ASU libraries and requested books from other libraries using interlibrary loan services. I also explored Google scholar and Google.com/Uncle Sam to get relevant information. I explored government documents, including reports from the U.S Census Bureau, the U.S Department of Education, the National Center for Education
Statistics and the Arizona Department of Education webs. Finally, I explored Dissertation and Theses indexes, Journal indexes and the International index to music periodicals.

**Importance of Music in Early Childhood Programs**

The importance of music in early childhood cannot be overemphasized. Although many researchers have explored the early music experiences of children, an investigation into the early childhood educators’ music practices might be useful in developing high quality and relevant music curriculum for children. Nardo, Custodero, Persellin, and Fox (2006), Golden (1989), Daniels (1991), and Tarnowski and Barrett (1997) surveyed the music practices of early childhood educators in U.S. preschools. Several researchers (M. H. Lee, 2005; M. K. Lee, 2000; S. H. Lee, 2003; Y. J. Lee, 2005; Yoon, 2005; Youngae, 2008, 2009) conducted surveys investigating music in preschool programs in South Korea and Temmerman (1998, 2000) studied childhood music education programs in Australia. Additionally, Lundin and Sandberg (2001) surveyed music in Swedish preschools while Herbs De Wet and Rijsdijk (2005) surveyed music education in primary schools in South Africa. Analyzing these studies provides implications for further research in the area of early childhood music education. As noted by Youngae (2009), researchers from the United States, Australia, Sweden, South Africa and South Korea found similar results, especially regarding who is responsible for teaching
music, the most frequent activities, and the teachers’ lack of music confidence.

The importance of music instruction for music development during the early years of childhood has been widely investigated since World War II, and as Levinowitz (1998) noted, the characteristic music performances of young children provide a window through which music psychologists and educators can understand the sequence of the child’s developing music skills. Denac (2007) suggested that music education in early childhood centers should not only enable children to experience enjoyment and relaxation, but should also help develop the child’s music abilities, skills, and knowledge. Denac states that through music activities that include sound play and movement, the child independently express himself/herself, develops perception abilities, increases attention span, and develops motor skills, verbal communication, and social behavior. Garretson (1976) discusses the values of music in the curriculum, including development of personal discipline and promotion of desirable social attitudes as well as increasing sensitivity to beauty. Garretson also notes that singing improves posture. Garretson describes the aesthetic and expressive values, cultural and personal-social values, therapeutic values and vocational and avocational value of music in the curriculum.

Temmerman (2000) and Bowles (1998) found that the level of interest in music activities and the level of development of music abilities
are closely linked with the child’s first experiences in music. Denac (2007) concludes that “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” (p. 440). This perspective is shared by Ohman-Rodriguez (2004), who suggests that children in their early years should be exposed to music first before they become composers because recorded music and rhythm instruments, as well as songs, chants and finger plays are basic activities in the early childhood classroom. McDonald (1979) also argues that musical activities like singing, improvising (e.g., exploring sounds on rhythm instruments), and appropriate background music provide a foundation for future music awareness, noting that once a foundation level in music has been established, young children in their preschool and early elementary years are ready for new levels of music awareness. Teachers therefore, have the ability to foster new levels of music awareness by inviting young children into the inner workings of music (Ohman-Rodriguez, 2004).

Deasy (2002) and Gardiner (2000) state that uses of music in early childhood include helping children in synthesizing experiences, transitioning into new activities, calming down during naptime, sharing cultural traditions, and building self esteem and a sense of community. Shore and Strasser (2006) noted that music can improve academic performance in language and math. This perspective is also shared by Gardiner, Fox, Knowles and Jeffrey (1996), who indicated that music in
early childhood programs can be used to teach music concepts, develop
music appreciation, and enhance skills in all developmental domains and
emergent academic areas such as language arts and mathematics. Jerome
Brunner (1986, cited in McCarthy, 2007) argued that participation in
music provides a unique way of experiencing the world that leads to a
particular way of knowing and interacting with the world.

The National Association for Music Education’s (Formerly
MENC, 1991) position statement on early childhood education as found at
http://menc.org/about/view/earlychildhood states clearly the value of
music in the early years of a child:

Music is a natural and important part of young children's growth
and development. Early interaction with music positively affects
the quality of all children’s lives. Successful experiences in music
help all children bond emotionally and intellectually with others
through creative expression in song, rhythmic movement, and
listening experiences. Music in early childhood creates a
foundation upon which future music learning is built. These
experiences should be integrated within the daily routine and play
of children. In this way, enduring attitudes regarding the joy of
music making and sharing are developed.

Music in Early Childhood Curriculum

Music became a part of the curriculum in the public schools in the
United States in Boston in 1838, and as of today, music is generally
accepted as an integral part of the school curriculum (Garretson, 1976). These early initiatives were aimed at the school years, however, and did not necessarily address pre-school education.

The development of musical skills and understandings that can enhance young children’s natural enjoyment of music is dependent upon the leadership of teachers and others who have learned how children use music and their abilities (McDonald, 1979). McDonald noted that music may be present in an early childhood center because children are there, but it takes the teacher’s efforts to plan and guide in such a way that its significance for learning is realized (McDonald, 1979). When a child comes to school, he brings with him/her the music to which he/she has been exposed in the home, on television, radio, and in the neighborhood (Nye, 1979). This perspective is shared by Denac (2007), whose study revealed that some children entering an early childhood program come with experiences in music and may have well defined musical preferences urged teachers to provide a variety of musical experiences to enable children form a positive relationship toward music. This value for music was further supported by Gfeller (1983), who stated that music activities are flexible teaching tools that provide enjoyable opportunities for socialization.

O’Neill (2002) placed music in a social context, arguing that children’s introductions to music usually occur in a social context that involves singing with family and family friends, and this social context widens even further when the early childhood teacher enters their young lives. This social context involves enculturation and children develop their personal tastes in many things including
music (North et. al. 2000). While the social-musical context may be rich, Elliot (1989) noted that teachers tend to teach a very narrow slice of the music heard and practiced in our multicultural societies. Elliot argued that music education in the United States is geared toward traditional Western music making and listening practices with several idiosyncratic features such as syntactical structures (tonal melodies and functional harmony). Elliot also noted emphasis on the control of musical environments, re-creation over spontaneous creation while treating all music as an aesthetic object of contemplation according to eighteenth century standards of taste and sponsorship in Western art music practice in particular. The music that children are most exposed to is likely to become what they prefer to listen to, and what the teachers and parents listen to the most will probably also become the children’s favorites. This means that teachers play a significant role in contributing to the musical experiences and development of the child including diverse and spontaneous music making.

Children need a teacher who can encourage maximum musical development by assessing individual needs so that continuous growth occurs (Nye, 1979). Nye further noted that “the teacher may utilize musical sounds to stimulate interest, curiosity, imagination and to arouse feelings given that music in preschool and kindergarten are more closely related and interwoven with every part of the curriculum than they are at any other period of a child’s educational experience” (p. 260).

Nye noted that at the early childhood age, music stimulates and enhances intellectual, physical, affective and social growth, and an effective music program
depends upon the teacher’s understanding of this age group and of music’s importance in giving meaning to every facet of children’s experiences. Garretson (1976) suggested that to be successful, the teacher of music must possess a well-defined philosophy of teaching, not only having a broad understanding of the general purposes of education but also a thorough understanding of the specific values and purposes to be achieved by the inclusion of music in the curriculum.

Music can add much joy to an early childhood program (Shore & Strasser, 2006). These investigators encourage teachers to include music in their activities at every opportunity throughout the day, particularly during group meetings and transition times. Nye (1979) argues that music time can and should be anytime throughout the day when there is an opportunity for music to enhance learning. Nye indicates that music is most meaningfully taught to children as an integral part of all activities in the educational program—science, social studies, language, health, safety, values, and mathematical concepts. This is a holistic view of music as an interconnected content area.

Shore and Strasser (2006) provide specific instances when teachers can use songs, such as to welcome children to group meetings, create specific moods, transition into cleanup, to create calm when the energy level gets too high, and to refocus the group. Hildebrandt (1998) suggests that teachers can use songs to help children understand social values, share diversity and intergenerational connections, learn colors and numbers, and celebrate special occasions and the passing of seasons. Neelly (2002, cited
by Shore & Strasser, 2006) advised teachers singing with young children
to pitch their voices high and light similar to ‘motherese’ or baby talk,
arguing that children’s voices are physiologically higher and lighter and
we do not want to damage them. Bayless and Ramsey (1978) note that
young children of preschool and kindergarten age move and respond
naturally with an imaginative and sensitive teacher. These researchers
suggested that teachers who are willing to experiment can develop a vital,
creative rhythmic program for their children and a good movement
program can be developed by a teacher who pays attention to children as
they move, skip down the hall, run with the wind, pound with their
hammers, twirl around in circles or stump their feet in puddles (Bayless &
Ramsey, 1978). Having explored generally the expected role of the early
childhood teacher and the nature of early childhood music, it is desirable
that we explore some of the topics that are critical to the questions of this
study.

Early Childhood Teachers’ Music Practices

As Youngae (2008) noted, one of the prominent questions
surrounding exploration of music practices in early childhood centers is
about who is involved in teaching music. According to MENC (1994) in a
statement synthesizing U.S. national standards for pre-kindergarten, music
instruction in prekindergarten and kindergarten should be led by teachers
with formal education in early childhood music. The authors of the MENC
document (1994) recommended that a music specialist in the field of early
childhood education should be available to be consulted by early childhood teachers (p. 1). Daniels (1991), Nardo et al (2006), and Golden (1989) found that the early childhood classroom teachers had the primary responsibility of teaching music in many U.S. early childhood centers. As will be explored later in another section, findings of various studies (Herbst, De Wet, & Rijsdijk, 2005; J. J. Kim, 2000; M. H. Lee, 2005) showed that although classroom teachers conducted music activities in many centers, these teachers lacked musical experiences required of them. Other studies indicated that despite the teachers’ lack of music education, a majority of teachers had a regular music activity time (Daniels, 1992; Golden, 1989).

Youngae (2009) noted that MENC (1994) recommended that time be set aside regularly for music group activities, necessitating the implementation of planned music time. Survey studies of preschools in Ohio and California (Golden, 1989; Nardo, 2001) supported the MENC recommendation. According to Youngae (2009), the above studies revealed that 79.6%, of early childhood teachers engaged in music related activities daily, 11.6% of the teachers engaged children in music three or four times a week, and 0.6% of the teachers revealed that they do not involve their children in music activities (Golden, 1989). These statistics are further paralleled by Nardo et al (2006), whose study involved a nationwide survey of NAECYC-accredited schools. They found that
although 28% of centers conducted music instruction four to five times per week, only half of the centers included music instruction.

Denac’s 2008 study (cited in Youngae, 2009) indicated that the teachers’ interest in planning music activities has a strong bearing on the frequency of these activities. Youngae (2009) reviewed Daniels’ 1991 survey of 143 preschools and found that the larger preschools were more likely to offer music activities congruent with MENC standards in that more than 12% of the contact time between the teacher and the children was devoted to music. Youngae (2009) also reviewed Kang (1994), who investigated the relationship between the average frequency of music instruction and children’s musical ability, and found that children who received music instruction three times a week had greater musical ability than those who received music instruction less than twice a week.

The lack of frequency of music instruction has been summarized by Griffin (1999) who noted that there are few music educational opportunities prior to kindergarten and the majority of American children do attend family daycare, daycare centers, or preschool programs before the age of five, there are unfortunately no federal or state- mandated music curricula for these programs, and many children receive little or no musical guidance from their teachers or caregivers until their first elementary music class. Griffin further argued that even as kindergartners, children may only attend music class once or twice a week, and some
school districts have cancelled music classes at this level altogether due to budgetary constraints (Griffin, 1999).

Gillespie and Glider (2008) noted that as children age, the adults’ result- oriented world seems more interested in the possible beneficial effects of music on the children than how music is used by children during the early childhood years. This perspective is shared by Niland (2009), who indicated that, although music educators commonly recognize the importance of making music enjoyable, music education pedagogy for young children is often teacher led and structured towards specific behavioral outcomes. Niland suggested that child-centered musical play can be a powerful medium for young children’s exploration of many musical elements and concepts, and has the potential of controlling behaviors by enhancing understanding between children (Niland, 2009).

Kim and Choy (2008) revealed that “many classroom teachers integrate music as a way to gain the children’s attention and motivate their learning including singing a song to memorize certain concepts” (p. 406). Bresler (1995) also revealed that some elementary classroom teachers use music as a way of enhancing the overall mood of the classroom, such as playing background music or as an entry to participation in school or community events, such as holiday concerts; however, teachers seldom integrate musical concepts or regard them as being on the same level of importance as other subjects. Bresler (1993) and Persky, Sandene, and Askew (1998) noted that many classroom teachers indicate
that they would like to spend more time incorporating music, but need to concentrate on other subjects to prepare children for standardized testing. Kim and Choy (2008) argued that time may not be the only factor to be considered, since integrated curriculum is not a matter of distributing time to each subject but of incorporating aspects and elements of different subjects across the curriculum. Brophy and Alleman (1991) and Mason (1996) also admitted that integrating music into curriculum maybe difficult when teachers have limited knowledge about music or when it is presented in a different manner.

Kim and Choy (2008) seem to offer a criticism of a teacher who does not have musical content knowledge and may think that she or he can integrate music simply by using a similar tune while varying the words for different subjects. Further studies (Beane, 1995; Copple & Bredekamp, 1997; Forgarty, 1991; Manins, 1994; Wardle, 1999; Wilcox, 1994 as cited in Kim &Choy, 2008) seem to avoid this impasse by arguing that there are different ways to integrate curriculum across subject areas and teachers can choose which way to do it. Other authors (Barry, 1992; Choy & Kim, 2007; Kim, 2000; Mullins, 1993; Shaughnessy, 2004, cited in Kim & Choy, 2008) added another twist, noting that classroom teachers often times lack confidence in understanding music and integrating it into the classroom because they have limited content knowledge and support. Kim (2000 as cited in Youngae, 2009) noted that even though early childhood teachers conducted music activities in most preschools, these teachers were insufficiently prepared to teach music. Nardo et al (2006), while exploring early childhood music education in accredited American preschools, found that
common practices included the classroom teacher being the planner and leader of musical activities with the content of this planned music making varied, and that teachers seek ways to develop further their own music skills for song leading, playing instruments, leading creative movement and conducting drama activities. 

Further studies by Apfelstadt (1989), Barry (1992), Bresler (1993), and Giles and Frego (2004) indicated that music integration is related to teachers’ perceived musical ability and self efficacy in teaching music. Gharavi (1993), Hildebran (1998), Isenberg and Jalongo (1993), and McDonald (1993) reported that many child-care staff indicated having limited musical knowledge, misconceptions regarding their musical skills, and a lack of adequate resources. Other researchers (Gharavi, 1993; Hildebrandt, 1998; Scott-Kasnner, 1994, cited in Peter DeVries, 2004) revealed that even though many preschool teachers use music on a day-to-day basis, teachers do not include music in their curriculum because they feel they lack the required skills to teach music.

A recent survey by Mayra Almodovar (2010) about integrating music, drama and the visual arts in the early childhood curriculum in Puerto Rico revealed that a majority of teacher have received formal and informal training in music and that more time was spent on musical activities than any other form of arts because they considered music more beneficial. This study revealed an array of reasoning behind arts use in the classroom, including addressing different learning styles, students’ preference, and stimulating children’s creativity.

that provided a national profile of arts education in the USA. The report of this study revealed that most schools offer music and visual arts instruction but only for short periods of time. Samuelsson et al (2009) explored the art of teaching music, dance and poetry with children aged 2–8 years old, and noted that research on children and music tends to focus either on the practices of musical experts or on schools with specialist music profiles. Samuelsson et al further observed that research on music in early years’ education can be characterized in terms of research on “music for children” or research on “children’s music.” Jordan-Decarbo and Nelson (2002) posited that research on songs for children has traditionally been dominated by and mirrors the strong adult influence on children’s musical activities in preschool. Jordan and Nelson (2002) further claim that research touching on children’s musical cultures has been focusing on the ancient concept of ‘mousiké’ as an important factor, in which a broad approach of music is integrated with dance, movements, arts and play.

**Objectives of Music Activities**

Researchers have studied the reason for teaching music. Youngae (2009) investigated music practices in public preschools in South Korea and revealed that enjoyment and recreation were the main reasons for including music in the curriculum. Other reasons that appeared in order of importance were to support the child’s language development, to develop the child’s self esteem, to support the child’s physical development, to develop musicianship, to develop the child’s social skills, to help with development of other areas (math, art, etc.), and to promote cultural
heritage. Temmaman (1998), while exploring childhood music education programs in Australia, found enjoyment of music as the main reason for including music in early childhood music programs. This finding is consistent with other studies (Golden, 1989: Temmaman, 2000).

One of the areas of interest to researchers is whether early childhood teachers conduct music instruction based on certain objectives. One published set of objectives can be found in the National Standards for Music Education (MENC, 1994) for grades K-12 and also for pre-kindergarten. According to these documents, early music experiences should develop the quality of life for all children. These standards have specific skills and knowledge that children should acquire as a result of music instruction. Specifically for pre-K, which is the focus of this current study, *The School Music Program: A New Vision* (MENC, 1994b) provides relevant and specific guidelines for pre-kindergarten music in the form of both content and achievement standards, thereby identifying the content to be taught as well as the level of expected skills acquisition. The content section includes four areas of music experience: singing and playing instruments, creating music, responding to music, and understanding music. The *Opportunity to Learn* (MENC, 1994a) standards for music instruction for prekindergarten address the preschool musical environment in the categories of curriculum and scheduling, staffing, materials and equipment. These standards reflect the following beliefs that relate to the musical learning of young children:
1. All children have musical potential;
2. Children bring their own unique interests and abilities to the music learning environment;
3. Very young children are capable of developing critical thinking skills through musical ideas;
4. Children come to early-childhood music experiences from diverse backgrounds;
5. Children should experience exemplary musical sounds, activities, and materials;
6. Children should not be encumbered with the need to meet performance goals;
7. Children's play is their work;
8. Children learn best in pleasant physical and social environments;
9. Diverse learning environments are needed to serve the developmental needs of many individual children;
10. Children need effective adult models. (MENC, 1994b, p. 9)

According to MENC, effective music teaching in the prekindergarten should:

1. Support the child's total development—physical, emotional, social, and cognitive;
2. Recognize the wide range of normal development in prekindergarten and the need to differentiate their instruction;
3. Facilitate learning through active interaction with adults and other children as well as with music materials;

4. Consist of learning activities and materials that are real, concrete, and relevant to the lives of young children;

5. Provide opportunities for children to choose from among a variety of music activities, materials, and equipment of varying degrees of difficulty;


In a survey of preschools teachers about their musical practices, Tarnowski and Barrett (1997) reported that one third of the teachers indicated that they do not have planned music lessons and the most prevalent response indicated the goal of music education to be non-musical. According to Tarnowski and Barrett (cited in Youngae, 2009), “Curriculum in music was frequently viewed as short-term planning rather than a planned series of sequential activities designed for development of cognitive, affective and kinesthetic skills with definable goals and outcomes” (p. 6). My study investigated the extent to which early childhood teachers in the state of Arizona carryout such objectives. Youngae (2008) noted that “the objectives of music instruction can be understood better within the context of the music curriculum and examination of what teachers view as important planning considerations” (p. 29).

A study by Carol (1999) revealed that the main reason for using music was to teach “themes of the week” or for general enrichment rather than as planned
curriculum. Additionally, later studies (Kwon, 2005; M. H. Lee, 2005; S. H. Lee, 2003) offered findings consistent with Carol (1999) concerning the weekly theme as the most important consideration in planning the music curriculum. Youngae (2009) revealed that weekly theme topped the consideration for teaching music in preschools, followed by national curriculum for pre-k, music activity books, children’s needs, and the preschool’s special curriculum. The lowest consideration was music theory (content).

Another area of interest to researchers that this study investigated is the frequency and importance of music activities that occur in early childhood classes. Researchers studying early childhood educators (Golden, 1989; Lee, 2005; Tarnowski & Barrett, 1997; Temmerman, 2000; Yoon, 2005) found that singing, movement, listening and playing instruments were mentioned repeatedly and singing was the most frequent/important activity. Youngae (2009) reported that finger play activities were the most frequent, followed by singing, movement, music appreciation, playing music instruments, learning music concepts, and the least frequent was music drama. The placement of listening among the top four preschool activities was contradicted by Kim (1994). Further studies (S. H. Lee, 2003; Y. J. Lee, 2005; Tarnowski & Barrett, 1997; Yoon, 2005) revealed that creating of music or spontaneous music activities also occurred infrequently. While Niland (2009) recommended musical play activities, Tarnowski and Barrett (1997) found that dramatic play with music and discussion of music occurred infrequently. Similarly, S. H. Lee (2003, cited in Youngae,
2008) found that music appreciation took place once or twice a month in public preschools but twice or three times a week in private preschools. Because most researchers reported singing as the most frequent/important activity, it would be prudent to offer some level of critical look at singing.

**Singing in Early Childhood Centers**

Singing is children’s natural way of expressing themselves as well as emotional release (Youngae, 2008). Nardo et al (2006) reported that singing was the most frequent activity in early childhood centers, and that group singing occurred daily in 93% of the centers and at least once a week in the remaining 7% of the sample. Marley (1984, cited in Youngae, 2008) found that singing simple songs for hospitalized infants and toddlers created an atmosphere of companionship, security, and relaxation. According to Fox (1994), “singing is a total joy for children” (p. 34), and Youngae (2008) added that singing cannot be separated from young children’s daily routine. The reason why children like singing activities is the joy they get while singing with others, for example: “it makes nice when we sing together” (Temmerman, 2000, p. 56). Other studies that have investigated singing activity for young have revealed that singing is indispensable for young children’s lives (Denac, 2008; M.K.Lee, 2000; M. H. Lee, 2005; S. H. Lee, 2003; Y. J. Lee, 2005; de L’Etoile, 2001; Mizener, 2008; Warner, 1999; Wolf, 2002; Youngae, 2009). This may explain why researchers reported that singing was the most frequent/important activity in the preschool music curriculum (Denac, 2008; Golden, 1989; Kwon, 2002; M. K. Lee, 2000; M.
H. Lee, 2005; S. H. Lee, 2003; Y. J. Lee, 2005; Nardo et al, 2006; Tarnowski & Barrett, 1997). The study by Nardo et al (2006) revealed that 87% of the singing occurred without accompaniment, and 82% of the participants reported that children were given opportunities to sing alone daily. When asked why teachers attributed singing to be the most important in the early childhood settings, Denac (2008) and Lee (2000) mentioned teachers’ preference and confidence over other kinds of musical activities. Youngae (2008) reported that teachers are most favorable towards singing songs and that is why they place it above all others and most frequently plan activities that involve singing in one way or the other.

The other question worth exploring in this section is, “How do teachers teach singing to their children?” Investigators have endeavored to provide information on teaching songs to young children (M. H. Lee, 2005; de l’Etoile, 2001; Klinger, Campbell, & Goolsby, 1998). Klinger et al (1998) noted that the method by which teachers transmit, and children acquire, songs and singing techniques is the subject of much discussion yet little formal research. Their study examined two common methods of rote-teaching a song, with attention to the immersion and phrase-by-phrase procedures that typify contemporary classroom practices. This study found that it was easier for children to acquire a song through immersion than with phrase-by-phrase strategies.

A study by M. H. Lee (2005, cited in Youngae, 2008) found that about 58% of teachers taught a song after playing it on a CD player or on the piano. The same study revealed that 24% of the teachers start teaching the song by explaining
the lyrics and the story behind a particular song. The same pattern was reported by Y. J. Lee (2005), who found that about 30% of teachers modeled singing with about 29% first playing the melody on a piano and about 20% on a CD player. A study by Nardo et al (2006) revealed that 75% of the centers reported singing using records, cassettes, or CDs, but 49% of the teachers often encouraged children to sing along with teachers without recordings when teaching a new song. A study by de l’Etoile (2001) emphasized the use of short and repetitive songs as an appropriate way to enable young children to learn and participate in various musical experiences.

Research by Neelly (2002) suggested the use of developmentally appropriate strategies for teaching music to young children arguing that this would improve vocal skills. The appropriateness of the song has also been investigated by researchers (Kwon, 2005; Yim & Kim, 2004; M. H. Lee, 2005 and S. H. Lee, 2003), whose findings are consistent that the song chosen should match the weekly theme of the curriculum. Yim and Kim (2004, cited by Youngae, 2008) found that 40% of the songs preferred by kindergarten and prekindergarten teachers were inappropriate for children. If this is the situation, then it means we have a great responsibility as music teachers of young children to vet which kinds of music children are engaged in while in our hands. The inappropriateness of songs in these centers were also found by Gharavi (1993), whose study that surveyed musical abilities of preschool teachers revealed that majority of teachers taught limited song repertoires from their own childhood,
recordings, song collections, methods courses or radio, and attributed this to the teachers’ limited singing skills.

**Resources: Materials, Facilities and Instruments**

Youngae (2008) noted that the early childhood education environment includes not just materials and facilities but also individual play centers as well as group activity play centers. According to the National Standards for prekindergarten and kindergarten music (MENC, 1994), this environment includes high quality sound recordings, audio equipment, various instruments, children’s songs and instructional materials. A number of studies have investigated various resources in the classroom including materials, instrument, song collections, and high tech and low tech equipment. Specifically, researchers not only reported that many teachers had piano and rhythmic instruments but also that these were the most frequently used instruments (Golden, 1989; Kim, 2003; M. K. Lee, 2000; S. H. Lee, 2003). However, Youngae (2008) noted that the music center among other centers in the preschool classroom is likely to be overlooked. Citing several sources (Andress, 1998; Devries, 2004; Kenney, 1989; Temmerman, 2000; Turner, 1999), Youngae noted that these centers provide opportunities for children to explore their musical natures and develop their musical creativity. According to Youngae (2008), Temmerman (2000) reported that preschoolers prefer playing percussion instruments during their free time to explore, investigate and produce their own sounds. Kenney (1989) underscored the importance of music centers, stating that music centers provide the freedom of
exploring elements of music such as timbre, melody, rhythm, form and expressive
music qualities as well as skills such as singing, playing instruments, composing,
listening, categorizing and evaluating. Additionally, the MENC (1994b)
recommended “a music center or similar area where children have easy access to
music materials and can listen to music with headphones so as not to disturb
others” (p. 2). Andress (1998) provided a specific design suggestions for what
should be where in preschool music play areas, such as “areas for indoor and
outdoor play, table play, designated small area play on the floor, and music book
corners, ensemble center, music storage shelves and areas for listening and
expressive movement” (p. 165).

Sims and Cecconi-Roberts (2005) examined CD collections in preschools.
Their study investigated the availability and use of recorded music in selected
prekindergarten classrooms and reported few commonalities among the teachers’
CD collections, showing the individual teachers’ music preferences and not
necessarily what is appropriate or relevant to children. Devries (2004) envisioned
music centers operating as a place where children could actively engage and
interact with one another in cooperative play. Turner (1999) suggested that a
portion of every music lesson be devoted to center time and child- selected music
activities to provide preschool children with socialization skills. Studies by Sims
(2005) and Sims and Nolker (2002) also recommended opportunities for free time
music listening, arguing that preschool classroom should provide the most
flexible learning time.
Early Childhood Teachers’ Preparation, Challenges and Needs

This study examines what the early childhood teachers state as their main challenge or areas that they state they need help. Similar to Youngae (2008), I believe that in order to develop high quality music curriculum, it is important to identify the teachers’ current challenges as they provide music for their students. Kelly (1998) noted that early childhood teachers often provide children with their first formal music instruction, yet the musical preparation of these teachers may be inadequate. In a survey of southeastern U.S. preschools, Daniels (1990) observed that even though music activities were often incorporated into all of the responding programs, a great deal of variance was found in the degree to which music was emphasized in the total curriculum. The musical preparation of early childhood teachers is vital in the children’s development of a positive attitude towards music (Kelly, 1998). Goodman (1986), Saunders & Baker (1991), and Tarnowski (1996) problematize their studies by stating that even though researchers in previous studies have investigated in-service K-6 classroom teachers’ attitudes and perceptions of their precollege music education preparation, no substantial research has been done on early childhood teachers’ perceptions of their preservice musical training. Scott-Kassner (1991, cited in Kelly, 1998) went further and cited the lack of coherent data on the music preparations of early childhood teachers and called for additional research to develop effective models for training preschool teachers in the use of music.
Saunders and Baker (1991) asked 300 elementary teachers which skills and in-service courses were practical and beneficial to their students. The results revealed that elementary classroom teachers perceived music skills and understandings that could provide students with direct music experiences and supplement other curricular areas as most useful. Youngae (2008) noted that in-service classroom teachers preferred specific music skills and understandings over general music and accordingly, 90% of the teachers involved their children in music. These researchers offered some implications for music education, which called for undergraduate music courses for preservice classroom teachers to include not only the development of a wide variety of music skills and understandings, but also guidance in exploring methods and materials for integrating music into other subject areas. Kelly (1998), on the other hand, interviewed preschool teachers about which music skills and understandings taught during preservice education they considered practical and beneficial. The teachers reported that traditional, fundamental music contents such as music theory and history were not very useful. Most respondents in this study required more information for direct experience with students, such as learning characteristics of children’s voices, using rhythm instruments, developing movement activities, developing listening lessons, providing creative/spontaneous musical experiences and integration with other curricula.

While interviewing preservice teachers’ self confidence in teaching music to children, Choy and Kim (2007) reported that preservice teachers who are early childhood college students did not express confidence in their abilities to teach
music to children. This study revealed that although there was increased knowledge of musical concepts after taking a music education course, there was a gap between knowing and teaching, theory and practice. This has caused many music educators to suggest that music courses be a requirement for an early childhood education major. Carol (1999) recommended coursework in early childhood music for early childhood teachers, and Nardo (2001) also suggested music courses in early childhood education should be taught for at least two semesters in order to impart a breadth of knowledge for music teaching and learning. According to Youngae (2008), this means that “teacher development programs for music education are a necessity not only for the teachers but also for the children” (p.36).

De l’Etoile (2001) and Nichols and Honig (1995) reported that music teacher education may result in positive effects for preschool children. While Nichols and Honig indicated that an in-service music education programs for teachers increased their young pupils’ responses to music, de l’Etoile pointed out that child care personnel working with infants and toddlers wanted to receive professional development for music activities. According to these investigators, gaining music knowledge by the teachers improved children’s active engagement in musical activities. When asked about their needs, Lee (2005) reported that almost all preschool teachers mentioned workshops as a very important need, although most teachers who had been to a music workshop were not satisfied with the content and thought length of the workshop was too short to learn the music content. Temmerman (1998) noted the need to prepare effective and qualified
teachers for early childhood music education programs and suggested a collaboration among the programs to ensure exchange of ideas, content, resources, approaches and qualified personnel, acknowledging that the “best teachers are those with early childhood education qualifications supplemented by some music expertise” (p. 32). This study will also conduct a similar investigation of early childhood teachers’ needs and give a recommendation related to the teaching of music.

**Summary of the Literature Reviewed**

The importance of early childhood music education has been the focus of many researchers. This review of the literature revealed the importance of early childhood music including the objectives of teaching music as stipulated in the national standards. In order to determine the extent to which the music activities reflect the social cultural and developmental appropriateness, exploration of current teachers’ music practices are necessary. A number of surveys on music practices revealed commonalities in areas of activities, frequencies, teachers’ needs and challenges as well as music practices in general. These studies identified singing as the most popular activity. The literature revealed that teachers seldom integrate musical concepts or regard them as being on the same level of importance as other subjects. Other studies noted that elementary classroom 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.
Almost all studies noted that teachers often lack confidence in understanding music and integrating it into the classroom, because they have limited content knowledge and support. Other research revealed that preschool teachers often provide children with their first formal music instruction, yet the musical preparation of these instructors may be inadequate. Other studies noted that even high-quality preschool classrooms typically do not have daily planned music instruction, but they do have daily group singing and movement activities accompanied by music. This literature noted that the majority of young children in the U.S. attend family child care, child care centers, or preschool programs before the age of five, but unfortunately there are no federal or state mandated curricula for these programs and many children receive little or no musical guidance from their teachers or caregivers until their first elementary music class. Other studies found common needs for resources such as materials, equipment and instruments. These studies provided implications including the need for more studies in this area of early childhood music. Therefore this current study examines how early childhood teachers use music and provides recommendations that might have great contribution to this field. The present study addresses the following research questions:

1. How do early childhood teachers use music within the daily routine in both planned and spontaneous ways in their programs?
2. How do teachers express their values regarding the use of music in their early childhood programs?
3. What professional development or other education experiences do early childhood teachers relate to their uses of music in their early childhood setting?

4. How do early childhood teachers describe their challenges/needs as they engage in music activities with children?
Chapter 3

DESIGN AND METHODS

Introduction

This chapter provides an overview of the research design and methodology used in this study to answer the four main research questions on early childhood education teachers’ use of music in their programs, the value they attribute to these music activities, their professional/educational experiences and teacher preparation, needs and challenges as they incorporate music into the curriculum. It covers the areas of design and methods, online survey instrument, sample and recruitment, research ethics, piloting and content validation, timeline, data analysis and writing.

Design and Methods

This was a descriptive study utilizing survey methods to examine early childhood teachers’ music practices. Phillips (2008) defines a descriptive study as one that describes “what is” rather than what might or could be under certain conditions. A descriptive study presents information about one group, compares factors between or among groups, and determines trends, needs, or changes in a “snapshot” manner, depicting what is happening at the time data are collected. In order to develop relevant teacher preparation programs in relation to music and to strengthen early childhood music education, it was important to examine early childhood teachers’ current music practices and to gain information about how they use music in their classrooms.
By using online survey methodology, I was able to collect a diverse and rich data set including both narrative and numerical data (Tashakkori & Teddlie, 2009) to best understand my research problem. My choice for survey over other methodologies was because of its effectiveness in distribution and data gathering in a statewide population and its ability to collect the two types of data simultaneously during a single data collection phase. Survey data gave specific facts/characteristics that described a large group and the groups’ present conditions (Jaeger, 1997). I was interested not only in teachers from “exemplary programs” such as those that are NAEYC accredited, but also early childhood teachers from diverse types of early childhood programs such as Kindergarten, Head Start, public and private preschools, as well as home-based and center-based child care. While it was not feasible to identify every individual in groups, a survey had the potential of giving me a sample of the people from the population that had the same characteristics as the larger population.

**Instrument**

A questionnaire was designed to gather data regarding general information, music practices, perceived role of music, teacher preparation, and needs for teaching music. Questions were based on previous studies (Golden, 1989; Kim & Choy, 2008; Nardo et al, 2006; Youngae, 2008). Areas of concern were general information about early childhood teachers, teachers’ music practices both planned and spontaneous, the frequency and duration of music activities, the perceived goals of including music, types of music activities, types of resources
including materials, equipment and instruments, the teachers’ professional
development and educational music experiences as well as their challenges, needs
and suggestions for teaching music. The survey consisted of 42 items, including
closed- and open-ended questions organized into four major categories of music
practices, perceived role of music, professional development/educational
experience and finally, teacher preparation and challenges/needs.

The nature/type of each item sought to elicit information relevant to the
study questions. The first item sought to identify the cities within the state of
Arizona where programs were situated. The second item sought to find out the
schedules of each classroom whether half-day program, full-day program, part-
time and so on. Items 3 through 6 targeted the teaching environments, teachers’
roles/position in those environments and number and student age range. Items 7
through 8 sought to find out the level of income of the families of children in
various classrooms and the curriculum followed in each center respectively.
Survey items 9 through 12 were intended to find out the objectives/purpose for
including music in classrooms and the perceived role music plays in classrooms.
Survey items 13 through 27 were intended to identify the frequency of music
activities as well as how the teachers use music in general, including the reasons
for using these kinds of music and resources. Items 28 and 29 sought to find out
the qualifications and the gender of the early childhood teachers respectively.
Items 30 through 42 on the survey targeted teacher preparation, challenges and
needs. For details about the survey items, see Appendix A. The questions strived
to elicit general information within the time limits of busy early childhood educators. Even though more information would likely provide a better understanding of early childhood teachers’ music practices in their settings, the time limit was necessary as participation was completely voluntarily and a reasonable length of time ensured that potential participants attended to all questions.

Table 2

Survey questions by category

<table>
<thead>
<tr>
<th>Category</th>
<th>Content</th>
<th>Question Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demographic Information</td>
<td>General and professional information</td>
<td>1-7</td>
</tr>
<tr>
<td>Musical Practices</td>
<td>Scheduling</td>
<td>12-20</td>
</tr>
<tr>
<td></td>
<td>Content of music activities</td>
<td></td>
</tr>
<tr>
<td>Perceived Role of Music</td>
<td>Objectives of music activities</td>
<td>8-11</td>
</tr>
<tr>
<td></td>
<td>Resources, materials</td>
<td>21-28</td>
</tr>
<tr>
<td></td>
<td>equipments and instruments</td>
<td></td>
</tr>
<tr>
<td>Teachers’ Preparation and Needs</td>
<td>Teachers’ preparation, conferences and workshops</td>
<td>29-42</td>
</tr>
</tbody>
</table>
To strengthen the content validity of the instrument, the questionnaire was reviewed by committee members who provided written comments regarding content relevance, clarity of questions and the overall length of the survey. Revisions were made based on their comments. After the revisions were made and questionnaire complete, the online questions was formatted through the online Survey Monkey site and given to a group of early childhood teachers/directors as a pilot study to further assess the clarity, length of the survey (see Appendix G). Based on the evaluators’ recommendations, the questionnaire were revised accordingly and then given to the target population. The rigor of revising the questionnaire after piloting using comments from my committee, content area experts, and early childhood teachers strengthened the survey instrument for reliability purposes. To avoid double participation, a system was employed to ensure that no more than one response came from any internet protocol address.

Regardless of reliability, there was a possible limitation. A study by Wang and Sogin (1997) indicated a difference between teachers’ self perception of their instructional time and the time measured by direct observation. These investigators pointed out that “teachers’ own estimated use of time was greater than the actual time recorded for each music activity” (p. 444), hence, a discrepancy between teachers’ responses and real music activity time might be unavoidable in this study due to limitations of survey methods. However, the results can provide meaningful information despite the limitations of the methods.
This study was conducted anonymously via the internet with no identifying information collected. The assumption of this study was that data represented an accurate reflection of the teachers’ practices. While the online survey is an exciting and increasingly popular method for collecting survey and other sorts of data and has low costs compared to interviews, it might be inadequate for estimating population parameters for groups that might not have access to the Internet or who might not be easily identified or included in scientifically developed Internet sampling frames. To overcome this limitation, I used several sampling techniques such as probabilistic, purposive, convenience, snowballing etc. to reach the required number of my target population.

Although a survey was limited compared to personal interview and observations, the present study was exploratory in nature and the questions attempted to provide a comprehensive picture of early childhood teachers’ music practices based on my research questions and previous studies.

**Sample and Recruitment**

This study was designed to survey early childhood teachers in the state of Arizona in order to investigate how music was used in their settings. This was a statewide study, and data were drawn from a range of cities throughout the state. A total of 312 teachers responded using the online survey instrument. A total of 261 participants came from 33 cities/towns that were considered urban settings, 26 participants came from 15 cities/towns that were considered suburban, while 25 participants came from 10 cities/small towns considered rural. These classifications of urban and rural were obtained directly from the U.S 2010
Census data. The suburban category was considered in cases where the rural population of a given city/town was almost equal to the total population in the urban or where the rural population was more than half the urban total population. In terms of participation by gender, almost all the participants (97%) in this study were women.

Table 3

Description of sample by settings

<table>
<thead>
<tr>
<th>Category</th>
<th>Total Cities</th>
<th>Total Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>33</td>
<td>261</td>
</tr>
<tr>
<td>Suburban</td>
<td>15</td>
<td>26</td>
</tr>
<tr>
<td>Rural</td>
<td>10</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>58</td>
<td>312</td>
</tr>
</tbody>
</table>

An initial recruitment was done at a large early childhood conference attended by more than 500 early childhood education practitioners. After getting a permission letter from the executive director of the organization running the conference and subsequent IRB exemption, I attended as a vendor. I used a recruitment script to explain the purpose of the study to the potential participants while seeking their contact information such as emails, phone numbers and the type of program (see Appendices D, E, and F).

One-hundred-and-one conference attendees signed up for the study while more than ten organizations dealing directly with early childhood teachers/early
care providers shared their business cards and promised to share the online survey link with their teachers. I used this opportunity to recruit not only early childhood teachers but also to make connections with program coordinators and directors/specialists of various organizations such as Kindermusik, Kith and Kin, Southwest Human Development, Mesa Public Schools, United Way, Child Care Careers, Central Arizona College, Arizona Head Start Association, Association for Supportive Child Care, Arizona Infant and Toddler Institute and others who agreed to share/forward the link to the online survey with teachers on their listserv/directories, databases, and professional email lists (see Appendices H and I). Although I was targeting a minimum of 200 participants, 312 teachers from the state of Arizona participated in this study.

The 312 early childhood teachers who participated in this study worked in a wide variety of programs. The majority of participants (87%) were teachers serving 3-5 year olds who come mostly from families of low and middle income; just 29 teachers were serving children from upper income families and very few teachers served children from mixed income families. The majority of the teachers (70%) who participated in this study had Masters and bachelor degrees. In addition, the majority of participants (55%) were lead teachers. The sample also included 12% assistant teachers, 9% serving as director and teacher, 4% directors and 20% a combination of “other” including early childhood special education teachers, early childhood music teachers, student teachers, Spanish teachers and educational activity leaders.
Sixty-seven percent of the early childhood teachers in this study taught in full day programs with 33% in half day/part-time programs. Nearly 34% of the participants were from public preschools, 18% from private preschools, 9.3% from Head Start, 7% from NAEYC accredited preschools, 4% from home-based childcare and 0.6% from Kith and Kin. One third of the participants were from “other” early childhood programs, including kindergarten through third grade, other early care/daycare centers and religious/Sunday schools. This array of settings reflected the national and statewide patchwork of early childhood care and education settings.

The survey also asked teachers to describe their curricular approaches; participants could indicate more than one curriculum choice. About 35% of the respondents described their programs as using integrated curriculum, 32% followed individually teacher designed curriculum and 26% followed creative curriculum. It is interesting to note that 8% of teachers did not have a formal curriculum and another 8% followed High/Scope, while only 4% of participants followed a Montessori curriculum. About 22% of the teachers used other types of curricula that were as diverse as each center and individual teachers. These diverse types of curricula approaches included broad categories such as state standards/standard based curriculum, district adopted curriculum, theory-based curriculum, content specific/area-based curriculum, commercially available curriculum, Christian-based and home –school-based curriculum, portfolio focused curriculum and eclectic curriculum that combined different curricula
components. See Appendix J for a detailed report on types of curricular approaches represented.

Research Ethics

This study involved human subject participants, so was reviewed in advance by the Institutional Review Board (IRB) at Arizona State University. The IRB reviewed both the nature of the study, the methods of recruiting participants and the consent letter, and the survey question items as well as the letter from the Executive Director of the organization giving permission to recruit conference attendees (see Appendix B). Additionally, the recruitment script was also reviewed. The study involved two areas of ethical responsibility: informed consent and confidentiality. In reviewing this study, the IRB wanted an assurance that the consent letter was going to be part of the online survey such that a participant would choose either to consent or not before responding to the survey questions. Once this assurance was given, the exemption was granted and the study was approved to begin (see Appendix C). This was followed by validation and piloting of the survey questionnaire procedures that involved several early childhood teachers giving their written comments on the length of time and clarity of the questions items. Further revisions were made before sending the survey to all potential participants.
Piloting and Content Validation

Piloting was done at different stages for this study. The first piloting was done before the online version by ten early childhood teachers who were asked to take the survey, provide responses on the length of time the survey took, note whether questions were clear and unambiguous, and identify which ones were not clear, note whether the answer choices on the questionnaire were clear and logical and identify which ones were not clear/logical, note whether the questions and responses were arranged in an easy to follow sequence commenting on the problem areas and finally provide an overall rating of the questionnaire based on their reactions to reading and completing it on a scale of 1-7, with 1 being low, and 7 being high (see Appendix G).

After this initial piloting, the committee provided their feedback on the entire instrument including content validation before the researcher formatted it into survey monkey. Once formatted into the online version and editing done, the committee members, several early childhood teachers and music major students including myself, took the survey, timing it and providing the feedback. After incorporating the feedback from piloting the online version, the survey went live. Three of the many listserves that contributed by sharing the link to the survey included the Channel Eight Arizona PBS educational outreach, Arizona Head Start Association and the Association for Supportive Child Care.
Timeline

This study used online survey as a data collecting tool. In May, 2011, I created an online survey and, based on the contacts that I made and after incorporating the feedback from piloting and validation, the survey instrument was distributed to the potential participants who also shared the survey link with their colleagues/ or employees’ email lists in order to encourage as many teachers as possible to take the online survey. The online survey started with the consent letter page and unless participants clicked a box to indicate that they understood and agreed with the consent letter page, the survey did not proceed to the next page. The survey was conducted in the months of May and June, 2011. During the survey, I sent a friendly email reminder once to the potential participants requesting those who had not responded to do so, while thanking those who had already taken the survey and asking them to ignore the email (see Appendix H). During the survey, at least 40 teachers requested for the findings of the study to be shared with them via the email. The interest shown in this study by the participants was demonstrated in two ways. First, a high number of participants (over one hundred) responded within the first ten days after the study went live online, and secondly, a high number of emails from the participants requested a copy of the study results (see Appendix K). A total of 312 teachers drawn from 58 cities and small towns in the state of Arizona participated in this study.
Data Analysis and Writing

Once the data collection period was ended, all raw data were downloaded from the Survey Monkey and cleaned up to capture only the respondents from early childhood and elementary programs in the state of Arizona. All data were transferred to a Microsoft Excel 2007 file for analysis. The open ended/narrative responses were transcribed into a word processing document and analyzed using qualitative thematic data analysis techniques such as latent content analysis, constant comparative analysis, modified analytic induction and parallel mixed analysis (triangulation).

Quantitative data were analyzed through simple statistics (frequencies, descriptive, cross-tabulations) and graphic displays. At the beginning of reporting the findings, all data were entered for analysis question by question, and later on categories were created into themes from each type of program. Data were triangulated as similarities/commonalities and dissimilarities between early childhood education programs and elementary school programs were drawn and highlighted.

As the analysis progressed all possible tables and figures were generated and modified to reflect the percentage frequencies and in conformity with APA style. The high number of participants in this study generated diverse and rich data, and analysis resulted into two separate chapters of-findings. Chapter 4 reports the findings of the first two research questions while chapter 5 contains data for the last two research questions guiding this study. The analysis and writing of the findings took 5 months from July, 2011 to November, 2011. Only
the data that directly linked to the study questions were analyzed and reported as well as outliers that created a bigger picture of how early childhood education teachers incorporated music into the curriculum.
Chapter 4

FINDINGS

Uses and Value of Music in the Early Childhood Curriculum

The present research investigated kindergarten and early childhood teachers’ music practices, their values for using the music, professional/educational experiences, and teacher preparation, needs and challenges. This chapter addressed the first two research questions guiding this study.

- How do early childhood teachers use music within the daily routine in both planned and spontaneous ways in their programs?
- What values do teachers express regarding the use of music in their early childhood programs?

Who Conducts Music Activities and Where Activities are Held

In order to understand how music is used by early childhood teachers on a daily basis, I needed to determine who was responsible for leading music experiences with the children and where activities took place. Figure 2 includes information on who usually led music activities/experiences in classrooms. Most of the music activities were led by classroom teachers (86%) but about 40% of the participants responded that their programs also had music teachers. A variety of other individuals, including classroom aides, parent volunteers and program directors also conducted music activities. Finally, 8% of the respondents indicated
that other individuals such as the speech therapist, student teachers and the children themselves were involved in leading music experiences.

Figure 2

Who Leads Classroom Music Activities (N=271)

In terms of where music activities were conducted, most took place in the classroom (89%). However, music activities also took place in a separate music room (35%) and outdoors (28%). Figure 3 shows various places where music activities took place. Note that most respondents selected multiple sites on this item; hence, the numbers do not total 100%.
Figure 3

Where Music Activities Took Place (N=271)

Note that under the “other environments” category (8%) in figure 3, a good number of teachers in religious programs indicated that music occurred in the chapel. Other points of interest showed that music occurred as children walk in hallways from location to location and in the activity room when it became too hot for children to play outdoors. Some individual participants indicated that they also used music wherever the children were, such as centers, multipurpose rooms, during potty/hand washing or in circle time on the carpet or at a yoga center.
**Frequency of Music Activities**

Table 4 includes information on how often different music activities occurred. A majority of the participants (82%) indicated that singing and movement occurred daily in their classrooms/centers whereas 78% of the participants stated that they engaged children in listening to music daily. Although one vision for school music programs (e.g., MENC 1994b) identified playing instruments as important for a music curriculum, the results revealed that only 17% of the teachers play instruments with children on a daily basis and 28% of the participants play instruments with children 2-3 times a month. Creating/improvising songs and learning music concepts (beat, melody, and rhythm) had the least frequency of occurrence.

Although 36% of the participants indicated that they performed music as a free activity daily, 16% indicated that they did not do these activities at all. Less than half of the participants indicated that they engaged their students in spontaneous use of music daily. The frequency of different activities also differed by the type of school. For example, many teachers had chants and finger plays several times a day, but Sunday schools and speech therapy teachers used music weekly.

More than half of the participants (53%) reported that they did not have a planned music lesson time. For the planned music time, the use of “specials” once a week with a music teacher, based on state standards, was reported as well as using music at least once during the day in a formal lesson that included singing along or having high school students play instruments for the preschool
children. Some teachers elaborated on the planned time. For example, “Daily we have a song of the week time where the students, along with their teacher sing the song of the week. Due to the young age of the students we will do this for as long as they will allow, sometimes 10 minutes, other times longer or shorter. We sing the song of the week and other familiar songs the students will sing. These songs often include movements and places where the students should tap out the beat.”

In some cases, teachers chose the songs, decided on the instruments and music for two 15 minutes lessons on a daily basis. Others offered a 4-day per week, 3 hour per day program with music and movement included throughout the program's daily schedule (rug-sharing time, transitions, etc.) as well as scheduled in as a daily block of about 45 minutes. Others simply had a book of songs from which the "music helper" selected a song to sing.
Table 4

Percent Reporting Frequency of Music Activities ($N = 273$)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Daily</th>
<th>A few times a week</th>
<th>2-3 times a month</th>
<th>Monthly</th>
<th>A few times a year</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing</td>
<td>82.2</td>
<td>9.6</td>
<td>4.1</td>
<td>1.1</td>
<td>1.9</td>
<td>1.1</td>
</tr>
<tr>
<td>Movement</td>
<td>82.2</td>
<td>12.6</td>
<td>2.6</td>
<td>1.9</td>
<td>0.7</td>
<td>-</td>
</tr>
<tr>
<td>Listening to music</td>
<td>78.4</td>
<td>13.0</td>
<td>4.1</td>
<td>1.9</td>
<td>1.9</td>
<td>0.7</td>
</tr>
<tr>
<td>Playing instruments</td>
<td>17.4</td>
<td>24.6</td>
<td>28.4</td>
<td>5.7</td>
<td>13.6</td>
<td>10.2</td>
</tr>
<tr>
<td>Creating/improvising songs</td>
<td>19.9</td>
<td>27.1</td>
<td>19.9</td>
<td>9.4</td>
<td>12</td>
<td>11.7</td>
</tr>
<tr>
<td>Learning music concepts (beat, rhythm, melody)</td>
<td>17.7</td>
<td>26.8</td>
<td>21.1</td>
<td>9.8</td>
<td>11.3</td>
<td>13.2</td>
</tr>
<tr>
<td>Finger-play including chants</td>
<td>42.2</td>
<td>26.3</td>
<td>16.3</td>
<td>5.6</td>
<td>4.1</td>
<td>5.6</td>
</tr>
<tr>
<td>Music as a free choice activity</td>
<td>35.8</td>
<td>18.5</td>
<td>12.8</td>
<td>8.3</td>
<td>8.7</td>
<td>15.8</td>
</tr>
<tr>
<td>Spontaneous use of music</td>
<td>45.4</td>
<td>24.4</td>
<td>11.5</td>
<td>5.7</td>
<td>6.5</td>
<td>6.5</td>
</tr>
</tbody>
</table>

Time Spent in Music Activities

In response to a survey item that asked how much time teachers spent per week engaging their students in music activities, 41% of them indicated spending 1-2 hours per week on music activities, 24% of teachers spent 3-4 hours per week on music activities, 18% of the respondents spent less than an hour per week on music activities while 17% of the participants indicated that they spent 5 or more hours per week on music activities.
This study also sought to find out whether teachers were using music in their classroom as often as they would have liked to. The response showed that about 57% of the teachers used music as often as they would like to while 43% of the teachers indicated that they did not use music as often as they would like to. The teachers who did not use music as often as they liked to gave various reasons such as comfort level, where teachers didn’t feel comfortable using music or singing. Phrases such as “am not a good singer” or “I don’t always feel as comfortable with music” were often used. Representative statements were, “I do not see myself as a musical person, so just use the minimum knowledge I have” or “I try
to incorporate it during the day, but I do not have much training on how to implement it other than songs that I know have concepts I want children to learn in Math, Science or Language Arts.”

In terms of duration that music activities took, there was a distinction between kindergarten and other types of programs. In kindergarten, music activities mainly lasted 30 minutes once a week. For example many kindergarten teachers reported that students went to the music teacher for 30 minutes once a week where they used a music curriculum that teaches rhythm, matching pitch and musical vocabulary. Some kindergarteners followed state music standard for kindergarten and meet once a week for 30 minutes as they practiced for 2 performances, for example, Christmas and end-of-year celebrations.

Almost all kindergarten teachers who did not use music as often as they would have liked to quoted lack of time as the main reason, citing that they were always worried about progress monitoring and testing or that time was too short to concentrate on other subjects like music. This lack of time for other types of programs was in the form of lack of planning time to coordinate music experiences and lack of designated time for lessons that focused specifically on music appropriate to early childhood.

For preschools and other early childhood classes, many teachers indicated that their planned music lesson lasted between 15 to 20 minutes daily during their closing circle time. However, this duration was spread from 5 minutes introducing a topic/theme or before beginning of a small group to 30 minutes. The duration
also depended on the age/attention of the students as well as what was being discussed.

Teachers also stated that because of the planned curricular, there was little time to integrate music beyond the mandated instructional minutes. Other teachers mentioned that they needed to concentrate on teaching academics other than music because music was rated non-important as compared to math, language reading, writing and science. Music was referred to as non-essential activity by some teachers and one participant noted that “music is seen as extra and we must stay adhered to the standards! Wish I could do it more.” Some teachers stated that funding was a big issue if music was integrated throughout the classroom daily. For example, one teacher noted that, “I usually teach recorder, but funds are short and I could not purchase instruments this year, I did purchase only drum sticks for the students this year.”

For students who are English language learners (ELL), the language barrier was cited as an issue for not using music as often as they would like to since most of the songs were written in English. Lack of musical instruments was cited by some teachers as impeding them from using music as often as they would like to.

**Teachers’ Uses of Music**

In response to survey items that asked how teachers used music in class, 85% of the participants indicated that they used music for morning greeting, end of day closings, or during circle or large group times (see Figure 5). About 77% of participants used music for special occasions, events and celebrations, whereas 74% used music when transitioning from one activity to another. Slightly over
half of the participants (54%) used music when teaching musical concepts and skill development, and 48% used music when children were bored to get their attention. Fewer than half of the participants (42%) indicated that they used music during nap/rest time.

This study also revealed that about 22% of the respondents used music at different times such as for starting an activity /introducing and reinforcing concepts or during literacy time, during circle, center times or as a free choice activity, during Bible time and anytime to enhance other content objectives. For example, they used music during circle time activities, music therapy sessions, as part of reading and writing, in teaching math concepts, Spanish lessons and at independent work time. Teachers also reported using music during meal time and work time. For some respondents, music was on at all times of the day as background music or for movement activities.
This study found that the use of music teachers especially in kindergarten occurred either by having the children go to the music teacher’s class or the music teacher joined the children in their usual classroom. For example, some teachers reported that their students went to a music classroom 2 times a week for 40 minutes whereas in other classrooms music occurred 20 minutes two times a month in which a music teacher came in to teach the children songs pertaining to the current holiday or season.
Using Music to Teach Across the Content Areas

In response to the survey item that asked whether teachers used music to teach other content/subject areas, 76% stated that they used music to teach other content areas while only 24% indicated they did not use music to teach other content areas. Those who used music to teach across the content areas described their use of music in very diverse ways. This survey item elicited as many divergent views of using music as there were different types of teachers and centers. Teachers reported sung conversations as this helped children with taking conversational turns. Teachers also used music to teach the children how to follow directions by using musical games and for teaching listening skills.

Under math as a content area, teachers used music during calendar times to assist with math concepts. Many teachers indicated that they used songs that involved learning of math strategies, counting, shapes, numbers, colors, patterns, songs about days of the week and months of the year. As the teachers used music for developing math skills, they used songs that included chants, repetitions and echoes. Some teachers noted that there were several short familiar songs that they changed the words to in order to ‘drive home’ various math or science concepts. One of the interesting twists to the use of music was that some teachers used it while counting, writing in journals or in the restroom!

In terms of language/literacy as a content area, some teachers indicated that they used music to talk about the weather, to teach Spanish and English, transitioning to other activities and to learn letters. Another teacher remarked that in order for the children who were struggling to learn how to spell their name, she
sounded out the letters to a beat and taught the children that way. One participant used music with phonics, listening for vocabulary, or letter sounds. Teachers frequently mentioned that they used music for phonics, for teaching letters, numbers, rhymes, and for reading skills while some teachers noted that they used writing, specifically handwriting without tear songs and also for memory of high frequency words.

The teachers who used rhythm and beat of music in their lessons believed that music helped their students in vocabulary development in various content areas. Respondents also reported using “Dr. Jean CDs” to teach language arts and for various concepts. A typical statement was that “We use music to teach literacy skills such as alliteration and rhyming, we also use it to practice counting and to incorporate new vocabulary.” In some classes, the students sing songs that go along with books they are reading. In other classes, science-based songs were used, for example, songs about the life cycle of a butterfly, science and social studies.

This study revealed that teachers used songs concerning health issues and routines. For example, a teacher indicated that she made directions into a song during hand-washing and clean-up. Another teacher used “Greg & Steve songs” and culture/diversity songs during routines focusing on self help skills such as tooth brushing and for social skills: A number of teachers used songs during hand washing for 30 seconds and also to sing “good morning to you” songs. The results revealed that music was also used to teach bible verse memorization and biblical concepts such as going to church, helping your family, friendship, etc. Some
teachers stated that they used music to teach bible studies and important religious holidays such as Christmas and Easter.

It was interesting to note that 47% of teachers used music in the form of poems where the students recite their prepositions to a rhythm and they recite a grammar rap. Others used music during poems readings and learning states of the U.S. A representative statement was, “We use poems or chants that go to a certain rhythm to teach the kids different concepts that go with the current theme of the curriculum.” Music was also used during different subject time to enhance learning of the culture(s). One teacher noted that music helped her learn about America and she used current popular song(s) that had clean language to teach some of the English language. Apart from English, this study revealed that many teachers used songs to teach Spanish vocabulary. Music was also used in art especially during free painting to music, or in drama or literacy when illustrating a story and acting out it or chanting.

Many teachers integrated learning songs into each unit throughout the year while others also involved the children in making songs and finger plays that followed the lessons being taught according to the content areas. A representative statement was, “I use songs to teach concepts in all subject areas, if I don't have a song that goes with what we are studying I will make up one to go with it. I have even had students make up their own songs to teach their peers.” Some teachers indicated that they made up songs and chants to emphasize certain concepts. A representative statement was, “I am constantly making up songs to teach any concept, the sillier it is, the better they remember the concept.”
This study revealed that some teachers used music for all the concepts to the extent that if they do not use it, children ask for the song. A representative statement was, “I use music with math, science, social studies, and especially literacy to build vocabulary, fluency, to make connections across content, to increase interest in a subject, to review concepts taught, to bridge from one concept to the next. I use music to the extent that when I don't use it the students ask for a song that goes with the concept.”

**Use of Separate Music Center**

This study also sought to find out whether early childhood teachers had a separate music center in their classrooms and, if they had, what sorts of activities/materials were in these centers and how often the students used the center. The findings of this study showed that about 72% of the participants did not have a separate music center in their classrooms.

For those who had a separate music center, each individual teacher had different materials in these centers but the most common ones were various instruments such as CDs, tapes, headphones, beanbags and materials to make their own instruments. Other teachers had books, various types of manipulative that made unique sounds, puppets and songs posted with words and pictures in their music centers. There were also cymbals, piano, bells and guitar in some centers.

One individual teacher reported having a listening center, musical instruments, a DVD and tape player for the students to choose their own music to play, and a karaoke machine for the students to sing with a microphone to music that they chose to play. Another teacher had a slightly different version of what
was in her music center as per her statement, “I have a listening center that is
sometimes used to hear music or books that contain a story and music.
Classrooms are too small. When I taught at a different school with larger rooms I
did. Music instruments are available for use during choosing and/or free time.”

In another classroom, a teacher had center materials and activities that
were changed out regularly, which mostly included instruments, books, materials
to make instruments and a place to dance. One teacher had basket filled with
musical instruments while another teacher had a separate center for free
exploration with musical instruments and review of songs learned in class. Apart
from just mentioning what kinds of materials she had in the music center, this
participant explained how she utilized the music center as represented by her
statement, “I have activities to make and/or create instruments, activities to
experiment with the sounds that instruments make. Sometimes we record our
voices and play them back to listen to and we use a music center approximately
once a month.”

This study found out that many music centers had bells, maracas, different
types of drums, xylophones, cymbals, and triangles while other centers had all
types of musical instruments, scarves, CD player, and an I-pod where teachers
only turned on music during their "work time" for any children who wanted to use
instruments. In one classroom the teacher used iPods for children to listen to the
letter of the week songs as the teacher cycled different instruments for children to
practice keeping the rhythm which helped with segmenting in phonemic
awareness. Some individual teachers had, poster of instruments and iHome to
play iPod. Also present in some music centers were egg shakers, rhythm sticks, tambourines, wood blocks and maracas, musical train, acoustic piano, drums, different sorts of rhythm instrument and percussive instruments. One participant went further to explain how she made sounds with children during music center time as represented by her statement, “One activity the kids enjoy is making sounds with a cooling rack that is used for baking. We tie a string to each end and stretch it between two students' ears, then the kids take turns running their fingers over the metal rack or using ‘other tools’ to compare the sounds that are made which vary according to how tall or short the string is.”

There seemed to be very diverse materials in each classroom’s separate music center depending on the needs of the students and the affordability of the materials. While other classrooms had keyboards, triangles, recorders, and guitars, a few teachers indicated that occasionally they had a center at the listening center with sight word songs; the children wrote the word as the song was sung such as “Chicka Chicka Boom Boom” or the children read and sang along. These teachers added that early in the school year they listened to the color word songs on a tape and responded by coloring the correct word.

Apart from the usual tapes that many centers seemed to have, only one teacher reported using a radio in her music center. On the other hand, very few centers had music CDs and books to go with music, pictures with music, props for music, listening stations, and books about musicians and musical instruments. It was also interesting to note that teachers had listening centers for poetry and music and sensory bottles the children made along with instruments they created.
as a class. One of the participants mentioned that there was a large area for movement where they had a ballet bar with mirrors, plenty of musical instruments and toys for movement, like hula hoops and hopscotch.

**Materials Available in the Classroom**

In response to the survey item that asked specifically what kinds of materials were available to teachers in their classrooms, 98% of the teachers indicated that CD/Cassette player and recordings were available while 69% stated that percussion instruments such as bells, xylophones, shakers or drums were available to them. Only 58% of the teachers reported that music props such as scarves for movement to music or puppets were available in their classrooms.

Over half (53%) of the teachers had music related software/DVDs/videos while 45% had songbooks or other music related books available in their classrooms. Only 18% of the classrooms had recorder/wind instruments while 17% of the classrooms had piano or electric keyboard. The findings of this study revealed that only 15% of the participants had pictures of musicians or composers in their classrooms while 13% of the participants had guitar/string instruments in their classrooms.

By way of describing other kinds of materials available in the classroom, teachers revealed some interesting differences. While one teacher indicated that her classroom had all the materials/instruments listed above, another teacher noted that none of those instruments were available in her classroom. One of the respondents had songs posted on the walls written in English & the traditional O'otham (Mexican) language such as the good morning song, “Happy Birthday,”
friends song and “Twinkle Twinkle Little Star”. One of the respondents had teacher- purchased materials and teacher- made materials while another teacher had craft materials so children could create their own instruments. As reported earlier, only one teacher had a radio in her classroom. In another class, the children used whirly tubes to listen to their own voices as they played the 88 key piano that was in the room permanently while rhythm instruments only came to school during their light/sound science unit. There were a few classrooms that had a smart board with music, a smart board with internet and computer games or a smart board including individual computer programs like composers on starfall.com. This study revealed that some classrooms had, purchased drum sticks and a snare drum in their classrooms while other teachers used internet resources like You-tube. This study found that many teachers did not have pictures of musicians and composers and as such, the teachers’ thinking were provoked towards adding pictures of musicians and composers to their music center. The teachers themselves confessed the lack of pictures of musicians and composers in their classrooms and promised to add the same.
Frequency of Music Related Materials and Availability to Students

In response to the survey item about how often music-related materials were made available to the students, about 53% of the participants had these music related materials available every day while 17% of teachers made these materials available when children needed them and a further 17% of teachers reported that these materials were made available to the students only when the teacher brought them to the class. The findings further revealed that about 7% of the teachers availed these music related materials to children once a week. The remaining 6% of the participants had various ways of availing the materials to students. For example, while some teachers availed these materials twice a week, other teachers made these materials available 2-3 days a week and still others availed the materials only on special occasions such as birthday. Some teachers
were not very sure how often they availed these materials to students but indicated: maybe twice a year, once in a while, when applicable to assignment, when time permitted, when students asked for them and at least once a month or when students expressed an interest in using them. This study found that some teachers made their own materials whereas some teachers indicated that although they availed all materials every day, they only use one of the materials each day.

**Type of Songs Used**

This study also investigated the type of songs the children were involved in. The findings of this study revealed that although early childhood teachers used many types of songs, finger play songs were used by over 80% of the participants followed by calendar songs (78%). Other types of songs in order of frequency were cultural/traditional songs (76%), weather songs (63%), and lullaby songs (49%). Poetry was used least (47%). This study also found that about 20% of the teachers involved their children in types of songs such as contemporary music like "Don't Stop Believin’; “Dr. Jean songs; songs about human body parts; nature sounds set to music, traditional songs; fun camp-type songs; golden oldies, show tunes, classic rock and r&b; greetings and bye songs; Top 40 "clean" songs; thematic songs; folk songs, traditional children's songs, friendship songs; curriculum-themed music, for example multiplication rap; sensory and calming music. Some teachers used fun songs recorded by popular children's artists, many which taught concepts that were age-appropriate covering many subjects and areas of development, while other teachers used movement songs, for example, “Head, Shoulders, Knees, and Toes,” and “The Hokey Pokey.”
In response to the type of recordings teachers played for students in their classes, this study indicated that almost all teachers (96%) used recordings containing children’s music followed by recordings containing classical music (78%). The results further showed that about 61% of the teachers used recordings containing cultural/world music and about 46% of the teachers used recordings containing popular songs. Other types of recordings (10%) that were used by teachers included broad categories such as contemporary and Christian/religious music recordings; a mixture of popular and children’s music; various types of Jazz music such as classic jazz and Native American light jazz; quiet music usually with nature sounds in the background at nap time; Hip hop and R & B; rock music of the 50’s, 60’s, and 70’s; cultural music based on the race and/or
nationality; folk music, country music, and blue grass; Doo Wop music from the 50's, and 60's; sing-a-long recordings; Movement and Aerobics; instrument specific recordings; popular music through Kids Bop; recordings that have books to go with them to enhance the relationship between music and literacy; curriculum themed music and Native American modern and authentic music in the Navajo language.

**Determination of Recordings Played**

This study invited the participants to explain how they determined the kinds of music recordings they played to their students. The findings indicated that teachers played the recordings according to the theme/concept, time of the day, type of activities, interest of the child, choice of the teacher, age appropriateness of songs, needs of children, songs in curriculum/lesson, cultural interest and educational goals/objectives. In terms of time of the day, some teachers used classical for nap time, popular during the day and circle time, and children’s music during center time. During quiet time and at lunch, many teachers had classical music playing in background and after lunch it was noisy music. This study revealed that sometimes the song or music to be played depended on the time of day, activity and interest of the children.

Many teachers played recordings that linked to the classroom theme. Some of the themes were decided monthly and the teachers selected a variety of music that went along with that theme. Some teachers reported that they used music to enhance lessons and to relate to the books they read, or listened to classical music to identify the instruments they were hearing. Some teachers used specifically
children's music, songs for children and sung by children that accompanied stories, and songs about holidays and weather. Teachers reported that they played recordings that enhanced their theme or helped in teaching the musical concept they were learning. For teachers who taught other languages like Spanish, they used songs that incorporated important vocabulary used in conversation and to reinforce important concepts.

This study revealed that some teachers used recordings depending on the type of activity or subject and content area being addressed. Some teachers noted that the recordings they played depended on what children were studying, whether it was part of their music program or a subject like math. Some teachers played recordings relevant to the content and desired outcome. Many teachers indicated that the recordings they played were included or embedded in their curricula and came with the lessons.

According to the findings of this current study, some teachers used the recordings based on what they liked or what children liked and were also appropriate. Some teacher’s preferences depended on what the students’ interests were and so they picked some recordings because they were teaching a specific concept and children were also interested in the song. Teachers also picked the recordings based on their own interests and the student’s positive reaction towards music.
Values for Including Music in Classroom

In response to the survey item that asked teachers to rate the reasons for including music in their classroom, a majority of teachers (85%) indicated that music was very important in enhancing language development. This study also revealed that about 77% of the participants believed that music was very important in developing child self esteem while about 76% of the teachers also indicated that music was very important in developing social skills. Including music for enjoyment and recreation as well as help develop other content areas such as math and art scored almost similar ratings, 69.9% and 69.4 respectively. The results showed that about 65% of the participants indicated music was very important for physical development and about 45% included music because it was very important in promoting cultural heritage. As concerns developing musicianship, only about 22% thought music was very important and about 41% of the respondents thought developing musicianship was somewhat important.
Table 5

Percent Reporting Importance of Music in Curricular Areas (N = 281)

<table>
<thead>
<tr>
<th>Objective</th>
<th>Very Important</th>
<th>Somewhat Important</th>
<th>A little Important</th>
<th>Not at all Important</th>
<th>Not Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop musicianship</td>
<td>21.9</td>
<td>41.2</td>
<td>22.6</td>
<td>10.9</td>
<td>3.3</td>
</tr>
<tr>
<td>Promote cultural heritage</td>
<td>44.9</td>
<td>33</td>
<td>15.9</td>
<td>4.7</td>
<td>1.4</td>
</tr>
<tr>
<td>Develop social skills</td>
<td>76.3</td>
<td>18.6</td>
<td>3.9</td>
<td>0.7</td>
<td>0.4</td>
</tr>
<tr>
<td>Help develop other content areas such as math &amp; art</td>
<td>69.4</td>
<td>22.7</td>
<td>7.2</td>
<td>0.7</td>
<td>-</td>
</tr>
<tr>
<td>Develop child self esteem</td>
<td>77.2</td>
<td>17.8</td>
<td>4.7</td>
<td>-</td>
<td>0.4</td>
</tr>
<tr>
<td>For physical development</td>
<td>65.3%</td>
<td>27.4</td>
<td>6.2</td>
<td>0.7</td>
<td>0.4</td>
</tr>
<tr>
<td>To enhance language development</td>
<td>84.9</td>
<td>12.2</td>
<td>2.5</td>
<td>0.4</td>
<td>-</td>
</tr>
<tr>
<td>For enjoyment are recreation</td>
<td>69.9</td>
<td>23.6</td>
<td>5.8</td>
<td>0.7</td>
<td>-</td>
</tr>
</tbody>
</table>

**Objectives of Planning for Music Activities**

In response to the survey item that asked teachers about their objectives in planning their music activities, a majority of teachers (80.2%) indicated that they planned music activities because it was very important in helping with development of other areas such as social, language, cognitive, physical and so on. This result further indicated that 77.1% of the teachers planned music activities because enjoyment of music was very important. About 70% of the teachers reported that they planned music activities because developing social abilities was a very important and about 67% of the participants indicated that
music was very important in developing creativity in students. Over half of the participants (54.3%) indicated that music was very important in developing musical concepts such as beat, melody and rhythm. It is worth noting that only about 39% of the respondents rated learning music skills such as singing or playing instruments as very important to children.

Table 6

*Percent Rating Objectives for Planning Music (N = 281)*

<table>
<thead>
<tr>
<th>Objective</th>
<th>Very Important</th>
<th>Somewhat Important</th>
<th>A little Importance</th>
<th>Not at all Important</th>
<th>Not Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>To enjoy music</td>
<td>77.1</td>
<td>17.2</td>
<td>4.7</td>
<td>0.4</td>
<td>0.7</td>
</tr>
<tr>
<td>To develop music concepts (beat, melody, rhythm)</td>
<td>54.3</td>
<td>27.5</td>
<td>12.3</td>
<td>5.1</td>
<td>0.7</td>
</tr>
<tr>
<td>To learn music skills such as singing or playing instruments</td>
<td>39.2</td>
<td>35.9</td>
<td>16.8</td>
<td>7.0</td>
<td>1.1</td>
</tr>
<tr>
<td>To develop physical abilities through music and movement activities</td>
<td>63.5</td>
<td>28.1</td>
<td>6.9</td>
<td>1.1</td>
<td>0.4</td>
</tr>
<tr>
<td>To help with development of other areas through music activities such as,</td>
<td>80.2</td>
<td>16.9</td>
<td>2.5</td>
<td>-</td>
<td>0.4</td>
</tr>
<tr>
<td>social, language, cognitive, physical etc</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To develop creativity in students</td>
<td>67</td>
<td>29</td>
<td>2.9</td>
<td>0.7</td>
<td>0.4</td>
</tr>
<tr>
<td>To develop social abilities through music activities</td>
<td>69.5</td>
<td>25.4</td>
<td>3.7</td>
<td>0.7</td>
<td>0.7</td>
</tr>
</tbody>
</table>
Considerations for Planning Music Activities

In response to the survey item that required teachers to rank various considerations for planning their music activities, the findings showed that a majority of teachers (77.2%) relied on children’s needs to guide their planning of music activities. The findings further showed that 64.4% of the participants considered classroom theme/topic of focus in determining what kinds of music activities to plan and about 50.8% of the participants relied on center or classroom curriculum in planning music activities. This showed that about half of the teachers planned music activities either as dictated by their center or as embedded in their curriculum.

The study further revealed that about 29% of the participants indicated that content and achievement standards in the music National Standards were very important while about 27% of participant indicated that content and achievement standards in the music national standards were somewhat important. This study found out that music theory was least considered in planning music activities; about 14% of the teachers indicated that it was very important while about 29% of the teachers indicated that music theory was a little important. About 24% of the participants reported that music theory was not important at all in planning music activities. Following guidelines music activity books when planning music activities was also among the lowest considerations, with only 17% of the participants indicating that it was a very important consideration and about 21% indicating that music activity books were not important at all. However, about
33% of the participants indicated that music activity books were somewhat important in planning.

Table 7

*Percent Reporting Importance of Factors in Planning Music Activities (N = 279)*

<table>
<thead>
<tr>
<th>Factor</th>
<th>Very Important</th>
<th>Somewhat Important</th>
<th>A little Important</th>
<th>Not at all Important</th>
<th>Not Sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom theme/topic of focus</td>
<td>64.4</td>
<td>24.7</td>
<td>8.7</td>
<td>1.8</td>
<td>0.4</td>
</tr>
<tr>
<td>Children’s needs</td>
<td>77.2</td>
<td>21</td>
<td>1.4</td>
<td>-</td>
<td>0.4</td>
</tr>
<tr>
<td>Music activity books</td>
<td>17</td>
<td>32.6</td>
<td>25.9</td>
<td>20.7</td>
<td>3.7</td>
</tr>
<tr>
<td>Content and achievement standards in the music national standards</td>
<td>29.3</td>
<td>26.8</td>
<td>21.7</td>
<td>16.7</td>
<td>5.4</td>
</tr>
<tr>
<td>Music theory</td>
<td>14.3</td>
<td>24.9</td>
<td>29.3</td>
<td>24.2</td>
<td>7.3</td>
</tr>
<tr>
<td>Center or classroom curriculum</td>
<td>50.8</td>
<td>32.3</td>
<td>10.5</td>
<td>4.9</td>
<td>1.5</td>
</tr>
</tbody>
</table>

**Value of Music in Relation to Other Subjects/ Content Areas**

Despite the fact that many teachers attributed the usefulness of music in their classrooms, when teachers were asked to rank music among other content areas such as math, science, literacy and art, a majority of teachers placed music in the third and fourth position. This study revealed that music was only useful when it enhanced other subject areas. For example, literacy was highly rated followed by math.
Table 8

*Percent Ranking Importance of Different Subject Areas (N = 281)*

<table>
<thead>
<tr>
<th></th>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Fourth</th>
<th>Fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>11.9</td>
<td>10</td>
<td>21.1</td>
<td>27.2</td>
<td>29.9</td>
</tr>
<tr>
<td>Literacy</td>
<td>69.2</td>
<td>7.9</td>
<td>6.8</td>
<td>3.4</td>
<td>12.8</td>
</tr>
<tr>
<td>Math</td>
<td>8.8</td>
<td>54</td>
<td>10.3</td>
<td>19.9</td>
<td>6.9</td>
</tr>
<tr>
<td>Music</td>
<td>6.9</td>
<td>17.3</td>
<td>28.5</td>
<td>28.5</td>
<td>18.8</td>
</tr>
<tr>
<td>Science</td>
<td>7.1</td>
<td>9.4</td>
<td>34.8</td>
<td>19.5</td>
<td>29.2</td>
</tr>
</tbody>
</table>

**Musical Opportunities outside the Classroom**

In response to the survey item that required teachers to check all the musical opportunities that they engaged their children in outside of the classroom, the results revealed that a majority of teachers involve children in performing music to parents. The other opportunities outside the classroom that children engaged in music to a lesser degree included: musicians or musical guests invited to the center (31%), school-wide group time music (30%), and music-related field trip (18%). Children’s music festival was the least provided opportunity (12%). This study also reported that other music opportunities which occurred on rare occasions were during preschool promotion & holiday events, school’s pep assembly, band concerts, during culture week, talent shows and parades or marching celebrations. This study also found that more than ten teachers did not have any other opportunity outside of the classroom to involve their children in music.
Summary of Findings: Chapter Four

The data of this study were obtained from early childhood education teachers in the state of Arizona and a total of 312 responded using the online survey instrument with 84% of the participants from urban settings. This study further found that the teachers who participated in the survey worked in various environments such as public preschools, kindergartens, private preschools, Head Start, NAEYC accredited, home-based childcare, Kith and Kin, early education center, 1st to 3rd grade classrooms, daycare centers, childcare centers and religious/Sunday schools. The majority of the respondents were lead teachers and most musical experiences were lead by classroom teachers followed by music teachers. A majority of the teachers, who were mostly female had masters and bachelor degrees and served in very diverse teacher to student population ratios. These teachers mostly taught children 3-5 years from mainly lower and middle level income families. About two thirds of the centers, whose teachers participated in this study, operated full day programs, followed diverse curricula and different schedules with most of music activities occurring in the classroom. This study found that majority of the participants (82.2%) engaged their students in singing and movement on a daily basis while 78.4% of the participants engaged children in listening to music daily. Only 17.4% played instruments with students on a daily basis. Creating/improvising songs and learning music concepts had the least frequency of occurrence. Using music for morning greetings, end of day closings or during circle or large group times, and for special occasions, events
and celebrations as well as when transitioning from one activity to another were the main reasons why teachers used music in their classrooms. Music was mostly used during circle and center times and many teachers incorporated music with other activities to enhance other content objectives/areas. Background instrumental music was used to calm students and it was used at certain times of the day or all day long.

This study found that different teachers spent different amounts of time engaging students in music activities but a significant number of teachers spent 1-2 hours per week engaging students in music activities. This study found that more than half of the teachers did not have planned music lesson time, and for those who had planned music lesson time, it lasted between 15 to 20 minutes for most teachers. A majority of the participants (72%) did not have a separate music center in their classrooms. Various instruments, CD/cassette players recordings, and percussive instruments were available in some settings. Most of these materials were availed to students every day. This study found that 57% of the teachers used music as often as they wanted to while 43% did not use music as often as they would have liked to, citing lack of time, lack of confidence in their singing skills, need to concentrate on standardized testing/teaching academics, lack of funding, lack of musical instruments and language barriers. Finger play songs, calendar songs, cultural/traditional songs and weather songs were among the top types of music these teachers engaged their students in singing. Almost all teachers (96%) used recordings containing children’s music and a majority of teachers used recordings containing classical music and cultural/world music. To
play these recordings, teachers considered the time of the day, the theme/concept, type of activities, interest of the child, choice of the teacher, age appropriateness of songs, needs of children, songs in curriculum/lesson, cultural interest and educational goals/objectives. Findings indicated that, apart from classroom, performing to parents mostly presented an outside opportunity for children to engage in music activities. Considering the reasons for including music, many teachers indicated that music was very important in enhancing language development, in developing child self esteem, in developing social skills, for enjoyment and recreation as well as help develop other content areas and for physical development. The findings also showed that a majority of teachers relied mostly on children’s needs and classroom theme/topic of focus to guide their planning of music activities. Music is also perceived as less important than reading, math and science.
Chapter 5

FINDINGS

Professional Development/Educational Experiences, Needs and Challenges

The present research investigated kindergarten and early childhood music practices, the participants’ values for using the music, professional/educational experiences, teacher preparation, needs and challenges. This chapter addressed the final two research questions guiding this study.

- What professional development or other education experiences do early childhood teachers relate to their uses of music in their early childhood setting?
- How do early childhood teachers describe their challenges/needs as they engage in music activities with children?

This chapter begins with a review of the participants in the study, as detailed in Chapter 3 (design and methods) and then takes up data related to the last two research questions. Three-hundred-and-twelve early childhood teachers from 58 cities/small towns within the state of Arizona that participated in this study were considered for the final analysis. See Table 3 in Chapter Three for a description of the sample by setting. The third and fourth research questions of this study targeted the early childhood teachers’ professional/educational experiences with music, how teachers were prepared for using music in their
centers, what the teachers needed in order to effectively use music and what challenges the teachers faced in the course of using music with their students as well as the suggestions on how to include and improve music education in classrooms.

**Professional Development and Educational experiences**

In order to address teacher preparation in terms of professional development and educational experiences, this study first examined the highest educational level teachers had completed. A majority of teachers had masters (38.1%) and bachelor (32.1) degrees and none of the teachers had less than high school diploma. This study also found that about 5% of the teachers were undergoing through other levels of education such as early childhood certificate, CDA, post bachelors in early childhood education and master programs in early childhood education.
Table 9

Percent Reporting Educational Levels of Teachers (N=268)

<table>
<thead>
<tr>
<th>Education Level</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than high school</td>
<td>0</td>
</tr>
<tr>
<td>High school graduate</td>
<td>1.1</td>
</tr>
<tr>
<td>GED</td>
<td>0.4</td>
</tr>
<tr>
<td>Some college</td>
<td>16</td>
</tr>
<tr>
<td>Associate degree</td>
<td>7.8</td>
</tr>
<tr>
<td>Bachelor degree</td>
<td>32.1</td>
</tr>
<tr>
<td>Post graduate degree</td>
<td>38.1</td>
</tr>
<tr>
<td>Other levels of education</td>
<td>4.5</td>
</tr>
</tbody>
</table>

In response to the survey item that asked teachers what kinds of music training or experiences they had, this study indicated that more than half of the teachers (53%) had music lessons on voice or an instrument (see figure 8). Other music training/experiences in order of frequency of occurrence were: a class in college (38%), a music workshop (34%), self taught (32%), a music methods class (25%) community group music (23%).

This study also indicated that different individual teachers had different musical experiences such as observing other teachers using music in the classroom; attending training and early childhood educators’ workshop, trainings, leading camp fire sing- a- longs. This study also found that family members offered a venue for music experiences and only one teacher reported translated
theory into practice by attending a convention on how to integrate curriculum.
This study also indicated that musical experiences/dances/band from elementary through high school and the type of degree (music or creative art) or college courses provided various venues for trainings/experiences in music. This study, however, noted that some music classes were not helpful to the teachers’ current job in the early childhood centers. For K-3 teachers, teaching music outside of the district while incorporating music for interaction and for building a community of learners as well as attending music/dance and movement workshops, district professional developments and CAC-ASU music programs as well as Weikart training in movement/dance provided avenues for music trainings/experiences.
This current study noted that despite all these numerous music trainings or experiences, a significant number of teachers did not have any music training/experience and, this study encouraged them to express their readiness to have some training in music to better work with young children.
Teachers’ Level of Musical Confidence

This study had survey item that required teachers to rate their feelings about their ability to implement various music activities. The results showed that about 71% of the teachers were very confident in both singing songs and playing movement games to music. Only about 35% of the participants indicated that they were very confident in using instruments while 54.2% and 48.1% showed they were very confident in dancing and making up songs respectively.
Table 10

*Percent Reporting Teachers’ Level of Confidence with Music Activities (N=264)*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Very confident</th>
<th>Somewhat confident</th>
<th>A little confident</th>
<th>Not at all confident</th>
<th>Don’t know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing songs</td>
<td>70.6</td>
<td>19.5</td>
<td>6.9</td>
<td>3.1</td>
<td>-</td>
</tr>
<tr>
<td>Dancing</td>
<td>54.2</td>
<td>24</td>
<td>13.7</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>Playing movement games to music</td>
<td>70.7</td>
<td>19.8</td>
<td>6.8</td>
<td>2.7</td>
<td>-</td>
</tr>
<tr>
<td>Making up songs</td>
<td>48.1</td>
<td>21.4</td>
<td>20.2</td>
<td>9.5</td>
<td>0.8</td>
</tr>
<tr>
<td>Using instruments</td>
<td>34.5</td>
<td>28.2</td>
<td>21.8</td>
<td>15.1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

In response to being confident about their abilities to implement the music activities, one of individual teachers indicated, “I encourage participation regardless of ability and often the most beautiful effort has no tonal value, but a big bundle of enthusiasm!” while another teacher noted by her statement, “My mother taught me, as a model, to make up songs about anything and everything. When I was a kid, she would break into song when she wanted to scream at my misbehavior. I do this with my students and my own children.” One teacher pointed out that she was no longer proficient with piano, but was used to offering simple keyboarding and xylophones, and percussion/rhythm instruments associated with preschool settings. Some teachers frankly said they could not sing as witnessed by these statements, “I can't sing or dance but the students can,” and “I’m a lousy singer, I sing with kids a bit and use a lot of recordings.”
Level of Hindrance

In response to the survey item that required teachers to rate how various factors hindered them or not in their efforts to implement music in their classes, only about 10% of the teachers indicated that lack of confidence in their singing skills hindered them a lot. This study found that about 20% of teachers are hindered a lot by lack of materials and about 24% of them are hindered a lot by lack of equipment. Only about 13% are hindered a lot by lack of ideas and about 23% of the teachers are hindered a lot by lack of confidence in playing instruments. Further, this study revealed that about 66% of the teachers indicated that lack of confidence in their singing skills did not hinder them from teaching music to children and 40% showed that lack of materials hindered them a little. Ten teachers cited different reasons/factors that hindered them from teaching music to children such as inability to play instruments or carry a tune, lack of money from the district to buy CDs, DVDs, CD player etc, and lack of time allotted to music program.
Table 11

*Percent Reporting Factors Hindering Teachers’ Ability to Teach Music (N=263)*

<table>
<thead>
<tr>
<th></th>
<th>Hinders me a lot</th>
<th>Hinders me a little</th>
<th>Does not hinder me</th>
<th>No sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of confidence in your singing skills</td>
<td>10.4</td>
<td>22.3</td>
<td>65.8</td>
<td>1.5</td>
</tr>
<tr>
<td>Lack of materials</td>
<td>19.6</td>
<td>40</td>
<td>38.8</td>
<td>1.5</td>
</tr>
<tr>
<td>Lack of equipment</td>
<td>23.5</td>
<td>37.3</td>
<td>37.7</td>
<td>1.5</td>
</tr>
<tr>
<td>Lack of ideas</td>
<td>12.6</td>
<td>33.3</td>
<td>52.1</td>
<td>1.9</td>
</tr>
<tr>
<td>Lack of confidence in playing instruments</td>
<td>22.7</td>
<td>29.7</td>
<td>44.5</td>
<td>3.1</td>
</tr>
</tbody>
</table>

When teachers were asked to either agree or disagree with their level of confidence and availability of materials and equipments, only 33.6% strongly agreed that they had the confidence in their singing skills and only 19% strongly agreed that they had the materials they needed for teaching music to students. About 14% strongly agreed that they had enough musical equipment for students while about 38% strongly agreed that they had ideas about how to include music in instruction. Many teachers seem not to be confident in playing instruments as only 17.9% strongly agreed that they had confidence in playing instruments. The highest percentage of teachers in each category somewhat agreed with the statements.
### Table 12

**Percent Reporting Teachers’ Ratings of their Confidence, Ideas and Availability of Materials/Equipment (N=263)**

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Somewhat agree</th>
<th>Neither agree nor disagree</th>
<th>Somewhat disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have confidence in my singing skills</td>
<td>33.6</td>
<td>35.1</td>
<td>15.3</td>
<td>6.9</td>
<td>9.2</td>
</tr>
<tr>
<td>I have materials that I need for teaching music to students</td>
<td>19.1</td>
<td>36.2</td>
<td>17.5</td>
<td>16.3</td>
<td>10.9</td>
</tr>
<tr>
<td>I have enough musical instrument for my students</td>
<td>14.2</td>
<td>30.8</td>
<td>13.8</td>
<td>21.2</td>
<td>20</td>
</tr>
<tr>
<td>I have ideas about how to include music in instruction</td>
<td>37.8</td>
<td>38.9</td>
<td>8.8</td>
<td>8.0</td>
<td>6.5</td>
</tr>
<tr>
<td>I have confidence in playing instruments</td>
<td>17.9</td>
<td>26.1</td>
<td>19.5</td>
<td>17.5</td>
<td>19.1</td>
</tr>
</tbody>
</table>
Teachers’ Workshop Attendance

In response to the survey item that required teachers to state how often they had attended a music education class or a workshop, the results revealed that n=76 of the teachers never attended any music education class or a workshop. This survey item was helpful especially in finding out how prepared the teachers were in teaching music to children. Those who had attended music education class or workshop once were about n=57 while those who had attended music education class or workshop 2-3 times were about n= 67. Teachers who had attended music education class or workshop 4-5 times were n=15, those who attended 6-10 times were n=12 while those who had attended more than ten times were n= 35.

Table 13

Percent Reporting Frequency of Workshop Attended (N=262)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>29</td>
</tr>
<tr>
<td>Once</td>
<td>22</td>
</tr>
<tr>
<td>2-3 times</td>
<td>26</td>
</tr>
<tr>
<td>4-5 times</td>
<td>6</td>
</tr>
<tr>
<td>6-10 times</td>
<td>5</td>
</tr>
<tr>
<td>More than 10 times</td>
<td>13</td>
</tr>
</tbody>
</table>

In response to the survey item that asked the kinds of workshop the teachers had attended especially those teachers who indicated earlier that they had attended
a workshop, 53% of the teachers indicated that they had attended movement and expression workshop while 52% of the teachers had attended early childhood music education methods course. Music workshop/course for elementary educators/music educators had been attended by 38% of the teachers. Singing workshop had been attended by 29% of the teachers, and only 21% attended a playing instrument workshop.

Figure 9

*Workshops Attendance (N=223)*

This study indicated that 19% of the teachers attended other varied and music-related workshops and conferences, such as workshops that incorporated music into the curriculum; reader’s theatre/story drama course; music history course; Professional development workshop; dance sessions; NAEYC
conferences; music in college; music for church musicians; music and literacy workshop; Creative Arts in Learning; art and development; American Sign Language and singing, and Shirley Handy workshop. One teacher attended KinderMusik classes and still used their music as reflected by her statement, “My son had language delays. So as a toddler I took him to the Kindermusik classes. He loved participating and the resources were amazing. I still use some of these resources with my students.” Some teachers attended specific PD trainings, such as in yoga for young children and creative dance, while another teacher attended Orff workshops and workshop on use of opera in the classroom. Different teachers seemed to have had different sources of musical experiences. One teacher said, “Other than some lower level classes that I took in college for personal use, I have never taken a class directed towards teaching education/music.” One teacher used music from his music history class while another teacher attended a workshop which used music for management not for early childhood education.

In response to the survey item that required teachers to comment on the usefulness and relevance of these workshops, about 45% of the respondents indicated that they were very helpful, 22.2% of the participants found the workshops somewhat helpful, 20.8% found these workshops a little helpful, while 4.2% found these workshop not at all helpful. This study reported that about 8% of the teachers were not sure whether these workshops were helpful or not.
How Teachers Describe their Needs and Challenges

Teachers’ Workshop Needs and Support

In response to the survey item about what kinds of workshops teachers would like to attend in future, this study found that about 70% of the teachers wanted to attend early childhood music education methods course and 63% of them wanted to attend movement and expression workshop. Less than half of the participants (49%) wanted to attend music workshop/course for elementary educators/music educators, and 46% wanted to attend playing instruments workshop while only about 39% wanted singing workshop. This study also found that 8% of teachers would like workshops on how to be able to form and teach music on their own as well as classes with hands on ideas that they take with them to their classroom. There was the need to know how to further integrate music into other core subjects and teachers felt that such workshops would be more useful. Teachers also wanted to learn how to play piano, workshop about putting sign language to songs, and dance sessions while still other teachers wanted something to do with music for special education and sensory learning.

Concerning the support given to teachers by their programs/schools to attend workshops related to music education, 43% of the teachers indicated that they do not receive any support at all while about 35% indicated that they receive support in terms of time through early dismissal and provision of substitute teachers. Financial support in form of registration fees/transportation allowance was the least provided by the programs at 27.3%.
Figure 10

*Types of Support Offered to Teachers (N=242)*

This study also found that about 16% of the teachers had been given support in terms of supplying curriculum that included music, summer classes, advertises workshops, professional development time for schools that were selected for special projects, and spiritual support when adults showed love for children as they sang. The availability of finances and time played a huge role in determining music workshop attendance as many teachers echoed the fact that music was underfunded and that music workshops were not in the budget, adding that if there were funds, their districts or their bosses would support music conferences, workshops or trainings. Time limitation was also cited as teachers concentrated on reading and school improvements, and getting coverage for their classes was always an issue. A representative statement was, “Our district needs to understand the importance of music. Since high stake testing the music has
stopped even in kindergarten. Teachers need to understand the importance and how to integrate music to teach concepts.” This study showed that many teachers had not asked about any support available to attend music workshops, and this study provoked their thinking towards asking for these forms of support.

**Teachers’ Program Needs and Support**

In response to the survey item about what kinds of support teachers would like to get from their programs, about 76% of them indicated that they would like to be supported in the form of purchasing of materials and resources, about 70% of teachers would like to get financial general support while about 57% would like to get support in the form of time (early release/dismissal). This study also found that about 5% of the teachers would like support in terms of helping in motivating students to like music, additional staff to assist in the music activity, and making a musician available to visit the class on a regular basis or planned music activity with a certified music teacher. Some teachers wanted support in terms of getting paid while taking the classes while others wanted music ideas to use in the classroom including lesson plan ideas and integration into other core curriculum content. Another group of teachers desired support in terms of trainings that integrate standards and the importance of music development.
Teachers’ Preferred Music-Related Classes

In response to the survey item on classes related to music that teachers wished they had in college or in their teacher preparation programs, many teachers mentioned that they wished they taken classes that were relevant with what they are doing now or that were of immediate benefit to their students. Many of the teachers repeatedly suggested classes related to early childhood music education that that would help them use music in their classes. Some representative statements were, “I would like to be a music teacher focusing on early childhood but I don't know where to start,” or “I wish I had more music classes related to children.” Another statement worth remembering was, “I wished I had taken music and movement for early childhood development across all
domains. It was many years ago that I left the university, so perhaps this type of course is more available today.” Another teacher offered a class she took that she thought should be part of early childhood program as can be derived from her statement, “I took MUE 311 (Music for the Classroom Teacher) as an elective. I think this would be an excellent addition to the early childhood block program.” This study found that about 56% of the teachers indicated that they wished they took classes dealing with ways to incorporate music more into curriculum/classroom and how to use music in teaching other content areas. A representative statement was, “I wish I had a music class that taught how to integrate music in all areas of development.” This study found that about 7% of the individual teachers preferred classes such as music exploration, modern/up-to-date music, best finger plays and songs to keep students moving and interested, and Weikart’s movement and music training for early childhood. These were treated as outliers since they were only mentioned by specific teachers. The following additional statements reflected further outliers:

1. It would be nice if everyone took Orff or Kodaly. They both have a good basis for elementary music

2. I would like to have had a music class that taught how to integrate music in all areas of development. Also it would have been nice to have a class that taught how to involve parents with music.

3. How to drop music into the mix, even if you have no music skills at all, there are CDs with sing a longs, they even tell you when to move/clap. It would bring life back to the classroom and make coming to school fun.
4. Music management: The three music teachers our public school has had did not have any management skills and their frustration in class led the kids to hate going to music time.

5. A class which helped to prepare me to create a real music budget and deal with contract negotiations with regards to purchasing instruments.

   See table 14 for a more detailed about what music related classes teachers preferred.
Table 14

Percent Reporting Preferred Music Related Classes (N=94)

<table>
<thead>
<tr>
<th>Category</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early childhood music education/ Early childhood music and Movement or</td>
<td></td>
</tr>
<tr>
<td>Early childhood music methods course/how to implement music in curriculum</td>
<td>56</td>
</tr>
<tr>
<td>How to play instruments/ simple instrument ideas like Guitar, Piano,</td>
<td></td>
</tr>
<tr>
<td>autoharp</td>
<td>14</td>
</tr>
<tr>
<td>Music Theory/Own compositions</td>
<td>2.5</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>3.75</td>
</tr>
<tr>
<td>Music Therapy with special needs children/sign language to songs</td>
<td>3.75</td>
</tr>
<tr>
<td>Cultural music/ music history</td>
<td>3.75</td>
</tr>
<tr>
<td>Singing</td>
<td>2.5</td>
</tr>
<tr>
<td>How music is related to brain or child development</td>
<td>2.5</td>
</tr>
<tr>
<td>More music classes</td>
<td>5.0</td>
</tr>
</tbody>
</table>

Teachers’ Challenges

In response to the survey item that required teachers to share the challenges they face while teaching or facilitating music to young children, many of them cited lack of planning time, lack of time within curriculum/school day to implement music. Other teachers cited lack of knowledge about how to
implement music ideas or how to incorporate music into the lessons. This was pegged on the lack of training, skills and creativity to use music on the part of teachers. Other teachers cited lack of music instruments, challenge of finding modern/ up-to-date music, lack of singing skills and lack of skills in playing the instruments. For example, a teacher stated her challenge as talking about different instruments and how to use them correctly, talking about different topics like rhythm, beats and so on. Another teacher stated, “I have no problem bringing music into the classroom but I don’t have the resources (instruments), we have made maracas and drums so that we can use them but do not have the financial resources to purchase the instruments.”

There were also feelings from teachers that shyness on the part of the students were interfering with their ability/willingness to participate or look silly. This study found that noise was a challenge, as sometimes children were high and rowdy, and thus controlling them became a daunting task. There was lack of support from other staff members in terms of time, financial resources, lack of motivation etc. For example, one teacher mentioned that teachers around her thought she was wasting time and argued that those same teachers used ditto sheet after ditto sheet. Many teachers cited challenges such as lack of materials, lack of a music teacher to teach music instruction, and lack of behavior management where some children got too rowdy with certain music, or keeping all the children engaged the whole time and knowing when one was spending too much time on one song. There were also challenges when working with low income students. One teacher mentioned that the district was not providing music and regretted that
not all kids were getting exposure to music skills. The language barrier was yet another challenge for teachers not speaking Spanish. For example, a teacher mentioned, “I don’t speak Spanish and 99% of our kindergarten students speak Spanish. This is a serious hurdle for me to overcome at the beginning of the school year. By the end of the school year, the students have learned enough English to communicate with me.” One teacher mentioned the challenge of using music effectively with deaf students. There was also lack of confidence on the part of the teachers that was a challenge.

In many schools, fitting music into the standards-based curriculum was a problem and many schools heads believed that music was for playing, not learning. For example one teacher reported that some administrators didn’t understand early childhood, so there was more of an issue accepting music and movement in such settings. One teacher cited participation as a challenge and stated that she had to directly teach, model, practice and reward participation for the first few weeks before the students could join her when she broke into a song. Other individual teachers faced challenges having to do with finding music activities that kept all children focused, finding materials that worked with younger and older children, and lack of singing skills using voices. One teacher said, “Our staff doesn’t want to sing but rather use recorded music”.

**Suggestions for Including and Improving Music Education in Classrooms**

In response to the survey item that required teachers to suggest how to include and improve music in early childhood programs, it was evident from the findings that many teachers knew what the policy makers and educators needed to
do. This study revealed that many teachers, especially in pre-kindergarten, suggested that music should be mandated. Teachers in this study also suggested that instructors of language, math, science, etc. should include a piece on how to use music to enhance the curriculum to be taught. Teachers also suggested curriculum with ideas for incorporating music into the classroom. This study indicated a suggestion that teachers should make sure curriculum choices included music education and those who teach children should take music workshops or classes to broaden their understanding of how to incorporate dance, movement, instruments, and singing into the classroom. Some teachers also suggested that there should be music courses for early childhood teachers to help them be confident in music. In this current study, there was a suggestion that music should be taught to the early childhood/primary classroom teachers and not just the music majors. There was also a suggestion that relevant department of early childhood education should incorporate music within their curriculum. In this study, teachers suggested that early childhood programs should provide a variety of instruments, recordings and props for movement. Other teachers suggested that schools should equip early childhood teachers with materials and resources, as music was an art that was not included in early childhood because of funding issues. Teachers suggested provision of variety of instruments. These supplies of materials, resources and instruments had financial implication, and teachers suggested additional grants to facilitate quality music and exposure through field trips.
This study indicated that teachers suggested various trainings, workshops and professional development courses to improve their ability for singing and playing instruments as well as making their own musical instruments. It is interesting to note that some teachers advised their colleagues to take chances and let the students see they are willing to try singing. A representative statement was, “Teachers should not to worry whether they sing off key or not, because kids don’t care, they sing for the joy of it.” Other teachers suggested having musicians/artists to visit their classroom. In this study, teachers suggested that the public as well as the administrators should be educated on how music was related to learning and how music is an essential part of the curriculum. Following the students’ needs in choosing songs was also suggested as a way of dealing with behavior. Some resources that were also suggested included city parks and Parent teacher organizations (PTOs).

**Summary of Findings: Chapter Five**

In this chapter, teachers reported on their preparation and professional/educational experiences as well as challenges and needs as they incorporate music in their classrooms. This study found that although more than half of the teachers had music lessons on voice or an instrument, teachers had very diverse educational trainings and professional experiences. Teachers were mostly confident in singing songs and playing movement games to music. Majority of teachers indicated that lack of singing skills did not hinder them. Many teachers wanted to attend mostly early childhood music education methods course as well as movement and expression workshops. A majority of teachers
would like to be supported in terms of purchase of materials and resources and financial support, and slightly over half the teachers would like to get support in the form of time (early release/dismissal). Many teachers wished they had classes on early childhood music and movement, or music in early education where play-based education classes had music themes implemented as well as classes dealing with ways to incorporate music more into curriculum/classroom or how to use music in teaching other content areas.

In terms of challenges, many teachers cited lack of planning time, lack of time within curriculum/school day to implement music, lack of knowledge about how to implement music ideas or how to incorporate music into the lessons, lack of instruments, challenge of finding modern/contemporary music, lack of singing skills and lack of skills in playing the instruments. The teachers hoped to have music mandated and early childhood instructors to include a piece on how to use music to enhance the curriculum to be taught. The teachers also hoped for enough supply of a variety of musical instruments and that music should be taught to the early childhood/primary classroom teachers and not just the music majors. There should be collaboration between early childhood teachers and music teachers.
Chapter 6

DISCUSSION, CONCLUSIONS AND IMPLICATIONS

Introduction

This final chapter discusses the findings and issues raised in this study. It begins by a review of the study background including problem statement, purpose and the significance as well as theoretical and methodological implications. This is followed by a discussion of major findings addressing the four research questions grounded on the major themes and related findings from the literature reviewed. The chapter then summarizes major conclusions and implications for practice.

Dissertation Overview

This study was conceptualized based on the rationale that if more children continue to be enrolled in various early childhood programs than in previous years (Youngae, 2009; U.S Census Bureau, 2010), then early childhood education centers have the responsibility to provide quality experiences for children across all the developmental domains. This dissertation argues that music is one of the important domains that should be addressed in the array of early care and education programs being offered to young children. The teachers therefore play an important role in helping children form positive attitudes towards music. Despite some studies on early childhood education teachers’ use of music to promote children’s learning and development, very few studies have been done
focusing on early childhood teachers’ actual practices in the classroom and how they integrate music into their curricula in the state of Arizona. There is also a lack of accessible and coherent data on teaching early childhood music education. This study operates on the premise that examining teachers’ music practices not only has practical implications for early childhood and teacher education programs but also the potential of creating an awareness and a shared knowledge among early childhood professionals on the importance of music for young children.

This study draws support from a review of studies in early childhood music from various contexts such as U.S., South Korea, Australia, Sweden and South Africa (Daniels, 1991; Golden, 1989; Herbs De Wet & Rijsdijk, 2005; Nardo, Custodero, Persellin, and Fox 2006; M. H. Lee, 2005; M. K. Lee, 2000; S. H. Lee, 2003; Tarnowski & Barrett, 1997; Temmerman, 1998, 2000; Y, J. Lee, 2005; Lundin & Sandberg, 2001; Yoon, 2005; Youngae, 2008, 2009). This study further draws from sociocultural historical activity theories based on the rationale that music is a social activity occurring in a social context and that children learn all the time and through people who are more capable in doing a specific kind of action (Brunner, 1968/1977; Buttram, 1996; Chaill’e, 2008; Davidson, 1997; Decarbo & Nelson, 2002; Engestrom, 1987/1999/2001; Leont’ev, 1981; Barrett, 2005; North & Hargreaves, 2008; Radocy & Boyle, 1988; Rogoff, 2003/1990; Vygotsky, 1978; Wertsch, 1985).
Building upon this growing body of research and theoretical work, this dissertation examines early childhood education teachers’ music practices in the state of Arizona. The research questions addressed in this dissertation were:

1) How do early childhood teachers use music within the daily routine in both planned and spontaneous ways in their programs? 2) How do teachers express their values regarding the use of music in their early childhood programs? 3) What professional development or other education experiences do early childhood teachers relate to their uses of music in their early childhood setting? 4) How do early childhood teachers describe their challenges/needs as they engage in music activities with children? To address these questions, this dissertation utilized a survey methodology that gathered a diverse and rich data set including both narrative and numerical data (Jaeger, 1997; Phillips, 2008; Tashakkori & Teddlie, 2009). A questionnaire consisting of 42 closed and open-ended questions was designed to gather data regarding general information, music practices, perceived role of music, teacher preparation, and needs for teaching music. The survey item questions were based on previous studies (Golden, 1989; Kim & Choy, 2008; Nardo et al, 2006; Youngae, 2008).

Discussion of Findings

Scheduling, Work Environments, Roles and Curricular Approaches

This study found that 67% of early childhood teachers taught in full day programs. These findings are consistent with earlier studies (Golden, 1989;
Chung, 2007; Kim & Choy, 2008; Nardo et al, 2006), whose studies also found that more teachers worked in full day programs than half day programs. Like other previous studies, this study revealed that early childhood programs operated under very different schedules, a reflection of the diversity of most early childhood programs in the U.S. (National Center for Education Statistics, 2011). The present study found that early childhood teachers worked/taught in diverse environments as represented by various distinctive types of programs. A majority of these teachers taught in public preschools followed by kindergarten and private schools. In order of higher frequency of participation, other teachers came from Head Start, NAEYC accredited, home-based child care, Kith and Kin, early education centers, 1st to 3rd grade classrooms, child care centers and religious and/or Sunday schools. Again, this array of settings reflected the national and statewide patchwork of early childhood care and education settings.

The majority of respondents were lead teachers, followed by assistant teachers, directors and teachers, and director only in order of higher percentage of participation. This study revealed that other participants included early childhood special education classroom teachers, early childhood music teachers, student teachers, Spanish teachers and educational activity leaders. Similar to previous studies (Daniels, 1991; Golden, 1989; Nardo et al, 2006), which found that U.S. early childhood classroom teachers had the primary responsibility of teaching music, this current survey study also found that classroom teachers were mostly responsible for leading music experiences with children. According to the
findings of this study, about 40% reported that music teachers were responsible for leading music experiences. This gap between the number of classroom teachers and the music teachers in leading music experiences in early childhood centers can be explained by McDonald (1979), who noted that “music specialists seldom have been involved in planning or teaching music in early childhood programs and their contact with children may not begin until after the first two or three years in elementary school” (p. 3).

The gap is also explained by authors of the National Association for Music Educators (MENC, 1994), document that recommended that music instruction in early childhood centers should be led by teachers with formal education in early childhood music and that a music specialist in the field of early childhood education should be available for consultation. Youngae (2008), also found that majority of early childhood centers did not employ a music specialist. In this study, some participants came from a large school district that employs music specialists. The incidence of music activities being led by music specialists as reported in this study may be greater than typical of preschools not associated with a school district. This current study found that classroom aides or assistant teachers are also cited as increasingly leading the music experiences.

This study found that although music activities took place in varying degrees in environments like separate music room (likely an elementary school), outdoors, gymnasium, recreational room, cafeteria, chapel, hallways, multipurpose room including the bathrooms, the majority of these music activities
actually took place in the classrooms. Bayless & Ramsey, (1978) encourage music activities in any environment, noting that teachers who pay attention to children as they move, skip down the hall, run with the wind, pound with their hammers, twirl around in circles or stamp their feet in puddles are capable of developing a vital, creative rhythmic program for their children. This position draws support from Vygotsky’s (1978) model that suggests that music learning takes place anytime, anywhere in everyday life and it is not just an external phenomenon. According to Vygotsky’s model, individual learning takes place through repeated social interaction with others when they participate in joint activities and share cultural tools (North and Hargreaves, 2008).

The results indicated that there were different types of curricula and these curricula were as diverse as different centers and individual teachers. Although a majority of teachers followed either integrated, individually teacher designed or creative curriculum, a significant percentage of teachers did not follow any formal curriculum while other teachers followed, to a lesser degree, curricular approaches such as High/Scope, Montessori curriculum, state standards- based curriculum, district adopted curriculum, theory- based curriculum, content specific/area based curriculum, commercially available curriculum, Christian based and home school based curriculum, portfolio focused curriculum and eclectic curriculum that combined different curricula components. Again, this represented an array of diverse early childhood programs nationwide. This result is consistent with Arizona Department of Education (ADE) curricular philosophy
which states that although the state does not endorse any one preschool curriculum, many early childhood programs choose to use a professionally developed curriculum that incorporates child centered, developmentally appropriate concepts with academic standards for literacy and numeracy. Similar to ADE, this study found that programs develop their own curriculum that incorporates these such as HighScope and creative curriculum for infants, toddlers, preschool and primary classrooms.

**Uses of Music within the Daily Routine in Planned and Spontaneous Ways**

**Frequency of music activities**

This study found that 82% of the respondents reported singing and movement occurring daily and only about 10% of the respondents reported singing and movement a few times a week. This meant that singing and movement was the most frequent activity in all the centers, a position that is consistent with Nardo et al (2006), who found that 82% of the teachers gave the children opportunities to sing alone daily. Other researchers (Denac, 2008; Golden, 1989; Kwon, 2002; M. K. Lee, 2000; M. H. Lee, 2005; S. H. Lee, 2003; Y. J. Lee, 2005; Nardo et al, 2006; Tarnowski & Barrett, 1997) also found that singing was the most frequent/important activity in the early childhood music curriculum. Nardo et al (2006) specifically reported that singing was the most frequent activity from all centers in their study and that group singing occurred daily in 93% of the centers and at least once a week in the remaining 7% of the
sample. Youngae (2008) reasoned that teachers are most favorable towards singing songs and that is why they place it above all others and most frequently plan activities that involve singing in one way or the other, giving them much attention. Apart from singing and movement, this study also found that 78% of centers engaged their students in listening to music daily and only 13% of the centers listened to music a few times a week. This study therefore placed listening to music among the top music activities in the early childhood programs. Finger plays, including chants occurred daily in 42% of the centers and 26% of the centers indicated finger play a few times a week. Spontaneous use of music occurred daily in 45% of the centers and in 24% of centers it occurred a few times a week. This study found that 36% of the centers reported having music as a free choice activity daily and 19% of the centers had it a few times a week.

Findings further revealed that creating/improvising songs, learning music concepts (beat, melody and rhythm) and playing instruments were the least frequent activities in the centers. The placement of listening to music, in the second position after singing and movement, was consistent with other researchers (Golden, 1989; Lee, 2005; Tarnowski & Barrett, 1997; Temmerman, 2000; Yoon, 2005; Youngae, 2009), whose studies placed music listening/appreciation above playing musical instruments and learning music concepts. Although creating/improvising of songs and spontaneous use of music occurred less frequently, this study paralleled the previous studies by noting that spontaneous music was more frequent than creating songs. This discrepancy can
be explained by teachers responding to the spontaneous singing of children instead of improvising their own songs. It is also important to note that while Ohman-Rodriguez (2004) suggested that children in their early years should be exposed to music including recorded music and rhythmic instruments, this study found that a majority of teachers played instruments only 2-3 times a month.

**Reasons for using music**

A majority of teachers reported that they used music for morning greeting, end of day closings, or during circle or large group times. This was closely followed by the majority of teachers using music for special occasions, events and celebrations, and when transitioning from one activity to another. Although the above times topped the list of teachers in determining when they used music, this study found that teachers had a lot of variance in the way they used music such as when teaching musical concepts and skill development, when children were bored to get their attention, and during nap/rest time. Other times teachers used music included starting an activity or during literacy time, during circle and center time, for praise and worship, and during bible times including meal time and as a free choice activity.

This study also found that many teachers incorporated music with other activities to enhance other content objectives while others used music for everything and included music in the classroom theme. This finding is consistent with Kim and Choy (2008) who reported that many classroom teachers integrate
music not only to gain the children’s attention but also to motivate their learning including singing a song to memorize certain concepts. These findings seem to suggest that different teachers and centers used music at different times, both planned and unplanned, a position that was also confirmed by 53% of teachers in this study who reported they used planned music lesson while 47% of the teachers did not use planned music lessons. The findings of this study showed that background music was frequently used throughout the day in many centers, a position that is supported by McDonald, (1979) who stated that appropriate background music provides a foundation for future music awareness. This current study is congruent with studies and policy statements that support for planned music time (Golden, 1989; MENC, 1994; Nardo, 2001; Youngae, 2009) and those that recommended both planned music time and for unplanned music time (Nye, 1979; Shore & Strasser, 2006), who encourage teachers to include music in their activities at every opportunity throughout the day, particularly during group meetings and transition times. Music time can and should be anytime throughout the day when there is an opportunity for music to enhance learning. Shore and Strasser (2006) further provide specific instances when teachers could use songs, such as to welcome children to group meetings, create specific moods, transition into cleanup, to create calm when the energy level gets too high, and to refocus the group. Vygotsky’s model implies that music should be used at anytime.
Using music to teach across the content areas

This study found that more than 75% of the teachers used music to teach other content areas. The data further showed that those who taught other content areas using music had as diverse ways of using music as there were individual teachers. For example, music was used for conversations and for following directions. Music was also used to teach math concepts especially during calendar times, shapes and colors, number, counting days of the week and months of the year. Findings from this study also indicate that teachers used music to teach language/literacy skills to talk about the weather, to teach Spanish and English, and to learn letters. Music was also used to learn how to spell their name, phonics, listening for vocabulary and the alphabet. The present study also found that songs about health issues and routines like self help skills e.g. hand washing, clean up and tooth brushing were used. Music was also used to teach biblical concepts and some of these songs were in form of poems. Some teachers reported that they used several short familiar songs and changed the words in order to ‘drive home’ various math or science concepts. This style of using music was critiqued by Kim and Choy (2008), who argued that a teacher who may think that she or he can integrate music just by using the same tune while varying the words for different subjects does not necessarily demonstrate musical content knowledge.

This study further found that some teachers integrated learning songs into each unit throughout the year while some teachers involved the children in making songs and finger plays that followed the lessons being taught according to the content areas. This study seemed to suggest that music was used as an integral
part of other content areas including math, language, science, art and social
studies, a position that is consistent with Nye, (1979), who argued that music was
most meaningfully taught to children as an integral part of all activities in the
educational programs such as science, social studies, language, health, safety,
values and mathematical concepts. Similarly these finding appeared to suggest
that teachers integrate music across other content areas differently, a position that
is consistent with earlier studies (Beane, 1995; Copple & Bredekamp, 1997;
Forgarty, 1991; Manins, 1994; Wardle, 1999; Wilcox, 1994 as cited in Kim
&Choy, 2008), who argued that there are different ways to integrate curriculum
across subject areas and teachers can choose best ways to do so.

This study seems to offer different but new insights into early childhood
teachers versus elementary teachers’ use of music. It was surprising to note that
while early childhood teachers seem to integrate music across other content areas
though in different ways, elementary teachers seem to treat music as a separate
entity (specials) leaving music specifically for music teachers mostly for 30
minutes twice a week instead of regular classroom teachers handling it. This may
be due to the inclusion of a large school district that employed music specialists.
Still funds of knowledge become relevant in placing emphasis on those
instructional approaches that nurture students’ strengths, arousing their interests
and utilizing resources by linking the classroom instruction to students’ lives,
local history and their societal/communal contexts. Vygotsky’s sociocultural
theory offers an integrated approach to human development by bringing
cognitive, social, perceptual, motivational, physical, emotional and other
processes regarded as social activity together rather than treating them as separate, free-standing capabilities. This implies that since music is both a social and cultural activity, it can be integrated into any content area within the curricula.

Through the interactions within the ZPD, children learn to use intellectual tools of their community including literacy, number system and tools for remembering and planning, (Rogoff, 2003).

**Time Spent in Music Activities**

Findings indicated that a majority of the teachers (41%) spent 1-2 hours per week on music activities while 24% of teachers spent 3-4 hours per week on music activities, 18% of the teachers spent less than an hour per week on music activities, and 17% of the participants spent 5 or more hours per week on music activities. While commenting on whether they used music as often as they would have liked to, 57% of the teachers reported that they used music as often as they would like to while 43% of the teachers said they did not use music as often as they would like to. This study found that teachers cited lack of confidence/lack of ideas as reasons that hinder them from using music as often as they would have liked, a position that is consistent with Brophy and Alleman (1991) and Mason (1996), who observed that integrating music into curriculum maybe difficult when teachers have limited knowledge about music, or when it is presented in a different manner. The current study found lack of time was cited by participants as a factor for not using music as often as they would have liked to especially for elementary teachers, citing that they were always worried about progress.
monitoring and testing or that time was too short to concentrate on other subjects like music.

This lack of time was also evident in the form of lack of planning time to coordinate music experiences and lack of designated time for lessons that focused specifically on music. Teachers also stated that because of the planned curriculum, there was little time to integrate music beyond the mandated instructional minutes. Similar findings by Bresler (1993) and Persky, Sandene, and Askew (1998) noted that many teachers indicate that they would like to spend more time incorporating music, but need to concentrate on other subjects to prepare children for standardized testing. Kim and Choy (2008) argued that time may not be the only factor to be considered, however, since integrated curriculum is not a matter of distributing time to each subject, but of incorporating aspects and elements of different subjects across the curriculum.

This study found that some teachers needed to concentrate on teaching academics other than music because music was rated non important as compared to math, language reading and writing. This position is consistent with Bresler (1995), who noted that some teachers use music as a way of enhancing the overall mood of the classroom and so on, but they seldom integrate musical concepts or do not regard them as being on the same level of importance as other subjects.

The data also revealed that funding was an issue that explained why teachers did not use music as often as they would like to. This position is consistent with Griffin (1999), who argued that as kindergartners, children may only attend music class once or twice a week, and some school districts have
cancelled music classes at this level altogether due to budgetary constraints. However, there seems to be a distinction between what elementary teachers emphasize as a main challenge compared to early childhood teachers.

This study found that while early childhood teachers emphasized a lack of knowledge on how to incorporate music in their curriculum, elementary teachers seem to emphasize lack of time citing the need to concentrate on standardized testing. This may mean that elementary classroom teachers feel less responsible to teach music because they have music teachers while early childhood teachers who are generalists are expected to teach music. This finding is consistent with Byo (2000), whose study found that early childhood generalists are considerably less comfortable than music specialists in teaching all of the content standards in music and that Kindergarten classroom teachers feel less responsible to teach music when they have music specialists in their schools. This study also found language barriers and lack of musical instruments as reasons for early childhood teachers not using music as often as they would like to.

**Planned music lesson time**

The survey data found that more than half (53%) of the teachers did not have a planned music lesson time. There seem to be a discrepancy or lack of understanding about other content/subject areas and planned music lessons because 76% of the teachers admitted that they use music to teach content areas. The percentage of the teachers who did not have planned music lesson time paralleled findings of Tarnowski and Barrett (1997), who reported that one third of the teachers did not have planned music lessons.
For those who had planned music lesson time, this time was utilized in diverse ways and represented varying views of how integration of music was emphasized in the curriculum, a position that is consistent with Daniels (1990), who observed that even though music activities were often incorporated into all of the responding programs, a great deal of variance was found in the degree to which music was emphasized in the total curriculum. This study found the differences in terms of duration the music activities and the frequency of occurrence of these activities. For example, some activities occurred daily, once a week, others twice a week and others monthly or twice a month. At the same time, some activities lasted from 5 minutes to 40 minutes. This duration of time varied depending on the age of students as well as the activity to be performed. Some teachers used music that encouraged daily routines, transitions, and for fun at specific times, and others were involved in finger play and music of all types all day.

This study found that the use of a specialist music teacher was twofold; either the children went to the music teachers’ class or the music teacher joined the children in their usual classroom. Again, this varied on how planned music lesson time was used and represents the diversity of most early childhood education programs nationwide. There seems to be a distinction between the duration and frequency of music activities in elementary and early childhood centers. While most early childhood teachers used music daily either throughout the day or at different specific times for specific reasons for an average of 15 to
20 minutes, elementary teachers used music mostly for 30 minutes twice a week, which may reflect time with the specialist music teacher.

**Separate music center**

This study found that about 72% of the teachers did not have a separate music center in their classrooms. For most of the centers that did have separate music centers, an array of instruments were utilized, mostly CDs, tapes, headphones, beanbags and materials for children to make their own instruments. Teachers also reported that some centers had books, various types of manipulatives that made unique sounds, and puppets and songs posted with words and pictures, while other centers had cymbals, piano, bells and guitar. This study found that of the fewer teachers who did have separate music centers, only a few had keyboards, flutes, books to go with music, pictures with music, props for music, listening station, books about musicians, radio, and a karaoke machine for the students to sing with a microphone.

This study found that music centers tended to have bells, maracas, different types of drums, xylophones, cymbals, and triangles, scarves, and an I-pod. Also reported were egg shakers, rhythm sticks, tambourines, wood blocks and maracas, musical train, acoustic piano, different sorts of rhythm instrument and percussive instruments. This study also found that teachers were making their own instruments and experimenting with sound in which children record their voices and play them back to listen to. These findings seemed to indicate that there were very diverse materials in each classroom, depending on the needs of the students and the affordability of the materials. From these findings, it appears
that music centers offered teachers and their students’ opportunities to interact and explore musical instruments. This position is consistent with several researchers (Andress, 1998; Devries, 2004; Kenney, 1989; Temmerman, 2000; Turner, 1999; Youngae, 2008) who stated that music centers provide opportunities for children to explore their musical natures and develop their musical creativity. Because this study had earlier found that playing instruments was less frequent in centers, a possible explanation would be that although there are varied types of musical instruments/materials in the classrooms and music centers, the children are allowed to explore the instruments and teachers do not necessarily direct them. This position parallels Vygotsky (1978), who noted that children learn all the time and through people who are more capable in doing a specific kind of action. According to Vygotsky, learning is not an individualistic process and it is more useful to measure children’s potential level of development under the guidance of adults. In Vygotsky’s ZoPD, lies adult guidance or collaboration with more capable peers.

**Classroom materials**

This survey data reported that almost all classrooms (98%) had a CD/cassette player and recordings. This finding is supported by Nardo et al (2006), who found that 75% of the teachers in their study reported singing to records, cassettes or CDs. This survey data also found that 69% of the classrooms had percussion instruments such as bells, xylophones, shakers or drums while over half of the classrooms (58%) had music props such as scarves for movement to music or puppets. The findings showed that 53% of the teachers had music
related software DVDs or videos and only 45% of classrooms had songbooks or other music related books available in their classrooms. This study revealed that very few classrooms had recorder/wind instruments, piano or electric keyboard, guitar/string instruments, pictures of musicians or composers in their classrooms. This suggests that out of the 3 classes of instruments (wind, string and percussion), percussive instruments are most frequently used in early childhood centers. Temmerman (2000), offers an explanation for this imbalance stating that early childhood students prefer playing percussion instruments during their free time to explore, investigate and produce their own sounds. Although researchers reported that teachers had piano and rhythmic instruments which were frequently used (Golden, 1989; Kim, 2003; M. K. Lee, 2000; S. H. Lee, 2003), this current study found that only rhythmic instruments were frequently used and not piano. This study found that piano was found in very few classrooms. A further study on the type of instruments used in these centers and how to include string and wind instruments might help explain the imbalance, and fill the gap as well as extending to new lines of inquiry. This study also found that some centers used purchased materials while others used teacher-made materials. Teachers also reported that radio, smart board with music, smart board with internet and computer games for smart board were less frequently available in their classrooms.
Frequency of music related materials’ availability to students

This survey data found that 53% of the teachers made music related materials available to children every day. There seem to be a contradiction between availability of materials and actually using these materials. While these materials were available every day, this study found that only 35% of the teachers were confident in using them, implying that these materials were available to the students but were not frequently used by the teachers. The findings revealed that 17% of teachers made materials available both when children needed them and only when the teacher brought them to the class, and 7% made materials available once a week. This survey data also showed that materials were made available in different frequencies, for example, twice a week, 2-3 days a week only on special occasions such as birthdays, maybe twice a year, when applicable to assignment, when time permitted, when students asked for them, or when the students expressed an interest in using them.

Type of songs used

The findings of this study showed that finger play songs were most frequently used (81%), followed by calendar songs (78%), cultural/traditional songs (76%), weather songs (63%), lullaby songs (49%). Poetry was less frequently used (47%) than songs. This study results seem to be similar to Youngae (2009), whose study indicated that finger play activities were the most frequent followed by singing and movement, music appreciation, playing music instruments, learning music concepts and music drama. It is important to note that the number of teachers using calendar songs were more or less the same with
teachers using cultural/traditional songs. This study found various classifications of songs ranging from contemporary music to popular, rock & roll, traditional/folk, camp type songs, Golden oldies, show tunes, R & B, greetings and good bye songs, top 40 "clean" songs, friendship songs, and curriculum-themed music.

This study found that some teachers cared about the appropriateness of the songs to their children while some teachers used any song as long as children were able to move to a beat. A study by Yim and Kim (2004, cited by Youngae, 2008) also found that 40% of the songs preferred by kindergarten and prekindergarten teachers were inappropriate for children. Similarly Gharavi (1993) also found inappropriateness of some songs and noted that the majority of teachers taught limited song repertoires from their own childhood, recordings, song collections, methods courses or radio and attributed this to the teachers’ limited singing skills. Several scholars, mostly from Korea (S. H. Lee, 2003; Yim & Kim, 2004; Kwon, 2005 and M. H. Lee, 2005) have investigated the appropriateness of the song, and their findings are consistent with the findings of this study, recommending that the song chosen should match the weekly theme of the curriculum. This finding is contrary to Bruner’s (1977) notion that the curriculum should be arranged in such a way that the student finds this material suitable to his/her age level. Interest/readiness to learn may involve of the activities of Vygotsky’s ZoPD where the child is already present, ready to learn and the work of a social agent is to facilitate this learning. This current study did not evaluate the type of songs and recordings used.
Kinds of music recordings and considerations

This survey data found that recordings containing children’s music were used frequently (96%), followed by recordings containing classical music (78%), recordings containing cultural/world music (61%), and recordings containing popular songs (46%). It is worth noting that in this study, a significant number of teachers used cultural/traditional songs and cultural/world recordings. This finding is consistent with Anderson and Campbell (1989), who stated that 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 (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. There seemed to be this cultural diversity consideration in this study given that the state of Arizona has predominantly English and Spanish speakers. What is not clear however is whether children bring these cultural/traditional/world songs from their home environment/neighborhoods, since (Denac, (2007) and Nye, (1979) stated that when children come to school, they bring with them the music to which they have been exposed in the home, on TV, radio or in the neighborhoods, or whether teachers make diverse choices.

This study also found that teachers used various collections of music genres including Christian/religious music, Doo Wop etc. This array of music genres were mostly classical western and popular in nature. This finding seem consistent with earlier authors (Anderson, 1974; Volk, 1993), who stated that
although music education in the last half of the century has begun to include the ethnic music of diverse cultures in the world, that music is not usually treated with the same regard as Western art and popular music. A possible explanation would be that teachers considered their own preference rather than the appropriateness of the recordings to the children. This result is consistent with Sims and Cecconi-Roberts (2005), who found that CD collections in early childhood centers were based on the individual teachers’ music preferences and not necessarily what is appropriate or relevant to children. This survey data also found that music recordings used were sometimes determined by the theme of the week or/concept to be taught, time of the day, type of activities, interest of the child, choice/preference of the teacher, age appropriateness of songs, needs of children, songs in curriculum/lesson, cultural interest and educational goals/objectives. Again, this array of songs and recording considerations represent several idiosyncratic features of American populace as well as how differently teachers use music in their centers.

Values, Objectives and Considerations for Including Music in Classroom

This study found that the main reason for including music in the classroom was to enhance language development (85%). Other reasons that appeared in order of importance were to develop child self esteem (77%), develop social skills (76%), for enjoyment and recreation (70%), to help develop other content areas such as math and art (69%), for physical development (65%), to promote cultural heritage (45%). The least reported reason was to develop musicianship (22%), and 41% of teachers
rated develop musicianship as somewhat important. These findings, when related to a study from South Korea (Youngae, 2009), found significant similarities and differences. Youngae found that enjoyment and recreation were the main reasons for including music in the curriculum followed in order of importance by developing the child’s language, developing the child’s self esteem, developing the child’s physical ability, developing musicianship, developing the child’s social skills, to help with development of other areas (math, art etc), and to promote cultural heritage. A study in Australia (Temmaman, 1998) similarly found that enjoyment of music was the main reason for including music in early childhood music programs. It is interesting that while these two studies placed enjoyment of music in the top position, responses to this current study placed enjoyment and recreation in the fourth position. A possible explanation of this difference could be a cultural/pedagogical consideration where music activities in the state of Arizona/U.S. may be teacher-led gearing toward adult-oriented results thus placing emphasis on language development, self esteem and social skills above enjoyment of music. Additionally, there seems to be a major push in U.S. national and state level policies, including Head Start, public preschools, and Early Reading First, on emergent literacy in which these programs uses the arts to promote language and literacy. Developing musicianship, however, remains the lowest reason for including music in classrooms for this current study and Youngae (2009).
This study further found that development of other areas such as social, language, cognitive, emotional, and physical abilities (80%) were the main objectives in planning music activities. Other objectives that appeared in order of importance were enjoyment of music (77%), developing social abilities (70%), developing creativity in students (67%), developing musical concepts such as beat, melody and rhythm (54%), and the least in order of importance was to learn music skills such as singing or playing instruments (39%). This study revealed that early childhood teachers in the state of Arizona seem to put emphasis on language/literacy because when subjects were rated in order of importance, literacy topped the list, followed by math, science, music, and art. A possible explanation might be that the state of Arizona is culturally diverse and ELL programs have a focus on language/literacy or vocabulary.

The survey data also indicated that the main consideration when planning music activities was the children’s need (77%). This finding is consistent with Nye (1979) and Denac (2007), who stated that children need a teacher capable of encouraging maximum musical development by assessing individual needs of the students for continuous growth. Other planning considerations in order of importance were classroom theme/topic of focus (64%), center or classroom curriculum (51%), content and achievement standards in the music national standards (29%), music activity books (17%), and the least consideration was music theory (14%). These results are paralleled by Carol (1999), who found that the main reason for using music was to teach “themes of the week” or for general enrichment rather than as planned curriculum. Carol’s finding was consistent with
other studies (Kwon, 2005; M. H. Lee, 2005; S. H. Lee, 2003). Youngae (2009), also found that weekly theme topped the consideration for teaching music in these centers, followed by national curriculum for pre-k, music activity books, children’s needs, preschool’s special curriculum, and the least consideration was music theory.

This current study is consistent with Kelly (1998) and Youngae (2009) in that music theory is the lowest consideration in planning for music activities. Kelly reported that teachers considered traditional, fundamental music skills such as music theory and history as not being very useful. However, the current study places children’s need at the top list, while Youngae placed children’s needs fourth on the list and music theory was the lowest consideration in planning. The discrepancy between this study and earlier studies on children’s needs and ‘themes of the week’ might be because other studies such as Carol (1999), did not provide the children’s needs as a choice. Also, a very fine relationship exists between children’s needs and weekly theme, since weekly theme is planned with children’s needs in mind. Another possible explanation could be a cultural and pedagogical/paradigm shift, as most of these studies were carried out in a different context, mostly South Korea. There are limited studies of this nature in the state of Arizona/or the U.S., and as such a further study specifically on values/objectives and reasons/considerations for including music in the early childhood curriculum/classrooms in the state of Arizona or U.S might bring a great contribution to the field.
Musical opportunities outside of the classroom

This survey data found that the main music opportunity provided by early childhood educators outside of the classroom were children performing music for parents (83%). Other opportunities outside the classroom in order of frequency were musicians or musical guests invited to the center (31%), school-wide group time music (30%), music-related field trip (18%), and children’s music festivals (12%). This study revealed that a good number of teachers did not have any outside opportunity to engage children in music apart from classroom. This study revealed other outside music opportunities listed by teachers such as preschool promotion and holiday events, school’s pep assembly, band concerts, culture week and PTA music. This study found that these outside opportunities were available to children in varying degrees, and some teachers did not avail these opportunities at all, so students missed the opportunities to engage with music outside of the classroom. Nye (1979) and Denac (2007) acknowledge that when a child comes to school, he brings with him/her the music to which he/she has been exposed in the home, on television, radio, and in the neighborhood. If indeed these students come to the school with musical experiences, then it is advisable that these musical opportunities outside of school also be available as much as possible for children’s musical creativity and enjoyment. Again there is limited study on children’s music opportunities outside of the classroom in the state of Arizona or in the U.S., which might bring a considerable contribution to the field of early childhood.
Professional/Education Experiences of E.C.E Teachers in Music

Findings from this study indicated that the early childhood and kindergarten teachers who responded to the survey were highly qualified; that is, a majority (70%) had bachelors and post graduate degrees in early childhood education. This qualification in general early childhood education is similar to the recommendation of MENC (1994) about U.S. national standards for early childhood, which states that music instruction in prekindergarten and kindergarten should be led by teachers with formal education in early childhood music. But not all the teachers in this study had music preparation.

This study found that the main music training or experience was music lessons on voice or an instrument. Other music training experiences in order of higher frequency were a class in college, attending a music workshop, self-taught, a music methods class, and participation in a community group music. Apart from these categories, this study found that teachers had different and diverse musical experiences from various venues including school, family, church and other out- of- school trainings. This finding pointed out that despite all these numerous opportunities for music trainings/experiences, some teachers had never had any music training/experience and stated their willingness to have some training in music to better work with young children.
Teachers’ Description of Needs and Challenges in Music Activities

Teachers’ needs in relation to music

This survey data found that teachers were very confident in both singing songs and playing movement games to music (71%). Similar results of earlier studies (Denac, 2008; Lee, 2000; Youngae, 2008) also mentioned teachers’ preference and confidence as factors behind their favorable attitudes towards singing and movement, which is consistent with an earlier result of this current study, where singing and movement were the most frequently occurring music activities. Other ratings in order of level of teachers’ confidence were dancing, making up songs, and using instruments. The findings revealed that less than half of teachers were very confident in making up songs, perhaps a justification why the CD/cassette player and recordings were reported to be predominantly used in these centers. This study further show that few teachers were confident in using instruments and in fact, an earlier finding in this current study showed that only 17% of teachers played instruments daily while a majority of teachers played instruments 2-3 times a month. Although teachers reported diverse types of instruments and materials available in the classrooms, perhaps many teachers were using songs unaccompanied or they made the materials and instruments available for the students to use on their own without giving directions. Similar results by Nardo et al (2006) found that 87% of the singing occurred without accompaniment.
This study found that lack of confidence in singing skills did not hinder the majority (66%) of teachers from including music. This result together with an earlier finding shows that teachers were very confident of their singing skills. 40% of the teachers were hindered a little by lack of materials and 52% of the teachers reported that lack of music ideas did not hinder them from including music. Interestingly, about 45% of the teachers reported that lack of confidence in playing instruments did not hinder them from including music in their lessons. Delving further into the teachers’ level of confidence and sufficiency of materials and equipment, the highest number of teacher responses indicated “somewhat agree” with the following percentages: I have confidence in my singing skills (35%), I have materials I need for teaching music to students (36%), I have enough musical equipment for my students (31%), I have ideas about how to include music in instruction (39%), I have confidence in playing instruments (26%).

The interplay of these results between strongly agree and somewhat agree depicts teachers as portraying their positive side about their ability to implement music in their curriculum. These findings might also mean that either teachers have misconceptions about their own musical ability or they are in self denial about their lack of ideas and confidence in playing instruments. These findings are congruent with earlier studies by Apfelstadt (1989), Barry (1992), Bresler (1993), and Giles and Frego (2004), who found that music integration is related to teachers’ perceived musical ability and self efficacy in teaching music. This current study also found that teachers cited inability to play instruments or carry a
tune, lack of money from the district to buy CDs, DVDs, CD player etc, and lack of time allotted to music program. Similar results by Gharavi (1993), Hildebrandt (1998), Isenberg and Jalongo (1993), and McDonald (1993) reported that many child-care staff had limited musical knowledge, misconceptions regarding their musical skills, and a lack of adequate resources.

**Teachers’ workshop attendance**

This survey data a significant number of teachers (29%) had never attended any music education class or workshop. This study further showed that about 47% of the teachers had attended music education class or workshop 1 to 3 times, and the least number of teachers (10%) had attended music education class or workshop from 4 to 10 times. It is interesting to note that those who had attended more than ten times (13%) were more than those who had attended from 4 to 10 times. This may be because some music specialists replied to this survey. This study also revealed that a majority of teachers (53%) had attended movement and expression and early childhood music education methods courses (52%). Other workshops attended in order of frequency were music workshop/course for elementary educators/music, singing workshop, and playing instrument workshop. Again, this study noted that playing instrument was the least attended, which might explain why more teachers are not confident playing musical instruments. This study also found that teachers had attended varied workshops or courses, covering many different topics and methods. This study showed that some teachers had rich educational experiences with music while others did not.
In this current study, about 45% of the teachers rated the workshop they attended as very helpful to their teaching, followed by 22% of the teachers somewhat helpful, and 21% of the teachers stating that these workshops were a little helpful to their teaching. This study found that only 4% of the teachers found these workshops were not at all helpful while those who were not sure about whether these workshops were helpful or not were 8%.

This current study reported that a majority of teachers would like to attend an early childhood music education methods course (70%) followed by movement and expression workshop (63%). It is interesting to note the shift between what the teachers had attended and what they want to attend in the future. For example, more teachers had attended movement and expression than early childhood music education methods course, but now more teachers wanted to attend early childhood music education methods course than movement and expression workshop. Other workshops that teachers wanted to attend in the future in order of frequency included, music workshop/course for elementary educators/music educators, playing instruments workshop, and singing workshop. These data show a very interesting trend and could be used for planning valuable music experiences. For example few teachers wanted to go for singing workshop, perhaps because earlier this study revealed that teachers were confident in their singing abilities. Interesting, though, is that this study found that more teachers were not confident in playing music instruments but less teachers wanted to attend playing instrument workshop. A possible explanation for this gap might be that the teachers who are not confident in playing instruments have given up and do
not want to bother themselves with this kind of workshop. A further investigation in this area of early childhood teachers’ workshops might help explain this self-defeatism syndrome. However, there could also be a possibility that teachers consider other workshops more relevant and practical than learning to play instruments. For example many teachers indicated that they would like workshops on how to be able to create and teach music on their own. This study also found that teachers wanted workshops that could give them hands on classes with ideas that they take with them into their classroom as well as workshops that could help them know how to further integrate music into other core subjects. These finding were similar to studies by Kelly (1998) and Youngae (2008) who reported that most teachers required more information for direct experience with students, such as learning characteristics of children’s voices, using rhythm instruments, developing movement activities, developing listening lessons, providing creative/spontaneous musical experiences and integration with other curricula.

**Teachers’ workshop needs and support**

This study found that 43% of the teachers did not receive any support at all in attending workshops, 35% of teachers receive workshops support in terms of time through early dismissal and provision of substitute teachers, while the least support was financial support in the form of registration fees or a transportation allowance. In this study some teachers reported support they received in form of supply of curriculum materials that included music, professional development time, and spiritual support in form of loving children. In this study, teachers also reported that some schools advertised workshops or
PD opportunities and grant leave but payment was the responsibility of the teachers. This study revealed that some teachers had not asked about any support available to attend music workshops, and this study provoked their thinking towards asking for these forms of support. It is interesting to note that as teachers talked about the support they had, they also shared about their challenges. For example, teachers repeatedly mentioned that music is underfunded and attributed lack of music workshop attendance to finances. This study also revealed that teachers lacked time and needed to concentrate on reading and school improvements. Also getting coverage for their classes was an issue, and Kindergarten teachers also reported that music stopped in kindergarten because of high stake testing. Teachers echoed the fact that they needed to understand how to integrate music to teach concepts.

**Teachers’ program needs and support**

This study found that support in the form of purchase of materials and resources were the priority of most teachers (75%), followed by general financial support (70%), and only 57% of the teachers wanted time support. This survey data also showed that teachers wanted music ideas to use in the classroom including lesson plan ideas and integration into other core curriculum content while some teachers required support in terms of trainings that integrate standards and the importance of music development. The findings pointed out that some teachers suggested to be paid while taking classes, while others needed support to help them motivate students to like music. It was interesting to note that some teachers needed additional staff or certified music teachers to assist in the music
activity and requested making a musician available to visit the class on a regular basis.

**Teachers’ preferred music related classes**

This study found that teachers wished they had more music-related classes that were of immediate benefit to them. Apart from individual teacher suggestions, teachers frequently stated that they wished they took classes that incorporated music more into curriculum/classroom or classes on how to use music in teaching other content areas. This study also found that individual teachers had preferences for certain types of classes they wished they had taken and advised others to take these classes. These classes the teachers wished they had taken serve to suggest how teachers feel they are inadequate prepared to include music in their classes/centers. This study found that teachers are constantly looking for practical, relevant and beneficial classes that could enable them to effectively use music in their classroom. Similar results was found by Nardo et al (2006) who noted that teachers continually seek ways to develop further their own music skills for song leading, playing instruments, leading creative movements and conducting drama activities. This current study’s finding was similar to Kelly (1998), who noted that early childhood teachers often provide children with their first formal instruction, yet the musical preparation of these teachers maybe inadequate. Several studies (Herbst, De Wet, & Rijsdijk, 2005; J. J. Kim, 2000; M. H. Lee, 2005) also found that although classroom teachers conducted music activities in many centers, these teachers lacked musical experiences required of them. This current study found a great variance in
the way teachers used music in the curriculum, an indication that perhaps many teachers feel inadequately prepared, so trying different ways of improving their musical ability. From this study, it appears that teachers preferred relevant, practical and beneficial classes to music theory.

**Teachers’ challenges in relation to music**

This study found several challenges faced by teachers while including or facilitating music to students. At the top of the list of these challenges were lack of time, lack of knowledge, and funding. The findings showed that there was lack of planning time and lack of time within curriculum/school day to implement music. This study also found that teachers concentrated on subjects perceived to be more important such as language, math and science, and thus had little time for ‘extras’ like music, which was perceived by administrators/staff to be less important and often time wasting. It is interesting to note that many teachers reported negative comments not only from head teachers but also from fellow staff stating that music is for play, not for real learning. This study found that lack of knowledge about how to implement music ideas or how to incorporate music into the lessons/classrooms was a big challenge for many teachers. There were also lack fitting music into the standards based curriculum, lack of singing skills and lack of skills in playing the instruments which was pegged on the lack of training, skills, and creativity to use music on the part of teachers. In this connection, other teachers mentioned lack of music teacher to teach music, and finding modern/ up-to- date music as a challenge. Funding issues and budget cuts were mentioned repeatedly by teachers, resulting into lack of emphasis of music
in the total curriculum or removal of music from the curriculum, lack of instruments, materials, and so on. This study found that while some teachers cited lack of class control or lack of behavior management where some children got too rowdy with certain music, other teachers cited lack of confidence, motivation, and how to get children interested. This represents how diverse early childhood teachers are in terms of personality, creativity and preparation. This study reported teachers handling students from culturally diverse population that resulted in a language barrier for those who did not speak either Spanish or English. Some teachers requested courses in music that could give them the motivation and confidence while handling their students. Teachers reported that some students were shy and this interfered with their full participation in music activities. It is because of this possibility of shyness of children that Denac (2007) noted that children should be exposed to a variety of musical experiences beginning, at least, in the preschool period so that they can form a positive relationship towards music

Suggestions for Including and Improving Music Education in Classrooms

This study found that teachers presented various suggestions on how to improve the inclusion of music in their classroom. This study revealed that many teachers especially in pre-kindergarten suggested that music should be mandated. This was also observed by Griffin (1999), who noted that there are few educational opportunities prior to kindergarten, and unfortunately there are no federal or state mandated curricula for these programs and many children receive little or no musical guidance from their teachers or caregivers until their first
elementary music class. For those in kindergarten, children may only attend music class once or twice a week, and some school districts have cancelled music classes at this level altogether due to budgetary constraints (Griffin, 1999). So it therefore appears from this study that music needs to be mandated in prekindergarten while funding needs to be there for kindergarteners.

Teachers in this study also suggested that instructors of language, math, science, etc., should know how to use music to enhance the curriculum to be taught. Teachers also suggested curriculum with ideas for incorporating music into the classroom. This study reported a suggestion that teachers should make sure curriculum choices included music education and those who teach children should take music workshops or classes to broaden their understanding of how to incorporate dance, movement, instruments, and singing into the classroom. This means that teachers were looking for practical ways of implementing music into their lessons. This was also associated with the fact that teachers felt inadequately prepared to use music and so suggested that there should be music courses for early childhood teachers to help them be confident in music.

These findings are consistent with earlier studies such as Choy and Kim (2007), who reported that preservice teachers who are early childhood college students did not express confidence in their abilities to teach music to children. In this current study, there was a suggestion that music should be taught to the early childhood/primary classroom teachers and not just the music majors. There was also a suggestion that relevant department of early childhood education should incorporate music within their curriculum. This result seems to suggest that
relevant and practical music education courses should be part of early childhood education course of study, not just as an elective but a core and mandatory component. This position is consistent with Carol (1999), who recommended coursework in early childhood music for both early childhood teachers and music teachers with only a difference in the level of coverage. Nardo (2001) also suggested music courses in early childhood education should be taught for at least two semesters in order to impart a breadth of knowledge for music teaching and learning.

In this study, teachers suggested that early childhood programs should provide a variety of instruments, recordings and props for movement. Other teachers suggested that schools should equip early childhood teachers with materials and resources as music was an art that was not included in early childhood because of funding issues. Teachers suggested provision of variety of instruments. These supplies of materials, resources and instruments had financial implications and teachers also suggested additional grants to facilitate quality music exposure through field trips.

As an expert, music should be a natural and enjoyable part of children’s daily lives and as such, early exposure of children to music in a variety of ways is necessary not only to make learning easy and fun but also to enable children to form positive attitudes toward music. This needs teachers who are not only musically enthusiastic in trying out singing with their voices but also demonstrates effectively how to use various materials and instruments available in the classroom. I hold the view that if a teacher enjoys music and actively
participates in it, whether expert or not, children will respond heartily and the evidence is clear that teachers can achieve far greater success in teaching through the strategic use of music. I pursue the argument that activity theory rather than the individual is the basic unit of analysis for understanding human learning and development. The student works collaboratively with capable persons to acquire problem solving skills. This means that the individuals’ musical learning should be considered within the context of the musical activities of the groups of which they are part such as families, peer groups, school classes, and community institutions (Engestrom, 1999).

Teachers in this study suggested various trainings, workshops and professional developments courses to improve their ability for singing, playing instruments as well as making their own musical instruments. This study revealed that teachers had the spirit of “never give up” as they advised teachers not to worry whether they sing off key or not, citing that kids don’t care, they sing for the joy of it. It is interesting to note that teachers advised each other to take chances and let the students see they are willing to try. This was meant to encourage teachers to use their own voices rather than relying on recorded music. Other teachers suggested having musicians/artists to visit their classroom. In this study, teachers suggested that the public as well as the administrators should be educated on how music was related to learning and how music is an essential part of the curriculum. Following the students’ needs in choosing songs was also suggested as a way of dealing with behavior. From these suggestions, it was evident that teachers had great ideas about what the policy makers and early
childhood educators might do to include and improve music education in their classrooms/programs.

**Conclusions and Implications**

This final section draws implications for practice, policy, teacher preparation and professional development, as well as for further research. This section points to the trends of early childhood and elementary teachers’ use of music in their centers as well as their experiences, training, needs and challenges. It begins with literature and findings and a return to theoretical frameworks of this study, drawing some similarities and differences of early childhood versus elementary teachers’ use of music, and offering recommendations for the field as well as implication for future research.

This study found that, even though early childhood education programs in the state of Arizona operate under diverse schedules, the majority in this study operate fulltime schedules. The diversity or patchwork of early care and education programs is also reflected not only by the types of the programs and the teaching environments but also by the curricular approaches followed in these centers. Similar to findings from other studies, classroom teachers in this study reported that they were mostly responsible for leading music experiences, and classroom environments still remain the most popular place for carrying out music activities.

Vygotsky’s (1978) meditational model implies that the classroom forms the social environment that includes parents, family members, peers, teachers and so on and forms the basis of the child’s own individual development. For Vygotsky, apart from the teachers, the learner interacts with a network of people including
parents, siblings, peers, and professional performers, all who play significant roles in motivating practice, learning and general engagement in musical activity. This means that the student is in the middle surrounded by other social agents that make (music) learning collaborative and a social activity between the learner and significant others. Vygotskian theory enables both the teacher and the student to collaboratively participate in singing a song together. This means that not only does the teacher share his/her music of preference but also gives the student opportunity to share his/her own music.

This study found that mostly classroom teachers were leading music experiences. Although teachers used music at various times, for various reasons, planned or unplanned and as an integral part of other content areas, there was a great variety in the manner in which music was emphasized in the total curriculum. Vygotsky’s ZoPD supports carefully planned music instruction because it presents the difference between what a student can do while working independently and what that student could do with the help of a more competent other. Through the ZoPD, co-operative interaction leads to learning and this is where music comes in, since a great deal of music making is carried out as a part of social group activity.

The diversity of music usage found in this study was reflected by the duration and frequency of music activities, with some music activities taking longer and occurring more frequent than others. This showed a distinction between early childhood and elementary teachers’ use of music. Vygotskian (1978) theory implies that music should be incorporated at all times within the
Although singing and movement are done daily, most early childhood education teachers were inadequately prepared to teach music and lacked ideas on how to integrate music into the curriculum. The majority of early childhood teachers in this study reported that they were looking for opportunities to improve their music abilities and required courses and workshops that are not only practical, relevant and of immediate benefit to their needs but also ways of effectively incorporating music more into curriculum or classes on how to use music in teaching other content areas. This was a different finding from elementary teachers who were less responsible for music in their classrooms as they had music teachers available and stated they had to concentrate on other subjects for testing purposes. Elementary teachers indicated lack of time and not lack of knowledge as the main challenge, as they relied more on music teachers. Berliner (2009) posited that schools can powerfully influence the youth when schools are safe and have engaging curriculum with experienced and caring teachers who are competent in subject matter and pedagogical skills. In this context, early childhood teachers can enhance their musical skills through collaborating with more capable peers, since people from different backgrounds perform differently on community tasks, and that age has to incorporate culture and social relationships (Vygotsky, 1978).

Most early childhood teachers in this study did not have confidence in using their voices and relied more on the CD/cassette and recordings. This study found that 78% of the teachers used cultural/traditional/world music in the classroom, representing the teachers’ tastes and preferences as well as the
idiosyncratic features of the American culture. Vygotsky’s theory applies to children’s development in a music culture where the adult’s role contributes to the children’s internalization of musical signs through social processes which are the foundations of children’s cultural thinking, (Vygotsky, 1978).

The value of music cannot be over emphasized as it is important for the holistic development of the child, from enhancing language/cognitive development to developing child self esteem/social skills and for enjoyment and recreation. Music is not only important in developing other content areas such as math and art and for physical development but also promotes cultural heritage and develops musicianship. In socio-cultural theory, cognitive development occurs as people learn to use cultural tools for thinking about literacy and mathematics with the help of others more experienced with such tools and within cultural institutions. This implies that the value of music should be seen in the context of cultural value.

This study found that there was a distinction between early childhood and elementary teachers’ use of music where elementary teachers did not use music to develop other content areas. This current study found that the value of music activities in the state of Arizona are tied to the expected specific behavioral outcomes such as language development rather than doing music activities for the sole purpose of enjoyment and relaxation. This finding is consistent with earlier studies (Gillespie and Glider, 2008; Niland, 2009), which stated that even though music teachers commonly recognize the importance of making music enjoyable, music education pedagogy for young children is often teacher- led and structured
towards specific behavioral outcomes. Teachers in this study seem to display their positive side with a “never give up spirit” and required more relevant music courses than workshop on playing instruments. The challenges of including music in the curriculum maybe overcome through Vygotsky’s (1978) theory which implies that through scaffolding, teachers and learners work together in solving the problems.

Among the implications for practice are the recommendations that, despite the variety in the use of music, early childhood education teachers should be “alert” in order to make every effort to use the knowledge of the zone of proximal development and tap into the window of opportunities for spontaneous use of music in the classroom. This involves sharing not only the teachers’ music but the students’ music as well. Another implication is the fact that although early childhood teachers need to use their voices more than relying on CD/cassette and recordings, they do not need to be professional musicians proficient in music reading and writing in order to incorporate music in their classes but rather should have an understanding of specific values and purposes to be achieved by including music in the curriculum.

It is therefore recommended that early childhood teachers should be ready and willing to experiment with their lived musical experiences by engaging with students’ musical making for the sheer joy of it. Vygotskian (1978) theory implies that teachers can improve in their musical skills if they incorporate culture and social relationships, because different cultural backgrounds perform differently on
community tasks. Perhaps early childhood teachers should have guest musicians/artists from communities visiting their classroom so as to share the lived musical experiences with the students. This position draws support from Vygotsky’s theory in which communication and coordination during participation in shared endeavors are key aspects of how people develop, and this involves mutual involvement where children play a central role along with elders and other companions in learning and extending the ways of their communities through shared socio-cultural activities (Rogoff, 2003).

A deliberate attempt should also be made by teachers to create and improvise songs as well as engage students more in poetry. Since music activities in early childhood education programs tend to be teacher directed, the value of music is not just for enjoyment and recreation but structured towards specific expected outcomes. As such, there is need for child-centered musical play curriculum that allows children to explore and enjoy musical behaviors as opposed to the adults’ result-oriented worlds (Gillespie and Glider, 2008; Niland, 2009).

The other implication is that early childhood teachers are not adequately prepared to teach music in their classrooms, and therefore policy makers should ensure that their training includes practical ways of incorporating music in their classrooms. A deliberate effort should be made by college instructors of early childhood education preservice teachers to include ideas for incorporating music (dance, movement, instruments, and singing) into the classroom. This means that
relevant department of early childhood education should work together with music education department in coming up with mandatory music courses that incorporate music in curriculum at least for two semesters for those training to become early childhood education teachers.

For inservice early childhood teachers, professional refresher courses and workshops that are relevant to how teachers might incorporate music into their classrooms should be offered freely or cheaply through various district education departments. This calls for a collaboration between early childhood education and music departments in designing early childhood education music courses that are practical and relevant for the classroom setting or for a discipline/department or college called early childhood music education that houses both music and early childhood education departments.

This study recommends that while a variety of music materials and instruments should be made available in the early childhood classroom, teachers should make deliberate efforts to learn how to play instruments and use materials with students as well as allowing students to use them on their own. This position draws support from Vygotsky’s zone of proximal development in that children take an active part in their own socialization and students do not just learn existing rules from adults and peers but actively seek out and structure the assistance of those around them in learning how to solve new problems (North & Hargreaves, 2008). Although early childhood students prefer playing percussion instruments during their free time to explore, investigate and produce their own
sounds, teachers should encourage the use of wind and string instruments in their classrooms as well as having more opportunities in listening, music technology and music story books. This study found that songs and recordings were dominated by the traditional folk and art classical and popular music of Western Europe. A new discourse in the field of early childhood should bring a balanced approach to song collections to make children benefit from a variety of genres, and song collections should be vetted for appropriateness and relevance to the objective of the lesson as well as ensuring that enculturation takes place in the classroom through the songs from the home environments.

This study recommends provision for more opportunities outside of the classroom for children to engage freely with music and interact with other students. For example, early childhood students might attend music festivals where they might have an opportunity not only to participate together with others, but also to develop their social abilities, creativity, and self confidence.

Apart from lack of time, teachers face various challenges such as lack of knowledge about how to implement music ideas or how to incorporate music into the lessons/classrooms and lack of skills in playing musical instruments, lack of funding, lack of relevant contemporary music, lack of moral support from other staff members as well as class control and behavior issues. The policy makers have a big role to play in minimizing these challenges for effective and strategic use of music in classrooms.
The findings of this study point to the fact that there is need for the public and school administrators to be informed on the importance of music for children and how music, like any other subject taught in early childhood programs, is an essential part of the curriculum, providing lifelong learning experience, creativity and critical thinking to students. In this context, music in early childhood education centers should have federal /and or state mandated curricula. An advocacy approach in favor of music education should be adopted by early childhood teachers by joining initiatives to support music education or organizations that champion for improvement and inclusion of music education in the curriculum.

Another implication in this study is that although teachers are well aware of the various challenges facing them, they might not be in a position or have the capacity to solve these problems unless the local government of Arizona recognizes the negative impact of removing music from the curricula. This calls for the government of Arizona to provide adequate funding for music activities in early childhood programs, and initiating free music training, workshops and professional development for teachers who are already in the field as well as paying for teachers taking courses in early childhood music education.

This study invoked new lines of inquiry and provides implications including more studies in this area of early childhood music education, targeting and not limited to curricular approaches; types, sources, and appropriateness of songs; values and reasons for including music in the early childhood curriculum/classrooms; and children’s music opportunities outside the classroom.
One caution to interpreting the results is also related to participant recruitment. A large school district participated in recruiting participants and this resulted in many K-3 teachers who work with music specialists responding to the survey. The frequency of respondents reporting music activities led by music specialists may reflect the perspectives of these teachers, as preschools not associated with a school district often do not employ music specialists. Future studies will explore differences in teachers' music-related attitudes and activities based on age/grade level of students as well as school site (e.g. school district vs. individual preschool).

This study has an enduring agenda to the future of early childhood music education in the United States and although currently there are several challenges stemming mostly from lack of funding, lack of time and lack of teacher confidence, it is my hope that early childhood educators will collaborate with music educators to provide much needed courses and training even as the government reconsider music funding opportunities. I believe that all children have musical potential and providing early exposure to a variety of music can enhance holistic child development in an incredible way.
REFERENCES


*http://www.menc.org/about/view/early childhood education position statement*.


Tarnowski, S. (1996). Transfer of elementary music methods materials and methods into an early practicum experience as seen through preservice


Wardle, F. (1999). In praise of developmentally appropriate practice. *Young Children, 54*(6), 4-12.


APPENDIX A

SURVEY INSTRUMENT
I understand that I am about to participate in a study about how early childhood teachers use music within their classrooms and settings. I understand that my participation in this study is voluntary and I may withdraw from the study anytime.

☐ I agree to participate and share my perspectives on how I use music in my center/classroom.
☐ I do not agree to participate or share my perspectives on how I use music in my center/classroom.

I. General Program Information

1. In what city or town is your program/school located?

2. Which of the following schedules does your classroom offer? Check all that apply
   - a. Half-day program
   - b. Full-day program
   - c. Part-time program
   - d. 2-3 days per week program
   - e. Other (please describe)

3. Which of the following best describes your current teaching environment? Check all that apply
   - a. Head Start
   - b. Private Preschool
   - c. Public Preschool
   - d. Home-based child-care
   - e. Kith and Kin
   - f. NAEYC accredited
   - g. Other (please describe)

4. What is your role/position in your teaching environment?
   - p Lead teacher
   - p Assistant Teacher
   - p Director only
   - p Director and teacher
   - p Other? ________________________________

5. How old are the children in your classroom? Check all that apply
6. How many children and teachers are currently in your class?
   Number of children ____________  Number of teachers ______________

7. The majority of families of children in my classroom are . . .
   p Lower income  p Middle income  p Upper income

8. What type of curriculum is followed in your center? Check all that apply
   
<table>
<thead>
<tr>
<th>High/Scope</th>
<th>Montessori</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Curriculum</td>
<td>Integrated Curriculum</td>
</tr>
<tr>
<td>Individually teacher-designed</td>
<td>No formal curriculum</td>
</tr>
<tr>
<td>Other (Please describe)</td>
<td></td>
</tr>
</tbody>
</table>

II. Importance of Music in Early Childhood Education

9. Please rank the following subject areas in order of importance, with 1 being the most important and 5 being the least important.

   ____ Art
   ____ Literacy
   ____ Math
   ____ Music
   ____ Science

10. How important is each of the following reasons for including music in your classroom

<table>
<thead>
<tr>
<th>1=Not at all Important  2=A little Important  3=Somewhat important, 4= Important, 5=Very Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>____</td>
</tr>
<tr>
<td>a. Develop musicianship</td>
</tr>
</tbody>
</table>
b. Promote cultural heritage

c. Develop social skills

d. Help develop other content areas such as math & art

e. Develop child self esteem

f. For physical development.

g. To enhance language development

h. For enjoyment and recreation

i. Other (Please describe)

11. How important are the following considerations in planning music activities?

<table>
<thead>
<tr>
<th>Consideration</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Classroom theme/Topic of focus</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Children’s needs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Music activity books</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Content and achievement standards in the music national standards</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12. How important are the following objectives in planning your music activities?

<table>
<thead>
<tr>
<th>Objective</th>
<th>1=Not at all Important</th>
<th>2=A little Important</th>
<th>3=Somewhat Important</th>
<th>4= Important</th>
<th>5=Very Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To enjoy music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. To develop music concepts (beat, melody, rhythm)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. To learn music skills, such as singing or playing instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. To develop physical abilities through music and movement activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. To help with development of other areas through music activities such as</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>social, language, cognitive, physical etc</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. To develop creativity in students</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Other (please describe)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
g. To develop social abilities through music activities

h. Other (please describe)

### III. Music-Related Activities

13. How often do the following kinds of music activities occur in your classroom?

<table>
<thead>
<tr>
<th>A few times a year</th>
<th>Monthly</th>
<th>1-2 times/week</th>
<th>3-4 times/week</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Singing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Listening to music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Playing instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
14. Who is responsible for leading music experiences with the children at your school/center? **Check all that apply**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
15. Where do music activities usually take place? **Check all that apply**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. In the classroom</td>
<td></td>
</tr>
<tr>
<td>b. Separate music room</td>
<td></td>
</tr>
<tr>
<td>c. Gymnasium</td>
<td></td>
</tr>
<tr>
<td>d. Cafeteria</td>
<td></td>
</tr>
<tr>
<td>e. Recreational room</td>
<td></td>
</tr>
<tr>
<td>f. Outdoors</td>
<td></td>
</tr>
<tr>
<td>g. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

16. How do you use music in class? **Check all that apply**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. For special occasions, events and celebrations</td>
<td></td>
</tr>
<tr>
<td>b. When children are bored to get their attention</td>
<td></td>
</tr>
<tr>
<td>c. When transitioning from one activity to another</td>
<td></td>
</tr>
<tr>
<td>d. When teaching musical concepts and skill development</td>
<td></td>
</tr>
<tr>
<td>e. For morning greetings, end of day closings or during circle or large group times?</td>
<td></td>
</tr>
<tr>
<td>f. Nap/rest-time</td>
<td></td>
</tr>
<tr>
<td>g. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

17. Do you use music to teach other content/subject areas?

- Yes
- No

If yes, briefly explain how you use music.

18. How much time do you spend per **WEEK** engaging in music activities?
19. a. Do you have a planned music lesson time?  
   p Yes  p No  
   b. If yes, how long do the planned music activities last?

<table>
<thead>
<tr>
<th>Time</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than an hour</td>
<td></td>
</tr>
<tr>
<td>1-2 hours</td>
<td></td>
</tr>
<tr>
<td>3-4 hours</td>
<td></td>
</tr>
<tr>
<td>5 or more hours</td>
<td></td>
</tr>
</tbody>
</table>

20. a. Do you have a separate music center in your classroom?  
   p Yes  p No  
   b. (If yes) What kinds of materials are there in the music center?  
      Check all that apply

<table>
<thead>
<tr>
<th>Material</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Keyboard</td>
<td></td>
</tr>
<tr>
<td>b. Songbooks</td>
<td></td>
</tr>
<tr>
<td>c. Microphones</td>
<td></td>
</tr>
<tr>
<td>d. Headphones</td>
<td></td>
</tr>
<tr>
<td>e. Rhythm Instruments</td>
<td></td>
</tr>
<tr>
<td>f. Record/Cassette/CD player</td>
<td></td>
</tr>
<tr>
<td>g. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

21. (if yes?) How often do you make these materials available to your students?  
   Everyday
whenever children need them
Once a week
Only when the teacher brings them

22.  a. Do you use music in your classroom as often as you would like to?
   p Yes   p No
   b. If No, please explain why--------------------------------------------
      ----------------------------------
      ----------------------------------
      ----------------------------------

IV. Resources: Materials, equipments and Instruments

23. What kinds of materials are available to you in your classroom? Check all that apply

<table>
<thead>
<tr>
<th>Metal percussion such as bells, triangles, or cymbals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
</tr>
<tr>
<td>Shakers, such as maracas or rattles</td>
</tr>
<tr>
<td>Recorder</td>
</tr>
<tr>
<td>Xylophone or melody bells</td>
</tr>
<tr>
<td>Rhythmic sticks or other wood percussion instruments</td>
</tr>
<tr>
<td>Guitar</td>
</tr>
<tr>
<td>Piano or electric keyboard</td>
</tr>
<tr>
<td>Songbooks</td>
</tr>
<tr>
<td>CD or cassette recordings</td>
</tr>
<tr>
<td>Cassette/CD player</td>
</tr>
<tr>
<td>Music board (5 lines)</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>Music props such as scarves for movement to music or puppets</td>
</tr>
<tr>
<td>Music educational software</td>
</tr>
<tr>
<td>Music DVDs/Videos for music education</td>
</tr>
<tr>
<td>Music activity books or music-related story books</td>
</tr>
<tr>
<td>Pictures of musicians or composers</td>
</tr>
<tr>
<td>Other (please specify)</td>
</tr>
</tbody>
</table>

24. What type of songs do you involve children in? **Check all that apply**
   - Weather Songs
   - Calendar Songs
   - Finger-play songs
   - Lullaby songs
   - Cultural/traditional songs
   - Poetry
   - Other (please describe)

25. What kinds of music recordings do you play for students in your class? Check all that apply
   - Classical
   - Popular
   - Cultural/World music
   - Children's music
   - Other (please describe)

26. Briefly explain how you determine the kinds of music recordings you play to students:

27. Which of the following musical opportunities outside the classroom do you involve children in? **Check all that apply**
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Children’s performance to parents</td>
<td></td>
</tr>
<tr>
<td>b. School-wide group time music</td>
<td></td>
</tr>
<tr>
<td>c. Musicians or musical guests invited to our center</td>
<td></td>
</tr>
<tr>
<td>d. Children’s music festival</td>
<td></td>
</tr>
<tr>
<td>e. Music-related field trip</td>
<td></td>
</tr>
<tr>
<td>f. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

V. Teacher Preparation and Needs

28. What is the highest level of education you have completed?
   - Less than high school
   - High School graduate
   - GED
   - Some College
   - Associate degree
   - Bachelor degree
   - Post graduate degree
   - Other: _______________________

29. What is your gender?
   - Male
   - Female

30. What kinds of music training/experiences have you had? Check all that apply
   - Music lessons on voice or an instrument
   - Participate in community group music
   - Self taught
   - Took a class in college
   - Took music methods class
   - Attended music workshop
   - Other (Please describe)
31. How confident do you feel about the ability to implement the following music activities? such as singing songs, dance, movement etc?

<table>
<thead>
<tr>
<th>1=Not at all Important</th>
<th>2=A little Important</th>
<th>3=Somewhat important</th>
<th>4= Important</th>
<th>5=Very Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Singing songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Dancing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Playing movement games to music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Making up songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Using Instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Other (please describe)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

32. Which of the following hinders you from teaching music to children?

<table>
<thead>
<tr>
<th>1=Least</th>
<th>2=Medium, 3=Most</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Lack of confidence in your singing skills</td>
<td></td>
</tr>
<tr>
<td>b. Lack of materials</td>
<td></td>
</tr>
<tr>
<td>c. Lack of equipment</td>
<td></td>
</tr>
<tr>
<td>d. Lack of ideas</td>
<td></td>
</tr>
<tr>
<td>e. Lack of confidence in playing instruments</td>
<td></td>
</tr>
<tr>
<td>f. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

33. Rate the following statements
<table>
<thead>
<tr>
<th></th>
<th><strong>Strongly Agree</strong></th>
<th><strong>Agree</strong></th>
<th><strong>Disagree</strong></th>
<th><strong>Strongly Disagree</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>I have confidence in my singing skills</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td>I have materials that I need for teaching music to students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td>I have enough musical equipment for my students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d.</td>
<td>I have ideas about including music in instruction</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
e. I have confidence in playing instruments

f. Other (please describe)

34. How many times have you attended a music education class or a workshop?

- Never
- Once
- 2-3 times
- 4-5 times
- 6-10 times
- More than 10 times

35. What kind of workshop have you attended? Check all that apply

<table>
<thead>
<tr>
<th>a. Movement and expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Singing</td>
</tr>
<tr>
<td>c. Playing instrument</td>
</tr>
<tr>
<td>d. Early childhood music education methods course</td>
</tr>
<tr>
<td>e. Music workshop/ course for elementary educators/ music educators</td>
</tr>
<tr>
<td>f. Other (please describe)</td>
</tr>
</tbody>
</table>

36. How helpful were the workshops to your teaching of music?

- Not at all helpful
- A little helpful
- Somewhat helpful
- Helpful
- Very helpful

37. What kinds of workshops would you like to attend in the future?

<table>
<thead>
<tr>
<th>1=YES 2=MAYBE, 3=NO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>a. Movement and expression</td>
</tr>
<tr>
<td>b. Singing</td>
</tr>
</tbody>
</table>
c. Playing instrument(s)  

d. Early childhood music education methods course  

e. Music workshop/course for elementary educators/music educators  

f. Other (please describe)  

38. In what ways does your program/school support you attending workshops related to music education? Check all that apply  

<table>
<thead>
<tr>
<th>a. No support at all</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Time support (e.g., early dismissal)</td>
<td></td>
</tr>
<tr>
<td>c. Financial support (e.g., registration fees)</td>
<td></td>
</tr>
<tr>
<td>d. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

39. What kind of support would you like to get from your program? Check all that apply  

<table>
<thead>
<tr>
<th>a. Time</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Financial support</td>
<td></td>
</tr>
<tr>
<td>c. Purchase materials &amp; resources</td>
<td></td>
</tr>
<tr>
<td>d. Other (please describe)</td>
<td></td>
</tr>
</tbody>
</table>

40. Please write down any class related to music you wish you had in undergraduate or college courses as a current early childhood teacher.  

41. According to your teaching experience, what challenges do you face while teaching/facilitating music to young children?
42. What suggestions/advice do you have for early childhood programs to enhance the inclusion and improvement of music education in our classrooms?

Thank you for your participation in this study!
March 1, 2011

Dr. Elizabeth Swadener, Principal Investigator
School of Social Transformation
Arizona State University

Mr. Benson Okongo, Co-Principal Investigator
Mary Lou Fulton Institute and Graduate College Education
Arizona State University

Dear Dr. Swadener and Mr. Okongo:

This letter is in response to a request made by Benson Odongo Okongo to recruit teachers in a study that he is conducting to learn how teachers use music within their classrooms and settings.

Mr. Okongo has my permission to recruit conference attendees at our Celebrate the Young Child Conference to participate in this research study. The conference will be held on Saturday, March 5, 2011 at the Glendale Civic Center.

We are happy to assist Mr. Okongo in his work with early childhood providers.

Sincerely,

Susan (Wilkins) Jacobs
Executive Director
APPENDIX C

ARIZONA STATE UNIVERSITY INSTITUTIONAL REVIEW BOARD (IRB) APPROVAL
Office of Research Integrity and Assurance

To: Elizabeth Swedener
   EDUCATION

From: Mark Roosa, Chair
   Soc Beh IRB

Date: 03/04/2011

Committee Action: Exemption Granted

IRB Action Date: 03/04/2011

IRB Protocol #: 1103006119

Study Title: A Descriptive Study of U.S. Early Childhood Teachers' Music Practices

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.
APPENDIX D

RECRUITMENT SCRIPT
Dear Early Childhood Teachers /Early Care Providers:

My name is Benson Okongo, and I am a doctoral student at Arizona State University, studying early childhood education. I work under the direction of Dr. Beth Swadener. I am requesting your participation in my study about how early childhood teachers use music within their classrooms and settings. I invite you to take part in a 15-20 minute on-line survey to gather your perspectives on using music in your classroom.

The purpose of this survey is to understand how you use music in your daily schedule as an early childhood educator. Gaining your perspectives on how music is used or integrated with other subjects may promote the understanding of music use and its effectiveness for other early childhood programs and will also help to inform teacher preparation programs.

Your participation in this study will occur at a single time point. I am requesting your email address today so that I may send the survey to you. Once you receive the email about the survey, you may choose not to participate, or you may choose not to answer all of the questions. Your participation is voluntary and you may withdraw from the study at anytime. Although there are no direct benefits to your participation, the information you share will help develop a research project that intends to be more relevant to early childhood practitioners. There are no foreseeable risks to your participation.

If you have any questions regarding the survey or your participation in this research, please feel free to contact me at bokongoo@asu.edu / (480) 208-6346 or Dr. Swadener at bswadener@asu.edu / (480) 965-7181. If you have any questions about your rights as a participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

Sincerely,

Elizabeth Swadener, Principal Investigator
Benson Okongo, Co-Principal Investigator
APPENDIX E

CONFERENCE RECRUITMENT NARRATIVE
Hi everyone, my name is Benson Odongo Okongo and I am a teacher like you studying early childhood education at Arizona State University. I am interested in learning how early childhood teachers like you and I use music within your classrooms and settings. I will be doing this study through an online survey that takes about 30 minutes to fill out. The purpose of this survey will be to understand how you use music in your daily schedule as an early childhood teacher/educator. Gaining your perspective on how you use music will help in promoting the understanding of music use and its effectiveness within early childhood programs as well as helping in informing teacher preparation programs. Today, I am requesting your email address so that I may send the online survey to you. This online survey will seek your consent first and you may choose not to participate. Your participation is voluntary and you may withdraw from the study at anytime. I will be at the table outside and should you feel like you want to share with me your email for possible participation in this study, you are welcome to my table. I look forward to seeing you on my table and thank you for considering being part of my study.

Sincerely

Benson Okongo
Arizona State University
APPENDIX F

SAMPLE OF SURVEY RECRUITMENT FORM
<table>
<thead>
<tr>
<th>EMAIL</th>
<th>PHONE</th>
<th>DESCRIPTION OF WHERE YOU TEACH</th>
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</table>
Dear Early Childhood Teacher,
Your assistance in this piloting process is greatly appreciated. Your actual task involves taking the survey as attached, after which I request you to respond to the following questions:
1. Approximately how long did it take you to complete the survey?
2. Are the questions on the questionnaire clear and unambiguous?
   If NO, please indicate which questions, you feel are not clear: --------------------------------------

3. Are the answer choices on the questionnaire clear and logical?
   If NO, please indicate those answer choices which you feel are not clear/ or logical:

4. Are the questions and responses arranged in an easy to follow sequence?
   If NO, please comment on problem areas: --------------------------------------

5. Please the questionnaire an overall rating based on your reactions to reading and completing it:
   Circle your rating, 1 2 3 4 5 6 7
   Low rating                           high rating

Please comment on any aspect of the questionnaire that you feel needs revision. --
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APPENDIX H

FINAL RECRUITMENT SCRIPT AND EMAILS
Dear Teacher,
Warm greetings and hope you are fine. Sorry for the delay in sending to you the survey. As earlier communicated to you, I am requesting for your help in filling out this survey that is about how early childhood teachers use music in their centers/classroom. You may also share the link with any early childhood teacher you may know, so that they also fill it out. The many we get to fill it out, the better! I really appreciate your time on this.
Here is the link to the survey. https://www.surveymonkey.com/s/6LJWD7F

I want to thank you SO much for accepting to fill this survey out.

Sincerely

Benson

Dear Teacher
Hope you are enjoying your memorial day and my best wishes for summer! This is to remind you of my earlier request to consider responding to my survey about how early childhood teachers use music in their program. If you have already responded, please take my deep appreciation.
Here is the link to the survey. https://www.surveymonkey.com/s/6LJWD7F
Much thanks once again. Enjoy your summer!
Benson
APPENDIX I

SAMPLE OF OTHER ORGANIZATION’S RECRUITMENT SCRIPTS
Dear PBS Kids, Educational outreach participant,

This is an opportunity for early childhood teachers to participate in a research study through a survey that details how you use music in your classroom. The survey will take approximately 20 minutes to complete. If you are interested in providing your perspective on how music is used or integrated in your curriculum you can go to https://www.surveymonkey.com/s/6LJWD7F to complete the survey. If you have any questions concerning the research study, please contact the research team by email at bokongoo@asu.edu.

Dear TEACH Participant,

T.E.A.C.H. is assisting an Early Childhood Education Doctoral student with a research project. We invite you to participate in a short online survey about how you use music in your program. We appreciate your assistance in helping us to support this student with their research. To participate in this survey please click on the following link: https://www.surveymonkey.com/s/6LJWD7F

Have a great afternoon! Dawn Henry, Program Coordinator

T.E.A.C.H. Early Childhood®ARIZONA, Association for Supportive Child Care.
APPENDIX J

OTHER CURRICULAR APPROACHES
<table>
<thead>
<tr>
<th>Curricular broad categories</th>
<th>Other curricular approaches used</th>
</tr>
</thead>
<tbody>
<tr>
<td>State standards, both national core and state standards of Arizona</td>
<td>Standards- based commercial curricula such as ‘let’s begin with the letter people.</td>
</tr>
<tr>
<td>District adopted curricula</td>
<td>Open minds through the arts; curriculum maps; read, play and learn; Reggio-Emilia; play based curriculum and curriculum specialist on site</td>
</tr>
<tr>
<td>Theory based curriculum</td>
<td>Direct instruction; Magnet traditional setting which is all about ‘traditional’ curriculum known as back to basics; expeditionary learning; life smart curriculum; open court reading and Saxon math</td>
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<tr>
<td>Content specific/ area based curriculum</td>
<td>Pearson reading street; Spalding ; Zoo phonics; Early reading first; Doors to discovery; Harcourt brace reading first curriculum and core knowledge</td>
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<tr>
<td>Commercially available curricular</td>
<td>Houghton Mufflin; ELD Hampton Brown Avenues and Harcourt with modifications</td>
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<tr>
<td>Christian based and Home school based curriculum</td>
<td>Life way Preschool Sunday school curriculum; Association of Christian schools international (ACSI), Abeka and Christian curriculum developed at the center.</td>
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<tr>
<td>Focused portfolios</td>
<td>An authentic assessment process designed for professionals serving children from birth to age five used mainly in New Mexico state, Oklahoma state and entire U.S. and Canada.</td>
</tr>
<tr>
<td>Eclectic curricular</td>
<td>Integrates different parts of curricula such as private school adopted but state standards driven; Harcourt and teacher designed; Pieces/ideas from creative curriculum and Bank street curriculum; Christian curriculum and Teacher strategy gold.</td>
</tr>
</tbody>
</table>
APPENDIX K

SAMPLE EMAILS FROM RESPONDENTS
1. Dear Benson, I would love to know the outcome of your survey, and 
   would be willing to sit and help develop ideas. Thank You, Mrs. 
   Banihashemi

2. Benson, Thank you for your email regarding your survey. I filled it 
   out, please share with me the findings when you have them. I took this 
   one music course as an elective on ways to implement music in a 
   classroom and I loved it! However, I just wish I had more exposure to 
   great ideas. Thanks! Marie Porter

3. Hello, I have completed the survey and it was awesome! I passed the 
   info along to others as well. Also, I strongly believe that taking a 
   music course or two, should be a requirement when getting their 
   degrees because I feel that children should be exposed to music more 
   often. Thank you for letting me take your survey and please I would 
   love to see the findings of your study! Ashley
BIOGRAPHICAL SKETCH

Benson Charles Odongo Okong’o was born on 20th August, 1973 in Bondo District, Kenya, the 3rd born in a family of six. His father and mother being peasant farmers with no formal employment, Benson grew up in circumstances that provide a classic example of frequent disparity between appearance and reality. He believes that his life is primarily a story of survival, of struggle and success against all odds. Having trained as a primary school teacher and as an early childhood education teacher from Migori Teachers’ Training College and Kisumu District Center for Early Childhood Education (DICECE) respectively, he earned his Bachelor’s of Education in Early Childhood Education from Kenyatta University, Kenya. He earned his M.ED in Special Education Early Childhood Unified from Wichita State University, Kansas and his Ph.D. in Curriculum and Instruction with an emphasis in Early Childhood Education and Music Education from Arizona State University, Tempe, U.S.A. With regard to teaching experiences, Odongo taught several years in primary schools and early childhood centers, as well as in Diploma Teacher Training Colleges in Kenya. While in his Masters program, he taught at Wichita State University Child Development Center and during his doctoral program, he taught early childhood education courses at undergraduate and graduate level both online and face to face as teaching assistant at Arizona State University. In his research experiences, he participated as research assistant for Wichita State- Accreditation reports for College of Education programs, the Longitudinal Child Study of Arizona, and the Arizona Child Care Demand and Capacity Study. His research interest focuses on early childhood music education, early childhood teacher practices, curriculum development issues, and cross-cultural studies in early childhood and music education. He was awarded a Wichita State University Graduate scholarship during his Masters and Arizona State University Tuition Remission and Teaching Assistantship during his Ph.D. studies. Benson is married to Reverend Ruth Odongo and they have five children, Faith, JoyPaul, Grace, Gloria and Odongo Jr.