

Chapter 1 : Support Math Readiness Through Music | NAEYC

Find Music Through Topics for Infants: An Activity Resource by Clark at over 30 bookstores. Buy, rent or sell.

Printer Friendly Children and Music: Benefits of Music in Child Development Singing and music play an important role in our culture. At home, music can become part of our family culture – a natural part of our everyday experiences. From birth, parents instinctively use music to calm and soothe children, to express their love and joy, and to engage and interact. Parents can build on these natural instincts by learning how music can impact child development, improve social skills, and benefit kids of all ages. Music and the Brain: Music ignites all areas of child development and skills for school readiness: It helps the body and the mind work together. Exposing children to music during early development helps them learn the sounds and meanings of words. Dancing to music helps children build motor skills while allowing them to practice self-expression. For children and adults, music helps strengthen memory skills. In addition to the developmental benefits of music, why is music important? Simply put, it provides us with joy. Just think about listening to a good song on the car radio with the window down on a beautiful day. Playing music for infants proves that, even at an early age, children sway, bounce, or move their hands in response to music they hear. Many preschoolers make up songs and, with no self-consciousness, sing to themselves as they play. Children in elementary school learn to sing together as a group and possibly learn to play a musical instrument. Older children dance to the music of their favorite bands and use music to form friendships and share feelings. Try these activities and games with your children to experience the pleasure and learning that music brings. Infants recognize the melody of a song long before they understand the words. They often try to mimic sounds and start moving to the music as soon as they are physically able. Quiet, background music can be soothing for infants, especially at sleep time. Loud background music may overstimulate an infant by raising the noise level of the room. Sing simple, short songs to infants in a high, soft voice. Try making up one or two lines about bathing, dressing, or eating to sing to them while you do these activities. Find musical learning activities for infants. Toddlers love to dance and move to music. The key to toddler music is the repetition of songs, which encourages the use of words and memorization. Silly songs make them laugh. Let them reproduce rhythms by clapping or tapping objects. Preschoolers enjoy singing just to be singing. They like songs that repeat words and melodies, use rhythms with a definite beat, and ask them to do things. Preschool children enjoy nursery rhymes and songs about familiar things like toys, animals, play activities, and people. They also like finger plays and nonsense rhymes with or without musical accompaniment. School-Age Children and Music. School-age children begin expressing their likes and dislikes of different types of music. They may express an interest in music education, such as music lessons for kids. Teenagers may use musical experiences to form friendships and to set themselves apart from parents and younger kids. They often want to hang out and listen to music after school with a group of friends. Remember those days of basement and garage bands? They often have a strong interest in taking music lessons or playing in a band. There is no downside to bringing children and music together through fun activities. From the pure pleasure of listening to soothing sounds and rhythmic harmonies, to gaining new language and social skills, whatever the setting – a quiet room at home with family, a large grassy field filled with people, or a busy classroom – music can enliven and enrich the lives of children and the people who care for them. More on This Topic: Here are some music suggestions that are appropriate for both kids and adults.

Chapter 2 : Children and Music: Benefits of Music in Child Development | Bright Horizons®

Through experience with different instruments and types of music, children slowly become aware of differences in pitch, timbre, tone, and volume. Even young babies will look surprised when one egg shaker makes a different sound from all the others.

How to Teach Preschool Numbers: Activities Using Music written by: An exciting way to emphasize preschool numbers is to explore pre-math concepts and processes while enhancing listening and language skills through music. Here are a few ideas to try in your classroom. Start with counting to five and move up in small increments. Here is a fingerplay that counts to ten with apples. Recite this fingerplay and do the motions together. Treat the class with apple slices for a snack. Ten red apples growing on a tree hold hands high with fingers extended Five for you and five for me. Sing, count, and keep adding one more swaying elephant children to the group. Emphasize that adding 1 plus 1 equals 2, and then adding one more makes 3 and so on. He had such enormous fun, He asked for another elephant to come. Two elephants went out to play Three elephants went out to play Sing and count until all children have a chance to become elephants and join the group. Traditional Song Author Unknown slide 4 of 6 Subtraction Dramatize this song by having 5 children then 4, 3, and so on pretending to jump on the bed. Have then jump up and down and then fall off the make believe bed, which is a blanket on the floor. The fallen children need to sit quietly on the floor and continue singing the song. Five little monkeys jumping on the bed, One fell off and bumped his head. Mama called the doctor and the doctor said, "No more monkeys jumping on the bed. The concept of one-to-one correspondence is an abstract concept, but children can understand and use it naturally, especially when you model it repetitively in songs or chants. Teachers can use simple chants throughout the day to teach this concept. For example, "A book for you and a book for me" or "Put two shoes on two feet. To dramatize it, stuff three lunch bags with cotton to look like wool. Have each character in the song pick three children to pick up a bag on cue while singing. Baa, baa, black sheep.

This book explores the possibilities of music with very young children and gives detailed teaching suggestions for the development of musical skills. Activities and songs are linked to a topic and the work is structured to provide an integrated music course for the infant classroom.

Grandma starts tapping her foot to the music. Music is one of the first ways children experience math. Without thinking, our bodies react to music. When we hear music, we rock our babies, clap along, and even look toward the source of the sound. These responses are reactions to musical elements such as steady beat, rhythm, and melody, all of which reflect mathematical concepts. Even the youngest of children can respond to music and the mathematical principles behind it. Here are three musical elements that relate to math and some suggested activity ideas to try at home.

Steady Beat What it is: Steady beat is what you respond to when you hear music and start tapping your toe. The steady beat is repetitive and evenly spaced. How it relates to mathematics: While singing a song, emphasize the words that fall on the beat by stomping or clapping on each beat. You can even have children stomp or clap harder on the downbeat the most accented note in each measure. There is no wrong way to do this, so feel free to experiment. To work on one-to-one correspondence, try having your child repeat a basic clapping sequence. You could also play a drum or even sing instead of clapping.

Rhythm What it is: Rhythm is similar to but different from the steady beat. Being able to recognize and anticipate rhythmic patterns helps children remember or predict the words to a song or a rhythmic story. Even newborns can learn about rhythm as their parents sing lullabies to them. If the words themselves make a pattern, your child can also see a pattern in your mouth movements. Here is one example of a song you could sing: The movement from one note to another is the melody of the song, or in other words, the tune. Offer instruments like a xylophone or piano, if you have one in your home , shaker, drum, or even a pot and a wooden spoon to play a song.

Evidence From the Preschool Years. Eugene Geist is an associate professor in The Gladys W. His areas of expertise include child development, constructivism, and the development of mathematical knowledge in young children.

Chapter 4 : Musical Elements | Teaching Ideas

TAPPING. Tapping the beat onto the infant or toddler was a game often shared by adults and babies. Here, the adult accompanies songs and rhymes with tapping on the baby's face or on other parts of the body; most tapping was done on the bottom of baby's foot.

Pick three children to hold up the signs. Create a reverent atmosphere Have prelude music playing as the children enter the Primary room. Involve children by asking them to play Primary songs on the piano, woodwind or string instruments as part of the prelude or postlude. Involve the children Help children participate in prelude music by having each child join in singing as they enter the Primary room. For instance, songs about sacred topics should be taught with respect and reverence. Put your finger on your nose. Now, watch when I lower my hands and sing the song more quietly and slowly. Hold your hands apart in front of you and invite the children to watch as you sing. The closer you move your hands together, the softer they should sing. Wiggle song Use an activity song to help get out wiggles. Finish with a quiet request for everyone to sit and fold their arms. Then sing and do the actions together. Divide into groups Divide into two groups and have one group sing only the first two words of each phrase and have the other group complete the phrase. Change groups and repeat. You can divide the groups in many ways: Fill in the blank Sing a song and leave out three important words. Ask the children to tell you the missing words. Talk about the meaning of the words. Stick Figures Draw the song in stick figures on the board as you sing. Question Power Divide into groups, one group singing the song while the other group comes up with a question that is answered in the song. Write questions on the board that can be answered as the children sing the song. Key Words Write key words from the song on different pieces of paper. When one paper is held up, the children do not sing that word. Or, each time you sing through a song, ask the children to listen for key words, rhyming words, or repeated words. Questions and Answers Introduce each phrase of a song by having children listen for the answer to a question while you sing the phrase to them. OR, have the children stand when they sing the questions in a song and sit when they sing the answers. Repeat in a variety of ways Repetition helps the children learn new songs. Repeat songs in a variety of ways, such as whispering, humming, clapping the beat, varying the tempo, or singing while sitting and standing. Reverent Feet Reverently march or walk to the rhythm or tempo of a song. Stand on one foot for one phrase and the other foot for the next phrase. Sequence Pictures and Wordstrips Choose pictures that represent phrases of the song or make wordstrips of each phrase of the song. Display them in the wrong order or creatively place them around the room and have children put them in order as they sing the song several times. As the child re-enters the room have the children begin to sing. The closer the searcher gets to the object the louder the children sing. The farther he is from the object the softer they sing, or have them stand and sit. Guessing bag Put objects that represent the words in a song in a bag. Have a child choose one object out of the bag. Ask the child what the object represents in the song. Have the children who have chosen the objects stand in the correct order of the words in the song. Bean Bag Toss Invite a child to toss a beanbag or crumpled piece of paper into a basket. If they make it on the first try, have the children sing the verse once; if it takes two tries, have them sing it twice, and so on. Pass an object Pass an object and sing until the pianist stops playing; then the child holding the object has to say the next word in the song or answer a question that reinforces the message of the song. Different singing styles Make a cube out of paper or cardboard. On each side of the cube write a different way to sing clap the melody, do hand actions, boys sing, girls sing, hum the melody, sing softly, boys lip-sync while girls sing, girls lip-sync while boys sing, etc. Invite a child to roll the cube to decide how they will review the song. Ask them to write their favorite Primary song and their name on it. Put them in a container. Choose a few to sing. Tell the children that Primary songs can be a source of comfort, guidance and inspiration and that we can sing them almost anytime, anywhere. Draw Draw pictures that represent the words in a song to help the children picture the words in their minds. The children could also help you draw the pictures. First letter Write the first letter of each word of a phrase from a song to help the children remember the words or to guess the song. Return to the Music main page.

Chapter 5 : Playing with Music at Home | NAEYC

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They feel competent when they learn a new song, powerful when they pound a drum or shake a tambourine, and proud when they invent a new dance. As children explore and enjoy music, they can develop skills in math, literacy, and social studies. Teachers relate music to diverse subjects and your family can continue this learning at home. Young children explore music through play. They make discoveries through trial and error. "If I hit the tambourine lightly, it makes a soft sound. If I hit it hard, it makes a loud one. They make up new words or add choruses to familiar songs. They ask parents and other family members to sing with them or, in some cases, ask to perform a solo. Here are some tips on how your family can play with music and connect it to learning at home. Play music made for children Many musicians write and sing about topics of interest to young children. You can download free songs from websites and purchase CDs at the dollar store or from remainder bins at music and bookstores. Develop reading readiness skills through rhymes When children listen to, repeat, and create rhymes, they learn to match the sounds of language. As you listen together, repeat the rhyming words and encourage your child to do the same. Take turns making up your own rhyming verses. Sample music from around the world Play classical, salsa, jazz, and folk. Chat about the music you like: What instruments do you hear? Ask your child to focus on the sounds of different instruments, the rhythm of the music, and the words of new songs. This will help your child learn to be a good listener in school. Make and play instruments To make a simple shaker, put dried beans between two paper plates and staple the plates together. Find rhythm sticks outdoors. Use pan lids as cymbals, and march around the house. Try a slow march first, then a faster one. Listen for new words in song lyrics and talk about what they mean. Recognize and repeat patterns Children can develop this math skill while listening to music. Take turns copying patterns in your favorite music, and then create your own. Start with five or fewer beats before moving on to longer patterns. Adapted from the Message in a Backpack for K.

Chapter 6 : Music and Movement Activities & Books | Gryphon House

This cassette is designed to accompany the activity resource book, Music Through Topics for Infants, which explores the possibilities of music with very youngâ. Leader Resources for Primary Leaders and Teachers.

Teaching Through Music The basic joy of Christian faith makes music a learning ingredient even more important in Christian education than it is in secular education. The status of music as a universal language offers an outstanding vehicle for the communication of any message, and more particularly, for the message of the eternal Gospel. Lawrence Bixler says that this universal language appeals first to the emotions and then to the intellect. The emotions serve as a doorway to the throne room of the mind. Music is important to Christian education because of its appeal to the whole person. For too long the evangelical church has considered music only filler. The church has failed to take seriously its important responsibility in music education. Since Christian music is distinctly related to the church, the total task of church education includes confronting children, youth, and adults with the best of Christian music, and training those who possess talent to use it for Christ. Good church music is that which does its job reinforcing and emotionalizing the message of the words. Although some participate in greater depth in the specialization of playing instruments or singing solos, all can participate in congregational singing and the most elementary rhythmic exercises teaching simple notation and rhythmic movement in the preschool department of the Sunday School. Most of the teaching methods discussed in this book have had rather severe restrictions with respect to age group. Teaching through music, however, is a learning approach which knows no chronological boundaries. Rood suggests that one of the great achievements of music is its ability to break over the age barriers and chop through the alleged generation gap. Music, especially group singing, provides a bridge. It has often served that function in the past. The Moravian movement, as reported by Zinzendorf, used choirs as one of its chief educational and communal functions. Everyone in the community from youngest to oldest was in a choir of his own age. Just as in creative art, the student should be given the opportunity to express himself through music even as the teacher is attempting to impress him with the essential message of the Gospel in song. Another, common problem in church music education is the failure to employ and understand proper method. The teacher should stimulate and guide learning step-by-step into the opportunity for experiences not only in singing, but also listening, creating, rhythmic and instrumental participation, and music reading. All of this may not be the responsibility of a single teacher, and it certainly does not take place in a given year of the Sunday School cycle. Nevertheless, the church needs to take a broad view of music education, recognizing that from the opening song in the nursery Sunday School worship time, to the sophisticated cantata presented by the chancel choir, it is teaching Christian music, good or bad. A difficulty which many teachers face is that they seem to have no musical ability and yet are called upon to handle this phase of the teaching process because of the self-contained classroom. Today these teachers can draw from an arsenal of easily used helps such as record players with sing-a-long records, accompaniment tapes available in cassette or reel, and similar items to make music education possible even when there is no piano or pianist in the room. Of course it is good procedure for a Sunday School to assign a musically inclined teacher to every department so that accompaniment and music leadership needs can be taken care of properly.

Principles for Effective Music Education Music should fit the child rather than the child fitting the music. Utilize simplest instruments with the earliest ages to encourage participation and build interest in music. These would include sand blocks, rhythm sticks, jingle sticks, bells, triangles, tonette or flutaphone, song bells, and tambourines. Teach the unknown by appealing to the known. This is simply an application of the old principle of apperception. Spend time in listening activities. Let the children sit quietly while the song is sung or played, and use effective recordings in the classroom. Be positive, encouraging, and create a joyful atmosphere at all times. There is no reason why the music time should be a forced situation to which the student looks forward with hesitation or fear. Try to place experienced singers beside less experienced singers so that they may offer help. Teach children the harmonic structures and part singing as soon as possible. Stress variety in your approaches to music education. Introduce new songs in the folk style, use songbooks at times, visualize the song with printed materials or chalk

drawings, and introduce hymn stories to teach the context out of which the song has arisen. The joyful task of church music education is much more the process of listening to learn rather than learning to listen. There is an old saying expressing the virtues of song: Along with our verbal teaching we can communicate the Gospel and theology in depth through the medium of music. Christian music is always music with a message.

Chapter 7 : Beyond Twinkle, Twinkle: Using Music with Infants and Toddlers – ZERO TO THREE

New research provides insight into the importance of song for infants and mothers. The work explored the role of infant-directed singing in relation to intricate bond between mother and infant.

Find resources to help your students hit the right note. Your creativity and ideas can help other teachers. Submit your music lesson plan or activity today. Develop social interaction by working with others and development of creative process by designing outfit. The best work space for this activity is on the floor. Lay down the sheet of paper. Play some good, lively music. Lie down on the paper and dance. When you get to a pose you like, hold still. Now have a classmate trace all around you with a black crayon”while you try to hold your pose. Get up and fill in your body outline with color. Paint fancy clothes or a wild costume on your tracing. Carefully cut around your figure. Jennifer Set the colors to music. Opening Song Grades Primary Summary: A fun opening song based on a Jack Prelutsky poem. Every morning as part of our opening, I have my second graders sing this song roughly to the tune of "My Bologna has a First Name", but you could choose your own tune: I am a lucky person Because I love to read! Reading gets me thinking And helps me to succeed! Sometimes when I am lonely A book is all I need! The children love it and it gets all of us focused on one reason why we come to school each day. Every month my students learn a new patriotic song. I start with easier songs and gradually move to the more difficult songs. Here is the list of ten songs in what I consider order of difficulty:

Chapter 8 : 10 resources for teaching music | Teacher Network | The Guardian

Try our new marketplace! It has a wider selection of products, easy-to find store events, and amazing rare and collectible treasures. Fun new features like staff reviews will help you discover your next great find.

Fun and Creative Activities for Infants and Toddlers written by: Try some of these activities that are suited for children ages 6 to 36 months. Only continue the activity if your child seems excited and entertained. Otherwise, try another activity or give your child some quiet time until he seems ready for more. Pay attention to how your child reacts to certain activities. You will soon discover which games your baby prefers to play with you. Try turning on your favorite music and dancing with your baby, holding him in your arms or in a sling. Try stretching out her arms and crossing them in front of her in a hugging position. Toys – How to Use Them Baby toys are great ways to keep your infant happy, but they can be overused. Use her toys to play with her instead. Shake a rattle on one side of her head, and see if she can turn her head to find it. Hold her hand and help her to stroke a soft stuffed animal or to squeeze part of a toy to make a crinkling noise. See how long it takes your child to figure out how to get to the object. For toddlers, have them feel the object through the wrapping to guess what it is. Blankie Activities When your child is an infant, lie her on a soft blanket and gently drag the blanket across the floor. She might react to the change in gravity and to the unfamiliar movement by looking around to see what is happening. As she becomes older, give her rides on the blanket, pretending to be a horse as you do so. Young toddlers can pull their own stuffed animals behind them as well. Sticky Fun Once infants are grasping well, challenge them by sticking several small pieces of masking tape to their fingers. As babies become used to this feeling, tape a piece of contact paper to the table, sticky-side up. Encourage them to play with the sticky side of the paper. Give older toddlers pieces of tissue paper or other objects that will cling to the contact paper, and talk about what they are doing. Bubble Play Does your child seem to love the bubbles in the bath? Try filling up a large pot with soap and water to create a huge pile of bubbles. Bring the pot outside, and encourage your child to play with the bubbles, while talking about what he is doing. As he grows older, bring a mirror outside so that he can see the bubbles on top of his head, too! Although she may enjoy watching it, she can learn a lot more if she can actually control it. This will help to plant the seeds in her brain of the concept of cause and effect. Always supervise your child during this activity, as strings can pose a strangulation risk. Body Parts Game Lie your child on a soft surface, such as a bed or carpet. Repeat with other facial features and simple body parts fingers, hands, head. It can also be a great bonding experience for the two of you, as you smile at him and touch him. Imitation Games If you stick your tongue out at your baby, does she stick her tongue back? If so, this learning game might be the perfect activity for her. Try making funny faces, such as opening your mouth very wide, blowing up your cheeks, or blinking very quickly. If your baby imitates your motions, applaud her actions. Children who imitate facial expressions well may have an easier time later on learning to form various sounds with their mouths. Put some on and dance with them! Even the youngest infant will enjoy swinging around in your arms. The Sled of All Seasons Who says that sleds are only usable in the wintertime? Place your child on the sled, indoors or outdoors, and pull her along behind you. If your sled does not come with an attached rope, attach it yourself by making a small hole in the front of the sled and threading the rope through it. For older toddlers, pretend that you are a horse pulling a sleigh. If your child can walk, you may even want to encourage him to pile some dolls or stuffed animals in the sled and pull it himself. Through the Tunnel The next time you unpack a large cardboard box, save it and cut off the flaps at each end. Set up the box in the middle of a large room and place your child at the opening of one end of the box. First One to the Top Wins! Do you have small figures or dolls that you bought for your infant or toddler? Although she may not be old enough to play with them herself yet, she can enjoy becoming part of a game with them. Pick up two small toys and have them talk to each other – one in a high-pitched voice, and one in a low-pitched voice. Show your young toddler how to stick the toy through the hole, and then help him find where it went by taking off the lid! Water Play On a warm day, try taking several large plastic containers outside. Be original, you can use an old infant bathtub, a bucket, a pail, or even a large cooking pot. Fill them with water from the hose, and give your young toddler small containers

of different shapes and sizes, such as plastic cups, plastic bowls, and Tupperware containers. Show your child how to use the small containers to pour the water from one large container to another. At the end of the game, let your child dump all of the large containers into a gutter or another safe area. Laundry Play Feel like you never have time to do the laundry with your young toddler underfoot? Try making him a part of the action. Bring out a laundry basket full of clothes from the dryer and set it on the clean floor or carpet. Young toddlers are just starting to be able to identify common objects, such as toys. Once you see that he can identify several toys, set a large paper bag on the floor, and ask him to get one of the toys and put it in the bag. At first, you may need to split your instructions into two requests:

*But avoid putting on go-to-sleep music and leaving the room, says psychologist Jodi Mindell, a Philadelphia pediatric sleep expert and author of *Sleeping Through the Night: How Infants, Toddlers, and Their Parents Can Get a Good Night's Sleep*. If your baby wakes up and the music is off, she may need you to come in to start the music up again.*

Music and Movement for Infants and Toddlers: Naturally Wonder-full By John M. And yet, in our enlightened late twentieth century there appears to be plenty of evidence that many are losing this basic dimension of expressing themselves. It should not be unreasonable to expect all adults to be able to clap their hands in time to the cheering at a sporting event. A person should be able to sing at a worship service without persons in the row in front turning around. An audience member should possess sufficient sensitivities to be moved by a nuance in an orchestral performance. A mother or father should be able to soothe their infant with a lullaby and rock to the beat of that lullaby. Still many persons have not developed basic sensitivities which would allow them to function musically in society. In *The Republic*, Plato speaks about music as an art form, in that music has the potential to deliver a message "below the surface. Still, if the audience lacks the expressive sensitivity necessary to hear the message below the surface, that message has fallen on deaf ears. Necessary sensitivities to the expressive qualities in music must be nurtured during the earliest months of life. Then when those babies become 30 years old, they will be musically sensitive and be able to provide an appropriate nurturing musical environment for their children. One hundred years ago many families instinctively engaged their very young children in activities that were ideal for developing musicality. No one studied early childhood music education, and there was very little need for classes to be offered to infants and toddlers with their parents. Today we are discovering that during the past hundred years the musical sensitivities of each generation have been gradually devastated by the side effects of an increasingly sophisticated technological environment. Instead of making music, most only consume it-and the nutritional value of much of that musical consumption has become increasingly empty. While research is piquing our interest and is supporting a variety of reasons why music and movement experiences are important in the earliest years, it is interesting to note what previous generations did. Long before research advised us about what might be appropriate musical stimulation in the early years parents were naturally sharing musical activities with their infants and toddlers. These activities provided ideal experiences for nurturing a healthy neural network which is so necessary to fostering musical comprehension, coordination, and expressive sensitivity. I have conducted interviews with many senior citizens who were asked to recall a song, rhyme, or game that could be played with a baby on their lap. When other in the to year-old bracket were asked the same question, only some repertoire could be delivered. During the past years families have been redefined. Where once there were large families living in close proximity, now the nuclear family is smaller and more geographically dispersed. This shift in family community has strained the continuation of aural traditions. The playful songs and rhymes, once shared by generations of adults with children, are gradually being forgotten. Those songs and rhymes that demonstrated community affection and endorsement-and were orally transmitted from one generation to the next-are being replaced by commercially imposed "ear candy," literature that provides a temporary rush but lacks long-term nutritional value. If children experience good grammar, enunciation, and expressive speaking they will assimilate those skills. If children hear a limited vocabulary, incorrect grammar, and poor enunciation, they likewise will assimilate those language patterns. If children are read to in an expressive voice, they will later read aloud and to themselves with appropriate expression. If children are to develop healthy bodies, they must be nurtured with healthy food and exercise. So what is good literature? There are several criteria which can be used to determine if a song is an excellent example of music literature for this young age. Of primary importance is the use of songs and rhymes in which the text relates to the make-believe world of the young child. The words should invite the child into the fantasy of riding a horse or encountering a bunch of pigs. They are wonder-full, are appealing to adults and children, and are still pleasurable to sing after many, many repetitions. After determining if the words are sufficiently child-like not childish, observe the relationship between the words and the melody. The melody should serve as an extension of the natural expressiveness of

the spoken line. The rhythm should be close to the rhythm that would naturally occur if speaking the words. The melody should reflect the ups and downs, dramatic moments, intensifications, and repose of spoken inflection. Many songs seem to neglect this relationship between words and melody, Read the words of a song as if speaking the poetry of the words. Listen to where the spoken rhythm and pitch inflections occur. Does the melody enhance those natural inflections or undermine, the expressive potential? This is no accident. It is an example of how in folksongs melody emerges naturally from language. Yet, when we sing the same song with the English words we put the question with the first phrase of the melody and ask the musical question with a statement rather than a question. This careless marriage of words and melody undermines an opportunity to influence the development of expressive sensitivity. If the text is sufficiently wonder-full, and the melody is natural to the spoken rhythmic and melodic inflection, the printed score is still no more than a skeleton of the music. Notation in its printed form is not music. To sing songs as printed on the page is analogous to reading a story with no inflection. There is nothing in the words of the story to indicate where or how to speak expressively, and yet a good reader brings the words to life with expression. Likewise, music notation gives no guidance as to appropriate expressiveness. Yet, the artistic singer has an intuition for the nuances necessary to bring the skeleton of a song to life. Musical expressive sensitivity can only be developed by listening to other singers who exemplify expressive singing. If children are read to often and with expression, they will assimilate that concept and when later reading aloud, will bring those words to life. Similarly, children must be sung to with appropriate expression in order to nurture their instinct for musical expressive sensitivity. The songs and rhymes of our grandparents have demonstrated community endorsement. They are excellent examples of wonder, are an excellent marriage of words and music, and are still delicious after many singings. We should nurture our children with such musical expressions that emerged naturally out of an expressive need and not out of commercial expression. In the name of good taste and of the Hungarian spirit alike, school literature generally used today must be protested against. I include in this the greater part of unison songs, too. Some writers of textbooks consider Hungarian children idiotic by tutoring them with such little verses and songs as could be improvised much better by any sound child given the chance. It is not advisable to peruse these collections. At first one laughs, then one becomes annoyed, and finally one despairs and cannot imagine that in a country where such things are printed and even sung aloud, there may still be room for anything better. And what about the masses for whom this remains their only music? Can we be surprised if, by the time they grow up, they cannot get any further than the music of the trashiest hit? Even though infants cannot comprehend words, they are trying to make sense out of the sounds. Gradually infants begin to make sense out of words-even before they have developed the ability to speak any of those words. This effort causes the linguistic synapses to be stimulated which, in turn, signals the brain to maintain these pathways for future use. By 6 months of age, Patricia Kuhl of the University of Washington reports, infants in English-speaking homes already have different auditory maps as shown by electrical measurements that identify which neurons respond to different sounds from those in Swedish-speaking homes. Children are functionally deaf to sounds absent from their native tongue. The map is completed by the first birthday. If, however, certain neurological pathways are not built early, they will become increasingly difficult to build later. The time to build and maintain those information highways is during the first months of life. For example, growing a brain might be compared to nurturing a tomato crop. Initially we plant more seeds than we expect to use. After the seeds have begun to grow, we thin out those which show the least promise. This allows the more promising plants sufficient space and nutrients to prosper. Seeds which are neglected in the early stages of germination are not ever likely to recover fully. While the plants should never be neglected, it is more detrimental to neglect them for two weeks in the beginning stages of development than to neglect them for two weeks in mid-summer. Initially the brain produces an abundance of neural pathways. Those pathways that show the most promise are maintained and intensified. Those that are neglected, atrophy. It is during the first two years of life that the brain will begin to determine which seeds to nurture-according to the available experiences. The strength and efficiency of synaptic connections determine the speed and power with which your brain functions. The most important news about synapses is that they are formed, strengthened, and maintained by interaction with experience. It is much more difficult to reorganize a brain than to organize it in the first place. Carving out

neuronal tracks for certain types of learning is best accomplished when the synapses for that particular skill are most malleable, before they "firm-up" around certain types of responses. Information that only travels "in" as in most television viewing does not promote the necessary brain activity to nurture synaptic development. Learning which evokes responses from the child promotes the appropriate brain activity that stimulates synaptic growth. Healy quotes Phyllis Weikart as follows: Unless the child is rocked, patted, stroked, danced with at the same time, unless adults are creating the feel of the beat for the child who is hearing it, that feel of beat does not develop. During these years, when the mind is making sense of the world, musical syntax is developing. Beat, meter, rhythm, tonality, and expressive sensitivity should be presented. Then why should we wait to introduce music until the child can sing and move? Classes for infants and toddlers with their parents can provide an opportunity to share songs and rhymes that are both excellent examples of music literature and are appropriate for developing the musical mind. Repertoire used in classes for infants and toddlers with their parents can be the same. The response we expect from infants, however, will differ from that of toddlers. During the first months, infants are mostly passive during the activities. Between the ages of months, toddlers take a more active role.