Mini-Musicking in teachers' lesson plans of 4-5-year-olds in pre-schools

by

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Submitted in fulfilment of the requirements for the degree

MAGISTER EDUCATIONIS

in the Faculty of Education

at the

UNIVERSITY OF PRETORIA

Supervisor:

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2024

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DEGREE AND PROJECT	M.Ed. Mini-Musicking in teachers' lesson plans of 4-5-year-old in pre-schools
INVESTIGATOR	Mrs Inolke Booysen
DEPARTMENT	Humanities Education
APPROVAL TO COMMENCE STUDY	30 November 2023
DATE OF CLEARANCE CERTIFICATE	25 November 2024
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The author, whose name appears on the title page of this dissertation, has obtained the applicable research ethics approval for the research described in this work. The author declares that she has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers and the Policy guidelines for responsible research.

Dedication

To my grandfather, Izak Johannes Grové.

Thank you for igniting the fire in me to accomplish this task as you once did.

Acknowledgements

I want to express my gratitude and appreciation to the following people:

My husband, Louis Booysen: Thank you for being my rock - providing me with unshakeable support and stability. Thank you for being my safety net - catching me when I felt like falling. Thank you for being the best husband anyone could ask for. I love you.

My parents: Thank you for always supporting my dreams and for your interest in my studies. Thank you for always listening intently and sharing my enthusiasm.

My parents-in-law: Thank you for your love and support.

My supervisor, Dr De Villiers: Thank you for your outstanding guidance and perfectionism. Thank you for believing in me and being the lioness behind me.

My best friend, Erika Steinmann: Thank you for always being there for me. God blessed me with you in my life.

My friend, Thiloshni Padayachee: Thank you for being the light in my studies – making my path clearer and rolling the stones out of my way. I am truly grateful to have found you in my journey.

My friends, Lizette le Roux, Crystal van der Merwe, and Veronika van Wyk: Thank you for checking in with me and being proud of me.

My editor, Dr Moodley: Thank you for your exceptional professionalism and attention to detail.

All the participants who took the time to share their stories with me.

Milly, my faithful companion, who passed away during this time. Thank you for always keeping me company and leaving forever imprints in my heart.

Abstract

This study explores Mini-Musicking in teachers of 4-5-year-olds' planning and teaching. Mini-Musicking is a novel construct that focuses on the integration of age-appropriate practical **musical activities** with relevant theoretical **musical elements** to benefit the **holistic development** of the 4-5-year-old child through **merriment.** The study focuses on private or independent pre-schools, the curricula they follow, and how preschool teachers incorporate the curricula (specifically music) into their lesson plans.

The South African government (2023) outlines the goal of early childhood development (ECD) programs as fostering children's holistic development by stimulating cognitive, social, emotional, and physical growth. The two curricular formats created by the Department of Basic Education for early childhood, the National Curriculum Framework (NCF) and the Curriculum and Assessment Policy Statement (CAPS), aspire to support children's holistic development as well (NCF, 2015; CAPS, 2011). Both the NCF and CAPS curricula include the learning area, Creativity/Creative Arts, where the responsibility of the teacher is to help develop the child holistically, and the "focus of all activities (creative activities such as musical activities) should be on the development of skills through enjoyable, experiential processes" (NCF, 2015, p. 57). The CAPS document identifies that enjoyable experiences (merriment) are crucial to learning and development (CAPS, 2011).

Four theories underpin this qualitative study:

- David Elliott's Praxial Philosophy (1995)
- Bennett Reimer's Aesthetic Education (1966)
- Maria Montessori's Whole-child Development (1949)
- Reinhard Pekrun's Control-Value Theory of Achievement Emotions (2000)

This research employs a comparative case study design, focusing on six participants: three educators implementing the National Curriculum Framework and three implementing the Curriculum and Assessment Policy Statement. Data collection methods comprised semi-structured interviews, observations, and field notes.

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MANUSCRIPT LETTER OF REVIEW PROOF

15th November 2024

To Whom It May Concern

This letter is to confirm that the Masters manuscript titled; **Mini-Musicking in Teachers' Lesson Plans of 4-5-year-olds in Pre-schools,** by *Inolke Booysen*, was edited by a professional language editor. As the language editor, the author was supplied with two versions: the first contained comments and edits [track changes], and the second was the accepted version with no track changes. As the language editor, I cannot be held responsible for the author or authors' decisions concerning the edits and comments supplied.

Sincerely,

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List of abbreviations

CAPS	Curriculum and Assessment Policy Statement
NCF	National Curriculum Framework
ECD	Early Childhood Development
MBA	Master of Business Administration
B.Ed.	Bachelor's in Education
NQF	National Qualifications Framework

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CHAPTER 1

ORIENTATION AND BACKGROUND

1.1 Mini-Musicking in teachers' lesson plans of 4-5-year-olds in pre-schools

"MINI" is a prefix that denotes something smaller or shorter than other things of the same kind (*Macmillan Dictionary*, 2023). In this study, "mini" refers to 4-5-year-olds as a playful way to describe their small size or youthfulness. Additionally, the term "mini" signifies a simplified approach to music-making activities, tailored to the developmental stage of young children, and involving the use of age-appropriate musical elements.

"MUSICKING", according to Christopher Small, is to take part, in any capacity, in a musical performance, whether by performing, listening; rehearsing or practising, providing material for performance; or dancing (Small, 1998). This definition encompasses a broad spectrum of practical musical activities, as well as theoretical musical knowledge, including musical elements. Christopher Small derived the word 'musicking' from David Elliott's term, 'musicing', which is, in all its forms "active, involved, and ongoing rather than passive, objective, or simply observational" (Fiske, 1997, p.771). Mini-Musicking is a novel construct which involves the integration of certain age-appropriate musical activities with relevant musical elements in pre-school lesson plans.

South African pre-schools fall into two categories: public pre-schools, which receive government subsidies, and private or independent pre-schools (Bhaumik, 2023). This study focuses on private or independent pre-schools, the curricula they follow, and how pre-school teachers incorporate the curricula (specifically music) into their lesson plans. The South African Department of Basic Education recommends that all pre-schools implement the National Curriculum Framework (NCF) for children aged 0-4 (NCF, 2015) and the Curriculum and Assessment Policy Statement (CAPS) for children from grades R-12 (CAPS, 2011). While Grade R is primarily designed for children aged 5-6, parents in South Africa can enrol their 4-5-year-olds in this grade or

continue with pre-school. As a result, a 4-5-year-old child's education may follow either the National Curriculum Framework (NCF) or the Curriculum and Assessment Policy Statement (CAPS), contingent on parental preference and the school's adopted curriculum.

1.2 Introduction, background and context

We live in a time where music is just a click of a button away from most children and parents. Music is readily available through cell phones, tablets, and television. Young children hear more music than generations before, and they can listen to it repeatedly (Young, 2018). In addition, the variety of children's music can be overwhelming. Most children I work with know almost every song that they can access through the viral YouTube channels Cocomelon and Super Simple Songs. Both channels focus on playing children's music videos that surpass millions of views worldwide, such as 'The Wheels of the Bus' and 'Baby Shark'. I have watched numerous children looking at these videos in the private pre-schools that I visit. Nearly all passively sit still and watch the videos. Notably, only a few children engage with the videos; they do not actively dance, move, or play along. They are passive receivers of music, as there is a lack of active involvement or engagement.

Children who passively sit still and watch music videos or sit still and sing songs under the guidance of teachers are not developing in all essential developmental areas, and thus not holistically. The South African government (2023) posits that early childhood development (ECD) programs aim to foster children's holistic development by stimulating their cognitive, social, emotional, and physical growth. The two curricular formats created by the Department of Basic Education for early childhood, the National Curriculum Framework (NCF) and the Curriculum and Assessment Policy Statement (CAPS), aspire to support children's holistic development as well (NCF, 2015; CAPS, 2011). There are six Early Learning and Development Areas (ELDAs) in the NCF that guide pre-school teachers in planning holistic learning opportunities: Well-being; Identity and belonging; Communication; Exploring Mathematics; Creativity; and Knowledge and understanding of the world. The learning area, Creativity, has four Aims: Problem-solving; Play and make-believe; Visual Arts; and Music, Dance and Drama. According to the fourth aim, Music, Dance and Drama, pre-school teachers need to encourage young children to move, dance and make music actively (NCF,

2015). Pre-school teachers and caregivers are responsible for cultivating environments that foster active, hands-on musicking experiences for children aged 0-4. Similarly, the CAPS requires the Grade R teacher to make time and space to explore and actively engage in musical activities (CAPS, 2011). The CAPS curriculum consists of the following main subjects: Home Language, First Additional Language, Life Skills, and Mathematics. Life Skills as a subject, is organised into four study areas: Beginning Knowledge; Personal and Social Well-being; Creative Arts; and Physical Education. The Creative Arts study area advises teachers to spend time weekly on music, dance, drama, and the visual arts. Teachers need an open space, musical instruments, audio and audio-visual equipment with suitable music, CDs, and a CD player (CAPS, 2011). Musical instruments and -equipment are helpful tools for active music-making. Both curricula (the NCF and CAPS) include the learning area, Creativity/Creative Arts, where it is the responsibility of the teacher to help develop the child holistically, and the "focus of all activities (creative activities such as musical activities) should be on the development of skills through enjoyable, experiential processes" (NCF, 2015, p. 57). The CAPS agrees that enjoyable experiences (merriment) are crucial to learning and development (CAPS, 2011).

Mini-Musicking focuses on the integration of specific age-appropriate practical musical activities (singing, listening, moving, dancing, body percussion, playing on non-melodic instruments, keeping the beat, and playing musical games) with relevant theoretical musical elements (beat, rhythm, pitch, tempo, melody, dynamics, mood, tone colour, and style), to benefit the holistic development of pre-school children, through merriment. Pre-school teachers who integrate a variety of musical activities (e.g., actively singing and dancing), and musical elements (such as beat and tempo), could assist with more developmental areas than children who sit and sing, as children are memorising movements and learning beat (cognitive); dancing with their classmates (social); building self-esteem as they conquer the activity (emotional), and moving their bodies (physical).

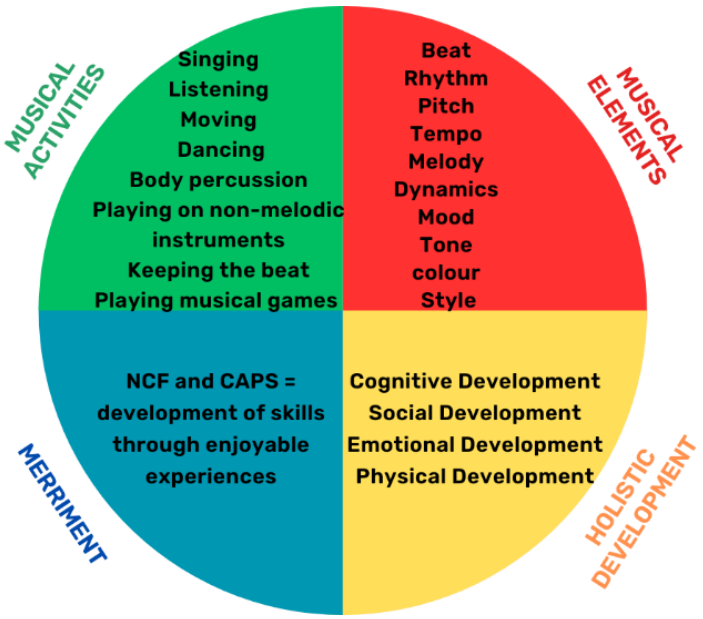


Figure 1: The four components of Mini-Musicking

The four interrelated components of Mini-Musicking, visually represented and designed by the author in Figure 1, form a unified whole and are explored in detail within the subsequent roadmap.

1.3 Rationale

I have a passion for music and the development of young children. My passion for music began when I learned to play the recorder at a young age, and my passion for young children led me to study B.Ed. (ECD and Foundation Phase) years later. My studies made me aware of the importance of holistic development in early childhood. During my years of teaching Grade Rs, it was evident how meaningful active participation was for the development of the whole child, especially the year/s before they entered Grade R, as a 4-5-year-old. It is important to me that pre-school children, specifically 4-5-year-olds, get exposed to music regularly through active, hands-on experiences.

I have memories where my pre-school teachers used a wide variety of musical activities, such as dancing, playing musical games and on percussion instruments, and incorporating different pitches, tempos, and dynamics. However, from what I have seen in the 13 different pre-schools that I visit weekly, there is an absence of teachers and pre-schoolers engaging in a variety of musical activities, especially integrating them with musical elements. I have seen numerous 4-5-year-olds in pre-schools sit

and watch music videos, not actively engaging in them. If pre-school teachers today do not include the basic musical activities or the -elements set out by the NCF and CAPS, do they include any other age-appropriate musical activities and -elements? At a personal level, I want to understand how and why the schools in question use and integrate musical activities and -elements. Professionally, as a music school owner and teacher, I identified a research gap where there may be a need for a curriculum, programme, or lesson plan for pre-school teachers of 4-5-year-olds to help them actively integrate age-appropriate musical activities and elements into their daily program. Academically, I want to enlighten pre-school teachers on the value of integrating musical activities and -elements in a pre-school scholarly landscape. During my literature review, I found numerous articles about the benefits and holistic value of musical activities, -elements, and merriment in early childhood development. Musical activities and -elements could be valuable tools in pre-schools to support the holistic development of 4-5-year-old children. Lastly, as a scholar, I want to empower pre-school teachers with practical lesson plans on how to integrate musical activities and elements into their lesson plans. The findings of this study will be implemented in conference presentations and journal articles.

1.4 Focus and Purpose

The focus of this study is to investigate how pre-school teachers of 4-5-year-olds integrate Mini-Musicking in their lesson plans. More specifically, I want to identify and understand how pre-school teachers integrate musical activities and -elements into their lesson plans, and I want to investigate why they are not engaging in more musical activities and teaching the elements. The purpose of the study is to investigate how pre-school teachers of 4-5-year-olds plan for musical activities and -elements and implement what was planned to help with the development of the young child holistically through creating active, hands-on, enjoyable experiences (merriment). The challenges pre-school teachers of 4-5-year-olds face when incorporating music into their lesson plans will be investigated with the goal of understanding how and why music is being integrated into their lesson plans.

1.5 Research questions

- How do teachers of 4-5-year-olds apply Mini-Musicking in their lesson plans?

- Why do teachers apply Mini-Musicking in their teaching and planning?
- How do teachers use musical activities and -elements to improve their children's holistic development?
- How do teachers use musical activities and -elements to create merriment?

1.6 Preliminary Literature Review

Bautista et al. (2022) state that "the vital importance of music in education has been recognised for centuries, beginning with classic philosophers such as Aristotle, Pythagoras, and Plato." Various researchers, including Lindeberg-Piiroinen and Ruokonen (2017), Chung (2021), and Barrett et al. (2018), have been fascinated with the value of music in education, especially in early childhood. The preliminary literature review explores the unique elucidation and value of musical activities, musical elements, holistic development, and merriment in early childhood. Figure 2 is a visual representation of the roadmap of the preliminary literature review created by the author.

Figure 2: The Preliminary Literature

1.6.1 Musical activities

De Villiers (2018) and Lerumo (2018) agree that musical activities refer to singing songs, music listening and appreciation, movement, dance, body percussion, playing rhythmic patterns on non-melodic instruments, keeping the beat, musical games, warming up the voice, reading and writing staff notation, playing melodic instruments, and composing and improvising songs.

Figure 3: The Musical Activities

Figure 3 illustrates the different musical activities and a brief description that teachers could use as pre-planned and indicated in their lesson plans or spontaneous activities during the lesson. The figure was designed and constructed by the author. Due to the age of the 4-5-year-old, the following activities will be excluded from this study: warming up the voice, reading and writing staff notation; playing melodic instruments; and composing and improvising songs. According to Lindeberg-Piiroinen and Ruokonen (2017), pre-school music encompasses both spontaneous and pre-planned activities. For instance, teachers may engage children in spontaneous, music-driven movement and dance, or they may structure music experiences through planned song selection and listening activities.

The NCF guides teachers of 4-5-year-olds on how musical activities could be used. They are recommended to plan for activities that include singing songs, listening to sounds and different musical elements; moving (including action songs); dancing; clapping; playing with drums, shakers, and triangles; and keeping the beat. Musical activities advance further as the child proceeds to Grade R. The CAPS includes all musical activities recommended by the NCF for the 4-5-year-old. However, it includes musical games, such as ‘Musical Chairs’. Musical games and most of the musical activities involve the child actively and allow them to learn hands-on and develop in different developmental areas.

Singing songs is one of the most common musical activities in early childhood programs (Casal de la Fuente & Gillanders, 2022). Pre-school teachers in South Africa are encouraged by the Department of Basic Education in the NCF to engage more in singing activities than any of the other musical activities (NCF, 2015). According to Sinaga et al. (2019), singing children's songs may have a positive contribution to cognitive and linguistic development; it encourages communication and makes children feel happy (merriment). Teachers who spontaneously engage in or who plan for singing activities could help with critical developmental areas, as well as create merriment for their children. Sinaga et al. (2019) emphasise the importance of language development and how singing songs could promote linguistic skills. Likewise, Denac and Škorjanec (2017) stress the role of language development in musical activities such as singing songs and listening to music. Denac and Škorjanec (2017) further state that the pre-school teacher's role is to select songs with clear and simple lyrics that the child can understand. Explicit texts help the young child with vocabulary as they learn new words through singing and listening and how to use the new words learned in sentences.

On the other hand, Blaženka (2019) emphasised the creative development of young children when they listen to music. The author argues that young children create their representation of the musical work, and they express it in a syncretic way, such as through moving. Moving along while listening to music (and singing) may be a spontaneous- or pre-planned activity by the pre-school teacher. Teachers could sing children's songs and let the child make up their movements (while singing along) in a way that they understand the text of the song. This pre-planned activity can foster the development of young children's linguistic skills, creativity, and gross and fine motor abilities.

Coordinated rhythmic movement activities such as moving, dancing, and playing musical games could be used in pre-schools to support self-regulation (Williams, 2018). Self-regulation refers to managing emotional-, cognitive-, and behavioural processes that are conducive to positive adjustment and social relationships (Williams, 2018). Williams concludes in her study that pre-school activities designed to stimulate beat synchronisation and motor coordination skills can enhance young children's motor, auditory, and self-regulatory functions. Dancing rhythmically and playing musical games to the beat of music are useful musical activities to help promote

children's physical- and emotional development. Body percussion and keeping the beat could also be seen as coordinated rhythmic movement activities. Body percussion is the art of percussing the body to produce different types of sounds (Romero-Naranjo & Sayago-Martínez, 2021), such as clapping hands or stomping feet. Not only may body percussion have motor coordination abilities, but according to Romero-Naranjo and Sayago-Martínez (2021), body percussion may support cognitive functions such as memory, language, attentional network, executive functions, and spatial orientation. Keeping the beat through body percussion and playing non-melodic instruments such as shakers, drums, sleigh bells and castanets in a group setting may be valuable contributors to social cohesion as well as to the creation of bonds between the participants (Romero-Naranjo, 2020). Pre-schoolers develop social skills such as cooperation and patience through group musical activities, as they learn to wait for their turn and coordinate with peers. These experiences contribute to the child's overall developmental growth. A diverse range of musical activities and exploring musical elements within lesson plans can enhance children's active engagement in music education.

1.6.2 Musical elements

According to Gutierrez (2022), musical elements are what one hears when listening to music. They include beat, rhythm, pitch, tempo, melody, dynamics, mood, tone colour, style, harmony, form, and articulation, and they "are the fundamentals of music that need to be understood to develop practical skills in music-making" (De Villiers, 2018, p.111). From my personal experiences, the intellectual development of a 4-5-year-old child is not fully developed to understand harmony, form, and articulation. These elements will be excluded from this study.

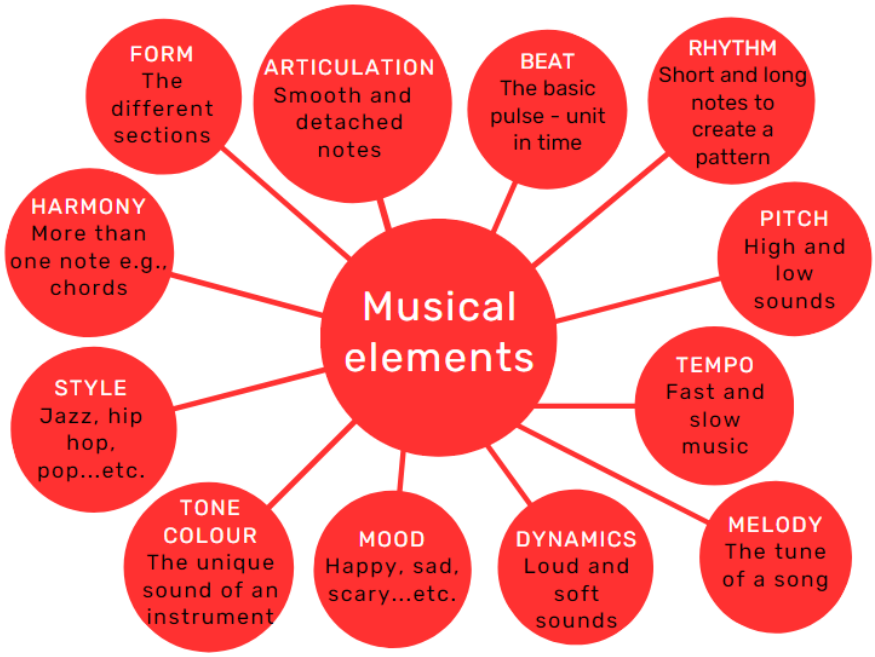


Figure 4: The Musical Elements

Figure 4 was created by the author, and it provides a concise overview of various musical elements. By understanding and recognising these fundamental components, young children can develop a deeper appreciation for music. Basic, age-appropriate musical elements, such as beat, rhythm, pitch, tempo, and melody, are integrated with musical activities in the NCF. The NCF encourages teachers of pre-schoolers (4-5 years) to listen (activity) to different elements such as beats and rhythms, and different sounds such as high- and low pitch and fast- and slow tempos (NCF, 2015). Likewise, musical elements in the CAPS document for Grade Rs include beat, rhythm, pitch, tempo, and melody, but they add the elements of dynamics (loud/soft) and mood (joyful/sombre). The Grade R teacher could plan to use percussion instruments (activity) to explore different dynamics in songs and play loudly or softly (elements). Likewise, musical activities like singing and listening can be employed to introduce children to contrasting musical elements, such as joyful and sombre tones.

Knowing and understanding the elements of music is not only beneficial and crucial for musicians, but their exposure to young children may also have a significant impact on early childhood development. For example, a study by Bonacina et al. (2021) revealed that pre-schoolers who could keep an isochronous beat (when each beat or interval between beats is of equal duration, e.g., heartbeat) outscored their peers who

struggled to keep the beat, on all preliteracy measures, making it easier for them to read and write when they enter school. Another study by Patscheke et al. (2019) found that a pitch programme showed a positive effect on phonological awareness. They argued that their findings could be used in music training programmes, to contain more pitch elements to increase their effectiveness in enhancing phonological awareness. Beyond its potential for enhanced music training programmes, the element of the pitch could be harnessed by pre-school teachers to facilitate phonological development in their lesson plans, thereby laying a foundation for future literacy skills as children transition to formal schooling.

Teachers who understand and use the elements of music have a better comprehension of music-making, and they can lead children to appreciate the different components of music. Xayitboboyevich (2021) explains that when children listen to music, they learn about the different sounds in that piece, such as the different beats, rhythms, pitch, tempos, melodies, dynamics, moods, and styles of the music, and they become emotionally able to differentiate music from each other. Pre-school teachers can make young children more aware of what they hear when listening to songs, for example, by asking questions such as: “Do you think the music is slow like a snail, or fast like a bunny? Can you hear the high pitch, like a bird chirping?” Alternatively, give instructions, such as: “Let’s walk on our toes when the music goes soft...etc”. When the young child comprehends the different elements, the teacher could use that understanding to apply it in practical music-making, for example, shaking the bells rhythmically (activity) when the music sounds high (element) and tapping the drums (activity) when the music is low (element). Both NCF and CAPS include basic musical activities, where they integrate them with essential musical elements. Integrating activities and elements necessitates active pre-schooler engagement, necessitating teacher-led planning of hands-on experiences that foster practical music-making.

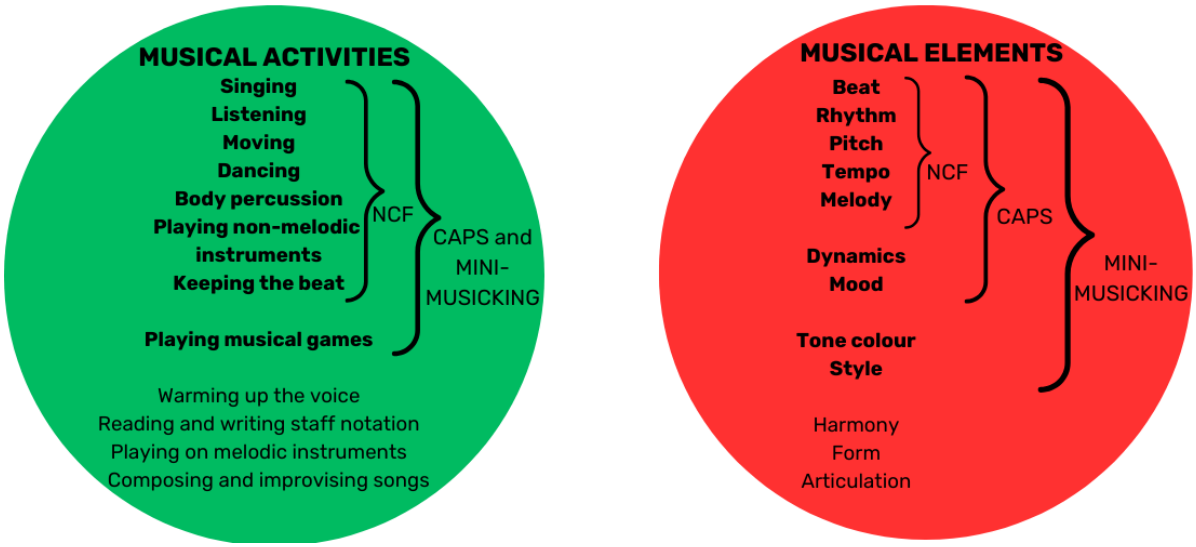


Figure 5: Musical activities and -elements in the NCF, CAPS and Mini-Musicking

Figure 5 is an original figure developed by the author, and it illustrates the integration of the musical activities and -elements in the NCF, CAPS and Mini-Musicking. Mini-Musicking integrates one additional musical activity (musical games) than suggested by the NCF, but it includes all musical activities in the CAPS. Furthermore, Mini-Musicking integrates four additional musical elements (dynamics, mood, tone, colour, and style) than recommended by the NCF and two more elements (tone, colour and style) than the CAPS. The 4-5-year-old child in South Africa is exposed to different practical ways of music-making, depending on the curriculum the school follows and the willingness of their teachers to apply the musical activities and -elements from the NCF/CAPS in their lesson plans. Pre-school teachers usually do not have to have a musical background to integrate musical activities and -elements, as such teachers could make use of their voice, surrounding sounds and resources in their classrooms to make young children more aware of the different elements of music and use a variety of musical activities to help with the holistic development of the young child.

1.6.3 Holistic development in early childhood

According to The State of the World's Children (2001), pre-school children have the right to develop cognitively, socially, emotionally, and physically, and they have the right to learn through hands-on, active experiences. The South African government (2023) underscores the importance of holistic child development within Early Childhood Development (ECD) programmes, prioritising cognitive, social, emotional,

and physical development. The National Curriculum Framework (NCF) aims to support children's holistic development and assessment of their progress and potential as well (NCF, 2015). Consistently with the NCF, The Life Skills subject in the Curriculum and Assessment Policy Statement (CAPS) is "central to the holistic development of the child" (CAPS, 2011, p.8).

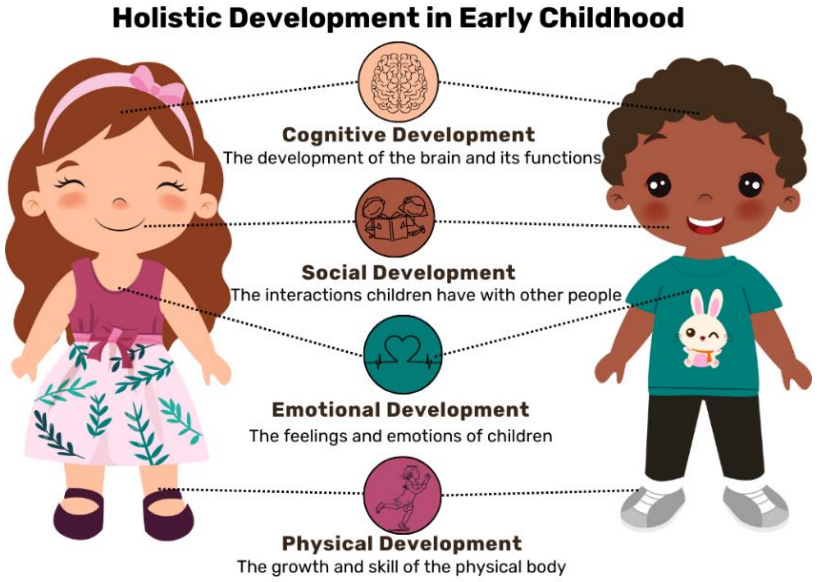


Figure 6: Holistic development in early childhood

Figure 6 was created by the author, and it illustrates the four primary areas of holistic development, as defined by the South African Government (2023). The different areas of development are interrelated and connected to form a unity of the whole child. Not only do children have the right to holistic development through active, hands-on experiences, but adults/caretakers/teachers are encouraged to help children realise their rights and support their development (NCF. 2015). Pre-school teachers are encouraged by the NCF (2015) to use music-making activities, as they promote memory (cognitive), relationships (social), self-confidence (emotional), and physical skills. Preka and Rangoussi (2019) agree that music in schools is vital to the development of cognitive-, language-, motor-, emotional- and social skills in children. Likewise, Bamberger (2018) and Williams et al. (2015) concur that music engagement enhances cognitive-, emotional-, motor-, and sensory skills, which are, according to them, the driving forces behind all learning.

Ruokonen et al. (2021) posit that music may positively influence a child's cognitive development. Researchers, such as Kraus and White-Schwoch (2020), Dumont et

al. (2017), Linnavalli (2019), and Huotilainen and Tervaniemi (2018) agree that music helps children develop their language- and cognitive skills. Teachers could plan to recite songs regularly with the children to help with language development and to practise memory and recall. The learners could creatively engage with songs by mimicking the animals and modes of transport depicted in the lyrics. Bautista et al. (2022) state that the ultimate purpose of music in schools is to allow young children to unleash their creativity, thereby contributing to fostering their holistic development.

Not only could music in the classroom be beneficial for the cognitive development of young children, but making music with others could be a social experience and enhance social cohesion among children. Singing, dancing, moving, and playing instruments together can help children interact with each other and make relational bonds. Dumont et al. (2017) conducted four studies involving the influence of music interventions in pre-school on children's social skills. Three of the studies suggested that music has a positive influence on social development (Ritblatt et al., 2013; Kirschner & Tomasello, 2010; Schellenberg et al., 2015). The interaction with other children is personal to each child and is commonly an expression of feelings, as social interactions can lead to emotional expressions (Burke, 2018).

There are studies on pre-school children that indicate positive connections between music and the emotional development of the young child (Ruokonen et al., 2021). Making music in a group may help the young child form social bonds with other children and help them to express their feelings. Pre-school teachers could facilitate musical activities such as playing musical games and dancing to help with social development and help young children with positive self-esteem when they feel that they can accomplish the task given. Furthermore, according to Bautista et al. (2022), musical engagement can provide children with multiple benefits, such as improved motivation and self-esteem, problem-solving; decision-making, self- and cultural awareness; and an appreciation of diversity. In addition, Meyns et al. (2019) agree that some studies indicate that music motivates children to move physically. Musical activities such as moving, dancing, body percussion, and playing musical games may help children use their bodies in creative and enjoyable ways. Pre-school teachers could use music to help with physical development, such as actively jumping rhythmically on one leg like a flamingo (balance) or walking on hands and feet like a bear (shoulders and stomach).

Burke (2018) states that children are eager to learn and that they actively reach out to interact with other people and the world around them. She also argues that development is not an automatic process, but it involves “each unique child having opportunities to interact in positive relationships and enabling environments” (Burke, 2018, p.2). It is the responsibility of the pre-school teacher to plan for opportunities, creatively guide young children to explore and enjoy the musical world around them, and assist them to develop holistically, as “music interweaves through all areas of learning and development” (Burke, 2018, p. 1). A playful environment is essential in early childhood, and the pre-school teacher should create such an environment where young children have pleasant experiences.

1.6.4 Merriment

According to the Cambridge Dictionary, the word ‘merriment’ refers to when people have an enjoyable time together (*Cambridge Dictionary*, 2023). Merriment is an emotion that humans strive to experience more than negative emotions. Adults deliberately create opportunities where they feel joy, such as planning a vacation, spending time with friends and family, and engaging in personal hobbies. Children, too, create opportunities where they can feel pleasure by playing alone or with friends. Teachers are responsible for creating opportunities for their children where they can learn and develop through merriment. Both the NCF and CAPS emphasise that the focus of learning should be on the development of skills through enjoyable, experiential processes (CAPS, 2011; NCF, 2015).

Both adults and children derive pleasure from their work, which may positively impact cognitive function, as evidenced by an experiment conducted by Hernik and Jaworska (2018). Hernik and Jaworska (2018) proved that enjoyable lectures had a positive effect on students’ learning, memory, and happiness, even if the topics were uninteresting. Likewise, Koops and Kuebel (2018, p. 61) found that enjoyment has been considered an essential aspect of education for young children; “By gaining insight into the enjoyment of this age group (pre-school children), teachers may develop a deeper understanding of how enjoyment, learning, and music interact in the pre-school classroom and how to facilitate classroom activities based on this information”. Musical activities, such as playing musical games, moving, or playing on non-melodic instruments, can be valuable for pre-schoolers' learning, memory, and

happiness. According to Koops and Kuebel (cited in Temmerman, 2000), pre-school children demonstrated enthusiasm for all musical activities, particularly those involving movement and instrumental play. Musical stories, such as The Nutcracker by Tchaikovsky or Peter and the Wolf by Sergei Prokofiev, may be used by teachers to play movement games or to play on non-melodic instruments to explore musical elements such as beat and rhythm. The integration of musical activities and -elements serves as valuable tools for pre-school teachers to make learning experiences more enjoyable. Additionally, integrating musical activities with musical elements may foster holistic development in pre-school children. A conceptual framework is essential to delve deeper into the intricacies of Mini-Musicking.

1.7 Conceptual Framework

The University Library (2023) describes a conceptual framework as one that includes one or more formal theories (in part or whole) as well as other concepts and empirical findings from the literature. Four theories are discussed in this section that serve as the foundation for this study and support the need to investigate the research questions, as Savin-Baden and Major (2023) suggest. These four theories will show the relationships between their ideas and how they relate to each other and Mini-Musicking. The theories used in the Conceptual Framework support the concepts and focus of Mini-Musicking: Musical activities, Musical elements, Holistic development, and Merriment. The four concepts of Mini-Musicking are clarified by the theories or ideas of David Elliott (musical activities), Bennett Reimer (musical elements), Maria Montessori (holistic development), and Reinhard Pekrun (merriment).

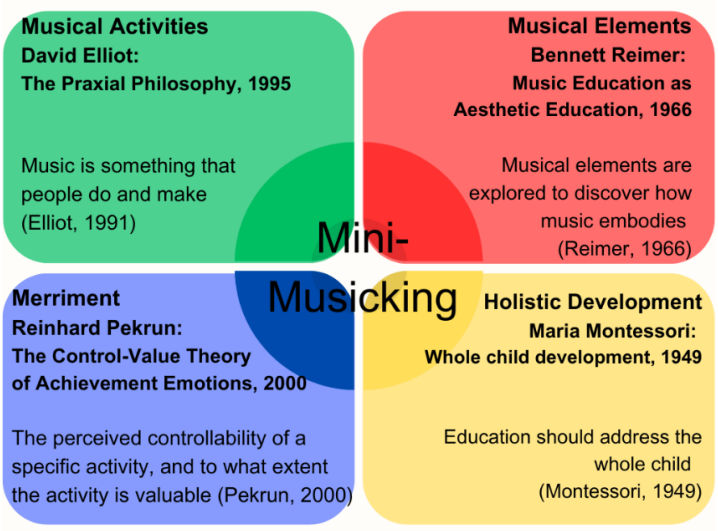


Figure 7: The four theories that comprise the conceptual framework

Figure 7 displays how the Praxial Philosophy of David Elliott (1995), Music Education as Aesthetic Education by Bennett Reimer (1966), Whole child development by Maria Montessori (1949), and The Control-Value Theory of Achievement Emotions (2000) are interrelated to the concepts of Mini-Musicking. Figure 7 was created and constructed by the author.

1.7.1 Elliott's Praxial Philosophy

David Elliott's Praxial Philosophy claims that music-making "lies at the heart of what music is and that music-making is a matter of musical knowledge-in-action" (Elliott, 1995, p. 72). In other words, music-making is an action or activity carried out by a person. Elliott (1991, p. 23) also describes music as "something that people do and make" and that music could be seen as both a verb and a noun. The Mini-Musicking activities (singing, listening, moving, dancing, body percussion, playing on non-melodic instruments, keeping a beat, and playing musical games) could be seen as making music, and they are all something that people do and make. Elliott (1991) posits that musical performance can serve as a valuable cognitive tool for children, constituting a unique form of thinking. Furthermore, the author proposes that cognitive benefits can be derived from musical performance as well as from active listening and analysis of specific musical elements. Listening to music requires musicianship as one learns what to listen for in a musical performance or a musical composition (Elliott, 1991). Elliott explains that although a person can learn what to listen for, such as the different musical elements, one does not need to know how to perform music. Young children do not need to know how to read, write, and compose music to be musicians; they only need to know what to listen for. Listening to music is of utmost importance when actively engaging in music, such as moving, dancing, playing non-melodic instruments and playing musical games. Pre-school teachers could apply musical knowledge-in-action by using the different musical activities to help create little musicians.

1.7.2 Reimer's Aesthetic Education

In his book, *A Philosophy of Music Education*, Bennett Reimer states that music consists of complex and coherent sets of sounds formed by specific musical elements such as pitch, duration, dynamics, and tone colour. When we listen to music, a wide variety of musical sounds can be heard and distinguished. Reimer (2003, p.430) explains that "the more specific the differentiations, the better for musical

experience". Musical experience refers to the subjective and personal engagement we have with music. The more we can differentiate or distinguish between different musical elements in a particular piece of music, the more we can appreciate and value it. Reimer (1966, p.125) believes that "the most important and most valuable function of music is to provide aesthetic experiences" and that it is the educator's role to create opportunities where children can have these experiences with music. Aesthetic musical experiences arise from the sensory and emotional stimulation of music, enabling us to perceive beauty within sound. According to Reimer (1966), the manipulation of musical elements embodies music, and music makes humans feel. Forming sounds (musical elements) is the fundamental way music achieves this embodiment, and this appeals to the mind and its feelings (Reimer, 2003). Reimer (1966) states that the interrelationships among the elements, such as rhythm, melody, tone, colour, harmony, and form, help create aesthetic experiences.

Teachers have an essential role in developing young children's ability to experience music aesthetically. This is done through teaching them the different elements of music and practising what to listen for when listening to music. Pre-school teachers could ask young children the questions: "Does the music sound high like a cat's meow, or low like a cow's moo?" and "Do you think the music sounds happy or sad?". The teacher could move accordingly to the music (like a cat or cow or walk slowly with hunched shoulders to sombre music and skip happily to joyful music). Reimer (2003) explains that musical elements are not abilities but rather aspects of music upon which people can exercise their abilities. Most young children can perform musical activities such as singing, moving and body percussion. These are their musical abilities, and they could use musical elements such as beat, tempo and dynamics to exercise their abilities. Pre-school teachers could create little musicians by integrating active, practical music-making activities with theoretical musical knowledge through hands-on experiences.

1.7.3 Montessori's Whole-Child Development

Maria Montessori emphasises the importance of holistic development throughout her career. Although my study does not include Montessori schools or their methods, Dr Maria Montessori made valuable contributions to the teaching philosophies and -methods in early childhood education and -development. Montessori's main goal was

to help with each child's natural development. She described four planes of development: An absorbent mind (0-3 years and 3-6 years); A conscious mind (6 - 12 years); Abstract thinking (12 - 18 years), and Adulthood (18-24 years) (O'Donnell, 2013). The Sensory-motor period (0-3 years) is a subdivision of the 'Absorbent mind', and according to Montessori, this is the most rapid period of development and the most important period in life because during this period the fundamental features of a child's development are established (O'Donnell, 2013). The foundations created throughout this early phase of life shape the young child's development in subsequent years. Montessori believed that it is the adult's role to provide an environment for the child to develop rather than controlling the teaching-learning process. The second subdivision of the absorbent mind is called 'early childhood' (3-6 years), and according to Montessori, the child at this stage is always "busy with his hands" and "cannot think without his hands" (O'Donnell, 2013, p.97). The body and the mind work together, and the child's mind develops along with the body's movement. According to Montessori, "education should address the whole child, not just academic learning" (Kramer, 1976, p. 64). This is done through active, practical experiences where children are allowed to explore. She believed that children should be allowed to explore by themselves and that children "learn best through hands-on experiences" (Lillard, 2005, p. 72). Pre-school teachers have an important role when working with young children. They need to create environments where the young child can explore freely and actively with their hands through enjoyable experiences. Although there is a place for formal teaching-and-learning experiences, teachers should plan for activities where pre-schoolers venture, learn and develop on their own as well. Integrating diverse learning experiences can facilitate holistic child development, such as active music-making and aesthetic musical experiences, where the young child experiences merriment.

1.7.4 Pekrun's Control-Value Theory of Achievement Emotions

Reinhard Pekrun developed the Control-Value Theory (CVT) of Achievement Emotions (2000). It is a framework that focuses on how the emotions of humans depend on the perceived controllability of a specific activity and to the extent the activity is valuable. For instance, if an activity is perceived as both interesting and achievable, it is more likely to be perceived as controllable, and the activity is valued positively, merriment/enjoyment is instigated (Phye, 2011). Achievement emotions are those that are directly related to achievement actions or outcomes (for example, a pre-schooler

experiencing joy after flawlessly playing the hand drums). According to Phye (2011, p.16), “individuals experience specific achievement emotions when they feel in control of, or out of control of, achievement activities and outcomes that are subjectively important to them, implying that control appraisals and value appraisals are the proximal determinants of these emotions.”. The pre-schooler who played the hand drums specifically felt proud, joyful, and motivated when he felt in control of accomplishing the task given. On the other hand, if he was not interested in the activity or if he felt as if he could not accomplish the task (out of control), he might feel frustrated, bored, or angry. Achievement emotions can be categorized based on their valence (positive vs. negative or pleasant vs. unpleasant), the degree of activation implied (activating vs. deactivating), and the differentiation of activity vs. outcome (Phye, 2011).

According to studies conducted by Pekrun et al. (2002a), positive activating emotions such as enjoyment of learning may be beneficial to a child’s academic achievement. In contrast, a child’s hopelessness and boredom during activities harmed their academic performance. Pre-schoolers who enjoy learning actively and hands-on about musical elements through musical activities might comprehend the use of the elements more than pre-schoolers who passively sit and are bored during activities. Not only may positive activating emotions have a positive influence on a child’s academic achievements, but they may increase interest and strengthen motivation. In contrast, negative deactivating emotions, such as hopelessness and boredom, are detrimental to motivation (Phye, 2011). Teachers of pre-schoolers who plan for active music-making that the child will enjoy could increase their interest and motivation for learning, rather than sitting still and singing songs. Additionally, enjoyment of learning may enhance self-regulation of academic learning, while negative emotions, such as anxiety or shame, facilitate reliance on external guidance by teachers and parents (Pekrun et al., 2002a; Pekrun et al., 2004). Pre-schoolers could find resources about the learning topic on their own (e.g. ask their parents to show and tell them more about the topic) when they enjoy the activity and when they find value in it, where they do not need extra guidance from adults to teach them more.

Teachers must engage the whole child actively through activities that they are primarily interested in and where they feel they could accomplish the task. Activities should not be too complicated where the child feels incompetent and unmotivated to participate,

nor should they be too easy and monotonous where the child feels bored and hopeless. Teachers of pre-schoolers have an essential role they should plan for active music-making in their lesson plans, where the young child develops different skills holistically and where they enjoy learning. The conceptual framework of this study guides the data collection, as I am using existing theories to develop the framework, as Hennink et al. (2020) propose.

1.8 Research design and -methods

Research is a process of systematic inquiry that entails the collection of data, documentation of gathered information, and the analysis and interpretation of that data or information, per suitable methodologies set by specific professional fields and academic disciplines (Hampshire College, 2022). Depending on the specific research questions, researchers may adopt either a qualitative or quantitative approach to investigate the phenomena under study. Hennink et al. (2020) describe qualitative research as an approach that allows a person to examine people's experiences by utilising a specific set of research methods such as in-depth interviews, focus group discussions, content analysis, visual methods, observations, and life histories or biographies.

Choosing the qualitative approach was the first step in my research roadmap. A qualitative research approach will enable me to explore teachers' personal experiences through distinct methods, such as interviews, observation, and field notes, to help answer the research questions. The research questions were my initial indication that I would be dealing with people's experiences rather than the "measurement of social issues and generalising those issues to a broader population through statistical inference", which is the focus of quantitative research (Hennink et al., 2020: p. 92).

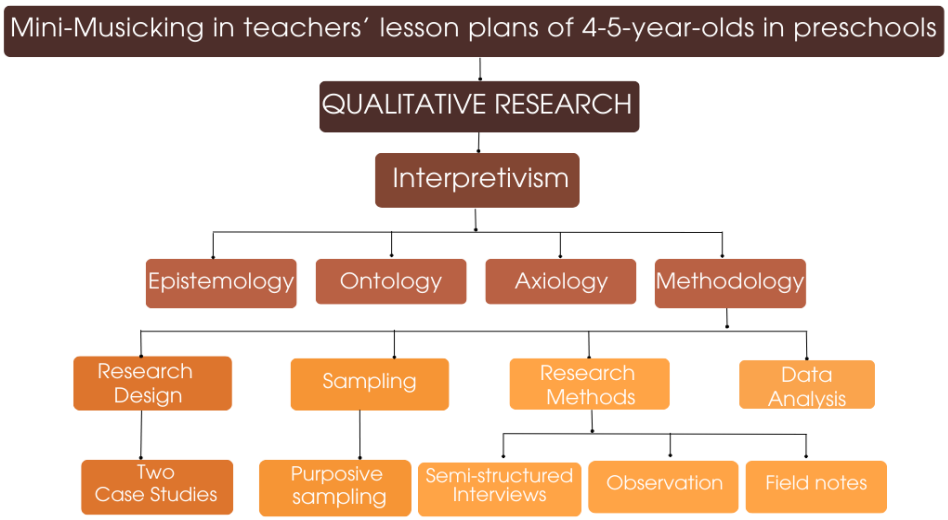


Figure 8: The Research Methodology roadmap

Figure 8 was developed by the author, and it displays the predefined route of this section. This study comprises a qualitative research approach that includes an interpretive philosophical paradigm, the research design, the sample, the research methods, and the data analysis. According to Savin-Baden and Major (2023), qualitative researchers tend to choose from interpretive, constructivist or critical philosophical stances, and they describe philosophy as "the study of both knowledge and the nature of reality and existence."

1.8.1 Interpretivism

Interpretivism is a philosophical paradigm that seeks to understand people's lived experiences and can be referred to as the emic perspective or the 'inside' perspective, meaning that it involves studying the subjective values that people attach to their experiences (Hennink et al., 2020). Epistemology originates from "episteme", meaning 'knowledge' or 'understanding' (Stanford Encyclopedia of Philosophy, 2020). It can be seen as the theory or study of knowledge from an emic perspective, where the knowledge acquired is subjective. The evidence or knowledge that I obtained from the teachers through interviews was subjective, as they were personally involved in the research. Alternatively, empirical data generated from observations and field notes, while influenced by the researcher's viewpoint, intended to provide an objective

account. Epistemology, ontology, axiology, and methodology all have roots in the Greek language, where “logos” (-ology) means ‘account’, ‘argument’, or ‘reason’ (Stanford Encyclopedia of Philosophy, 2020).

Ontology derives from “ontos”, which means ‘being’ or ‘existence’ (Online Etymology Dictionary, 2019). It is the account, argument, reason or theory of existence or reality, where the reality is of people’s experiences. Relevant information was gathered from the teachers about their personal experiences as pre-school teachers and their realities of including Mini-Musicking in their lesson plans. Different teachers of 4-5-year-olds have different experiences and realities of the use of music in their classrooms, holistic child development, and merriment.

Axiology stems from “axios” meaning ‘value’ or ‘worthy’ (Britannica, 2015), and the findings could be described as value-bound. In other words, it is the theory or account of what we consider valuable. I have values and biases in relation to the research topics. According to Maree (2007), researcher bias can be limited when the researcher admits their disposition, and a strategy that could be helpful to minimise researcher bias is triangulation because it involves others and it will increase confirmability. I have discussed my values and biases with my supervisor to help me be less impartial or less objective and to set aside personal strives. Additionally, this study seeks to understand how teachers value musical activities and -elements, holistic development, and merriment in their lesson plans through different methods.

Methodology hails from the word “methodos”, which means ‘method of inquiry’ (*Online Etymology Dictionary*, 2019). It is a term used to describe the set of methods or techniques used, such as the research design, sampling, and research methods. According to Hennink et al. (2020, p. 12), the methodology is “embedded in the ontological and epistemological assumptions that underlie our research.” The epistemology, ontology, axiology, and methodology gave reason for an Interpretivist perspective of this study. I sought to understand (epistemology) how pre-school teachers of 4-5-year-olds personally experience (ontology) and value (axiology) Mini-Musicking in their classrooms through case studies, purposive sampling, interviews, observations, field notes, and document or data analysis (methodology).

1.8.2 Research design

According to Blaise (2020), a study design can be influenced by researchers' ontology and epistemology, or the knowledge to which they adhere, and it contains processes for carrying out tasks under certain conditions. The conditions in the framework of this study harnessed two case studies with the goal of understanding the differences and similarities between the inclusion of Mini-Musicking in the lesson plans of three teachers of 4-5-year-olds who use the NCF in their schools and three teachers of 4-5-year-olds who use the CAPS.

Table 1: Case studies

Case study A - NCF	Teacher A1	Teacher A2	Teacher A3
Case study B -CAPS	Teacher B1	Teacher B2	Teacher B3

Table 1 presents a detailed overview of the two case studies and the six purposefully selected participants in this study. Savin-Baden and Major (2023) describe case studies by five characteristics: bounded, holistic, particular, contextual, and concrete.

Bounded - It is focused, intensive and narrow in scope. This study is bounded to a limited sample, and it focused on a small group of pre-school teachers and their inclusion of Mini-Musicking in their lesson plans.

Holistic - It seeks to describe the case as a whole. I pursued to explain the study as a whole by beginning with an introduction, clearly stating the objectives, providing the background, conducting a literature review and conceptual framework, outlining the research methodology, and presenting and analysing the findings in the chapters to follow.

Particular - It focuses more on the specific rather than the general. This study investigated the integration of specific musical activities and elements within the lesson plans of educators teaching 4-5-year-olds.

Contextual - It is necessary to give an account of the context to understand the case. This study derived from an educational- and musical context, specifically the pre-school environment and musical activities and -elements.

Concrete - Descriptions are concrete to convey meaning about the case. I aimed to give specific and detailed accounts or explanations to provide transparent information about the cases.

1.8.3 Sampling and research methods

By using two case studies (A and B) that include two different curricula (NCF and CAPS) and six different teachers, I gained valuable, bounded, holistic, particular, contextual, and concrete insights into the research questions. Hennink et al. (2020) concur that qualitative research strives to get a deep contextualised understanding of the phenomena, which necessitates a small sample size to allow for in-depth exploration of concerns. Purposive sampling was used because it requires purposefully selecting participants with specific characteristics important to the study (Hennink et al., 2020). Purposive sampling enabled me to select a robust sample that provided both depth of understanding and diverse perspectives on the study issues, which aligned with the goals of the interpretive paradigm (Hennink et al., 2020). The characteristics of the sample included six teachers of 4-5-year-olds in different pre-schools.

The research methods to collect data from the sample included semi-structured interviews with a focus on open-ended questions. According to Savin-Baden and Major (2023), an interview in qualitative research is a conversation between two individuals in which the interviewer asks questions and the interviewee responds. I guided the conversation, and I strived to understand the participant's views and meanings (Savin-Baden & Major, 2023). I aimed to do semi-structured interviews because I followed a series of pre-set questions and additional questions in response to the participants' comments and reactions. I asked questions in a particular order but strayed from the guide as appropriate (Savin-Baden & Major, 2023).

Additionally, Savin-Baden and Major (2023) agree that semi-structured interviews tend to be open-ended to allow the participants to express their perspectives or issues, and it allows for comparable data across respondents. I conducted one in-depth interview per teacher in the comfort of their schools. The nature of a qualitative approach allowed me to identify issues from the participants' perspective and understand the meanings and interpretations they attributed to behaviour, events, or objects (Hennink et al., 2020).

Furthermore, I observed the six participants in their classrooms as they used music. According to Maree (2020), observation is the systematic process of recording the behaviours of the participants, objects and events without communicating with them. I observed and recorded how the pre-school teachers use Mini-Musicking in their teaching and their lesson plans without communicating with them. Maree (2020) identified four types of observation used in qualitative research: Complete observer; Observer as a participant; Participant as an observer; and Complete participant. As a non-participant observer, I took a detached approach to better understand how pre-school teachers incorporate music into their work and use hands-on experiences to promote holistic child development. Observation has a risk as it can be selective and subjective, where the researcher observes a specific event rather than the whole situation (Maree, 2020). During my observations of the pre-school teachers, I observed them for a limited time; therefore, I did not observe the entire daily programme. I was conscious of this and considered it when analysing the data.

During my observations, I made use of field notes to "consciously and coherently narrate, synthesize, and interpret practices and actions in the field", offering depictions of the data collected (Tracy, 2019, p.137). I made a conscious effort to express my thoughts in a logical, clear, and organised manner with the intent to interpret the data coherently. Maree (2020) states that field notes should be as accurate as possible and that the researcher should record what they see, hear and experience as if seeing it for the first time. Furthermore, I made sure that I was clear about the context and participants when I made my field notes and that I recorded both verbal and non-verbal behaviour as soon as possible during and after the event, as proposed by Maree (2020). Whilst taking notes, I avoided "frantically scratching down notes during a particularly revealing, sensitive, or embarrassing activity" (Tracy, 2019, p.131), as it may change the behaviour of the teacher and the pre-school children. I quietly observed from a distance as a complete observer to gather relevant data for analysis.

1.8.4 Data analysis

Savin-Baden and Major (2023, p.434) describe qualitative data analysis as an "ongoing process that involves breaking data into meaningful parts for the purpose of examining them." Data analysis is crucial to find answers to the research questions. Savin-Baden and Major (2023) outline a six-phase approach to qualitative data analysis:

characterisation, cutting, coding, categorisation, conversion, and creation. As displayed in Table 2, I used their phases of data analysis, with a short definition of each and the application to my study.

Table 2: Data analysis phases

Phase	**Definition**	**Application to my study**
Characterise	Verbatim: To express in the exact words as originally used. This includes other aspects such as the speaker's tone, verbal tics, pacing, timing and pauses.	I characterised the data as what I thought was important and relevant to this study. I carefully listened to what the participants said, and I paid attention to how they said it. I asked follow-up questions if I felt that their body language and tone of voice provided clues to meaning, and I used my field notes to do the same.
Cut	To cut the data into meaningful segments.	After characterising the data, I started cutting words, phrases, and sentences. I carefully chose what data was essential to this study, and significantly what data helped answer the research questions. Without changing the meaning of sentences and phrases, I cut words that were irrelevant and unnecessary to the study.
Code	To search data and note details and implications of a large amount of data, to make comparisons and to identify patterns.	I visited and revisited all six recordings and notes of the interviews and field notes as soon as it was done. I wrote down all the details, patterns, similarities, and comparisons between them to start with the next phase.
Categories	To organise and categorise data.	During this phase, I organised relevant patterns and details, and I was open to new ideas that

		the participants discussed and what I had written down.
Convert	To convert codes and categories into themes.	I identified all dominant ideas and converted them into themes. These themes helped me draw conclusions about how Mini-Musicking was used in the lesson plans of teachers of 4-5-year-olds.
Create	To create a visual display of the findings.	Comparison tables and figures were used to represent the data visually.

The data analysis phases are essential tools to help break down the data and find comparisons and contrasts between the sets of data. I carefully characterised, cut, coded, categorised and converted the relevant data and created visual representations to help answer the research questions.

1.9 Ethical considerations

1.9.1 Trustworthiness

Maree (2020) states that the procedures for assessing trustworthiness should constantly be kept in mind and that trustworthiness is of utmost importance in qualitative research. It is the extent to which the research process and findings are reliable and trustworthy. Guba (1981) proposes four criteria that may enhance the trustworthiness of a study: Credibility, Transferability, Dependability, and Confirmability. Credibility includes well-established research methods; a research design that fits the research question; a theoretical underpinning (conceptual framework) that is aligned with the research question; frequent debriefing sessions between the researcher and supervisor; and member reflections where the researcher verifies the interpretation of the data gathered in the interviews with the participants (Maree, 2020). I have followed the principles mentioned above by elucidating the methods, design, and conceptual framework in the previous sections. I continued to discuss my methods and findings with my supervisor, and I verified my notes and interpretations with the participants.

According to Maree (2020), transferability could be increased by purposeful sampling and thick description, where the researcher provides the reader with a complete and purposeful account of the context, participants, and research design so that the readers can make their own decisions about transferability. Six participants were purposefully selected based on their age group, school location, and curriculum adherence. Given the contextual backdrop, participant selection, and research design outlined, readers are empowered to assess the transferability of the findings to their specific contexts. Dependability is demonstrated through the research design and its implementation; the operational detail of data-gathering; and the reflective appraisal of the project (Maree, 2020). The two case studies with their six participants; the interviews, observation and fieldnotes; and the process of reflectively evaluating and analysing the data increased the dependability. Lastly, Lincoln and Guba (1985) describe confirmability as the degree to which the findings of a study are shaped by the participants rather than researcher bias, motivation, or interest. Maree (2020) believes that triangulation could be used as a strategy to increase confirmability and reduce the effect of researcher bias. According to De Vos (2000), triangulation is a process of collecting and analysing data from numerous sources, and it is an effective way to address the trustworthiness of qualitative research. To collect and assess data from six different teachers, I conducted in-depth interviews, as well as observations and field notes.

1.9.2 Ethics

According to Tracy (2019), ethical considerations are imperative, as research will always influence and affect others. It includes issues of permission, confidentiality, participation, researcher relationship, and transparency (Tracy, 2019). By these issues, the Ethics Application Form from the University of Pretoria asks students to adhere to the following principles, which I acknowledge and accept:

- Voluntary participation in research implies that the participants might withdraw from the research at any time.
- Informed consent requires that research participants be fully informed about the research method and purposes before giving their assent to participate in the study.

- Safety in participation: The respondents should not be placed at risk or in harm of any kind.
- Privacy means that the confidentiality and anonymity of human respondents should be protected at all times.
- Trust implies that human respondents will not be subjected to any acts of deception or betrayal in the research process or its published outcomes.

1.10 Limitations

- The data in this study was collected from a small group of pre-school teachers, and it was limited to a specific geographic location.
- The six schools were all independent and private, in the middle- to high-class suburbs, and their teachers were from middle- to high-class suburbs. These schools have excellent resources, and they don't have a lack of teachers, teaching resources or play material.
- The schools have limited children per class, and assistant teachers or helpers that help the teacher with daily activities to ensure that every child's needs are met.
- Extra-mural activities are a big part of independent pre-schools, and they assist with the development of young children. The findings of this study might not be generalisable, except where other readers or researchers see their application (Cohen et al., 2001).

1.11 The outline of the study

The next chapters are designed to generate a well-organised research report with a clear, logical flow of content. Chapter 2 provides an in-depth literature review that underpins the components of Mini-Musicking. Building upon this foundation, Chapter 3 presents a comprehensive conceptual framework that aligns the literature with the components of Mini-Musicking. Chapter 4 details the research methodology employed to collect the data, while Chapter 5 focuses on the analysis and interpretation of the findings. The final chapter, Chapter 6, synthesises these elements, offering a thorough conclusion that integrates the findings with the conceptual framework, key areas and themes, and research questions.

CHAPTER 2

LITERATURE REVIEW

2.1 Mini-Musicking for the 4-5-year-old

Mini-Musicking comprises four components: musical activities, musical elements, holistic development and merriment. The foundation of Mini-Musicking is based on the development of the 4-5-year-old child. Of the four components, holistic development is the most substantial, as the entire essence of the young child is embodied in its development. In this study, holistic development refers to the child's cognitive, social, emotional, and physical development. As mentioned in Section 1.2, the Government of South Africa (2023) affirms that the primary goal of Early Childhood Development (ECD) curricula should be to foster children's holistic development by promoting their essential developmental areas (cognitive, social, emotional, and physical).

As alluded to earlier, the National Curriculum Framework (NCF) and the Curriculum and Assessment Policy Statement (CAPS), both aspire to support children's holistic development. Musical activities recommended in the curricula could and should be used by teachers in their planning and teaching to reach the goal of holistic development. Musical elements are an addition to participating in musical activities. Moreover, teachers may use more musical activities and -elements than recommended by the curricula. The young child is at a blossoming age where he/she can comprehend the clarifications between the different elements in Mini-Musicking, learn new language and skills, and partake in different musical activities. Children who enjoy these activities planned by their teachers will likely develop in more than one developmental area, thus reaching the goal of developing the young child holistically.

The order of the Mini-Musicking components (musical activities, musical elements, holistic development, and merriment) changes in this chapter. Additionally, early childhood curricula are included as an added section. The order in which the sections will be discussed is as follows: Holistic development, Early childhood curricula, Musical activities, Musical elements, and Merriment. Figure 9 displays how the following sections of this chapter are connected and how they fit into the overall concept of Mini-Musicking. Holistic development can be viewed as the base or foundation of Mini-

Musicking on which curricula, musical activities, musical elements, and merriment are built.

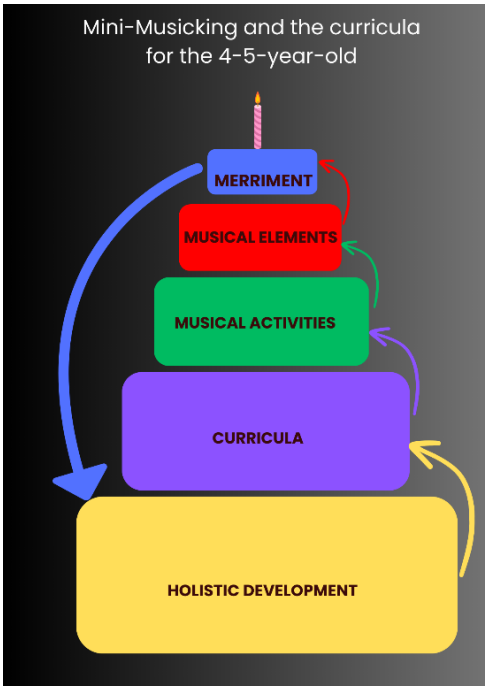


Figure 9: The layers of Mini-Musicking and the curricula

The birthday cake represents the school year of the 4-5-year-old child. At the beginning of the year, the child is 4 and, on his birthday, he/she turns 5. The base of the cake contributes to the most weight and illustrates the cognitive, social, emotional and physical developmental changes he experiences. The curricula support this holistic development by planning for musical activities and exploring musical elements for the teacher to utilise in her planning and teaching. When the teacher intends to do musical activities where the child can experience merriment, he/she will develop in more than one area.

2.1.1 Holistic development of the 4-5-year-old child

Smith et al. (2015, p.6) describe development as “the process by which an organism (human or animal) grows and changes through its life span”, and that most developmental changes occur during pregnancy, infancy, and early childhood. Significant developmental changes transpire during the fourth year of the child’s life. Crowley (2017) categorises human development into four interconnected domains:

cognitive, social, emotional, and biological (physical). The subsequent discussion delves into the developmental trajectory of 4-5-year-olds across these domains.

2.1.1.1 Cognitive development

According to Gauvain (2022, p.1), cognition includes all thought processes, problem-solving abilities, and the capability to "create, understand, and use symbolic and material resources to support intelligent action". Symbolic and material resources refer to intangible (knowledge, mathematical symbols and information) and tangible assets (tools, technology and physical structures). These resources are used to take purposeful actions to achieve cognitive outcomes. Infants and young children acquire a wide range of knowledge and cognitive skills (Gauvain, 2022), and the fourth year of a child's life is "a time of rapid intellectual growth" (Ray, 2015, p.60). Piaget posited that 4-year-olds undergo a significant cognitive shift, developing more systematic classification, ordering, and measuring abilities compared to previous years (Smith et al., 2015). Classifying involves grouping items into categories, such as all the girls in the classroom playing bells and all the boys playing drums. Ordering refers to arranging items in a specific sequence, such as packing away all the drums from small to large. Measuring involves determining objects' weight or amount, for example, how many rhythm sticks or drums there are. During the first three years of a child's life, the right side of the brain is dominant.

Conversely, at 4 years old, the child starts accessing the left hemisphere of the brain, allowing them to "start to use logic, to understand cause and effect, and to put their feelings into words" (Ray, 2015, p.58). The left hemisphere of the brain is primarily responsible for speech, reasoning, analytics, organisation, language, and mathematics. In contrast, the right hemisphere is tasked with creativity, imagination, arts, rhythm, daydreaming, intuition, and emotions (Dvorkina, 2022). The 4-year-old child starts to think differently as he/she can use language more efficiently and process and analyse emotions, people's actions, and surroundings more logically. It is at this age that children with musical talent or interest get introduced to playing a musical instrument such as the recorder or piano. As the child's left hemisphere of the brain develops expeditiously, they are at a ripe age to learn musical theory, such as musical elements, because they can think more logically and use their language skills to name the elements.

The 4-year-old child can now classify, order, and measure what he/she hears when listening to music, and he/she can use his/her language skills to label it logically. According to Yonetani (2022), a professor at the University of Central Florida, language and words are processed in the left hemisphere of the brain, but sounds and music are processed in the right hemisphere. For example, when singing a song, the teacher could say: *Let's clap (body percussion-musical activity) to the beat (musical element) of the song.* The child can listen to the song, find the beat, name the element (left hemisphere), and clap to the song's beat (right hemisphere). This activity requires the child to access the left- and right hemispheres of his rapidly developing brain.

Similar to the brain's two hemispheres, music consists of two halves: practical musical activities and theoretical musical elements. The two hemispheres of the young child's brain develop together by participating in musical activities (mostly right hemisphere) and learning about the musical elements (mostly left hemisphere). Musical activities involve creativity and imagination (right hemisphere) as the young child explores singing; listening to different sounds and music; moving and dancing, while language and analytics (left hemisphere) are involved in learning musical elements. Figure 10, a modified graphical representation of Dvorkina's (2022) work, depicts the young child's brain's left and right hemispheres and the tasks for which they are primarily responsible.

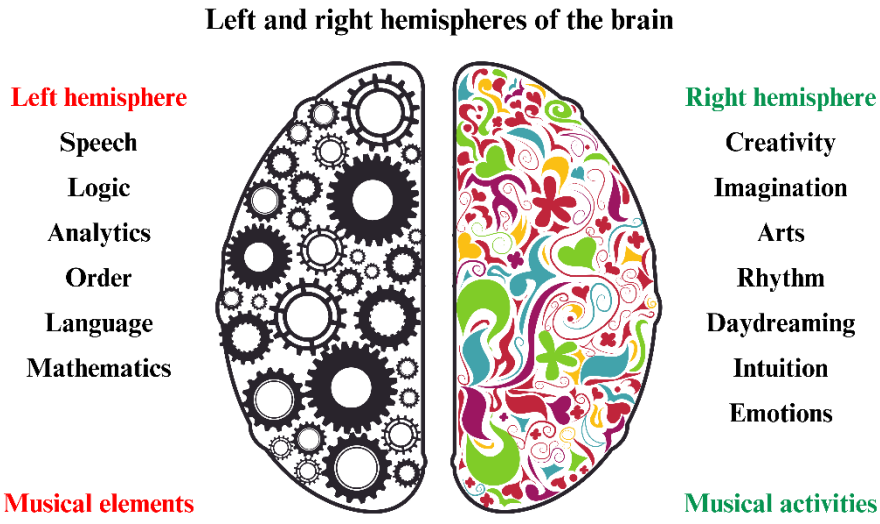


Figure 10: The functions of the left- and right hemispheres of the brain

According to Chaban (2018, p.86), music is a “powerful stimulator of the brain”, and multiple regions of the brain (in both hemispheres) are involved during musical activities. Not only is more than one area of the brain involved during musical activities, but as the young child develops cognitively and explores the world around him, music encourages the brain as a cohesive entity to enhance its various functions and to develop overall. A study by Godson (2021) concurred that music positively impacts the cognitive development of a child, and he advocated for the inclusion of music education to stimulate children's cognitive development. Additionally, he encouraged caregivers to create an environment that includes music to improve cognitive development. Titus (2021) agrees that music can build a network of brain functions which can improve the activity of the brain significantly and that music has a positive impact on the brain and cognitive development, including enhanced memory, improved literacy and spatial reasoning skills, increased language skills and -processing, and academic success. He concluded that music should be a daily application when teaching children and promoting brain functionality and social skills (Titus, 2021).

2.1.1.2 Social- and emotional development

Social development commences soon after birth as newborns start comprehending different social situations through observation or participation with parents and peers (Sharma et al., 2021). Babies and young children continue to develop socially as they engage with adults and other children. It is the “process by which a child learns to interact with others around them” (Sundram, 2020, p.82), how a child develops friendships and other relationships, and how they handle conflict with peers (Sundram, 2020).

Socialisation contributes to emotional development (Crowley, 2017). Babies continue to develop and learn emotionally as they interact socially with their parents and observe them while communicating with each other and other people. Parents guide and lead toddlers and young children through their emotions as they interact with others. Parents will communicate with their young children and what acceptable behaviour is and what is not acceptable. At 4 years, children start to adapt the display of their emotions to suit the situation as they self-evaluate and internalise emotional control (Sharma et al., 2021). However, they still may struggle to control and understand their emotions. Four-year-olds usually have many friends with whom they prefer to play and

socialise, but as with any relationship, conflict may regularly occur. As their independence increases, they start feeling more in control over their worlds and engaging in self-assertive and aggressive behaviours (Ray, 2015). The young child now has a more extensive vocabulary to communicate with peers and adults, and they can express their emotions as they communicate more vocally rather than just physically. Sundram (2020, p.83) states that "4-year-olds are better equipped to verbalise their emotions instead of communicating through physical gestures or aggressive behaviour". Moreover, Ray (2015) believes that young children can formulate and verbalise more complex ideas, which increases their ability to express themselves and feel powerful. For example, when a young child engages with another child and conflict occurs, he/she may choose to express himself verbally instead of physically, and that feeling makes him/her feel in control and powerful.

The cognitive development of the 4-year-old goes hand-in-hand with his/her social- and emotional development, as his/her cognitive abilities allow him/her to express his feelings in a socially acceptable manner through his/her extended vocabulary. Although he/she may still battle to manage his/her emotions, the youngster begins to grasp his/her sentiments and the acceptable way to express them in various social settings. According to Crowley (2017), this ability of the young child to understand the causes of his/her emotional states and how they may affect his behaviour becomes more accurate over time. Young children do not immediately comprehend the underlying causes of their emotions or the motivations behind their behaviours. This understanding develops gradually as they explore and process their feelings in various ways. Young children often speak to themselves in different social situations as a method to process their emotions, and this self-talk guides them to think about their behaviour as a "foundation for all higher cognitive processes" (Ray, 2015, p. 64). As the child develops cognitively, so does his ability to socialise and regulate his emotions.

Adults have a tremendous impact on the social and emotional development of young children. Parents and teachers who consistently respond positively and constructively to children's social behaviour and emotional reactions help them develop into what is acceptable in society. According to Saarni et al. (2022), supportive and encouraging responses from adults to young children's behaviour have been associated with better social-emotional adjustments, while non-supportive responses have been related to increased problematic child behaviour. For example, when a child hits another child

because they do not want to give the bells to him/her, the adult or teacher could say*: I can see that you are upset because you want to play with the bells but to hit a friend is not acceptable and it is hurtful. Please apologise and have patience while you wait for them to finish or ask them if you can play with them.* This reaction from the teacher is supportive and encouraging rather than unsympathetic and humiliating. Teachers have a responsibility to help cultivate the social and emotional development of young children. As stated by Hyson (2023, p. 5), they may start by focusing on "children's distinctive abilities rather than on what may be perceived as their deficits". This is achieved by complimenting children's positive reactions to certain social situations when they self-regulate their emotions. For example, *I can see that you are frustrated with the difficulty of the musical game, yet you keep trying and staying focused. I am very proud of you*. Not only may teachers encourage positive behaviour and help young children regulate their emotions, but according to MacFarlane and Honeck (2022), adults' interactions with children help them to develop a personal view of themselves. Teachers and parents play a critical role in shaping and contributing to a child's sense of self (MacFarlane & Honeck, 2022). Children with a positive self-perception are more likely to control their emotions and behaviours and to have success in their academic work in school. Teachers' positive and encouraging interactions with their children may help develop not only their social-emotional skills but their self-image as well.

Additionally, Váradi (2022) stated that children's participation in music may improve their self-image, self-awareness, and self-esteem. Teachers may use musical activities as a resource to help develop their children's social- and emotional abilities and increase their self-esteem. According to Váradi (2022), social and emotional skills include: self-awareness; self-management; social awareness; relationship skills and responsible decision-making. His research showed that regular exposure to music may enhance these specific socio-emotional skills in children. Boucher et al. (2021) also found that a music program led to increased social interaction and independence skills among 4-5-year-old participants.

Additionally, Blasco-Magraner et al. (2021) concur that music enhances emotional intelligence, academic performance, and prosocial skills in children and that "music should be used in school settings, as an essential subject in itself" (Blasco-Magraner et al., 2021, p.1). Teachers may help develop their children's social and emotional abilities through supportive, verbal communication and guidance. Furthermore, they

may use musical activities such as singing and dancing (as an activity on its own or integrated with other activities) as a constructive tool to enhance young children's social and emotional skills.

2.1.1.3 Physical development

Physical development refers to how children gain control over their bodies and how physical changes occur naturally as part of maturation and development in the brain. In contrast, other changes "depend on the environment and experiences that the baby or child has" (Musgrave et al., 2024, p. 4). Akin to the cognitive, social, and emotional development, the physical development of the young child is contingent upon his/her surroundings and the experience he has with adults and caregivers. Although many physical changes occur naturally, adults' guidance and support are essential to accelerate and strengthen young children's physical development. This is done by demonstrating and assisting in daily gross motor and fine motor activities. Gross motor movements, encompassing large-scale bodily actions such as dancing, clapping to a rhythm, and following a song's tempo, are universal across gender, culture, and ethnicity. Fine motor movements, on the other hand, refer to the smaller movements of the body, such as playing with rhythm sticks or castanets and flicking fingers to the beat. According to Ray (2015), the 4-year-old child becomes more coordinated as their balance, gross motor-, and fine motor skills improve. Musgrave et al. (2024) strongly believe that the core role of early childhood practitioners is to support and guide children in the development of movement skills effectively. Adults and teachers physically demonstrate to young children how to dance, clap hands, and play with percussion instruments, and they communicate verbally how certain activities should be performed.

Physical development transpires along with the cognitive, social, and emotional development of babies and young children, and according to Musgrave et al. (2024), all the areas of development are connected. Physical skills are not only necessary for bodily health and well-being but for overall development as well, and according to Ortega et al. (2019), physical activity can support the development of brain structures. Additionally, a study by Zhao and Chen (2018) shows that physical skills can increase social interaction, communication skills, self-confidence, motivation and memory. Physical growth and skills are crucial for the 4-5-year-old's overall well-being and

development. While they may develop naturally, adults and caregivers share an immense responsibility to help them reach their full developmental potential. This could be accomplished by providing them with enough space to move and planning for time that involves physical activity. Ray (2015) agrees that 4-year-olds learn best when engaging in physically active experiences, such as drama, dance, and outdoor play, and that they need abundant space to move. However, many children in South Africa have less space to move due to reduced or no yards at home and due to the rise in criminal activities, which prevent them from playing outside or going to the park.

Additionally, engaging in technology, such as watching videos and television and playing video games, prevents children from being more physically active. The Gateshead Millennium Study (2018) confirms that children are becoming less active, which is not only concerning for their physical health but for their mental health, learning, socialisation and motivation to partake in physical activity (Farooq et al., 2018). Musgrave et al. (2024, p.51) argue that “there has never been a more pressing time to support the development of young children’s movement”. Musical activities such as moving, dancing, body percussion, and playing musical games could assist pre-school teachers in developing the young child physically. Meyns et al. (2019) agree that some studies indicate that music motivates children to move physically. Not only may these musical activities assist the pre-school teacher in supporting children’s physical development, but they might contribute to their cognitive, social and emotional development as well. Nelson (2021, p.10) believes that “music is essential in the total growth of a child”, that it contributes to the entire development of children, and that music should be an essential part of a child’s education. Adjepong (2020) agrees that music plays a unique and crucial role in the child's holistic development.

To summarise, in this section, three areas in early childhood and holistic development emerged. Children develop:

- naturally in all developmental areas,
- through their interactions with and observations of adults and
- through their environments

Young children develop naturally in all developmental areas, but they need adults to guide and support their holistic development through interactions and observation. The

cognitive-, social-, emotional-, and physical development are all connected, and musical activities can assist in developing the young child holistically. Pre-school teachers are responsible for planning musical activities involving the whole child. Table 3 summarises the preceding sections on the skills and capacities of 4-5-year-old children. It captures the impact of music on their development and gives pre-school teachers examples of musical activities that they can employ to help the young child develop.

Table 3: The developmental areas, musical impact and examples

Developmental area	**Skills and abilities**	**Musical impact on development**	**Examples of musical activities for development**
Cognitive development 	-Starts accessing the left hemisphere of the brain (Ray, 2015) -Classify, order and measure more systematically (Smith et al., 2015) -Think logically (Ray, 2015) -Understand cause and effect (Ray, 2015) -Increased language and speech (Dvorkina, 2022)	-Enhances cognitive development (Godson, 2021) -Improves memory; literacy skills; spatial reasoning skills; skills; language; processing; and academic performance (Titus, 2021).	-Sing songs to improve language skills and vocabulary -Listen to different music to classify and order musical elements such as pitch, tempo, dynamics, mood, tone colour and style -Clap hands to the music's beat and rhythm -Play on percussion instruments to the song's beat

Social development 	-Manage conflict more vocally (Sundram, 2020) -Increased ability to express themselves socially (Ray, 2015)	-Enhances social awareness and relationship skills (Váradi, 2022) -Increases prosocial skills (Blasco-Magraner et al., 2021) -Increases social interaction and independence skills (Boucher et al., 2021)	-Sing songs together in a group -Move together as a group to different types of music -Play hand games with a friend (body percussion) -Play in a percussion band -Dance as a group to different music -Play musical games, such as Musical Chairs
Emotional development 	-Adapt the display of their emotions (Sharma et al., 2021) -Start to self-evaluate (Sharma et al., 2021) -Internalise emotional control (Sharma et al., 2021) -Increased independence (Ray, 2015) -Understand emotions better (Crowley, 2017)	-Improves self-awareness; self-management; and responsible decision-making (Váradi, 2022) -Enhances emotional intelligence (Blasco-Magraner et al., 2021)	-Sing songs of different styles and moods -Listen to different moods in music and label them logically -Move around to different songs's moods (walk slow with a hunched back to sad music and gallop happily to lively and happy music) -Dance freely to happy and sad music -Play musical games to help regulate and guide emotions (e.g. a child

	-Feel in control as they verbalise emotions (Ray, 2015) -Self-talk as a method to process emotions (Ray, 2015)		starts to cry when he loses in a game)
Physical development 	-Improved physical coordination and balance (Ray, 2015) -Improved gross and fine motor skills (Ray, 2015) -Physical activity supports brain structures (Ortega et al., 2019) -Learn best when engaging in physical activities (Ray, 2015) -Need space to move (Ray, 2015) -Physical skills increase socialisation, self-confidence, motivation and memory (Zhao & Chen 2018)	-Motivates children to move their bodies (Meyns et al., 2019)	-Move like animals to different musical elements (e.g. elephants to loud music and mice to soft music) -Dance to different beats (e.g. waltz and a march) -Clap hands, stomp feet (gross motor) and flick fingers (fine motor) to a song (body percussion) -Play on percussion instruments (hand-eye coordination, fine motor skills) -Play musical games (e.g. jump when hearing music, freeze when it stops)

The table shows an overview of the growth of the 4-5-year-old, as well as the impact that music has on development. This section is not restricted to the examples given. Likewise, the examples of the musical activities listed are not fixed and are provided solely as a sample. Some musical activities are documented in the curricula, but most are constituents of Mini-Musicking. The Mini-Musicking activities include singing, listening, moving, dancing, body percussion, playing non-melodic instruments, keeping the beat, and playing musical games. Musical activities and musical elements are found in both the NCF and CAPS.

2.1.2 Curricula in Early Childhood

As mentioned in Section 1.2, the South African Department of Basic Education recommends that all pre-schools implement the National Curriculum Framework (NCF) for children aged 0-4 (NCF, 2015), and the Curriculum and Assessment Policy Statement (CAPS) for children from Grade R-12 (CAPS, 2011). Parents may enrol their 4-5-year-olds in Grade R, although Grade R is predominantly for the 5-6-year-old, or they could continue with pre-school. As a result, a 4-5-year-old kid in South Africa can follow either the NCF or the CAPS, depending on the parent's preference and the curricula followed by the school (see Section 1.1).

The National Curriculum Framework (NCF) has its roots grounded in the National Early Learning Development Standards (NELDS) that was published in 2009 by the Department of Basic Education. The NELDS was replaced with the NCF in 2015, and it developed six Desired Results for teachers, caretakers, and parents to assist them in ensuring that children aged 0-4 learn and develop. The Desired Results are closely related to the six Early Learning and Development Areas (ELDAs) from the NCF. Furthermore, the ELDAs are connected and are related to the Foundation Phase subjects of the Curriculum and Assessment Policy Statement (CAPS). The figure below, Figure 11, presents the NELDS' Desired Results, the NCF's ELDAs, and the CAPS' Subjects. Figure 11 was created by the author.

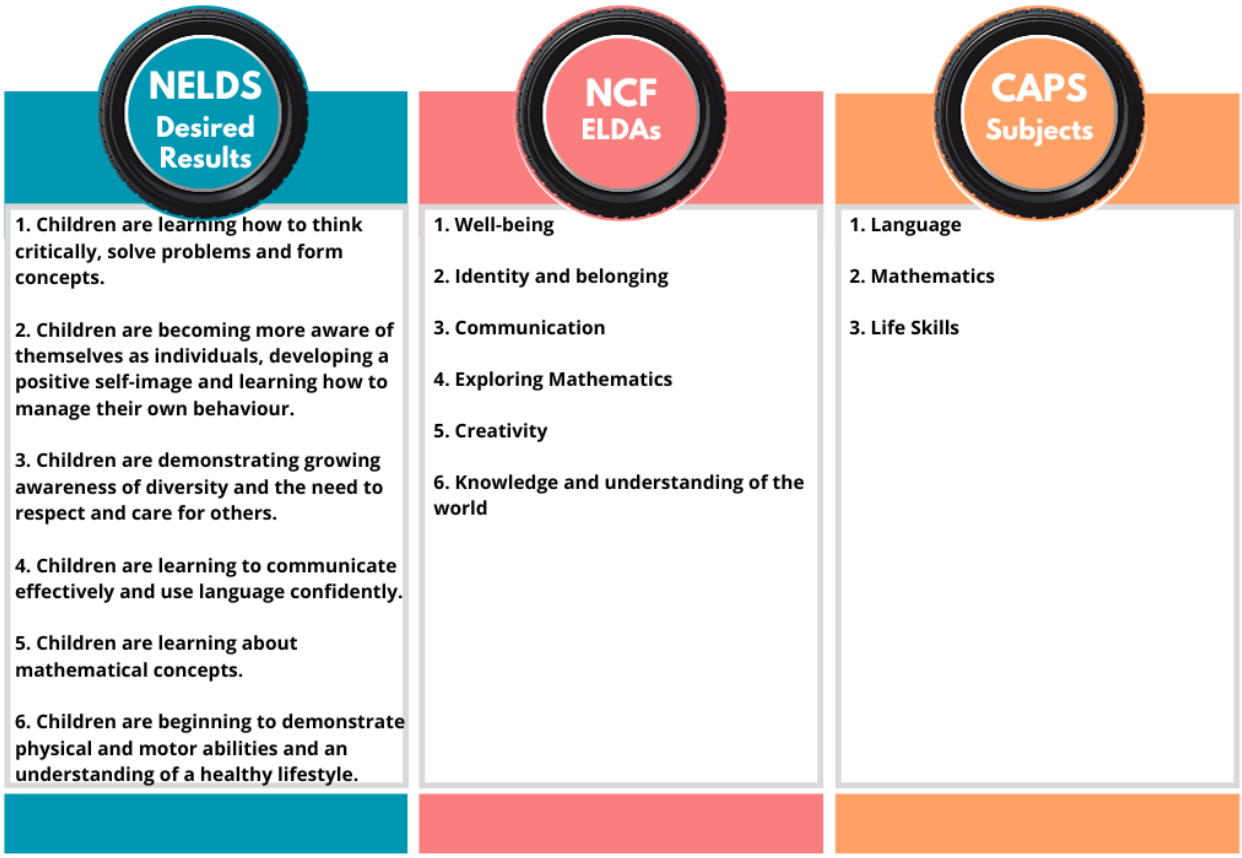


Figure 11: The Desired Results, ELDAs, and Subjects

The Desired Results, ELDAs, and the subjects of the CAPS are all interrelated and connected. Teachers must understand the origins of the ELDAs, as the Desired Results provide a clear visual of what the ELDAs are based on and what their aims or goals are. Table 4 is adapted from the NCF (2015), and displays the relationships between the desired results, the ELDAs, and the subjects in the CAPS.

Table 4: The relationship between the Desired Results, ELDAs, and Subjects

NELDS – Desired Results	NCF - ELDAs	CAPS - Subjects
2. Self-awareness 3. Awareness of diversity 6. Physical development	**Well-being**	Language Life Skills
2. Self-awareness 3. Awareness of diversity	**Identity and belonging**	Language Life Skills

1. Critical thinking 4. Communication 5. Mathematics	**Communication**	Language Mathematics Life Skills
1. Critical thinking 4. Communication 5. Mathematics	**Exploring Mathematics**	Language Mathematics Life Skills
1. Critical thinking 2. Self-awareness 4. Communication	**Creativity**	Language Mathematics Life Skills
1. Critical thinking 3. Awareness of diversity 5. Mathematics	**Knowledge and understanding of the world**	Language Mathematics Life Skills

Each of the ELDAs provides a thorough summation of a combination of the Desired Results, as well as the CAPS subjects. The fourth ELDA, Creativity, is related to all three subjects of the CAPS but only to half of the Desired Results. Although the NELDS is a comprehensive document, it lacks musicality in my view. From the dozens of milestones/competencies created for the 4-year-old, it is mentioned merely twice that teachers should engage in musical activities, namely: “Sings familiar rhymes and songs correctly” (NELDS, 2009, p.25) and “Encourage children to follow simple steps in dances” (NELDS, 2009, p.29).

No musical elements are used in the entire NELDS document. In terms of musicality, the quality and quantity of musical activities and -elements for the 4-5-year-old in the NCF and CAPS have improved. Today, teachers who use the NCF and CAPS have a variety of musical activities and elements to choose from in their planning and teaching to enhance their children's development. The NCF and CAPS agree with the NELDS that all aspect of young children's development should be enhanced. On the other hand, the NCF and CAPS emphasise that the focus of learning should be on enjoyable experiences, whereas the NELDS does not express the same view. In conclusion, the NELDS was fortified by the implementation of the NCF and CAPS, which integrate

various musical activities and elements, foster holistic development, and emphasise joy as the primary focus of learning.

2.1.3 Musical activities for the 4-5-year-old

The Mini-Musicking activities include singing; listening; moving; dancing; body percussion; playing on non-melodic instruments; keeping the beat; and playing musical games. Madyarovna (2023, p.257) argues that incorporating musical activities in pre-school education is a “powerful tool for holistic development” and that the “benefits of music in early childhood education are extensive.” Table 5 outlines the Mini-Musicking activities, their potential impact on child development, and how teachers can utilise them to enhance young children's learning.

Table 5: Impact of Mini-Musicking activities on child development and examples

Mini-Musicking activities	Impact on the development of the child	Practical examples
Singing 	**Cognitive:** Singing songs promotes language skills and cognitive development (Sinaga et al., 2019) and enhances listening skills (Deanac & Škorjanec, 2017). **Social:** Singing encourages communication (Sinaga et al., 2019) and increases social cohesion (Welch et al.,2014). **Emotional:** Singing improves mood (Fancourt et al., 2016), enhances positive self-concept (Welch et al., 2014); and makes children feel happy (Sinaga et al., 2019).	Sing songs about the theme of the week to improve new and old vocabulary, e.g. Theme: Transport. Song: The wheels on the bus Sing songs together and create new songs as a group. Sing uplifting, humorous and energising songs along with body movements (action songs) and dance, e.g. Hokey Pokey, Toody-tah and Shoo Turkey.

	Physical: Singing songs modulates components of the immune system and helps with stress relief (Fancourt et al., 2016).	Sing calm and relaxed traditional songs, e.g. Frere Jacques and Bingo.
Listening 	**Cognitive:** Listening to music enhances memory, attention, processing, and motor functions (Chaban, 2018) and contributes to vocabulary and learning (Pavia et al., 2019). **Social:** Listening to songs improves communication in young children (Madyarovna, 2023). **Emotional:** Music listening helps children relax, manages stress, energises and uplifts children's spirits (Madyarovna, 2023); and reduces anxiety (Jiang et al., 2016). **Physical:** Active listening to musical elements trains children's ears to become attuned to auditory cues (Madyarovna, 2023). **Other:** Listening to music increases creativity (Blaženka, 2019).	Listen to classical music or songs about counting; the days of the week; different types of animals…etc., while the children are drawing or painting. Listen to different styles of music and have a group discussion about it. Listen to a variety of children's songs with different tone colours, e.g. instrumentals with a primary focus on the piano, guitar, or flute. Discuss the elements (high/low, fast/slow, loud/soft, happy/sad…etc.) in the songs listened to in the classroom. Listen to classical music and allow the child to express

		themselves freely through movement to the music.
Moving, Dancing, Body percussion and Playing musical games 	**Cognitive:** Body percussion improves memory, language, attentional network, executive functions, and spatial orientation (Romero-Naranjo & Sayago-Martínez, 2021). **Social:** Playing rhythmic games together enhances cooperation, taking turns, and listening to others (Madyarovna, 2023). **Emotional:** Moving and dancing to music supports self-regulation (Williams, 2018). **Physical:** Clapping and dancing enhance the development of fine and gross motor skills; and moving rhythmically improves balance, coordination and control (Madyarovna, 2023).	Clap hands and stomp feet to the beat of the songs sung about the theme of the week. Play musical games such as Ring Around the Rosie* and 'Koljander Koljander'*. Play Freeze Dance* where the child dances and moves freely, or dance to 'Ton Moulin'*. Create rhythmic dances and movements to songs sung during the theme discussions and play hand-clapping games such as 'A sailor went to the sea, sea, sea'*.

Playing on non-melodic instruments and keeping the beat 	**Cognitive:** The ability to keep a steady beat is associated with children's language and reading abilities (Kertész and Honbolygó (2021). **Social:** Keeping the beat contributes to social cohesion (Romero-Naranjo, 2020), and playing musical instruments together enhances cooperation, taking turns, and listening to others (Madyarovna, 2023). **Emotional:** Playing non-melodic instruments promotes confidence and self-esteem (Madyarovna, 2023). **Physical:** Playing simple instruments enhances the development of fine and gross motor skills (Madyarovna, 2023).	Non-melodic instruments such as bells, shakers, and drums are used to keep a steady beat to songs listened to and sung about. Divide the class into two groups. The first group keeps a steady beat with their triangles to the verses, and the second group keeps a beat with their castanets to the song's chorus. Sing songs while playing the rhythmic sticks, e.g. The Farmer on the Dell and Old Mc Donald Had a Farm. Use the hand drums to play in a variety of ways, e.g. brush the drum with your fingertips; open-hand slap; and play with sticks on the drums.

Examples of traditional folk music and games include the following:

***Ring Around the Rosie:** Children hold hands in a circle and skip in a circular motion while singing the traditional song: "Ring Around the Rosie, A pocket full of posies, Ashes, Ashes, We all fall down!" The children let go of each other's hands, and everyone falls to the ground together.

***Koljander Koljander:** Children stand in two rows with the rows facing each other. Opposite children from each row push their hands together above their heads to make one long tunnel. Everyone sings the song: “Koljander, koljander, so deur die bos. My ma en pa maak lekker kos. Die kinders verstik aan ‘n druiwetros. Die laaste een se kop word afgekap!” The two children at the back of the tunnel let go of each other’s hands; both move to the front and walk through the tunnel towards the back. When singing: “Die laaste een se kop word afgekap”, the children forming the tunnel bring their hands down and catch the two going through the tunnel.

***Freeze Dance:** The teacher plays music, and the children start to dance freely. When the music stops, the children freeze in place. The one who moves when the music stops is out of the game.

***Ton Moulin:** The first part of the French song is a Waltz, where children stand in a circle facing inward and stomping their feet to the beat. When the music changes to a March, the children walk four steps forward towards the centre of the circle, stop and clap their hands four times, and walk four steps backwards to their original place.

***A sailor went to the sea, sea, sea:** Children play this hand-clapping game in pairs of two. There are different variations to clapping while singing the song.

Mini-Musicking activities have a significant impact on the cognitive, social, emotional, and physical development of young children. Young children's overall development could flourish if they were exposed to a diverse musical environment created by their pre-school teacher. In addition to musical experiences, exposure to different musical elements could have a significant impact on the young child’s growth.

2.1.4 Musical elements for the 4-5-year-old

The Mini-Musicking elements include beat, rhythm, pitch, tempo, melody, dynamics, mood, tone, colour and style. Table 6 presents the Mini-Musicking elements, their influence on the development of the young child, and practical examples for the pre-school teacher.

Table 6: Impact of Mini-Musicking elements on child development and examples

Mini-Musicking elements	Impact on the development of the child	Practical examples
Beat and rhythm 	- Practising beat enhances phonological awareness, spelling and reading accuracy (Kertész and Honbolygó (2021). - Improves memory, attention span and problem-solving skills (Madyarovna, 2023). - Increases preliteracy skills (Bonacina et al., 2021). - Rhythm perception is a predictor of phonological awareness (Politimou et al., 2019).	- Use a variety of musical activities to keep a beat and rhythm, such as dancing, body percussion, playing non-melodic instruments and playing musical games. - Use ribbons and scarves to wave to the beat and rhythm of the song.
Pitch and Melody  	- Pitch improves memory, attention span, problem-solving skills, and memory (Madyarovna, 2023). - Melody and pitch influence grammar acquisition and speech prosody (Politimou et al., 2019). - Pitch enhances phonological awareness (Patcheke et al., 2019). - Pitch discrimination contributes to phonological	- Listen to a variety of music and move around the room like birds to high music and lions to low music. - Use the voice to sing and recite rhymes in different pitches, e.g. Hickory Dickory Dock in a high voice and Humpty Dumpty in a low voice. - Shake the bells when the music is high and slam the drums when they sound low. - Hum and sing a variety of songs with different melodies.

	awareness (Politimou et al., 2019).	
Tempo, Dynamics and Mood   	- Listening to different tempos trains children's ears to become attuned to auditory cues (Madyarovna, 2023). - Children exposed to music regularly show more rapid development of the neural discrimination of melody, rhythm, dynamics and tone colour (Putkinen et al., (2019).	- Listen to instrumental music with different tempos and move around the room like rabbits to fast music and snails to slow music. - Clap hands and stomp feet loudly to loud music and rub hands together to soft music. - Use facial expressions to express emotions linked to the mood of the music (happy, sad, scared…etc.).
Tone, Colour and Style 	- Exposing children to different musical styles teaches them about various cultures, fostering an appreciation for diversity (Madyarovna, 2023). - Listening to different instruments trains children's ears to become attuned to auditory cues (Madyarovna, 2023).	- Sing songs and dance to music from other cultures. - Listen to other countries' traditional songs. - Listen to different styles of music and discuss them, e.g. jazz, country, rock, classical…etc. - Listen to different types of music and discuss the instruments.

Musical elements are the specific components of music. Each element contributes to what we hear when we listen to a song or make music. When children learn to distinguish between the different elements, they might appreciate music more and

listen to the assorted features rather than the song as a unit. Listening to and engaging with various musical elements nurtures a range of cognitive, social-emotional, and physical skills in children. Musical activities that involve addressing the elements of the music in a pleasurable manner (e.g. flying like birds to high music, hopping like rabbits to fast music, and slamming the drums loudly to loud music) create opportunities and musical environments where the child develops through merriment.

2.1.5 Merriment and music for the 4-5-year-old

Young children enjoy spontaneous and planned musical experiences. Similar to natural development, adults' guidance supports children's development and the environment that nourishes their development - so are enjoyable musical experiences natural, guided and enriched by the environment. Politimou et al. (2018, p.1) state, "The majority of children under the age of 5 appear to show spontaneous enjoyment of singing, being exposed to music and interacting with musical instruments". Young children naturally enjoy musical activities, such as singing and playing with non-melodic instruments. They find pleasure in musical activities planned by adults or teachers, such as dancing and playing musical games.

According to Dower (2019, p.216), children's interests are unlocked when teachers create time and space for children to engage in diverse opportunities because it is "active, relevant, empowering, motivating, engages the whole child (body and mind), collaborative, reflective, memorable and enjoyable." Teachers should create rich environments where young children are actively engaged in musical activities that they find enjoyable and memorable. Children and adults alike struggle to learn when the environment is uninteresting, unmotivating, isolated and unpleasant. Politimou et al. (2018) state that shared experiences between adults and children, such as singing, dancing and playing musical games, can support learning through pleasant environments. Although teachers have a curriculum to follow, they have a responsibility to develop young children holistically by creating active, motivating, collaborative and enjoyable musical experiences and environments to support learning. When young children enjoy a musical activity, they are more likely to positively engage in it and reap the benefits of development and learning.

Additionally, they are more likely to be motivated to repeat and remember it. Young (2018) agrees that the value and purpose of music may be enjoyment, pleasure and

the enrichment of children's lives. Enjoyable musical experiences enrich young children's lives in all aspects: cognitively, socially, emotionally and physically:

Cognitive development: Ruokonen et al. (2021) found that children's learning was directly influenced by their enjoyment of musical activities. Children learn and develop cognitively when they enjoy musical activities such as singing, listening to songs and musical elements, and using their imaginations to move like animals to different music.

Social development: Lindeberg-Piiroinen and Ruokonen (2017) argue that young children enjoy making music together and that the social element is essential to them. Children enjoy practical, active music-making activities with their peers, such as singing, body percussion, and playing non-melodic instruments.

Emotional development Elliott (1991, p.35) believes that people "tend to find musicing an enjoyable and absorbing experience for its own sake", and Peretz (2023) agrees that music brings unparalleled pleasure. Children enjoy making music, and the variety of musical activities makes them happy.

Physical development: According to Turnbull (2017), 4–5 year-olds enjoy interacting with others, playing simple hand-clapping games, or walking while singing a song. Young children enjoy practical musical activities with their friends and, as a result, develop gross- and fine motor skills.

Practical musical activities that involve the exploration of musical elements are not only pleasurable, but they benefit the young child holistically. Teachers should create rich environments where children can engage in spontaneous musical activities as well as enjoy guided musical experiences that support their development.

2.2 Conclusion

The essence of each child lies in their overall growth and development. The 4-5-year-old develops naturally at a rapid pace, and every individual, as well as the child's surroundings, plays a role in their development. Children need to develop in safe and supportive environments created by teachers to become healthy and responsible adults. Teachers' guidance and support are crucial for holistic development. While all areas of development are interconnected, children's physical experiences play a pivotal role in fostering their cognitive, social, and emotional abilities. Spontaneous and

practical enjoyable musical activities planned and guided by the teacher can assist in developing the young child holistically.

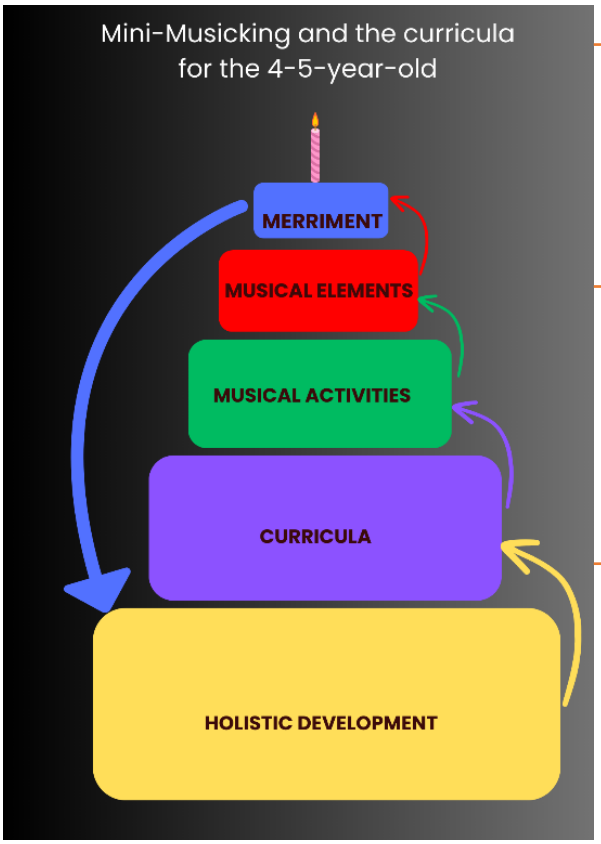
The three developmental domains introduced in Section 2.1.1 were prominent in this section as well. The table below summarises how children develop (Section 2.1.1.3) and how enjoyable musical activities occur.

Table 7: Children's development and enjoyable musical activities

Children develop:	**Enjoyable musical activities occur:**
naturally, in all developmental areas	naturally and spontaneously
through their interactions with and observations of teachers	through guided and planned activities by teachers
through their environments	through rich and supportive environments

The foundation of Mini-Musicking is based on the holistic development of the 4- to 5-year-old child. The overall development of the young child needs to be stable and secure to ensure optimal growth. This development occurs naturally through teachers' guidance and support and their environments. The curricula teachers follow are based on whole-child development, but they are not limited to all possible activities, especially musical activities, to support holistic growth. Teachers should use their time to plan for and create enjoyable musical environments where children grow naturally, as well as through teachers' guidance. The exploration of musical elements supports musical activities and thus contributes to cognitive, social, emotional and physical development.

The following illustration, Figure 12, displays the holistic developmental foundation of Mini-Musicking, the curricula that support the development, musical activities and -elements used by teachers, and how the young child blossoms when guided activities lead to merriment. When the child enjoys musical activities, holistic development may occur. Additionally, the figure exhibits the child's natural development and the guided and environmental influence of teachers.



- Children develop naturally and they enjoy spontaneous musical activities. Teachers may plan for time when children have natural, enjoyable musical experiences.
- Teachers actively guide and support children engaging in planned musical activities. Children learn by interactions with and observing their teachers to develop holistically.
- Children develop holistically through the musical environments created by teachers. Teachers create space for spontaneous musical activities, as well as planned musical experiences.

Figure 12: Natural development, guided- and environmental- influence

Teachers can help each child develop to his full potential. With guidance and support and enough time and space to enjoy musical experiences, children will blossom. The following quote from Vaughan Fleischfresser concludes this chapter:

> *Children should be given the chance to sing, to play an instrument, to create music, to perform music, to listen to music, to share the music they love, and to get to know themselves and each other through music. Do this, and they'll shine. Every single one.*

CHAPTER 3

CONCEPTUAL FRAMEWORK

The order of the Mini-Musicking components (musical activities, musical elements, holistic development, and merriment) recommences in this chapter for the conceptual framework. Shikalepo (2020) defines a conceptual framework as a structure that organises the key concepts in the study to determine its focus and direction, where the key ideas are derived from reviewing related topics existing in the literature and theories. Mini-Musicking comprises four main concepts (musical activities, musical elements, holistic development, and merriment) based on the four theories or ideas from David Elliott, Bennett Reimer, Maria Montessori, and Reinhard Pekrun.

The concepts are the focus of Mini-Musicking, and they determine the direction of the conceptual framework. Another perspective from Savin-Baden and Major (2023, p. 138) describes a conceptual framework as a "model for thinking that is the direct result of a systematic process of reviewing and synthesising information from a related body of knowledge that provides the intellectual underpinning to guide the development and conduct of an empirical research study." Figure 13 below displays how the Praxial Philosophy of David Elliott (1995), Music Education as Aesthetic Education by Bennett Reimer (1966), Whole child development by Maria Montessori (1949), and The Control-Value Theory of Achievement Emotions (2000) by Reinhard Pekrun, are underpinned to guide the conceptual framework. Reviewing and synthesising the four theories and concepts will create a comprehensive understanding and insight into Mini-Musicking as a coherent unit.

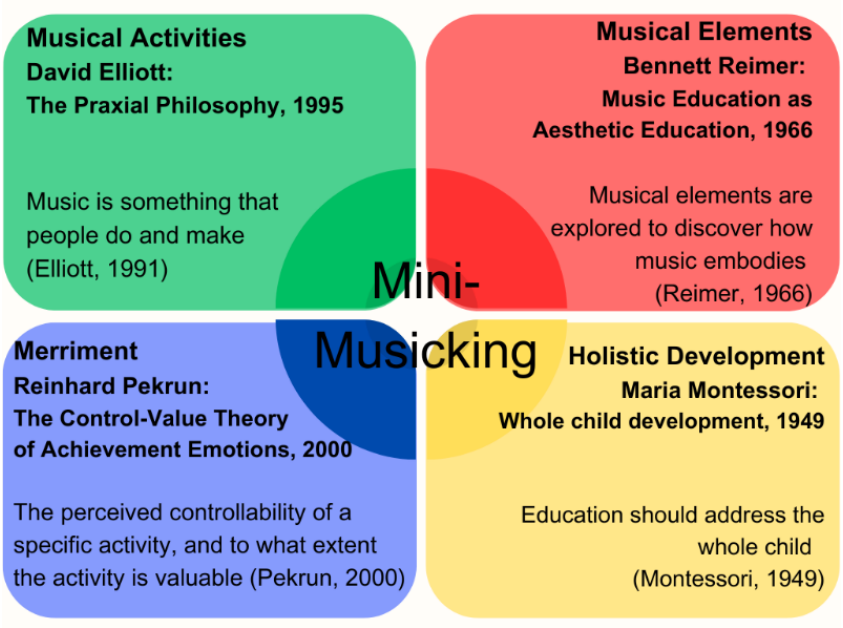


Figure 13: The four theories that comprise the conceptual framework

3.1 David Elliott

The word “praxial” derives from the Greek word ‘praxis’, meaning an action that is “embedded in and responsive to a specific context of effort” (Elliott, 2005, p. 28). Elliott (2005) conveys the word ‘praxial’ to the idea that music revolves around specific human actions involving active music making and music listening. According to Elliott (2005), making music requires musicianship, which includes performing, improvising, composing, arranging, and conducting music. Listenership, on the other hand, refers to the mental representation of musical relationships within and between musical works (Elliott, 2005). Musicianship and listenership are of equal significance in musicing – making music and listening to music cannot be separated. Elliott (2005, p. 21) describes musicianship and listenership as, “two sides of the same cognitive coin”. The knowledge required to listen effectively to music involves the same knowledge required to make music (Elliott, 2005). In the pre-school classroom, listening for specific musical elements in songs and sounds, such as the beat and high and low pitch, is necessary when learning to sing a new song. The child listens to the melody, which includes a beat and high and low sounds and tries to reproduce and mirror what he hears when singing.

Elliott describes musicianship as performing, improvising, composing, arranging, and conducting music. However, due to the age of the 4-5-year-old child, the Mini-Musicking activities do not include improvising, composing, arranging, and conducting music. However, according to Elliott (1991), musical performance alone could be valuable and beneficial to children. Although the Mini-Musicking activities exclude improvising, composing, arranging, and conducting music, pre-school teachers could still help create little musicians through active music-making, such as performing songs and dances, body percussion, making music with non-melodic instruments and encouraging children to listen to different music. Young children may not be able to improvise, compose, arrange, and conduct music cognitively or physically, however, they create and fabricate their own illogical and meaningless songs and rhymes while playing alone and with others. They often use songs and tunes to invent and compose their music and songs about their surroundings. They actively make music by chanting, beating, tapping, stomping, dancing, clapping, and inventing music spontaneously (Woodward, 2005). Children are natural music-makers and musicians, and according to Woodward (2005), spontaneous music-making is the springboard of music learning. Patricia Shehan Campbell (1998), a professor of music, believes that all children are developing musicians, awaiting strong instructional programs. Children are natural musicians and do not need adults' musical intervention to demonstrate how to sing or move to music – they do so spontaneously and naturally. However, young children's innate musical abilities are constrained by their environmental exposure and adult guidance. According to Woodward (2005), the musical environments of young children should include musical activities to develop children’s music-listening and music-making abilities. Gruhn (1999) agrees that these music-making and -listening abilities are essential for developing musicianship. Furthermore, Campbell (1991) states that effective musical instruction in early childhood includes teachers who demonstrate rather than explain and children who imitate and create rather than sit silently.

Children’s musicianship and listenership development depends on the quality and variety of musical activities they encounter. Chapter 2 explores three key areas that influence children's musical development: natural inclination, adult guidance, and environmental stimulation. Musicianship and listenership share similar experiences. Young children are natural and spontaneous musicians who use the knowledge gained from listening to music to create active music. However, children's musicianship and

listening skills are restricted by what they are exposed to. They need adults and teachers to guide and support their music-making and music-listening through instruction and creating rich musical environments. The table below, Table 8, summarises the areas from Chapter 2, as well as musicianship and listenership.

Table 8: Child development, enjoyable musical activities, and musicianship and listenership

Children develop:	**Enjoyable musical activities occur:**	**Elliott: Musicianship and listenership**
naturally in all developmental areas	naturally and spontaneously	children are natural music-makers and -listeners
through their interactions with and observations of teachers	through guided and planned activities by teachers	musical instruction is needed for further growth and development
through their environments	through rich and supportive environments	teachers create rich musical environments for active music-making and -listening

Elliott (2005) emphasises that music-making and music-listening should be the focus of the music curriculum and that students' musicianship and creativity should be developed simultaneously. The National Curriculum Framework (NCF) and the Curriculum and Assessment Policy Statement (CAPS) include active music-making and music listening - enhancing children's musicianship - but there may be a lack of creativity development. Elliott (2005) believes that all students can learn to be creative music-makers and that teachers should allow and encourage students to make creative decisions while they are learning to perform music. Pre-school teachers should motivate and support their children to perform musical activities with more freedom to explore and express themselves creatively. This includes listening intelligently to music that generates "interconnected dimensions of meaning: affective, interpretive, structural (i.e., musical elements) expressional (i.e., musical expressions of emotion), representational, social, ideological and personal meanings." (Elliott,

2005, p.20). The 4-year-old's vocabulary and cognitive insight are advanced enough to comprehend the various layers of music that produce emotions, their interpretations, and the ability to distinguish between the musical elements and social and personal values. The young child who is guided and encouraged by their teacher to listen to the various layers of music has a deeper understanding and forms their interpretation of how that piece unfolds. As the young child is exposed to broader thinking, he or she may develop more open and innovative ideas. The pre-school teacher may encourage the young child to make up their songs and dance moves to express themselves more creatively.

The pre-school teacher should guide her children when listening to music by asking questions such as: *How does the music make you feel? What does the music make you think about? Do you think the music tells a story – what is it about? Do you hear high or low sounds? Is it fast or slow? Can you move your body according to the music? Does the music make you think of a specific time – like Christmas, a holiday vacation, or when you were ill? Is this musical piece happier than the previous one?* Specific questions about a musical piece guide children to think deeper about the various layers of music. Most children do not think about the different levels of a musical piece – they need to be guided and encouraged to a level of thinking that stimulates deeper thinking, understanding and creativity and a space where they can express themselves. As mentioned earlier, Elliott (2005) defines listenership as the conceptual formation of musical relationships inside and between musical works. In a pre-school setting, the young child's cognitive abilities are mature enough to make sense of the musical layers and the connections within and between musical pieces. Teachers who instigate active music-making and music-listening (to help develop these mental abilities) help them simultaneously develop their listenership, musicianship, and creativity.

Music education generally requires a music specialist educator in a school environment. In South Africa, the pre-school teacher (who is not a music specialist) is responsible for the execution of the Early Learning and Development Areas (ELDAs) in the NCF or the Foundation Phase subjects of the CAPS. Within these curricula, there are recommendations for musical activities, but there is no additional music curriculum for the pre-school teacher to follow. This is troublesome because she is typically not a music specialist. Music education in early childhood is limited to the scope of the current curricula and the musical abilities of the pre-school teacher. However, Praxial

music education and early childhood curricula in South Africa find common ground. Elliott's (2005) Praxial music education addresses seven curriculum components present in most formal (curricular or lesson plans) and Informal teaching and learning scenarios. Table 9 summarises the components of Praxial music education and its relationship to early childhood curricula.

Table 9: Praxial music education and early childhood curricula

Praxial music education: curriculum components	**Relationship with early childhood curricula**
1) Aims The cognitive, social, and emotional richness of musicing and listening plays an important role (Elliott, 2005).	The following enjoyable musical activities contribute to the holistic development of the young child: Singing a variety of songs; listening to music and for specific elements; moving, dancing, and percussing the body according to the flow of the music; and playing with bells and shakers while keeping the beat.
2) Knowledge Musicianship and listenership are rich forms of knowledge (Elliott, 2005).	Making music and encouraging children to listen to different music motivates them to think deeply and use their cognitive skills to explore the various layers of music, such as the musical elements. Performing and making music with non-melodic instruments, such as triangles and hand drums, and listening to different musical elements in songs, such as beat, tempo, and mood, help children develop cognitive abilities and musical knowledge.
3) Child According to Elliott (2005, p. 24), musicianship and listenership "are not abilities given naturally at birth to	Most pre-school teachers are not music specialists, and children are not born with musical skills. However, teachers are life-long learners who can still learn and

some people and not to others", and "most people can learn to make and listen to music well - that music learning is achievable and applicable to all people."	engage in musical activities and encourage young children to listen to different elements and layers of music. Although they might not have developed advanced musical skills previously, they are still able to identify essential musical elements such as beat, rhythm and pitch.
4) Teaching-learning processes Students should be engaged in rich and challenging music-making projects (Elliott, 2005).	Teachers should plan for a wide variety of enjoyable musical activities that challenge young children holistically.
5) Teachers Teachers must embody and exemplify musicianship (Elliott, 2005).	Although pre-school teachers are not music specialists, they can embody and demonstrate musicianship to help young children develop fully.
6) Teaching-learning contexts Elliott (2005, p. 27) explains that "the praxial philosophy focuses on achieving self-growth and musical enjoyment in the thoughtful actions of music making and listening".	While teachers focus on enjoyable musical activities, they are developing the young child holistically and delving into personal growth as they explore musical elements with their children. Playing with scarves, ribbons, and non-melodic instruments to provide merriment in the classroom may be valuable resources contributing to child development.
7) Evaluation Constructive feedback benefits students directly by assessing their achievement (Elliott, 2005).	Assessment of musical engagement is done informally and ongoing throughout the school year, through informal observation of the child on how they participate in musical activities and understand musical layers in music. Asking specific questions about the

	musical elements while listening to music may help assess and direct future activities.

Table 9 highlights the components of Elliott's Praxial music education and how they are connected to early childhood curricula. Mini-Musicking and Praxial music education share mutual perspectives. Musical activities, musical elements, holistic development, and merriment are connected to musicianship and listenership. The table below, Table 10, summarises the components of Mini-Musicking and their relationship to Praxial music education.

Table 10: Mini-Musicking and Praxial Music Education

Mini-Musicking	Praxial music education
Musical activities	Music consists of musicing (making music) and listening. Musicianship involves performing, improvising, composing, arranging, and conducting music. Listenership refers to the mental construction of musical relationships within and between musical works. Musicianship and listenership cannot be separated as they share the same musical knowledge. Musical activities include performing-and-listening; improvising-and-listening; composing-and-listening; arranging-and-listening; and conducting-and-listening. Mini-Musicking does not include improvising, composing, arranging, and conducting music. However, young children naturally and spontaneously perform, improvise, compose, arrange, and conduct music as they invent their own music and musical world while playing. The Mini-Musicking activities include listening as an independent exercise. However, as Elliott suggests, listening is an automated body activity comprising all other musical activities. The knowledge used from listening to music is crucial for making music. Teachers play an important role in extending children's music-making and -listening abilities by creating rich musical environments.

Musical elements	The musical elements are included in the various layers of music. It is what we hear when listening to music. Pre-school teachers can make young children aware of the different musical elements by asking questions about specific songs and comparing their differences and similarities. Young children can learn how to listen intelligently to music that generates “interconnected dimensions of meaning” (Elliott, 2005, p.20). Listenership has equal significance as musicianship – young children listen to music first before making music spontaneously or from instruction.
Holistic development	According to Elliott (2005), the cognitive, social, and emotional richness of musicing and listening plays an essential role in Praxial music education. Early childhood education and Mini-Musicking share the same developmental aims. Young children’s holistic development is the foundation of Mini-Musicking.
Merriment	Elliott (2005, p. 27) claims that “the praxial philosophy focuses on achieving self-growth and musical enjoyment in the thoughtful actions of music making and listening”. Children naturally enjoy making music, especially when they master a musical activity such as performing songs.

The praxial philosophy of David Elliott encourages teachers to help develop children’s musicianship and listenership. Elliott emphasises that listening to music is a requirement for making music well and should be at the centre of the music curriculum. Mini musicians create music spontaneously using songs, melodies, and tunes they have already heard. They are natural music-makers, although they need guidance from their teachers to expand their musical thinking, -ability, -creativity, and their environments. Performing musical activities and listening to various musical elements share the same cognitive thinking and are essential to early childhood education.

3.2 Bennett Reimer

According to Bennett Reimer's book, A Philosophy of Music Instruction (2022), music instruction became more aligned with aesthetic education philosophy in the latter half

of the twentieth century. A music specialist teacher generally teaches music education. However, in South Africa, the pre-school teacher is responsible for the planning and teaching of music in her classroom, making the pre-school teacher the music teacher. Aesthetic education includes the visual arts (painting and sculpture), performing arts (music, dance and theatre) and literary arts (poetry and literature). As stated in Chapter 1, aesthetic experiences in music refer to how music stimulates our senses and emotions and allows us to derive a sense of beauty from the sounds. Reimer (1966, p.125) believes that "the most important and most valuable function of music is to provide aesthetic experiences". Young children uniquely experience music, from the type of music their parents listen to at home; to what the pre-school teacher exposes them to; and to what they hear in children's music videos, the television and radio. Different types of music stimulate different senses and emotions in adults and young children. Aesthetic experiences occur naturally as young children's environments change from home to school to the electronic world around them. According to Reimer (2022, p. 60), humans, from infancy to adulthood, "naturally, spontaneously, and joyfully "groove" with relish and are enchanted with sounds they form, or others have formed to give musical pleasure or significance." Young children express merriment by naturally and spontaneously moving their bodies ('grooving') to the sounds of music – displaying that their aesthetic experience, is joyful.

According to Reimer (1966), connections between musical elements such as rhythm, melody, tone, colour, harmony, and form help create aesthetic experiences. Elliott (2005) agrees that when we listen intelligently to music, we are exposed to the multiple layers of music, that include musical elements and musical expressions of emotion. Elliott's notion of listenership (to listen intelligently to music) relates to Reimer's impression of aesthetic experiences (the forming of sounds). Music can solely provide aesthetic experiences when the listener listens intelligently to it. Reimer (2022, p. 297) believes that the entire body of music can be "directly experienced and more fully shared by even young children through listening" and that education is obligated to develop students' listening skills. Pre-school teachers can help develop young children's listenership by creating environments where they can experience music aesthetically. Making young children aware of the different musical elements in music may help them experience music more deeply. This could be done by asking them questions such as: *How does the music make you feel? Does the music sound high*

and chirpy like a little bird, or low and lazy like a lion sleeping? Do you think the music tells a story? What is the story about? The cohesion of musical elements produces a variety of musical experiences. As Reimer (2022, p.2) argues: "music creates sound-meanings". The relationship and interconnectedness between the elements in a musical piece generate aesthetic experiences (sound-meanings) as one listens deeply. Reimer (2022) states that listening instruction is essential to explore specific qualities or elements of music. Moreover, he believes that any person, regardless of competence, should be taught how to discriminate between musical elements such as pitch, tempo and dynamics and that students' musical capabilities would improve as their perceptual skills improve (Reimer, 2003).

According to Anel Annandale (2020), a South African educational psychologist, auditory perceptual skills are the brain's capability to interpret and process the information (sounds) it receives from the ears, and it is often a neglected aspect of early learning. Auditory perception can be divided into three categories: Auditory discrimination, Rhyming and Syllabification (Annandale, 2020). Auditory discrimination refers to the discrimination between sounds and words such as high and low pitch, loud and soft dynamics, and words such as lion and line. Rhyming is finding rhyming words, and syllabification refers to breaking words into syllables. Auditory discrimination (sounds such as high/low and fast/slow), rhyming and syllabification are all included in the National Curriculum Framework (NCF) as well as the Curriculum and Assessment Policy Statement (CAPS). Pre-school teachers should not neglect auditory perceptual skills, as they are crucial for language development and learning to read and write (McIlroy, 2024). Pre-school teachers are responsible for planning and teaching perceptual skills to young children, as the curricula recommend, and it prepares them for Grade 1 when they learn to read and write.

Reimer (2003) believes that analysing and describing musical sounds (auditory discrimination) is an integral part of learning and that the forming of sounds (musical elements) is the fundamental way music achieves embodiment. Thus, discriminating between musical elements is how we learn (as our auditory skills improve), and the collection of musical elements is how we experience music aesthetically. Therefore, pre-school teachers could enhance young children's musical capabilities (musicianship and listenership) by improving their auditory perceptual skills by analysing and describing the different musical elements in music. The pre-school teacher may say:

What Sea animal does the music make you think of? Do you think the music sounds dangerous like a shark or happy like a dolphin? Let's move according to the sea animal.

The three areas from Chapter 2 and Section 3.1 continue to emerge. Aesthetic experiences occur naturally and spontaneously, listening instruction is essential for aesthetic experiences, and aesthetic experiences occur in children's environments. Table 11 displays the natural, guided and environmental influences of Elliott's musicianship and listenership, and Bennet Reimer's Aesthetic encounters during early childhood.

Table 11: Musicianship and listenership and Aesthetic experiences

Elliott: Musicianship and listenership	**Reimer: Aesthetic experiences**
children are natural music-makers and music-listeners	occur naturally, spontaneously, and joyfully
musical instruction is needed for further growth and development	listening to instruction is essential
teachers create rich musical environments for active music-making and -listening	different environments generate various aesthetic experiences

David Elliott and Bennett Reimer both agree that listenership is highly valuable in musical instruction. However, Elliott (2005) contends that musicianship and listenership are inextricably linked, sharing a common cognitive foundation. Reimer (2022), on the other hand, believes that one does not have to know anything about making music to listen intelligently to it. Mini-Musicking shares mutual perspectives about listenership regarding both Elliott's and Reimer's views. Performing Mini-Musicking activities naturally involves listening, although listening could be performed as an activity on its own. Pre-school teachers should use listening activities to teach young children how to listen deeply and intelligently to music and enhance their auditory perceptual skills. Mini-Musicking and Aesthetic music education find common ground regarding musical activities, musical elements, holistic development, and merriment. Table 12 describes how Aesthetic music education is connected to Mini-Musicking.

Table 12: Mini-Musicking and Aesthetic Music Education

Mini-Musicking	Aesthetic Music Education
Musical activities	Reimer (2022) states that the word "aesthetic" often includes both the artistic/creative aspects (composing, performing, improvising, conducting) and the responding aspects (listening). This relates to Elliott's musicianship and listenership – making music and listening to it intelligently. However, Reimer (2022) argues that most people actively, intelligently, and creatively engage themselves as listeners but not as performers. The Mini-Musicking activities all include listenership, but listening should be an activity on its own to help young children improve their aesthetic experiences with music and enhance auditory perceptual skills.
Musical elements	Reimer (1966) states that the interrelationships among the elements, such as the rhythm, melody, tone colour, harmony, and form, help create aesthetic experiences and that "music consists of complex and coherent sets of sounds formed by specific musical elements such as pitch, duration, dynamics, and tone colour" (Reimer, 2003). Young children can be taught to listen to specific musical elements to help create aesthetic experiences. Pre-school teachers should create environments where children can experience music.
Holistic development	Reimer (2022, p. 62) believes that embodiment is "the basis for the power of music to engage our bodies, which also entails engaging our minds and our feelings.". Thus, aesthetic musical experiences engage the young child cognitively, emotionally and physically.
Merriment	According to Reimer (2022, p. 60), humans, from infancy to adulthood, "naturally, spontaneously, and joyfully "groove" with -

	relish and are enchanted with - sounds they form, or others have formed to give musical pleasure or significance.”

Aesthetic musical experiences may enhance young children’s development through natural, guided and environmental influences. Listening deeply to various musical elements and the ability to name them may improve their auditory perceptual skills, which is crucial for learning to read and write in Grade 1. Reimer (2022) firmly believes that musical experiences deepen, broaden and enhance human life. The role of the pre-school teacher is to create musical environments and experiences where the young child’s life broadens through active, practical, hands-on experiences.

3.3 Maria Montessori

As mentioned in Section 1.7.3, Montessori’s main goal was to help with each child’s natural development. She created four planes of development: An absorbent mind (0-3 years and 3-6 years); A conscious mind (6 - 12 years); Abstract thinking (12 - 18 years); and Adulthood (18-24 years) (O’Donnell, 2013). Montessori divided the plane, An absorbent mind, into two subdivisions: the Sensory-motor period (0-3 years) and Early childhood (3-6 years). Montessori described the young child in Early childhood as always “busy with his hands” and “cannot think without his hands” (O’Donnell, 2013, p.97). The 4-5-year-old child explores his environment by working with his hands through active, natural experiences. When presenting the 4-5-year-old child with a box of musical instruments, he is likely to take out a few and explore them with his hands rather than looking at them.

As Elliott (Section 3.1) posits that listenership and musicianship are two sides of the same cognitive coin, Montessori similarly suggests that hands-on experiences and movement are two sides of the same intelligence coin. Babies explore and learn about the world around them by putting anything they can grab into their mouths. Young children continue to use their hands as they learn about their environments. It is not natural for young children to sit still and receive knowledge or information – they need to use their hands and move their bodies physically to learn. Montessori (2012, p.252) believed that “the hands are the instruments of intelligence” and that when the young child thinks, he is continually moving. Through natural, hands-on experiences and

movement, the child will absorb knowledge and learn about his environment. The young child who is allowed to explore the box of musical instruments will do so by shaking, tapping and feeling them whilst moving their bodies accordingly.

Montessori was firmly convinced that young children cannot develop in an environment where the teacher teaches and the children sit still. Instead, the young child "develops by spontaneous work, following the guides of nature" (Montessori, 2012, p.251). For instance, rather than sitting and singing with their teacher, young children should be permitted to stand up, move around freely, dance, and sing. The young child would be able to express himself aesthetically and, therefore, develop naturally. The role of the teacher is not to "impose or transmit something directly" to the child (Montessori, 2012, p.262) but rather to use natural experiences where the child spontaneously explores the world around him, using his hands and moving his body. Montessori (2012, p.255) described the teacher as a good servant who should be "vigilant and prepare all for the child and then put it at his disposal and leave him." For example, a teacher could leave different types of percussion instruments, such as bells, hand drums, rhythm sticks, triangles and tambourines, on a tray for the young child to discover and then observe how he chooses to use them. The teacher does not teach and instruct the children how to play with the instruments but instead lets them choose how and when they want to play spontaneously (she is the facilitator rather than the instructor).

In contrast with Elliott and Reimer, where listening- and musical instruction are essential, Montessori believed that education is not what the teacher teaches or instructs, but rather a natural and spontaneous process where the young child is allowed to explore his environment by himself, with his whole body. Education is acquired "not by listening to words, but by experiences upon the environment" (Montessori, 2012, p.7). Thus, the role of the teacher is to prepare an environment where the young child uses his hands and whole body to learn. The teacher could, for example, play classical music in her classroom and leave ribbons, scarves and musical instruments out for the children to find and play with spontaneously. Her role is to observe how they use the different materials and instruments and how they move and dance if they choose to do so. The table below, Table 13, describes the natural, guided and environmental influences of Elliott's Musicianship and listenership, Reimer's Aesthetic experiences, and Montessori's Whole-child development.

Table 13: Musicianship and listenership; Aesthetic experiences; and Whole-child development

Elliott: Musicianship and listenership	**Reimer: Aesthetic experiences**	**Montessori: Whole-child development**
children are natural music-makers and music-listeners	occur naturally, spontaneously, and joyfully	children naturally explore and learn by using their hands and moving their bodies
musical instruction is needed for further growth and development	listening to instruction is essential	teachers are facilitators rather than instructors -no formal instruction
teachers create rich musical environments for active music-making and -listening	different environments generate various aesthetic experiences	teachers prepare environments where children learn spontaneously and develop holistically

Young children make, listen and experience music naturally and spontaneously. They naturally explore their environment through hands-on experiences. According to Elliott and Reimer, teachers are musical- and listening instructors. However, Montessori argues that teachers should not be instructors but rather facilitators and that no formal instruction should be carried out. Elliott, Reimer, and Montessori all believe that instructors should plan for and create conditions conducive to young children's active participation in music-making and listening.

Montessori and Simmonds (2023) argue that environments where children are forced to sit motionless, seated side by side, would be impossible to enhance their social development. The school is the child's society and the place where they develop socially – both outside and inside the classroom. Young children should be allowed to communicate with each other and learn from each other, as each child is unique and thinks differently. The young child's society (the school) should be a replica of the adult society, which should include pleasant and courteous relations and mutual help (Montessori & Simmonds, 2023). This could solely be done where children are in an environment that allows free and active children to explore their surroundings and each

other. The role of the teacher is to encourage and support children's interactions with each other and create environments where they can develop socially.

Moreover, Montessori and Simmonds (2023) believe that children want to expand their personalities, take initiative, be independent, persist, and overcome obstacles at their own pace and according to their capabilities. In essence, the young child wants to develop emotionally. Children develop a sense of self as they expand their personalities by becoming self-aware and building self-esteem. Additionally, children show intrinsic motivation by taking initiative and building confidence as they overcome obstacles. Teachers should wait and observe children and allow them to express their joy and success with others as they defeat barriers (Montessori, 2023). For example, when the young child finally grasps the difference between beat and rhythm, he reveals his joy to his friends and, therefore, builds self-confidence and independence because he persevered. The joy he expresses from achieving success in the task given is connected to Reinhard Pekrun's Control-value theory, where the activity is seen as being controllable (the child is interested in the activity and feels capable of executing it). The activity is valued positively, and merriment/enjoyment is instigated (Phye, 2011). This theory will be discussed in the following section. The table below, Table 14, explores Mini-Musicking and Whole-child development as they share mutual perspectives and components.

Table 14: Mini-Musicking and Whole-child development

Mini-Musicking	Whole-child development
Musical activities	Montessori believed in the natural development of the young child through spontaneous, active, hands-on experiences (Montessori, 2012). Musical activities are executed by allowing the child to explore and express themselves through movement and active engagement. Teachers should facilitate musical activities where children are allowed to participate actively and explore freely. No formal musical instruction is needed as the young child spontaneously learns hands-on and develops holistically.

Musical elements	Young children should discover the musical elements as they actively engage in musical experiences. The teacher should not formally teach the elements but rather allow the child to spontaneously and actively discover them as they engage in practical and hands-on experiences.
Holistic development	Hands-on experiences and movement are the two sides of the same intelligence coin. Children will develop cognitively when they use their hands and bodily movements to explore their environments naturally. The young child develops cognitively simultaneously with physical development. Young children should be allowed to communicate with each other and learn from each other in an environment that supports active and free exploration. Teachers should refrain from forcing children to sit motionless and learn (Montessori & Simmonds, 2023) – but instead encourage them to spontaneously and actively engage in social interactions with others whilst exploring their environments. Children want to develop emotionally. They build self-confidence and self-esteem as they overcome obstacles on their own. They persevere through the tasks given and become more independent.
Merriment	Young children will often express their joy as they overcome obstacles on their own and within their capabilities (Montessori, 2023). This view is connected to Reinhard Pekrun's Control-value theory.

Mini-Musicking consists of four components: musical activities, musical elements, holistic development and merriment. Of the four components, holistic development is the most substantial, as the entire essence of the young child is embodied in its development (Section 2.1). Whole-child development is crucial for the 4-5-year-old child. Teachers should pay close attention to how they facilitate their classrooms for optimal learning. Classrooms are the young child's environment and society. Purposefully planned and rich musical environments are necessary for the young child to explore naturally and spontaneously. Natural and spontaneous explorations lead to

cognitive development and opportunities for the young child to develop socially. Practical, hands-on experiences allow the child to overcome obstacles and build self-esteem, regulate his emotions as he perseveres, and have opportunities to share his joys in his success socially. Children find joy in achieving success when overcoming an obstacle, a view from Montessori that is connected to the Control-Value theory of Reinhard Pekrun.

3.4 Reinhard Pekrun

The Control-Value theory of Achievement Emotions (2000) is a framework that focuses on how the emotions of humans depend on the perceived controllability of a specific activity and to what extent the activity is valuable (Section 1.7.4). When the activity is seen as controllable (e.g. the child is interested in the activity and feels capable of executing it) and the activity is valued positively, merriment/enjoyment occurs (Phye, 2011). For example, when the young child is encouraged to participate in a musical game, such as Musical chairs, and he is interested, has enough confidence to play along, and feels in control of accomplishing the task, he will feel joy, pride and motivated. Achievement emotions are connected to achievement activities (Pekrun et al., 2017), such as practising dance moves and executing them correctly. The achievement outcome would be success or failure (when the child does not perform the dance moves correctly).

According to Pekrun et al. (2017, p.7), two groups of achievement emotions are activity emotions. When a child feels enjoyment during learning (activity emotion), the outcome emotion or achievement emotion will be hope and pride (success). On the other hand, if the child is bored during the activity, he might feel anxious, hopeless and ashamed as an outcome (failure). Positive activity emotions, such as enjoyment, are crucial for the 4-5-year-old child to ensure learning and success. Pekrun et al. (2017) state that perceived competence and value are the most essential factors in emotional activity, such as enjoyment and boredom. The young child will enjoy musical activities when he feels competent to master the activity and if he values the task (being interested in the activity). On the other hand, if the child feels incompetent and disinterested in the musical activity, they will not enjoy it. He or she may become bored if the activity does not pique his or her attention, or if it is not hard or difficult enough. The pre-school teacher has to find the correct balance between activities that are too simple or too

demanding. For example, sitting and singing ‘Twinkle Twinkle Little Star’ may be monotonous and effortless for the 4-5-year-old child. In contrast, teaching him/her how to sing ‘Pie Jesu’ by Andrew Lloyd Webber will be overcomplicated. Both activities may result in the child feeling bored and hopeless, causing the child not to learn anything. However, singing a song such as ‘The Wheels on the Bus’, whilst playing multiple non-melodic instruments (to copy the sounds in the song such as the beep of the horn and the swish of the wipers) will interest the child as it looks enjoyable. When the child enjoys the activity and feels competent in executing it (age-appropriateness), he/she feels hope and pride, and he/she will learn and develop.

Pre-school teachers have a responsibility to help develop the young child holistically, but according to Pekrun et al. (2017), emotions naturally influence learning and development. Emotions play an enormous role in young children’s education and growth as they control children’s attention, influence their motivation to learn, modify memory processes, and affect students’ self-regulation (Pekrun et al., 2017). Although teachers cannot control how children feel due to environmental influences, such as disputes with friends and family, they can control the difficulty and value of the planned musical activities. According to Pekrun et al. (2017, p. 141), the “cognitive, motivational, and emotional quality of classroom instruction and learning environments is extremely important for students’ emotions”. Cognitive quality refers to the difficulty of an activity and the child’s competence to complete the task. Motivational quality ensures the child is interested in the activity and feels competent to succeed in the task given, and emotional quality refers to enthusiastic teachers demonstrating that academic engagement is enjoyable (Pekrun et al., 2017, p. 141). For example, teachers can plan for time and space to engage in age-appropriate musical activities that interest the child and challenge him enough to feel competent in succeeding, such as dancing with ribbons and scarves and playing with drums and triangles according to the mood of the musical piece. Telling a musical story enthusiastically, such as Peter and the Wolf by Sergei Prokofiev, is another alternative to ensure emotional quality and enjoyable learning. Table 15 describes the natural, guided and environmental influences of Elliott’s Musicianship and listenership; Reimer’s Aesthetic experiences; Montessori’s Whole-child development; and Pekrun’s Control-Value Theory of Achievement Emotions.

Table 15: Musicianship and listenership; Aesthetic experiences; Whole-child development; and the Control-Value Theory

Elliott: Musicianship and listenership	**Reimer: Aesthetic experiences**	**Montessori: Whole-child development**	**Pekrun: Control-Value Theory**
children are natural music-makers and music-listeners	occur naturally, spontaneously, and joyfully	children naturally explore and learn by using their hands and moving their bodies	emotions naturally influence learning and development
musical instruction is needed for further growth and development	listening to instruction is essential	teachers are facilitators rather than instructors-no formal instruction	cognitive, motivational and emotional quality of classroom instruction is crucial
teachers create rich musical environments for active music-making and -listening	different environments generate various aesthetic experiences	teachers prepare environments where children learn spontaneously and develop holistically	teachers create environments that ensure enjoyable learning experiences

Young children's emotions naturally influence their learning and development. Although teachers may not be able to manage children's emotions, they can, however, regulate the emotions children feel during musical activities. This could be done by carefully planning for activities that ensure the cognitive, motivational, and emotional quality of classroom instruction and learning environments. When the 4-5-year-old child feels interested, motivated and in control of the musical activity, he will enjoy learning. A comparison between Elliott, Reimer, Montessori and Pekrun's natural,

guided and environmental influences on children's learning and development will be explored in the Conclusion of the following section. Table 16 displays how The Control-Value Theory of Achievement Emotions could be applied to the four components of Mini-Musicking.

Table 16: Mini-Musicking and the Control-Value Theory of Achievement Emotions

Mini-Musicking	Control-Value Theory of Achievement Emotions
Musical activities	Musical activities that are seen as controllable and valuable to the young child will ensure an enjoyable experience where he participates with self-confidence and has success as an outcome.
Musical elements	Teachers could make young children aware of the musical elements by listening aesthetically to musical pieces. She could make the experience enjoyable by connecting the different sounds to animals and objects that interest the child, such as stomping feet loudly like elephants to loud music and tiptoeing like mice to soft music.
Holistic development	Pre-school teachers should help develop the young child holistically, but according to Pekrun et al. (2017), emotions influence learning and development. Planning for musical activities that ensure the cognitive, motivational, and emotional quality of classroom instruction is crucial for enjoyable musical experiences and child development.
Merriment	Achievement emotions such as merriment, pride and motivation are the result of musical activities that the child values and make him feel in control.

Pre-school teachers have an immense responsibility when planning musical activities. Not only should activities ensure holistic development, but they should interest the child and motivate him to participate. The activities should not be too challenging or too simple, causing boredom, anxiety or shame. Instead, there should be a balance in the difficulty, so children feel encouraged and interested. Additionally, teachers who show

emotional quality in their teaching will ensure enjoyable learning and merriment. According to Pekrun et al. (2014, p. 120), success and failure are significant to the individual child to the extent that “they influence completion versus drop-out”. Pre-school teachers should ensure that their children complete musical tasks with success, and this is done through enjoyable learning.

3.5 Conclusion

The conceptual framework comprises the four theories of David Elliott (The Praxial Philosophy, 1995), Bennett Reimer (Music Education as Aesthetic Education, 1966), Maria Montessori (Whole Child Development, 1949) and Reinhard Pekrun (The Control-Value Theory of Achievement Emotions, 2000). Each theory underpins a component of Mini-Musicking: The Praxial Philosophy represents Musical activities; Music education as Aesthetic Education is connected to Musical elements; Whole Child Development embodies Holistic development; and The Control-Value Theory of Achievement Emotions is denoted Merriment.

Throughout Chapter 3, three areas continued to emerge: natural growth and development, teacher interventions or guidance, and children’s environments. Each theory manifests the recurring three areas. Table 17 describes the three areas in each theory and is similar to Table 18 (p.19). Table 20 accentuates the areas more clearly.

Table 17: Natural growth and development; teacher interventions; and environments

	Natural growth and development	**Teacher interventions**	**Environments**
The Praxial Philosophy	children are natural music-makers and music-listeners	musical instruction is needed for further growth and development	Teachers create rich musical environments for active music-making and -listening
Aesthetic Education	occur naturally, spontaneously, and joyfully	listening to instruction is essential	different environments generate various

			aesthetic experiences
Whole Child Development	children naturally explore and learn by using their hands and moving their bodies	teachers are facilitators rather than instructors-no formal instruction	teachers prepare environments where children learn spontaneously and develop holistically
Control-Value theory	emotions naturally influence learning and development	cognitive, motivational and emotional quality of classroom instruction is crucial	teachers create environments that ensure enjoyable learning experiences

Young children learn and develop naturally and independently. They make music spontaneously, and they listen to music automatically. Children like listening to music for aesthetic reasons and because they naturally investigate and participate in musical experiences. They accomplish this by spontaneously moving their bodies and using their hands in response to the music. Children's emotions naturally influence their learning and development, but guidance and influence from teachers may redirect their emotional states. Teachers have a powerful tool at hand. The cognitive, motivational and emotional quality of musical activities could be used to ensure enjoyable learning experiences where children reach success and feel proud and motivated. Musical activities should be challenging but not too difficult when the child feels bored, anxious and hopeless. Teachers should ensure that musical activities are controllable and valuable.

Children learn and develop naturally, but teachers' guidance and influence are crucial for more profound growth and development. Teachers are not only instructors of music but musical facilitators as well. Musical activities should be planned to include formal as well as informal musical experiences. Children should be allowed to experience music naturally and spontaneously, but teachers need to guide and show children how to make music and how to listen to music aesthetically. Additionally, teachers should create rich musical environments for active music-making and -listening that generate

various aesthetic experiences. Teachers are responsible for preparing environments where children can learn spontaneously and develop holistically, which ensures enjoyable learning experiences.

Mini-Musicking is a complex concept comprised of four distinct components, each underpinned by a specific theory. These ideas shed light on the essential features of each component, all of which contribute to Mini-Musicking's complexities. For example, the component, Musical activities, is based on David Elliott's Praxial Philosophy, which promotes musicianship and listening skills.

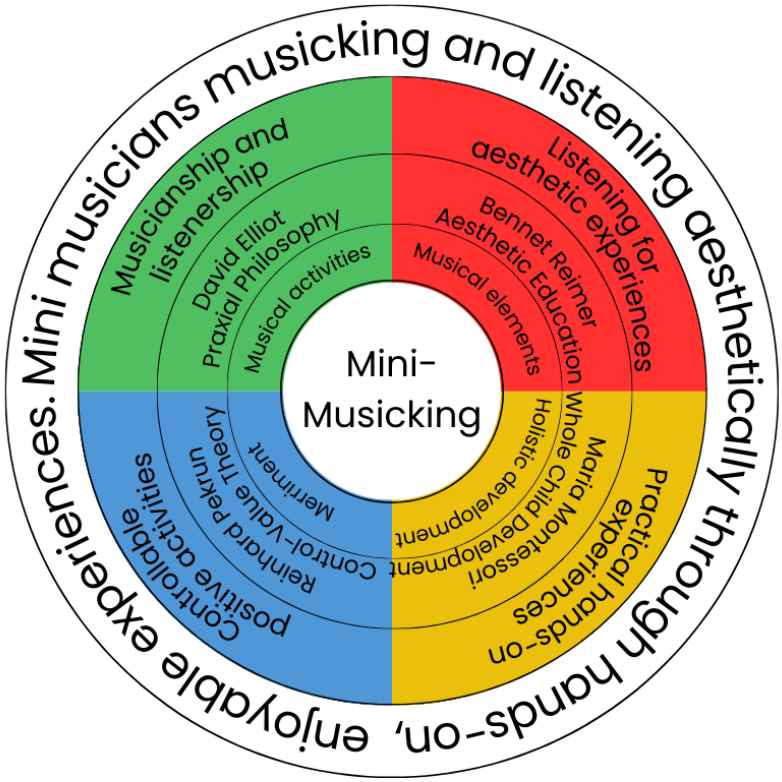


Figure 14: Mini-Musicking as an intricate and multifaceted concept

The figure above concludes this chapter and displays Mini-Musicking as an intricate and multifaceted concept. Collectively, Mini-Musicking could be described as mini musicians musicking and listening aesthetically through hands-on, enjoyable experiences.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 Research problem and questions

Research occurs when a problem is identified, and questions about the phenomenon arise. The first step in conducting research is to formulate questions about the issue at hand. According to Maree (2020), the problem statement clarifies the broad direction of the study. However, specific research questions are needed to indicate what the study is specifically about. As a music teacher, I travel to various pre-schools, and I rarely see pre-school teachers engage in musical activities. This phenomenon made me curious as to why and how pre-school teachers use music in their classrooms, which led me to ask specific questions. The literature is guided by research questions, which also serve as a focal point for data collecting. The following four research questions directed the literature review and the conceptual framework in Chapters 2 and 3, and they provided the focus of how I collect the data.

- How do teachers of 4-5-year-olds apply Mini-Musicking in their lesson plans?
- Why do teachers apply Mini-Musicking in their teaching and planning?
- How do teachers use musical activities and -elements to improve their children's holistic development?
- How do teachers use musical activities and -elements to create merriment?

4.2 Title and qualitative research

The research questions guided the study's title, which clarified that qualitative research would be the route to follow as "qualitative research helps researchers to understand individuals, cultures and other phenomena rather than to analyse relationships between variables or to test cause-and-effect relationships" (Savin-Baden & Major, 2023, p. 12). This study helps me, the researcher, to understand how pre-school teachers use Mini-Musicking in their classrooms. The below figure, displays the route I followed, from creating the study's title from the research problem and -questions to choosing the type of research and paradigm, the methodology, data collection, and analysis of the data in the next chapter.

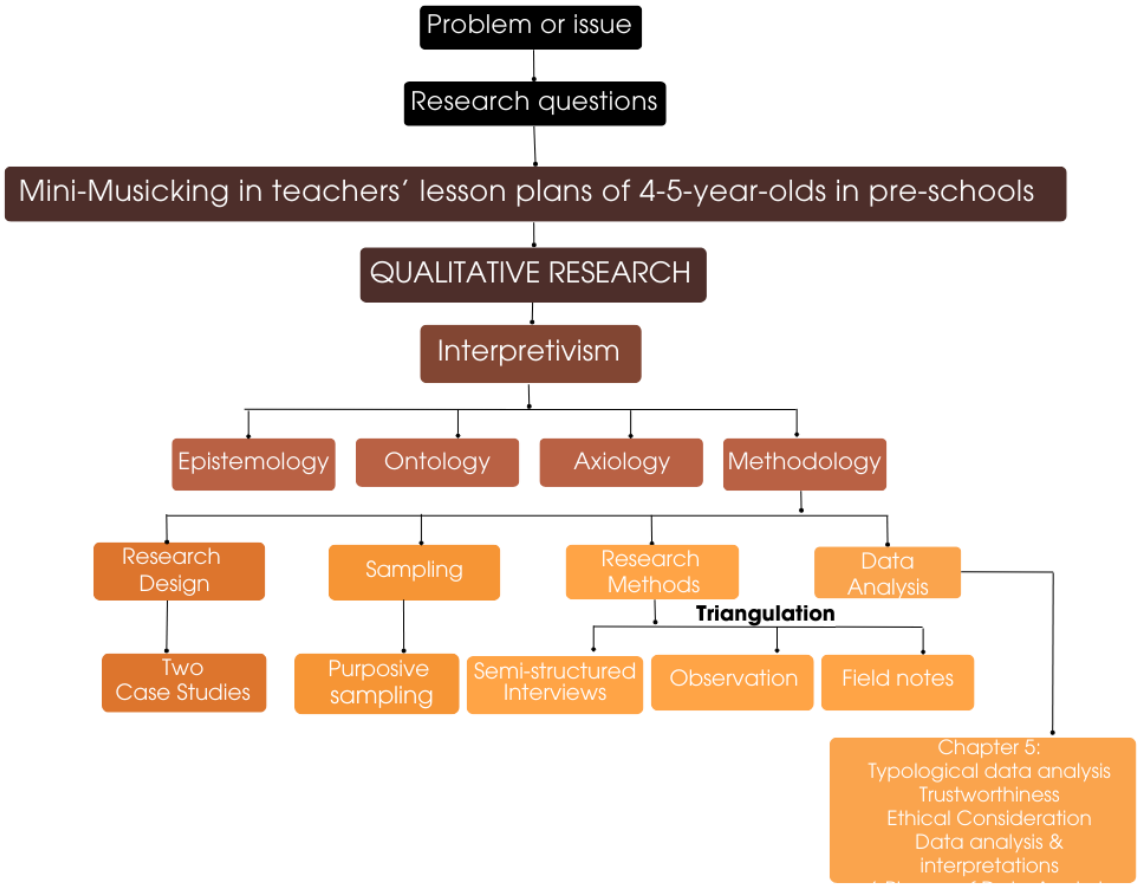


Figure 15: The predefined route of Chapter 4

4.3 Interpretive paradigm

According to Hennink et al. (2020), there are many different paradigms or approaches to qualitative research. Paradigms are perspectives or ways of looking at reality to organise observations and reasonings (Babbie, 2007). As stated in Section 1.8.1, interpretivism is a philosophical paradigm that seeks to understand people's lived experiences, which can be referred to as an emic perspective or the 'inside' perspective, meaning that it involves studying the subjective values that people attach to their experiences (Hennink et al., 2020). I, the researcher, seek to understand pre-school teachers' experiences with music in their planning and teaching. During the interviews and observations, I studied how they attach their values to the musical activities by asking questions and observing how they approach musical experiences. Tracy (2019) claims that paradigms are dependent upon epistemological, ontological,

axiological, and methodological underpinnings, each influencing the nature of knowledge, reality, values, and research methods, respectively. Epistemology, in an interpretive paradigm, can be seen as a study of knowledge from an emic perspective, where the knowledge obtained is subjective. The knowledge I gained from the interviews is subjective to the pre-school teachers as it is personal to them, and they cannot distance themselves from how they view, or their knowledge of, Mini-Musicking in the classroom. Ontology is the account, argument, reason, or theory of existence or reality, where the reality is of people's experiences (Section 1.8.1). Six different pre-school teachers, each with their realities and experiences of Mini-Musicking, were interviewed and observed. Axiology refers to what humans consider valuable. Pre-school teachers value musical activities, musical elements, holistic development and merriment differently. During the interviews and observations, I realised that all six participants' knowledge, experience and values varied.

A focused analysis of the participants' epistemology, ontology and axiology of Mini-Musking was executed in Section 4.3 to provide the reader with an insightful review of the participants' knowledge, experience and value of Mini-Musicking. While the following table may be perceived as data analysis, presenting the participants' epistemology, ontology and axiology of Mini-Musicking in this section is both insightful and valuable, as it provides a detailed explanation of Interpretivism and the points of view of the participants.

Table 18: Participants' epistemology, ontology and axiology of Mini-Musicking

Participants	**Epistemology** Teachers' knowledge of Mini-Musicking	**Ontology** How teachers experience Mini-Musicking	**Axiology** How teachers consider Mini-Musicking as valuable
Teacher A1	The teacher feels that she has limited knowledge about musical activities, that she is restricted in terms of musical	Feels limited and that there is a lack of resources and guidelines on how to approach music (12:27-12:51).	She considers music valuable for brain development (15:14) and believes that classical music calms the children

	knowledge (05:28) and has minimal knowledge about musical elements (08:56)	Believes that better resources would boost her self-confidence in approaching music (15:38-15:53) although she experiences music as enjoyable (03:02-03:24).	and creates a calm atmosphere in the classroom (04:58).
Teacher A2	Feels that she does not know how to approach musical activities (07:40-07:52) and that she would like to learn more about music regarding the specific age group (08:11).	Experiences music as enjoyable and approaches musical activities based on what she enjoys doing (16:52).	Believes music is valuable for brain functions (14:04) and it helps to calm children (13:09).
Teacher A3	States that she would be interested in attending more musical workshops to learn more [11:06] and that after 40 years of teaching, she still does not know enough [11:25].	Enjoys singing regularly with the children [09:19]. Experience musical activities with self-confidence [01:39] yet struggles to keep children's attention [06:28].	Considers musical activities and -elements precious for cognitive development [02:09-02:18] and uses classical music for its calming effects on children [03:04].

Teacher B1	Feels that she doesn't know anything about musical instruments or musical elements [12:35] and that music workshops would help obtain more information about musical activities [23:40]. States that she doesn't know how important music is for child development [14:25-14:55].	Believes that musical activities are fun and enjoyable for all children [02:47], but experiences frustration because of a lack of musical knowledge [23:39], as well as a lack of available resources that is age appropriate [19:50-20:07]. States that discipline is challenging when doing musical activities [10:21].	States that if she knew the value of music, she would incorporate it more in her classroom [14:25-14:55]. Uses classical music during sleep time in her classroom [16:45].
Teacher B2	Finds it difficult to find the right songs [23:55], information about musical elements [24:10], and musical activities [24:30]. States that she would be interested in attending musical workshops to gain knowledge about musical activities [24:51-25:17].	Experiences musical activities as enjoyable [04:14-04:04:30], although she finds it challenging to maintain discipline during musical activities [11:47] and that it can be a challenge [11:53].	Values music for its enjoyable qualities and ability to help children overcome their shyness with self-confidence [04:14-04:30].

Teacher B3	Would be interested in obtaining more knowledge about musical activities [06:20]. Has a musical background [01:56] and knows the different musical elements [06:35].	States that the children in her class greatly enjoy musical activities [06:20], although she experiences the children 'getting wild' when playing with the musical instruments, and she struggles to maintain discipline [04:55-05:21]. Finds it challenging to make rhymes more enjoyable for the children [11:51].	Values music for its calming effects [03:38] and uses action songs to dispose of high energy levels in children [01:06].

The above table displays the similarities and differences between the six participants' Mini-Musicking knowledge, experience and values. To summarise, all six participants stated that their current knowledge about musical activities in the 4-5-year-old classroom is insufficient and that it could be enhanced. All participants encountered musical activities as enjoyable experiences. However, Teachers B1, B2 and B3 struggled with discipline, and Teacher A3 found it challenging to keep the children's attention. Only one participant (Teacher B2) does not use music for its calming value and effect but to help children overcome their shyness. Teachers A1, A2 and A3 values music for its positive impact on cognitive development. In conclusion, from an interpretive perspective, all participants recognised that their knowledge about Mini-Musicking was inadequate, yet they all experienced music as enjoyable. Half the participants experienced difficulties in discipline during musical activities, and almost all value music for its calming effect.

4.4 Methodology

The epistemology, ontology, axiology and methodology gave reason for an Interpretivist perspective of this study. Hennink et al. (2020, p. 12) state that the

methodology is “embedded in the ontological and epistemological assumptions that underlie our research.” Methodology is an analysis of the methods and principles appropriate to a field of study (Savin-Baden & Major, 2023, p. 40). In this study, the methodology includes the research design, sampling; research methods; and data analysis. The analysis of the data was discussed in Chapter 5.

4.4.1 Research design

A research design is used to describe the procedures for conducting a study, and its purpose is to help find appropriate answers to the research questions (Cohen et al., 2001). The procedures used for conducting this study include two case studies to understand how and why pre-school teachers use Mini-Musicking in their planning and teaching. Yin (1994) states that case studies are a preferred strategy when “how” and “why” questions are posed, such as:

- How do teachers of 4-5-year-olds apply Mini-Musicking in their lesson plans?
- Why do teachers apply Mini-Musicking in their teaching and planning?
- How do teachers use musical activities and elements to improve their child’s holistic development?
- How do teachers use musical activities and elements to create merriment?

According to Tracy (2019, p.61), case studies are “in-depth contextual analyses of one or a few instances of a naturalistic phenomenon, such as a person, an organization, a program, an event, a geographical location, or a decision”. The phenomenon to be analysed involves six pre-school teachers’ decisions to incorporate Mini-Musicking into their lesson plans and teaching. Furthermore, Tracy (2019) states that case study researchers describe and interpret a contextual scene (such as the observation of pre-school teachers engaging in musical activities) and examine the interactions of causes and effects (interviewing pre-school teachers on why and how they include Mini-Musicking in their planning and teaching); and interact empathically with those in the scene (engaging in semi-structured interviews).

Baxter and Jack (2008, p.550) state that it is essential that researchers decide between conducting one case study or if a “better understanding of the phenomenon will be gained through conducting a multiple-case study”. By conducting two case studies (three teachers who utilise the NCF and three who utilise CAPS), I would gain more

knowledge and understanding of how and why teachers engage in musical experiences, regardless of the curriculum they use and whether the curricula influence their Mini-Musicking experience. Maree (2020) argues that multiple case studies allow the researcher to analyse the differences within and between different cases and to replicate findings across cases. The objective of conducting two case studies is to explore whether pre-school teachers experience Mini-Musicking differently and to analyse the similarities between the two cases. The table below displays the two case studies, and the teachers involved.

Table 19: The two case studies

Case study A – NCF	**Case study B – CAPS**
Teacher A1	Teacher B1
Teacher A2	Teacher B2
Teacher A3	Teacher B3

The two case studies, each with three participants, help me understand and analyse the phenomenon. The sample helps me gain perspectives from the different types of participants (Savin-Baden & Major, 2023).

4.4.2 Sampling

According to Aurini et al. (2021), developing a defensible sampling strategy is an essential feature of qualitative research, as the researcher should be able to justify why specific sites, participants, events, or cases are chosen (Lamont & White, 2008).

Sites: All six participants are pre-school teachers at private or independent pre-schools. Specific pre-schools were chosen due to their locations, and these are the schools where I teach music. South Africa has a diverse population with a wide range of backgrounds, cultures, and socioeconomic statuses. To ensure a more focused and manageable study, I narrowed the research scope to a specific geographic area, given the variety of environments present across the country.

Participants: Specific pre-school teachers of 4-5-year-olds were chosen to participate in the study. The six female participants are between twenty and sixty-five. The gender, age, and cultural background of the participants were not considered when the sample was chosen. The focus of choosing the participants was that three use the NCF in their

planning and teaching, three use the CAPS, and that all participants teach at private pre-schools.

Events: Pre-school teachers follow different curricula: the NCF or CAPS. The first step in choosing the sample was to choose three schools that follow the NCF and three that follow CAPS. Both curricula include musical activities and musical elements, and both focus on holistic development and merriment, which are the four pillar stones of Mini-Musicking.

The specific sites, participants and events were purposefully chosen to answer specific questions about the study. Aurini et al. (2021) state that purposive sampling includes making several strategic choices about where and with whom the research is conducted. Hennink et al. (2020) argue that purposive sampling involves purposefully selecting participants with specific characteristics important to the study. The participants' characteristics involved teaching 4-5-year-olds at private pre-schools, using either the NCF or CAPS. Purposive sampling requires actively recruiting participants who are 'information-rich' on the study issues to gain a deeper understanding (Patton, 2002). The research methods will help gain specific information to help answer the research questions.

4.4.3 Research methods

According to Tracy (2019, p.5), research methods include the "journey of access and flows into the stories, observations, and interactions collected". The journey of access involves the process of gaining access to the participants and information. Once access was gained, I, the researcher, gathered data through interviews, observations, and field notes. Furthermore, Tracy (2019) describes qualitative methods as an umbrella term that includes the collection, analysis, and interpretation of interviews, observations, and textual data to understand meanings, relationships, and patterns. In this study, interviews, observations, and field notes were used to understand how and why pre-school teachers use Mini-Musicking in their classrooms and find relationships and patterns between the 6 participants.

Triangulation is an approach that allows for a deeper understanding of the research topic, and it involves "cross-checking the consistency of data across settings and types of data to gain a holistic account of the topic under investigation" (Aurini et al., 2021,

p. 67). The use of interviews, observations, and field notes was purposefully chosen as a multi-method strategy to strengthen the research (Aurini et al., 2021). Conducting a semi-structured interview with each participant, after observing them in their classrooms and taking notes, enabled me to gain profound insight into the participants' knowledge, experience and value of Mini-Musicking in their planning and teaching.

4.4.3.1 Semi-structured interviews

According to Savin-Baden and Major (2023), interviews are the primary data collection method in qualitative research. They are suitable when the researcher wants in-depth information about the participant's experiences. Interviews can be categorised into three types: Unstructured (questions are predetermined and open-ended), Structured (questions are constructed and organised in a fixed structure), and Semi-structured (questions are predetermined, but the interviewer may ask for clarification and elaboration) (Lichtman, 2023). Semi-structured interviews allow the researcher to prepare guiding questions for the interview that are "open to following the leads of informants and probing into areas that arise during interview interactions" (Hatch, 2023, p. 107). Semi-structured interviews will help me understand how pre-school teachers use Mini-Musicking in their planning and teaching as they allow me to follow up and delve deeper into specific areas. Tracy (2019) explains that this type of interview allows for discussion rather than dictating it and that it encourages the interviewer to listen, reflect, adapt, and cede control of the discussion. During the interviews, the open-ended questions allowed the participants to express their perspectives on Mini-Musicking, and it allowed me to compare data between them (Savin-Baden & Major, 2023). Furthermore, the interviews took place after I observed the participants engaging in musical activities. According to Hatch (2023), interview questions should stem from observations since they allow participants to expound on the occurrence.

The interview questions that I prepared were predetermined and guided (Hatch, 2023). However, I allowed the participants to talk freely and express their thoughts on the subject. I followed up and asked questions about the participants' answers to create a discussion rather than a structured interview (Tracy, 2019). Additionally, I asked questions about the observations to gather a deeper understanding of Mini-Musicking

in their classrooms. Below are the questions that I used as guidance during the semi-structured interviews.

Curriculum

1. What curriculum is followed at your school?
2. How do you use the curriculum in your planning?
3. How do you integrate the musical aspects of the curriculum in your planning and teaching?
4. Have you attended any workshops on how to teach music in your classroom?

Musical activities

1. How would you describe musical activities?
2. How do you use musical activities in your planning and teaching?
3. What musical recourses do you have in your classroom?
4. How do you use these resources during musical activities?
5. Why do you use those resources?
6. Are there musical resources in your classroom that you do not use?
7. Why or why do you not use certain musical resources?
8. What other kinds of musical activities do you engage in, other than what I have observed today?
9. What challenges do you face when you engage in musical activities?

Musical elements

1. How would you describe the musical elements?
2. How do you use musical elements in your planning and teaching?
3. Why do you integrate musical elements in your planning?
4. How do you integrate musical elements with musical activities?
5. What other musical elements do you integrate, other than what I have observed today?
6. What challenges do you face when you integrate musical elements?

Holistic development

1. How do you use musical activities to help develop the child cognitively, socially, emotionally, and physically?
2. Why do you use musical activities to help with the holistic development of your children?
3. How do you use musical elements to help develop the children cognitively, socially, emotionally, and physically?
4. Why do you use musical elements to help with the holistic development of the children?
5. What challenges do you experience when you use music for holistic development?
6. What would help you overcome these challenges?

Merriment

1. How do you plan for enjoyable experiences in your classroom?
2. Why do you create these experiences?
3. How do you use musical activities and -elements to create enjoyable experiences?
4. Are there any challenges when planning for enjoyable experiences?
5. Are there any challenges when executing the planning?

The interview questions guided the conversation and allowed me to ask more questions about Mini-Musicking, especially about what I observed during the observations.

4.4.3.2 Observations

Lichtman (2023, p. 284) describes observation as “immersing oneself in a particular setting to see, describe, and understand human and social interaction”. I arranged for a specific date and time with each participant so I could observe them in their classrooms to see, take notes, and understand how they engage in musical activities with their child. The task given was to present a lesson in a manner consistent with their typical everyday integration of music. Maree (2020) states that the researcher should have a clear focus on the observation and know exactly what to observe. The main objective was to see how the participants used musical activities, incorporated

musical elements, included areas of development and ensured the experience was enjoyable. According to Cousin (2005), case studies often involve observing participants and attempting to provide a holistic portrayal and understanding of the phenomenon. Savin-Baden and Major (2023) agree that observation is one of the best ways to develop an understanding of the context and how individuals construct their realities. Observing the participants in their classrooms helped me to comprehend how they use Mini-Musicking and what their realities are regarding musical experiences.

Savin-Baden and Major (2023) categorised the different types of observation, namely Exhaustive (observing anything and everything), Focused (observing participants based on their responses from interviews), Selective (observing various types of activities to differentiate between them), Structured (predetermined observation protocols derived from theory); and Unstructured (observing what stands out to the researcher). During the observations, I employed a combination of Selective and Unstructured observations. I observed teachers engaging in various musical activities to identify the differences and similarities between them. Additionally, I observed anything relevant to the study, making the observations Unstructured.

Moreover, Maree (2020) describes four types of observers: Complete observer (the researcher is a non-participant observer, observing from a distance), Observer as the participant (the researcher gets involved in the situation but focuses on their role as observing); Participant as an observer (the researcher becomes part of the research process); and Complete participant (the researcher is completely immersed in the setting). During the observations, I was a Complete observer as I was a non-participant during the activities. I observed the teacher from a distance, being non-obtrusive and silently taking field notes.

4.4.3.3 Field notes

Field notes are the material representation of the fieldwork or observation (Tracy, 2019). They allow the researcher to revisit the situation, and they should be created within 36 hours of the field visit (Tracy, 2019). During the observations, I immediately took notes as the lessons unfolded to revisit during the interviews and to analyse the data. I documented the different musical activities, musical elements, developmental

approaches, and merriment used by the participants. I followed Hennink et al.'s (2020) strategies for taking field notes during observations:

- I wrote notes continuously while observing.
- I took short breaks from observing to write notes and elaborate at a later stage.
- I became familiar with the setting, and I found a place where I could observe and take notes silently.
- I labelled each field note with a date, time and place
- I noted brief points to expand on later
- I included notes on teachers, children, activities and the physical environment itself

Aurini et al. (2021) include the following suggestions that were implemented:

- I planned for limited observation time to ensure high-quality field notes
- I recorded the sequence of events to enable me to recall details later

Additionally, I incorporated Maree's (2020) recommendations for taking field notes:

- I documented the field notes as accurately as possible
- I recorded both the verbal and non-verbal behaviour of the participants
- I reflected on the observations through the field notes the same day it occurred

The methodology of this study included the research design (two case studies), purposive sampling and research methods (semi-structured interviews, observations and field notes). The role I, the researcher, played in the methodology of the study was essential.

4.4.4 The role of the researcher

According to Maree (2020), the role of the qualitative researcher is to understand real-life situations from the insider's perspective rather than from the outsider's viewpoint. Maree (2020) explains that the focus should be on the participants' perceptions and how they see things from within, not the researcher's perspective. The knowledge I obtained from the interviews was from the participants' perspectives and how they see and use Mini-Musicking in their classrooms. My role as a researcher evolved from before the interviews to following them. Initially, my understanding was limited to my viewpoint. However, the insights I gained from the interviews broadened my

perspective, allowing me to comprehend how the participants experienced and interpreted Mini-Musicking in the classroom.

Additionally, I played the role of an academic researcher comprised of designing and executing a research project, applying theories to my study (my conceptual framework), selecting appropriate methods and methodologies, and analysing the data from the interviews, observations and fieldnotes (Hennink et al., 2020). Lichtman (2023) emphasises that the researcher is the primary instrument of data collection and analysis, as all information is filtered through the researcher's eyes and ears, and it is influenced by experience, knowledge, skill and background. Although the knowledge obtained is from an insider's perspective, it is essential to acknowledge that in qualitative research, the researcher's interpretations of the information gathered, are subjective. Lichtman (2023) argues that qualitative researchers should not strive to be objective but rather admit the subjective nature of their role. For this reason, I chose to use triangulation, and I was constantly aware of assessing the trustworthiness of the data collected and analysed (Section 5.2).

CHAPTER 5

DATA ANALYSIS AND FINDINGS

Chapter 4 elucidated the pathway I followed during the research process, from the problem statement and research questions to the research title, paradigm, and methodology, including the research design, sampling, research methods and data analysis. Chapter 5 solely addresses the analysis of data and the findings. According to Lichtman (2023), qualitative data analysis is the process used to interpret collected data to provide answers to the research questions, and it is a component of the methods employed. Richards (2020) explains that the quality of the analysis is dependent on the quality of the data records, as well as on the ideas and explanations that are derived from them. To provide quality data records, I used well-planned triangulation methods (interviews, observations and field notes) to strengthen the data collection so that high-quality ideas and themes could emerge during the data analysis.

Regarding analysing case studies, Maree (2020) states that researchers remain open to new insights and opportunities, which encourages them to surpass initial impressions to improve accurate and reliable findings. Triangulation and thick description in case studies allow for high-quality analysis, strengthening the findings. Additionally, trustworthiness (Section 5.1) and ethical considerations (Section 5.2) were adhered to, to enhance and reinforce the findings.

5.1 Trustworthiness

Maree (2020) believes that trustworthiness is the ultimate, definite test of any data analysis, findings and conclusions and that researchers should constantly be aware of the procedures used to assess the trustworthiness of the data analysis. During the data collection and data analysis, I constantly reminded myself to be thorough and precise to ensure that the data that was gathered and analysed was trustworthy. Guba (1981) proposes four criteria that qualitative researchers should consider to achieve a trustworthy study: credibility, transferability, dependability and confirmability.

5.1.1 Credibility

Credibility is based on the premise that research findings should be convincing and believed by the reader (Savin-Baden & Major, 2023). According to Tracy (2019), qualitative credibility could be achieved through thick description, triangulation, and member reflections with participants.

Thick description: Maree (2020) agrees that credibility is enhanced by using thick descriptions. Thick descriptions offer readers a comprehensive and intentional account of the context, participants, and research design, enabling them to form their own interpretations (Maree, 2020). The context includes six Pretoria East pre-school teachers at private or independent pre-schools. Specific pre-schools were chosen due to their locations. Given South Africa's diverse population, I limited the research scope to a specific geographic area.

Additionally, female pre-school teachers of 4-5-year-olds were chosen. The six participants are between twenty and sixty-five. The gender, age, and cultural background of the participants were not considered when the sample was chosen. The focus of choosing the participants was that three use the NCF in their planning and teaching, three use the CAPS, and that all participants teach at a Pretoria East private pre-school. Furthermore, a detailed elucidation of the research design was discussed in Section 4.4.1. A purposeful account of the context, participants and research design were fully described to enhance thick descriptions. The profiles of each participant will be discussed in the following sections.

Triangulation: As discussed in Section 4.4.3, triangulation refers to an approach that allows for a deeper understanding of the research topic, which involves verifying the consistency of data across settings and types of data to gain a holistic understanding. Interviews, observations, and field notes were purposefully chosen as a multi-method strategy to strengthen the research (Aurini et al., 2021). Observing each participant in their classrooms whilst taking notes before the semi-structured interviews enabled me to gain insight into the participants' knowledge, experience and value of Mini-Musicking in their planning and teaching. Not only do multiple data-gathering methods strengthen the research, but they also allow me to see the data through multiple lenses (Tracy, 2019).

Member reflections with participants: During the interviews, I allowed the participants to share and communicate their thoughts and ask questions about the study (Tracy, 2019). I made sure that I understood what they were saying by confirming the questions and replying as thoroughly as possible.

5.1.2 Transferability

According to Maree (2020), to increase transferability, qualitative researchers should focus on how typical the participants are to the context being studied and the context to which the findings apply. As discussed in the previous section, the context of the study involves six Pretoria East pre-school teachers of 4-5-year-olds at private or independent pre-schools. The teachers use either the NCF or the CAPS. The purposefully chosen participants coincide with the selected pre-schools, indicating that the participants are typical to the context and that the findings are relevant to the setting. Furthermore, transferability suggests that findings may have applications in similar situations elsewhere (Savin-Baden & Major, 2023), indicating that the findings in this study may be similar to the findings in comparable situations.

To enhance the study's transferability, both thick description and purposeful sampling were employed (Maree, 2020). A detailed thick description is provided in Section 5.1.1, while purposeful sampling, outlined in Section 4.4.2, further bolsters the study's generalisability.

5.1.3 Dependability

Aurini et al. (2021) explain dependability as a dimension demonstrating that findings could be replicated if the study was conducted using identical data, contexts and data analysis procedures. Thus, if another researcher collected and analysed the same data, they would understand the interpretations formed through the detailed research design. Maree (2020) states that the data collection details enhance the research's dependability. A detailed description of the research design was presented in Chapter 4, enhancing the study’s dependability and suggesting that the research findings will endure over time (Savin-Baden & Major, 2023).

5.1.4 Confirmability

Savin-Baden and Major (2023) describe confirmability as a term that suggests that the researcher has remained neutral during data analysis and interpretation and that others must confirm the interpretation. To strengthen this study's confirmability, I followed the following strategies:

- A recording of each participant's interview was taken
- Field notes of the observations were taken
- A professional transcriber was used to transcribe the interviews verbatim, and I verified the transcriptions accordingly for accuracy
- My interpretations of each interview and observation were discussed with my supervisor
- Triangulation was used with each participant (Maree, 2020; Aurini et al., 2021)

Creswell and Poth (2023) consider qualitative validation in research as an attempt to assess the accuracy of the findings, as described by the researcher, the participants, and the readers. The authors recommend that researchers use multiple validation strategies regardless of the qualitative approach, with the goal of documenting the accuracy of the findings. Creswell and Poth (2023) argue that qualitative researchers have a responsibility to translate their understandings of validation into practice as strategies. The figure below displays the validation strategies as presented by Creswell Poth (2023).

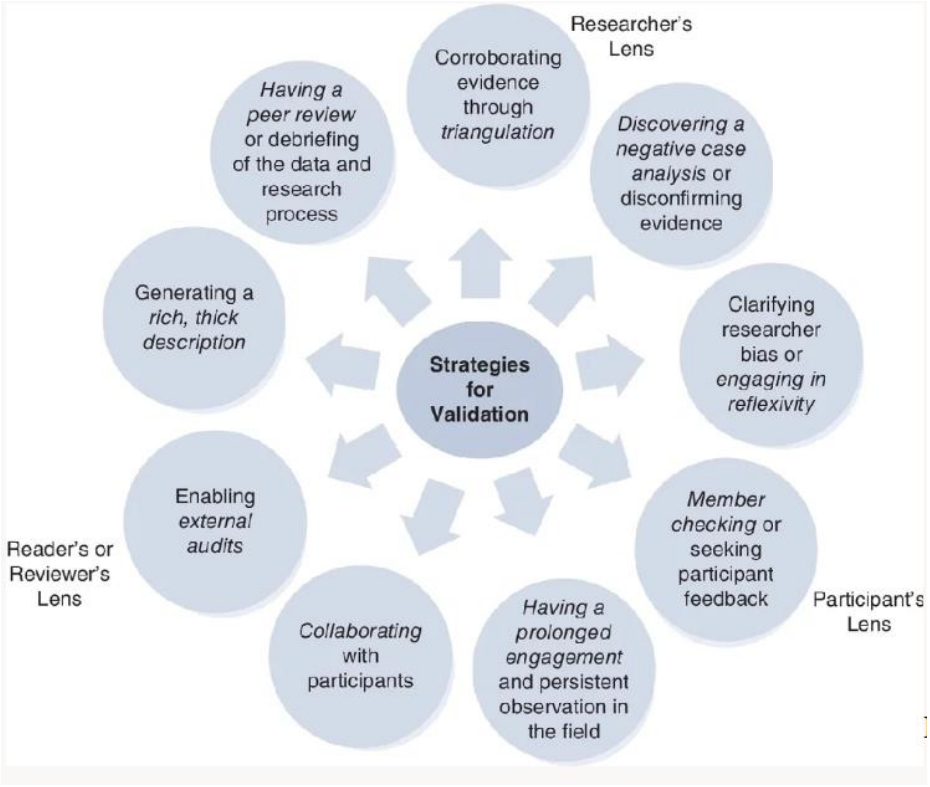


Figure 16: Validation strategies

Note. Strategies for validation. From *Qualitative Inquiry and Research Design* (no page), by Creswell, J., & Poth, C., 2023, SAGE Publications.

The nine strategies are organised into three groups by the lens they represent the researcher, the participant, and the readers or reviewers.

- **The researcher's lens**
  1. *Corroborating evidence through triangulation of multiple data sources*

     I made use of multiple methods (interviews, observations and field notes) to provide corroborating evidence to use the insights in my interpretation and writing (Creswell & Poth, 2023).
  2. *Discovering a negative case analysis or disconfirming evidence*

     According to Cresswell and Poth (2023), not all evidence fits the blueprint of a code or a theme, and the role of the researcher is to record negative evidence to provide a realistic assessment of the phenomenon. I recorded all evidence by transcribing the interviews verbatim and by discussing the transcriptions, observations and field notes with my supervisor to ensure that all data was captured.

3. *Clarifying researcher bias or engaging in reflexivity*

   I disclosed my understanding of biases, values and experiences with my supervisor.

- **The participant's lens**

4. *Member checking or seeking participant feedback*

   The participants gave feedback on my responses to their answers. Throughout the interviews, I consistently responded to their answers to confirm my understanding of what they communicated.

5. *Having a prolonged engagement and persistent observation in the field*

   I began my data collection by familiarising myself with the site and participants. Throughout the study, I reflected upon the observations and field notes as my understanding of Mini-Musicking in the classrooms emerged and evolved (Creswell & Poth, 2023).

6. *Collaborating with participants*

   Although the participants in this study were not actively involved throughout the research process (Creswell & Poth, 2023), I collaborated with the participants during the interviews. I asked questions about my observations and my field notes to confirm my interpretations.

- **The reader's or reviewer's lens**

7. *Enabling external audits*

   According to Creswell and Poth (2023), the process of enabling external audits was assisted by the creation of documentation, comprising a log of all the processes followed, describing the small analytic leaps contributing to the complete analysis. All necessary steps of the data collection processes were described in Chapter 4, and all analytic processes are described in the sections of Chapter 5.

8. *Generating a rich, thick description*

   Generating thick descriptions benefits both confirmability and credibility. As described in Section 5.1.1, thick descriptions suggest that the researcher provides the reader with a complete and purposeful account of the context, participants, and research design so that readers can make their own interpretations (Maree, 2020). A purposeful account of the context, participants

and research design were described in Section 5.1.1. The profiles of each participant will be discussed in Section 5.3.2.

9. *Having a peer review or debriefing of the data and research process*
   My supervisor serves as the external reviewer who is familiar with this study; kept me, the researcher, honest; questioned my methods and interpretations; and created debriefing sessions (Creswell & Poth, 2023).

5.2 Ethical Consideration

Aurini et al. (2021, p.107) explain that ethics in qualitative research include "treating participants with respect and consideration, ensuring their informed and ongoing consent, providing enough information for individuals to weigh the risks associated with their participation, minimizing harms, and treating people equitably". After the approval of my proposal, I requested ethical approval from the Research Ethics Committee at the University of Pretoria to obtain consent to conduct this study. During the preparation and execution of the data collection, I adhered to the four principles of ethical considerations from Aurini et al. (2021):

Informed consent

I provided the participants and principals of the school with information about the study's purpose, how the data would be collected and used; what I required of them; that participation was voluntary and anonymous; and that they had the right to withdraw at any time (Aurini et al., 2021).

Anonymity and confidentiality

I carefully planned and communicated to the participants that participation would be anonymous and confidential (Aurini et al., 2021). I ensured anonymity by guaranteeing the participants that no potentially identifiable information was included at any stage except for the consent forms given to them and the principals of the schools. Furthermore, I ensured confidentiality by affirming that no attributions or comments in my reports would identify the participants. The data collected is confidential and password protected, and pseudonyms were used when referring to the participants.

Protecting participants from harm

The consent forms with all the needed information were given to the participants in advance. Participants had enough time (1-3 weeks) to read through the forms on their own and ask questions about the provided information to ensure that they had a clear understanding of any potential risks or harms before they took part in the study (Aurini et al., 2021).

Protecting researchers from harm

Aurini et al. (2021) suggest that researchers should make arrangements to minimise risks to their safety, such as letting others know about their whereabouts, having reliable transport, and meeting in safe, public places. I always ensured that my husband knew where I was, that I had my own transport, and that I met the teachers inside their classrooms, which is considered safe.

5.3 Data analysis and interpretations

According to Bazeley (2020), the word *analyses* derives from the ancient Greek word ἀνάλυσις, which means *breaking up*. By interrogating data and challenging (breaking it apart) the connections between and within data sets, researchers may see it from a different perspective (Bazeley, 2020). Hatch (2023) describes five types of models or frameworks of qualitative data analysis: typological-, inductive-, interpretive-, political-, and polyvocal analysis.

Typological data analysis divides the overall data set into categories or groups based on predetermined typologies, intending to capture the perspectives of a group of individuals around particular topics (Hatch, 2023). Conversely, inductive analysis involves a bottom-up approach where categories are derived directly from the data. Specific elements are examined, compared, and connected to form broader themes and patterns (Hatch, 2023). Interpretive analysis processes data that emphasises interpretation, where the “interpretation situates the researcher as an active player in the research process” (Hatch, 2023, p. 223). All qualitative data analyses involve interpretation, but the researcher is not as involved in the research process as in interpretive analysis. Political analysis acknowledges the political landscape of society, and researchers formulate their work within the critical or feminist paradigm (Hatch,

2023). It could be argued that all researchers in qualitative research follow a political stance, as the research is primarily subjective, and it could be difficult not to be biased. However, in political analysis, findings are often read as political position statements rather than research reports (Hatch, 2023). Polyvocal analysis involves poststructuralist thinking, where multiple truths exist and where there are partial, local, and historical voices (Hatch, 2023). Considering the five types of qualitative data analysis, a typological framework is most suitable for this study.

5.3.1 Typological Data Analysis

According to Hatch (2023), typologies are generated from theory, sound judgment, or research objectives, and data processing occurs within those typological categories. The typologies to be analysed include the four components of Mini-Musicking: musical activities, musical elements, holistic development, and merriment. To answer the research questions, the interview questions were explicitly created around the four components of Mini-Musicking. Hatch (2023) describes nine steps to follow when utilising typological data analysis:

1. Identify typologies to be analysed

The typologies to be analysed include the four components of Mini-Musicking. The interview questions focused on musical activities, musical aspects, overall development, and merriment. Field notes were made with the intention of observing Mini-Musicking components and discussing these observations during subsequent interviews.

2. Read the data, marking entries related to your typologies

As soon as the interviews were concluded, they were transcribed, and I reviewed the field notes from the observations. I highlighted specific entries from the interviews and field notes related to the typologies.

3. Read entries by typology, recording the main ideas in each entry on a summary sheet

The highlighted entries regarding musical activities, musical elements, areas of development, and merriment were read, and I made notes to identify them.

4. Look for patterns, relationships, and themes within typologies

Specific patterns, relationships and themes emerged within each component of Mini-Musicking across all six interviews. Commencing Chapter 4, I searched for epistemologies, ontologies and axiologies from the transcripts. The relationships between the participants' philosophies were discussed in Chapter 4. Detailed descriptions of the patterns, relationships, themes, similarities and differences that emerged from the observations and interviews were discussed in Sections 5.3.3 and 5.4.

5. Code entries according to patterns identified and keep a record of what entries accommodate certain elements of your patterns

Patterns were identified throughout the interviews and observations. Similarities as well as differences were recorded. Specific patterns were noted among all data in Sections 5.3.3 and 5.4.

6. Decide if the patterns are supported by the data, and search data for examples of your patterns

All relevant patterns were recorded, and specific examples were noted.

7. Look for relationships among the patterns that were identified

All information, including similarities, differences and relationships regarding the patterns, was recorded.

8. Write up your patterns as one-sentence generalisations

Tables were formulated to document the one-sentence generalisations. These were discussed in full in Sections 5.3.2 and 5.4.

9. Select data excerpts that support your generalisations

Examples of the one-sentence generalisations were recorded within the tables in Section 5.3. The following section provides a profile of the participants to improve the thick description.

5.3.2 Profiles of Participants

Two case studies, with three participants each, were conducted. Teachers A1-3 use the NCF, and Teachers B1-3 use the CAPS. The participants' age, gender,

qualifications, cultural background, or language were not considered when the sample was chosen. However, the location (Pretoria East), type of pre-school (private pre-school), age of their child (4-5 years old), and the curriculum the teachers used influenced their inclusion in the study.

Teacher A1:

Teacher A1 is a white, Afrikaans-speaking pre-school teacher in her thirties. She started studying for a B.Ed. Degree but never finished it. She has 10 years of teaching experience. Music is always playing in her classroom from the moment the child arrives. She believes that music and rhythm activities are important, but she feels limited in her knowledge of musical activities and that she has limited resources. When planning for musical activities, she admits that she does not always follow the curriculum due to limited time but rather follows an easier way by choosing a singing- or action song that they enjoy:

> *…mens raak so besig, dat jy die maklikste uitweg maar kies en gou 'n liedjie sing, wat, ook wat vir hulle lekker is, soos 'n dans liedjie…of 'n sing liedjie, of 'n bewegings liedjie is vir hulle baie lekker* [meaning: she gets so busy that she chooses the easiest way by singing a quick song, or dancing to a song, or an action song, that the she knows the child enjoy].

Teacher A2:

Teacher A2 is an Afrikaans-speaking, outgoing and spontaneous pre-school teacher in her early thirties. She has an NQF level 7 counselling qualification and enjoys completing short courses regarding discipline, communication, social studies, music and science. She has 11 years of teaching experience with no formal musical background. She follows her planning well and does musical activities three times a week. She explains that the focus of her teaching is on knowledge rather than what the child enjoys doing:

> *…maar, ja, ek dink mens is so, mens is so gebaseerd op wat hulle moet weet in plaas van wat hulle moet geniet* [meaning: she focuses her teaching on what child should know, rather than what they enjoy].
>
> She acknowledges that she desires to obtain more age-appropriate musical

knowledge that she could use in her teaching:

> *…ek sal graag baie meer wil weet van musiek af om dit vir die ouderdomsgroep te leer* [meaning: she would like to know a lot more about music, so that she could teach music to the age group].

Teacher A3:

Teacher A3 is a white, Afrikaans-speaking principal and owner of a private pre-school. She has her class of 4-5-year-old children, and she has a degree in Early Childhood Development. Teacher A3 is in her sixties and has 39 years of teaching experience. She feels very confident about her teaching abilities, especially her musical teaching skills:

> *ek dink na 39 jaar, doen ek dit met toe oë* [meaning: after 39 years, I teach with my eyes closed].

Although she feels competent in her musical abilities, she believes that there is a need for musical training and that music is essential for learning to read and brain development. She struggles with keeping the child's attention and feels the need to entertain them to get their attention:

> *jy weet, jy moet dit interessant genoeg maak, hulle moet wonder wat kom volgende, so jy moet altyd, soos 'n haas uit 'n hoed uit ruk…* [meaning: she has to make the lessons interesting so that it is unexpected, and that she needs to pull a rabbit out of hat to keep their attention].

Teacher B1:

Teacher B1 is an Afrikaans-speaking pre-school teacher in her forties. She obtained her Early Childhood Development degree from Unisa, and she has more than a decade of experience in teaching. She uses the CAPS in her planning and teaching, but she modifies the curriculum to align with the developmental skills of the child. She does not plan time specifically for musical activities but rather incorporates it into her daily planning:

> *So daar is nie 'n pertinente musiek les gedeelte wat ons insit nie, dit is regtig iets wat ek met Bybel doen. Mens doen dit met jou tema bespreking, jy doen dit met jou opruim tyd, mens doen dit met groettyd in die oggend. So daar's nie 'n spesifieke tyd nie, maar wanneer 'n mens jou beweging spele ook doen, dan kom dit baie sterker deur want dan is daar tye wat ons ritmiese stappe met die kinders moet doen, want dis deel van ons assessering, en dan moet ons natuurlik hoe hanteer hulle instrumente, dis ook belangrik. So mens sal baie keer sal ons instrumente gaan haal, maar dis nie 'n, 'n pertinente ding wat ons sê nou doen ons nie* [meaning: she doesn't plan for music lessons, but music is a part of their religious time; theme discussions; tidy-up time; greeting in the morning; movement activities; rhythm games; and playing and handling the musical instruments].

She emphasises that she does not approach music from a musical perspective but rather from a teaching perspective:

> *maar weereens, dis nie uit 'n musiek benadering uit nie, dis uit 'n onderwys benadering* [meaning: again, she does not approach music from a musical perspective, but rather from a teaching perspective]

Teacher B2:

Teacher B2 is an Afrikaans-speaking pre-school teacher in her twenties who completed her Early Childhood Development degree. She has 3 years of teaching experience, and she works at the same school as Teacher B1. She follows the CAPS as well but breaks away from the curriculum to meet the development abilities of the age group. When asked about incorporating CAPS musical activities into her planning, she admitted to not following the curriculum's recommendations, but prefers to do musical activities as she sees fit:

> *Ek gaan eerlik met jou wees, ek doen nie. Ek is, ek is baie, met musiek gaan ek alles soos, eie-wil… As ek wil hê hulle moet dans, moet hulle dans… As ek wil hê hulle moet sing, moet hulle sing. Ek is, ek gaan nie rêrig op CAPS, of op die kurrikulum se musiek goed nie* [meaning: I will be honest, I don't. I like to follow my own will... If I want the child to dance, they have to dance… If I want them to sing, they have to sing. I don't really follow the musical aspects from CAPS].

Teacher B2 admits that she does not plan for musical activities and that she does not focus on musical activities:

> *Ek doen nie sommer beplanning vir musiek nie* [meaning: I do not really plan for music].
> And,
> *Ek gaan eerlik met jou wees. Ek is, ek is nie baie gesteld op die musiek aktiwiteite nie.* [meaning: I will be honest. I don't focus on musical activities.]

Although Teacher B2 incorporates musical activities throughout her daily teaching, it is not something that is planned.

Teacher B3:

Teacher B3 is an Afrikaans-speaking pre-school teacher in her twenties. She has an MBA and HOD (High school) degree and enjoys doing short ECD courses. Currently, this is her second year of teaching, and she feels very passionate about her role as a teacher. Teacher B3 has a musical background, and she learned to play the flute in high school. She would be interested in musical workshops for teachers of 4-5-year-olds, as she desires to acquire knowledge on how to simplify her musical knowledge and implement it more practically for her current age group. She uses the CAPS in her planning, and she enjoys doing action songs with the child, significantly to help dispose of extra energy levels. Additionally, she plays classical music most of the time to help the child relax and be calm:

> *Juffrou *** grap altyd met my en sê sy weet ek is hier as sy die musiek êrens hoor* [meaning: Teacher *** usually jokes with me and says that she knows Teacher B3 is at school when she hears music].

Teacher B3 does not plan for musical activities or the incorporation of musical elements, but it is part of their daily program and something that she feels the child enjoys.

5.3.3 Observations and Field Notes

According to Creswell and Poth (2023), observation is one of the primary tools for collecting data in qualitative research and observations are based on the research purpose and questions. The purpose of the study is to investigate how pre-school teachers of 4-5-year-olds plan for musical activities and -elements and implement what was planned to help with the development of the young child holistically, through creating active, hands-on, enjoyable experiences (merriment). The four research questions include:

- How do teachers of 4-5-year-olds in pre-schools apply Mini-Musicking in their lesson plans?
- Why do teachers apply Mini-Musicking in their teaching and planning?
- How do teachers use musical activities and -elements to improve their children's holistic development?
- How do teachers use musical activities and -elements to create merriment?

The primary focus of the observations comprised the four components of Mini-Musicking: musical activities, musical elements, holistic development and merriment. I specifically observed what and how the participants included the four Mini-Musicking components in their lessons. The interviews that followed the observations confirmed the observations and field notes taken whilst I observed the teachers in their classrooms. The table below, Table 20, displays the Mini-Musicking components and what I observed from Teacher A1.

Table 20: Teacher A1 observations of Mini-Musicking

Teacher A1	
Musical activities	Greeting song: Sit while singing and clapping hands and knees (body percussion). Bible song: Sit while singing and moving arms. Bible song: Jump, walk and move in a circle while singing. Days of the week/months of the year song: Sit while singing and clapping hands. Listening activity: listen to different sounds of nature.

Musical elements	Sit while singing and rolling arms faster as the song goes faster (tempo).
Holistic development	Cognitive: Music may improve memory, literacy skills, spatial reasoning skills; language; processing; and academic performance (Titus, 2021). Social: The children enjoyed the jumping song and being more interactive with each other. Emotional: The child seemed calm and relaxed during the sitting songs but energised and cheerful when jumping and moving to the song. Physical: Gross-motor and fine-motor movements may help develop large and small muscle groups.
Merriment	The children laughed and smiled when they jumped and moved to the Bible song in a circle. They were interested in the listening activity and enjoyed listening to the different sounds.
Other observations	I saw tambourines and other musical instruments in a drawer, as well as a Bluetooth speaker.

The child and Teacher A1 were familiar and comfortable with all the musical activities, which suggested that they performed them regularly. Overall, Teacher A1 applied components of Mini-Musicking in her teaching. The table below, Table 21, displays the Mini-Musicking components and what I observed from Teacher A2.

Table 21: Teacher A2 Observations of Mini-Musicking

Teacher A2	
Musical activities	The children stood in two rows of seven, each behind a chair. Teacher A2 played a classical song and visually directed with her arms when the children should move left and right from their chairs. The left and right movements were not to the beat of the music and were random.
Musical elements	None of the musical elements were addressed.
Holistic development	Cognitive: Minimal cognitive development as the child had to follow directions. Social: None.

	Emotional: The children were uninterested and unenthused. Physical: Minimal gross motor skills.
Merriment	The child did not seem to enjoy the activity.
Other observations	I saw a radio and Bluetooth speaker, as well as a large black crate with assorted musical instruments, on the floor under a shelve.

I had difficulty understanding the goal of the activity presented by Teacher A2. As a former pre-school teacher of 4-to-5-year-olds who used both the NCF and CAPS, I could not relate the activity to any of the outcomes in the curricula. The activity presented had minimal musical components, as the child only had to move randomly to the teacher's queue, and visually, they did not appear to enjoy it. No musical elements were addressed, and minimal development skills were approached. The children appeared to be familiar with the activity as they followed the instructions of Teacher A2 well. Table 22, displays the Mini-Musicking components and what I observed from Teacher A3.

Table 22: Teacher A3 Observations of Mini-Musicking

Teacher A3	
Musical activities	Greeting song: Stand whilst singing and moving to the song. Theme song 1: Sit whilst singing and moving to the song. Theme song 2: Stand whilst singing and moving to the song. Theme song 3: Stand whilst singing and moving to the song. Listening activity: Listen to high and low sounds. Clap words in syllables (rhythms). Movement: fast and slow like bees without music. Dancing and moving
Musical elements	Listen to high and low sounds (pitch). Clap words in syllables (rhythms). Move fast and slow like a bee (tempo).
Holistic development	Cognitive: It may improve memory, literacy skills, spatial reasoning skills, language processing, and academic performance (Titus, 2021). Social: Singing songs and moving together may enhance their social development.

	Emotional: The child seemed calm and relaxed during the first theme song but merry when they stood up and moved to the songs. Physical: Gross-motor and fine-motor movements may help develop large and small muscle groups.
Merriment	The child appeared to enjoy the musical activities.
Other observations	In the classroom, I saw a Bluetooth speaker.

Most of the songs and musical activities presented by Teacher A3 were songs and activities that I recently introduced to the child, as I am the music teacher at the school. Three of the four songs that were sung were songs that I taught the child. It was difficult to determine whether the child engaged in more musical activities other than what I taught them. Based on my observations, Teacher A3 engaged in the components of Mini-Musicking, even though most of the activities were not authentic to her. The following table shows the Mini-Musicking components and the observation from Teacher B1.

Table 23: Teacher B1 Observations of Mini-Musicking

Teacher B1	
Musical activities	Clap syllables of a child's name (rhythms). Bible story: verbally copy the sounds of the oceans. Theme song: sit whilst singing and clapping to the beat. Movement: walk rhythmically in a circle whilst clapping, galloping and stomping to the beat. Rhyme: learn a new rhyme with hand movements. Listening activity: listen and imitate low and high sounds
Musical elements	Verbally make high and low sounds of farm animals (pitch). Clap and stomp to the beat and rhythm.
Holistic development	Cognitive: Music may improve memory, literacy skills; spatial reasoning skills; language; processing; and academic performance (Titus, 2021). Social: The child executed the musical activities together as a cohesive entity. They worked together as they clapped different rhythms, sang, and moved to the beat.

	Emotional: The children were engaged in every activity, and they participated relaxed and calmly. They seemed to be happy, and they smiled when they walked and sang in a circle. Physical: Fine motor skills were developed as the child carried out hand movements with the rhyme. Gross motor skills were developed when the child clapped, galloped and stomped their feet to the beat.
Merriment	The child appeared to be peaceful and content during the sitting activities and jubilant during the gross motor activities.
Other observations	I could see the television and cell phone that Teacher B1 uses to play music and sounds, as well as a radio.

The child and Teacher B1 were familiar and comfortable with all the musical activities, which suggested that they performed them regularly. Overall, Teacher B1 applied components of Mini-Musicking in her teaching. The table below displays the Mini-Musicking components and the observation from Teacher B2.

Table 24: Teacher B2 Observations of Mini-Musicking

Teacher B2	
Musical activities	Musical game: Musical chairs while clapping hands Dancing: Dance freely to different Afrikaans- and children's songs. Stand and sing with movements, the school anthem, and traditional children's songs such as *Wielie wielie walie* and *Oupa ry met sy motorkar.* Stand and perform a rhyme with movements.
Musical elements	The child danced to the beat of the songs. They sang *Wielie wielie walie* slowly and then faster and faster.
Holistic development	Cognitive: It may improve memory, literacy skills, spatial reasoning skills, language processing, and academic performance (Titus, 2021). Social: The musical game required the children to work together and respect each other while listening for the music to stop. They danced and sang together through most activities, enhancing their social skills.

	Emotional: The children enjoyed singing and dancing together as they were cheerful and upbeat. Physical: Mostly, their gross motor skills were developed while standing and singing, moving, dancing and playing musical games.
Merriment	The child appeared to be content and pleased while performing the musical activities.
Other observations	I could see a Bluetooth speaker.

The child and Teacher B2 demonstrated familiarity and comfort with all the musical activities, indicating that they practised them regularly. Overall, Teacher B2 incorporated components of Mini-Musicking into her teaching. Table 25 displays the Mini-Musicking components and the observation from Teacher B3.

Table 25: Teacher B3 Observations of Mini-Musicking

Teacher B3	
Musical activities	Stand, move and dance to the children's song, *Shake your sillies out.* Stand and sing *Ring Around the Rosie* in a circle. Sit and clap the days of the week fast/slow and loud/soft. Sit and sing the months of the year.
Musical elements	Clap the days of the weeks fast/slow (tempo) and loud/soft (dynamics) rhythmically.
Holistic development	Cognitive: Music may improve memory, literacy skills; spatial reasoning skills; language; processing; and academic performance (Titus, 2021). Social: The children engaged socially with each other while jumping and dancing to the action song *Shake Your Sillies Out.* Emotional: They seemed blissful and overjoyed while performing the action song, they were engaged and relaxed during the sitting activities. Physical: Gross motor skills were developed as the child jumped and moved to the songs.
Merriment	The child appeared to enjoy the musical activities, especially the action song.

Other observations	I saw a box with musical instruments such as tambourines and glockenspiels.

Teacher B3 and the child were familiar and comfortable with all the musical activities, which suggested that they performed them regularly. Overall, Teacher B3 applied components of Mini-Musicking in her teaching. To encapsulate the observations of the participants' inclusion of Mini-Musicking in their teaching, the following summarisation concludes this section:

Table 26: Observations summarisation of Mini-Musicking

Mini-Musicking		**Teacher A1**	**Teacher A2**	**Teacher A3**	**Teacher B1**	**Teacher B2**	**Teacher B3**
Musical activities	Singing	✓		✓	✓	✓	✓
	Listening	✓	✓	✓	✓		
	Moving	✓		✓	✓	✓	✓
	Dancing			✓		✓	✓
	Body percussion	✓		✓	✓	✓	✓
	Playing non-melodic instruments						
	Keeping the beat	✓		✓	✓	✓	✓
	Playing musical games					✓	
Musical elements	Beat	✓		✓	✓	✓	✓
	Rhythm	✓		✓	✓	✓	✓
	Pitch			✓	✓		
	Tempo			✓		✓	✓
	Melody						
	Dynamics						✓
	Mood						
	Tone colour						

	Style						
Holistic development	Cognitive development	✓		✓	✓	✓	✓
	Social development	✓		✓	✓	✓	✓
	Emotional development	✓		✓	✓	✓	✓
	Physical development	✓		✓	✓	✓	✓
Merriment	Enjoyable experiences	✓		✓	✓	✓	✓

Overall, most participants engaged in musical activities such as singing, listening, moving, body percussion and keeping the beat. None of the participants used musical instruments in their activities. Most participants incorporated the elements, beat and rhythm into their activities and half implemented tempo. Only one participant included dynamics in her lesson, and no one integrated melody, mood, tone, colour and style. Most participants helped develop the child holistically and ensured the child experienced merriment. The participants were interviewed on the same day after the observations. Savin-Baden and Major's data analysis phases were used to analyse the interviews.

5.4 Phases of data analysis and findings

Lichtman (2023) describes qualitative data analysis as a process used to interpret collected data to provide answers to the research questions. According to Savin-Baden and Major (2023), most qualitative researchers engage in the following phases of data analysis: characterise, cut, code, categorise, convert and create. The data analysis phases of Savin-Baden and Major (2023) are essential tools to help break down the data and find comparisons and contrasts between the sets of data. In the following section, I describe the phases I followed with each participant's interview, as well as the findings.

Characterise: *To express in the exact words as originally used. This includes other aspects such as the speaker's tone, verbal tics, pacing, timing and pauses.*

I listened carefully to what the participants said and paid attention to how they said it. I used my field notes to make notes on the participants' tone of voice, verbal tics, pacing, timing, and pauses. I asked follow-up questions when I felt that their body language and tone of voice provided clues to meaning. After the interviews, I used a professional transcriber from Top Transcriptions to transcribe the interviews fully verbatim. I read and double-checked if the transcriptions were correct according to the recordings.

Cut: *To cut the data into meaningful segments.*

After characterising the data, I started cutting words, phrases, and sentences by highlighting the relevant data. Without changing the meaning of the sentences and phrases, I cut words and phrases that were irrelevant and unnecessary to the study. I carefully chose what data was essential to my study and significantly, what data helped answer my research questions.

Code: *To search data and note details and implications of a large amount of data, make comparisons and identify patterns.*

I visited and revisited all six recordings and notes of the interviews and field notes as soon as it was done. I wrote down all the details, patterns, similarities, and comparisons between them to start with the next phase. The focus was on the use of Mini-Musicking in their planning and teaching. I paid attention to details containing musical activities, musical elements, holistic development and merriment.

Categorise: *To organise and categorise data.*

I organised and categorised the relevant patterns, similarities and comparisons of the data collected. The two tables below display the patterns, similarities, and comparisons between the data collected from the interviews of participants A1-A3 and B1-B3 separately.

Table 27: Patterns, similarities and comparisons between the A1-A3 data sets

Data categorised	**Teacher A1**	**Teacher A2**	**Teacher A3**
How the NCF is used in her planning	Uses the curriculum as a guideline (00:25).	Uses the curriculum as a guideline or foundation (01:56).	Weekly (00:56).
How she integrates the musical aspects of the curriculum into her planning	Follows her direction and not the curriculum (01:14).	Does musical activities 3 times a week (02:23).	Plays musical games, instruments, and elements such as pitch and tempo (00:10).
Attended any musical workshops	No (02:06).	No (04:16).	No (01:32).
Challenges with musical activities	Feels like she lacks musical knowledge (05:28) and finds it challenging to find music that is age-appropriate and enjoyable (06:08).	Feels unsure how to teach music (07:40), especially for the age group (08:11).	To keep the child's attention (06:28)
Use of non-melodic instruments	Experience musical instruments as enjoyable for the first or second time – then they break it (14:32).	Children play on non-melodic instruments every Wednesday (02:47).	Every third week (05:46).

Plays classical music for the child	Plays calm, classical music while the child works (01:33) and when they arrive at school (04:58).	Plays calm, classical music while the child works (12:43-13:07).	Plays classical music when the child sleeps (02:23-02:31) and works (02:56-03:00).
Use of listening activities	Sees listening activities as necessary and something she does often (07:14), such as nature sounds (07:01-07:06).	Uses listening activities to practise the musical elements (10:32).	Uses listening activities specifically with themes such as transport (04:01) or bees (04:10).
Use of musical elements	Uses the musical elements continuously but does not plan for it (06:44).	Plan for musical elements as displayed in her assessment (10:15-10:26).	Continuously throughout the day (07:32-07:46).
Challenges with musical elements	Feels like her knowledge is limited (08:56).	None (12:05).	None (07:52).
Use of music for holistic development	Mostly does not use music specifically for development (09:45), but rather for enjoyment (10:25-10:31)	Uses music to teach direction but not for physical development (13:30).	Uses music continuously throughout the day (08:04).
Challenges when using music for	Does not have enough resources (12:27) and guidance (12:46).	Feels that the different personality types and emotional	---

holistic development		states make it difficult for her to find a middle ground to accommodate all children (15:23-15:44).	
Plan for merriment	Plans according to what the child enjoys (13:57) and resources like scarves (14:12).	Plans activities according to what she enjoys (16:25).	Tries to entertain the child through amusement (08:50, 09:01).
Challenges when planning for merriment	Lack of knowledge and resources that are age-appropriate (15:14-15:38).	Unsure what the different child likes to listen to (18:09-18:34).	None 09:19).

Teachers A1 and A2 use the NCF as guidelines, whereas Teacher A3 uses it weekly. Teacher A1 does not follow the curriculum's recommendations for musical activities, but Teachers A2 and A3 integrate musical aspects from the NCF into their planning. None of the participants (A1-A3) have attended musical workshops. All three participants face challenges when planning for and teaching musical activities. Teacher A1 feels that she lacks musical knowledge and finds it difficult to locate music that is age-appropriate and enjoyable.

In contrast, Teacher A2 feels unsure of how to teach music, especially for the age group. Teacher A3's challenge lies in keeping the child's attention. Teacher A1 shies away from the use of non-melodic instruments as the child tends to break them, while Teacher A2 uses them weekly and Teacher A3 every third week. All three participants use listening activities regularly. Teachers A1 and A3 do not plan for musical elements, as they teach elements such as beat, rhythm, pitch, tempo and dynamics continuously throughout the day.

In contrast, Teacher A2 plans to teach elements such as pitch, tempo, and dynamics. Teachers A2 and A3 do not experience any challenges with musical elements, but Teacher A1 feels she has limited knowledge. Teachers A1 and A2 do not use music for holistic development due to a lack of resources, guidance and knowledge on how to accommodate different children. In contrast, Teacher A3 uses musical elements throughout the day. Teacher A1 plans for merriment according to what the child enjoys. On the other hand, Teacher A2 plans for merriment according to her enjoyment. Teacher A3 tries to entertain the child through amusement, such as dressing with a big hat and sunglasses.

Table 28: Patterns, similarities and comparisons between the B1-B3 data sets

Data categorised	**Teacher B1**	**Teacher B2**	**Teacher B3**
How the CAPS is used in her planning	Uses the curriculum as a baseline but reduces/scales down the academic level to a 4-5-year-old level (00:06).	Breaks away from CAPS (00:29) to include more age-related activities (00:52) and uses its initiative (01:21).	Uses the curriculum as is and focuses on the learning outcomes (00:40).
How she integrates the musical activities or aspects of the curriculum into her planning	Daily and continuously without planning specifically for a music lesson, such as Bible time, theme discussions, tidy-up time, greeting and gross motor activities (01:31).	She does not integrate any musical activities from CAPS in her planning (02:13) but instead focuses on rhythms and rhythm pattern-types activities (02:29).	Uses songs and rhymes to accommodate the themes planned in the CAPS (00:05).

Attended any musical workshops	None (02:27).	None (02:43).	None (01:48).
Challenges with musical activities	Discipline – she feels that the child does not listen (10:21).	Discipline (11:47) – she feels that the child gets out of control, especially with the instruments (11:35).	Discipline and concentration (05:40).
Use of non-melodic instruments	Once a month (06:12).	Very seldom (09:07), (09:21), once every three months (09:23).	Once every two weeks, or less (04:55) due to the child breaking the instruments (05:11).
Plays classical music for the child	Sometimes plays, classical music while the child is sleeping (16:45).	--	Plays classical music to help calm the child (03:38).
Use of listening activities	Has used her phone to play animal sounds in the past (05:04).	Sometimes, when dancing, she makes the child aware of different pitches (13:36).	Not often (04:13).
Use of musical elements	Admits to teaching only dynamics and tempo due to limited knowledge (07:53-08:08).	Use discussions about pitch and dynamics with the child (13:53-14:08) with musical instruments.	Daily practice of the elements (pitch, dynamics and tempo) throughout other lessons (07:11-07:27).
Challenges with musical elements	Feels that she does not have enough knowledge	Children may get silly and think they are funny (15:43),	Feels that she needs more ideas

	about musical elements (14:25).	and they get out of control (16:20).	and that workshops could help (09:48).
Use of music for holistic development	Does not plan for musical lessons but uses music continuously throughout the day whilst performing other daily activities (16:45).	Does not plan for music to help with holistic development – she will do an activity with the child and hope for the best (16:58).	Does not plan for music to help with specific development, but it occurs as they perform music (08:25-08:53).
Challenges when using music for holistic development	It is challenging to find Afrikaans songs that are age-appropriate (18:30) and resources (19:50).	Does not experience challenges because she does not plan for and focuses on holistic development (19:06).	--
Plan for merriment	She observes the emotional states of the child and chooses an activity to accommodate their emotions (20:38)	Uses music that the child listens to at home with their parents (19:31), dances with her child (20:04-20:24), and asks the child what they want to listen to (20:34).	Plays music during playtime (10:05) and takes out the instruments when the child asks for them (10:21).
Challenges when planning for merriment	Feels that her lack of knowledge and age-appropriate resources could be	None (22:24).	Finds it challenging to make rhymes enjoyable for the child (11:51).

	a challenge (23:39).		

Teacher B1 uses the CAPS as a baseline, where she reduces the academic standard to a 4-5-year-old level. Teacher B2 breaks away from the curriculum and follows her initiative, whereas Teacher B3 uses the learning outcomes as set out in the curriculum. Teacher B1 does not plan specifically for musical activities in the curriculum but instead uses music daily and continuously throughout the day in daily activities. Teacher B2 does not integrate any musical activities from the CAPS in her planning, whereas Teacher B3 uses songs and rhymes to accommodate the themes in the curriculum. None of the participants have attended any musical workshops, and all three agree that discipline is their most significant challenge. The use of non-melodic instruments varies between participants; Teacher B1 uses it once a month, Teacher B2 once every three months, and Teacher B3 once every two weeks or less. Teacher B1 plays classical music whilst the children are sleeping and Teacher B3 when she feels the children need to calm down. Teacher B1 has used listening activities before, but it is not something she does regularly; Teacher B3 does not do listening activities often; and Teacher B2 sometimes make the child aware of different pitches in music while they dance or discuss a theme. Teacher B1 admits to teaching only musical elements such as dynamics and tempo due to limited knowledge. Teacher B2 discusses musical elements such as pitch and dynamics, but she finds the child getting foolish and out of hand. Teacher B3 practises elements such as pitch, dynamics and tempo daily, but she feels that her ideas are limited. None of the participants planned musical activities to help with the holistic development of their child, and Teacher B1 explained that she finds it challenging to locate age-appropriate Afrikaans songs. All three participants plan for merriment differently; Teacher B1 observes the emotional states of the children and chooses an activity to accommodate their emotions; Teacher B2 uses music that the children listen to at home and what they prefer; and Teacher B3 plays music during playtime and takes out the instruments as the child' request. Teacher B1 feels that her lack of knowledge and age-appropriate resources are challenges when planning for merriment. In contrast, Teacher B2 does not experience any challenges, and Teacher B3 finds it difficult to make rhymes enjoyable.

Convert: *To convert codes and categories into themes.*

According to Cresswell et al (2007), qualitative researchers begin their investigations with a theory and develop hypotheses from the theory. Then, they collect and analyse the data to evaluate the hypothesis created. This process goes back and forth to establish definite themes and includes deductive data analysis as the data is converted into themes. The conversion of the themes in this study was repeated numerous times to provide a clear construct of the findings. I identified all dominant ideas from Tables 29 and 30 and converted them into themes. Not all ideas were relevant to the research questions and thus not converted into themes. The four research questions guided the themes. The themes helped me draw conclusions about how mini-musicking is used in the lesson plans and teaching of the participants. The four themes are directly related to the four components of Mini-Musicking.

Theme 1: Musical activities

Subtheme: Musical activities from the curricula in teacher's planning

Most participants (4 out of 6) use the curricula as a guideline rather than a predefined path and timeline for what children are expected to learn. The participants acknowledge the curricula and use certain aspects, but they tend to work out their planning or scale it down to accommodate the development of the age group. Teachers B1 and B2 have asked a local primary school what the Grade R's struggle with, and they incorporated activities into their planning to help develop specific areas with their child before they go to Grade R.

Half of the participants (two who use NCF and one who uses CAPS) used the musical activities set out in the curricula in their planning. Teachers A2, A3 and B3 perform most of the musical activities recommended in the curricula. Teachers A1, B1 and B2 do not focus on the curricula's activities but rather incorporate musical activities continuously and throughout the day. The latter do not make time and plan for music lessons, but they use music during Bible time, theme discussions and songs, tidy-up time, and greetings.

Subtheme: Challenges with musical activities

Half of the participants (all who use the CAPS) experience challenges in children's discipline when performing musical activities. The participants feel that musical

activities are challenging due to discipline and concentration. They find that children do not listen and get out of hand when playing non-melodic instruments. Most participants do not use musical instruments in their planning and teaching due to discipline struggles. Two participants face challenges with musical knowledge, finding age-appropriate resources, and how to teach music.

Subtheme: The use of listening activities

Half of the participants (all who use the NCF) do not use listening activities often, while the rest of the participants do listening activities regularly. Two of the six participants used listening activities to listen for specific musical elements.

Theme 2: Musical elements

Subtheme: The use of musical elements

All participants teach most of the musical elements set out in the curricula, but most participants do not plan for it as they teach them informally throughout the day. The musical elements most participants teach are beat, pitch, tempo and dynamics. One participant (Teacher B3, who has a musical background) started playing and discussing music in various moods, such as happy and sad.

Subtheme: Challenges with musical elements

Half of the participants feel that their knowledge is limited, whereas two participants do not experience any challenges. One participant struggles with discipline when teaching musical elements because children become silly.

Subtheme: The use of listening activities

A minority of participants use listening activities to listen for specific musical elements. Almost all participants use classical music in their classrooms as a background while the children are working or sleeping to help them relax and create a calm atmosphere and aesthetic experiences.

Theme 3: Holistic Development

None of the participants planned for musical activities to help with the holistic development of the children; instead, they used music continuously throughout the day. Participants agree that they do not think about the development of children when performing musical activities and that development occurs naturally.

Theme 4: Merriment

Half of the participants plan for enjoyable musical experiences based on what the children seem to enjoy. One participant plans for merriment according to what she enjoys; one tries to entertain the children through amusement; and one participant observes the emotional states of the children and chooses musical activities to accommodate their emotions. All participants agree that most 4-5-year-olds enjoy music.

Create: *To create a visual display of the findings.*

A figure and a table were used to visually represent the themes that emerged from the data. The conceptual framework serves as the foundation of Mini-Musicking. The themes were derived from the four components of Mini-Musicking and the conceptual framework and helped answer the research questions. The figure below displays the connections between Mini-Musicking, the conceptual framework, themes, and research questions.

Figure 17: The connection between Mini-Musicking, the conceptual framework, themes and research questions

Mini-Musicking comprises four components: musical activities, musical elements, holistic development and merriment. The four components guided the conceptual framework that concluded with David Elliott's Praxial Philosophy, Bennett Reimer's Aesthetic Education; Maria Montessori's Whole-child Development; and Reinhard Pekrun's Control-Value Theory. This study's findings resulted in four themes that are connected to the conceptual framework that helps answer the research questions. The table below displays the four components of Mini-Musicking, their relationships with the conceptual framework and the themes from the findings.

Table 29: The connection between Mini-Musicking, the conceptual framework and the themes

Mini-Musicking	**Conceptual Framework**	**Themes from findings**
Musical Activities	Musicianship and listenership (David Elliott)	Theme 1: Musical activities Subtheme: Musical activities from the curricula in teacher's planning Subtheme: Challenges with musical activities Subtheme: The use of listening activities
Musical Elements	Listening to aesthetic experiences (Bennet Reimer)	Theme 2: Musical elements Subtheme: The use of musical elements Subtheme: Challenges with musical elements Subtheme: The use of listening activities
Holistic Development	Whole child development. Practical hands-on experiences (Maria Montessori)	Theme 3: Holistic Development
Merriment	Controllable positive activities (Reinhard Pekrun)	Theme 4: Merriment

Theme 1 is connected to musical activities and Elliott's theory of musicianship and listenership. The subtheme, *The use of listening activities*, is associated with both Elliott and Reimer's theories, as both include listenership. The participants use classical music to create relaxed and calm atmospheres (aesthetic experiences), as well as for the development of listening skills. Theme 2 is related to Reimer's theory of aesthetic experiences as it includes listening for specific musical elements. Theme 3 is directly related to Montessori's theory of Whole-child Development, and Theme 4 to Pekrun's Control-Value Theory of Achievement Emotions.

The four research questions are answered through the four themes. Conclusions about the research questions and their relationships to the conceptual framework were discussed in Chapter 6 – *Conclusions.*

CHAPTER 6

CONCLUSION

6.1 Overview of the chapters

The final chapter of this dissertation discusses each previous chapter and its correlation to the findings from the collected data. Furthermore, conclusions from the findings, the significance of the study; recommendations; and limitations are explored.

The title of this study, *Mini-Musicking in teachers' lesson plans of 4-5-year-olds in pre-schools*, guided the formation of the chapters in this dissertation. Mini-Musicking is a novel and complex term that comprises four components (musical activities, musical elements, holistic development and merriment). Each component was the primary focus during every chapter. As stated in Section 1.4, the focus of this study was to investigate how pre-school teachers of 4-5-year-olds integrate Mini-Musicking in their lesson plans in Pretoria East. More specifically, I wanted to identify and understand how pre-school teachers integrate musical activities and -elements into their lesson plans, and I wanted to investigate why or why they are not engaging in more musical activities and teaching the elements. The purpose of the study was to investigate how pre-school teachers of 4-5-year-olds plan for musical activities and -elements and implement what was planned to help with the development of the young child holistically, through creating active, hands-on, enjoyable experiences (merriment). The challenges pre-school teachers of 4-5-year-olds face when incorporating music into their lesson plans were investigated to understand how and why music is being integrated into their lesson plans. The four research questions in Chapter 1 clarified the focus and purpose of this study.

- *How do teachers of 4-5-year-olds in pre-schools apply Mini-Musicking in their lesson plans?*
- *Why do teachers apply Mini-Musicking in their teaching and planning?*
- *How do teachers use musical activities and -elements to improve their children's holistic development?*
- *How do teachers use musical activities and -elements to create merriment?*

Chapter 2 provided an overview of the holistic development of the 4-5-year-old child, background about the NCF and CAPS that pre-school teachers use in their planning and teaching, and the impact of musical activities and -elements on the 4-5-year-old. During the entirety of Chapter 2, 3 areas emerged:

- Teachers plan time for children to have natural, enjoyable musical experiences
- Teachers actively guide and support learning by engaging in planned musical activities
- Teachers create musical environments where children develop holistically

Concluding Chapter 2, the reader had insight into the correlation between the 4-5-year-old child and musical activities, musical elements, holistic development and merriment. Chapter 2 served as a foundation for the chapters to follow. Chapter 3 centred on the conceptual framework of four theories – each accompanied by a Mini-Musicking component. David Elliott's Praxial Philosophy focused on musicianship and listenership (musical activities); Bennett Reimer's Aesthetic Education theory emphasised listening for aesthetic experiences (musical elements); Maria Montessori's Whole-Child Development concentrated on practical hands-on experiences (holistic development); and Reinhard Pekrun's Control-Value Theory of Achievement Emotions involved enjoyable experiences (merriment). The three areas from Chapter 2 emerged in the conceptual framework in Chapter 3 and were discussed in detail in Section 6.2.2. Chapter 3 concludes with a complete perspective on Mini-Musicking. A conceptual framework grounded in Mini-Musicking is an intricate and multifaceted concept, and collectively, Mini-Musicking could be described as mini musicians musicking and listening aesthetically through hands-on, enjoyable experiences (Section 3.6). Having established a background and framework from Chapters 2 and 3, a strategy was needed to help answer the research questions derived from the title.

Chapter 4 contained a detailed strategy or roadmap on what type of research, paradigm, methodology and research methods were used to obtain data to answer the research questions. A focused analysis of the participants' epistemology, ontology and axiology of Mini-Musking was executed in Section 4.3 to provide the reader with an insightful review of the participants' knowledge, experience and value of Mini-Musicking. The methodology used included the research design, sampling and research methods. The research design involved 2 case studies of 3 participants each. Purposive sampling was used to conduct observations and semi-structured interviews

while taking field notes. Additionally, the role of the researcher was discussed in Section 4.4.4, which concluded in Chapter 4. Following the data collection from the strategy, it was imperative to commence the data analysis in Chapter 5.

The focus of Chapter 5 was to describe how the data was analysed and to present the findings from the interviews, observations and field notes to the reader. An overview of Typological data analysis was discussed in Section 5.3, and Trustworthiness in Section 5.1 to ensure the reader that the appropriate steps were followed. Creswell and Poth's (2023) 9 validation strategies were followed, and I adhered to the four principles of ethical considerations from Aurini et al. (2021). The participants' profiles were discussed in Section 5.3.1 before the findings from the interviews, observations, and field notes were deliberated to provide a background and overview of the participants. The findings from the observations were discussed in detail, and Savin-Baden and Major's (2023) data analysis phases were used to analyse and display the findings. Four themes and six subthemes were identified from the interviews that were connected to the conceptual framework:

Theme 1: Musical activities

- Subtheme: Musical activities from the curricula in teacher's planning
- Subtheme: Challenges with musical activities
- Subtheme: The use of listening activities

Theme 2: Musical elements

- Subtheme: The use of musical elements
- Subtheme: Challenges with musical elements
- Subtheme: The use of listening activities

Theme 3: Holistic Development

Theme 4: Merriment

The four components of Mini-Musicking guided the conceptual framework that concluded with musicianship and listenership, listening for aesthetic experiences; practical hands-on experiences; and controllable positive activities. The findings in this study resulted in the above themes, which were connected to the conceptual framework to help answer the research questions (Section 5.4.6). Theme 1 was

connected to musical activities and Elliott's theory of musicianship and listenership. The subtheme, *The use of listening activities*, was associated with both Elliott and Reimer's theories, as both included listenership. The participants used classical music to create relaxed and calm atmospheres (aesthetic experiences), as well as for the development of listening skills. Additionally, theme two was related to Reimer's theory of aesthetic experiences as they included listening for specific musical elements. Theme 3 was related to Montessori's theory of Whole-child Development, and Theme 4 to Pekrun's Control-Value Theory of Achievement Emotions.

Chapters 1 to 5 progressed from providing a background of the study and critical concepts such as Mini-Musicking, musical activities, musical elements, holistic development, and merriment to a conceptual framework on which Mini-Musicking is grounded. The conceptual framework served as a foundation for the data collection plan or strategy, as well as the analysis of the data. The findings were discussed, and conclusions were made.

6.2 Conclusion

6.2.1 The research questions

As stated in Section 6.1, the focus of this study was to investigate how pre-school teachers of 4-5-year-olds integrate Mini-Musicking in their lesson plans and why or why they are not engaging in more musical activities and teaching the elements. The purpose of the study was to investigate how pre-school teachers plan for musical activities and -elements and implement what was planned to help with the development of the young child holistically, through creating active, hands-on, enjoyable experiences. The obstacles pre-school teachers encounter when incorporating music into their lesson plans were investigated to understand how and why music is being integrated. The four research questions in Chapter 1 helped clarify the focus and purpose of this study.

- *How do teachers of 4-5-year-olds in pre-schools apply Mini-Musicking in their lesson plans?*

The data obtained from the interviews, observations and field notes displayed that most pre-school teachers engage in basic musical activities and -elements recommended by the curricula. However, they do not plan for musical lessons or

musical instruction. Pre-school teachers do not apply Mini-Muscking in their lesson plans, nor do they teach it. However, most of the musical activities and -elements from the curricula are used throughout the day, incidentally or in passing, whilst performing other activities such as Bible time, tidy-up time, discussing the theme of the week, or whilst children are working.

- *Why do teachers apply Mini-Musicking in their teaching and planning?*

Teachers apply some components of Mini-Musicking, such as singing, listening, moving, body percussion, beat, pitch, tempo and dynamics in their teaching, but most do not plan for it. Teachers face numerous challenges when teaching and planning for musical activities and -elements, such as a lack of knowledge and age-appropriate resources, keeping the children's attention, discipline and concentration. Teachers feel uninformed and unsure when teaching music, and children's discipline makes it unpleasant.

- *How do teachers use musical activities and -elements to improve their children' holistic development?*

Teachers do not use musical activities and -elements with the goal of improving their children's development. Instead, teachers use musical activities and -elements to enhance other daily activities, for aesthetic experiences, or merriment. The musical activities and -elements teachers use automatically and naturally improve the children's cognitive, social, emotional and physical development. Musical activities that teachers engage in most include moving while singing together, which enhances multiple developmental areas, as explained in Section 2.1.1.3.

- *How do teachers use musical activities and -elements to create merriment?*

Teachers use musical activities and -elements to create merriment for various reasons. Some teachers engage in musical activities, specifically songs, that they know the children enjoy. Simultaneously, a minority of activities are driven by children's interests or emotional needs. Teachers often encounter obstacles in planning joyful experiences, such as limited knowledge and access to age-appropriate resources.

6.2.2 Natural, guided and environmental areas

Young children develop naturally and enjoy spontaneous musical activities. Teachers may plan for a time when children have natural, enjoyable musical experiences. On the other hand, teachers actively guide and support children engaging in planned musical activities. Children learn by interacting with and observing their teachers to develop holistically. Children develop holistically through the musical environments created by teachers. Teachers create space for spontaneous musical activities and planned musical experiences. The three areas include:

- Teachers plan time for children to have natural, enjoyable musical experiences.
- Teachers actively guide and support learning by engaging in planned musical activities.
- Teachers create musical environments where children develop holistically.

The three areas that emerged in Chapters 2 and 3 recurred in the findings. From the observations of the participants, it was clear that none planned for a time when their children could have natural, enjoyable musical experiences. However, one participant stated in her interview that she occasionally let the children explore and independently engage with the musical instruments. Additionally, none of the participants executed all of the Mini-Musicking activities or the elements. However, collectively, they met most of the musical activities and -elements requirements recommended by the curricula. None of the participants planned for musical activities to help with the holistic development of their children; instead, they used music continuously throughout the day. Participants agree that they don't think about the development of children when performing musical activities and that development occurs naturally. Lastly, most participants do not create space for spontaneous or planned musical activities or musical experiences. The existing space allocated for other activities such as Bible time, tidy-up time, theme discussions and greeting time is used for various musical activities such as singing, moving and body percussion.

6.2.3 The conceptual framework and areas

The conceptual framework consisted of four theories: David Elliott's Praxial Philosophy, Bennett Reimer's Aesthetic Education; Maria Montessori's Whole-Child Development;

and Reinhard Pekrun's Control-Value Theory of Achievement Emotions. The natural, guided and environmental areas continued to resurface in the conceptual framework.

The Praxial Philosophy: Elliott (2005, p. 21) described musicianship and listenership as "two sides of the same cognitive coin". Young children are little musicians who make music naturally and spontaneously, and they use the same knowledge from listening to music to make active music (Section 3.1). However, children's musicianship and listenership are limited to what they are exposed to. They need teachers to guide and support their music-making and music-listening through instruction and creating rich musical environments. From the collected data, most children are not allowed to make music naturally and spontaneously. However, all participants engage in some form of musical activity, although it is primarily unplanned and continuous throughout the day. Teachers do not create rich musical environments, but they use musical activities such as singing, moving and clapping hands to aid in other learning activities.

Aesthetic Education: Bennett Reimer (2003) argued that analysing and describing musical sounds is an integral part of learning and that the forming of sounds (musical elements) is the fundamental way music achieves embodiment (Section 3.2). Thus, discriminating between musical elements is how we learn, and the collection of musical elements is how we experience music aesthetically (Section 3.2). Aesthetic experiences occur naturally, spontaneously, and joyfully when teachers engage in listening activities and when different environments generate it. The data displayed that all participants instructed their children on essential musical elements such as beat, pitch, tempo, and dynamics, while half of the participants used listening activities often. Most participants used classical music in their classrooms while the children worked or slept to help create calm, relaxed atmospheres.

Whole-child development: Maria Montessori believed that young children naturally explore and learn by using their hands and moving their bodies. She argued that the teacher does not teach and instruct the children how to do musical activities but instead lets them choose how and when they want to engage spontaneously (she is the facilitator rather than the instructor). The role of the teacher is to prepare an environment where the young child uses his hands and whole body to learn (Section 3.4). From the data collected, one participant occasionally facilitates while the children choose how and when they want to engage in musical activities such as playing with

the instruments. None of the participants plan for musical activities to help with the holistic development of their children but rather use music continuously throughout the day (Section 5.5.5). All participants stated that they don't think about the development of children when performing musical activities, but that development occurs naturally. All participants used body movements together with singing songs, although it mainly occurred while sitting and instructing. The majority of participants do not play musical instruments regularly since discipline is difficult to maintain. Thus, they do not prepare environments where the children use their hands and bodies to explore and learn.

Control-Value Theory: The Control-Value theory of Achievement Emotions (2000) is a framework that focuses on how the emotions of humans depend on the perceived controllability of a specific activity and to what extent the activity is valuable (Section 1.7.4). Pekrun believed that emotions naturally influence learning and development, that cognitive, motivational and emotional quality of classroom instruction is crucial, and that teachers should create environments that ensure enjoyable learning experiences. The collected data displayed that half of the participants plan for enjoyable musical experiences based on what the children enjoy; one participant plans for merriment according to what she enjoys; one tries to entertain the children through amusement; and one participant observes the emotional states of the children and chooses musical activities to accommodate their emotions (Section 5.5.5). All the participants strive to create environments that ensure enjoyable learning experiences in a manner unique to them.

The findings uncovered the natural, guided, and environmental areas that resurfaced in the conceptual framework. The following section concludes regarding the findings.

6.2.4 Conclusion

Teachers of 4-5-year-olds tend to break away from the NCF and CAPS and instead use it as a baseline or guideline. They simplify the recommended activities and adjust them to fit the specific needs of the age group. Teachers mostly do not plan for musical activities or -elements, but they engage in basic musical activities and -elements recommended by the curricula. They perform musical activities and -elements incidentally or in passing whilst performing other activities such as Bible time, tidy-up time, discussing the theme of the week, or whilst children are working. The musical activities most teachers participate in throughout the day include singing, listening,

moving, and clapping hands (body percussion) while keeping the beat. The musical elements most teachers use include beat, pitch, tempo and dynamics. The Mini-Musicking activities that teachers do not engage in regularly include dancing, playing non-melodic instruments, and playing musical games. The Mini-Musicking elements not used by teachers include rhythm, melody, mood, tone, colour and style.

Moreover, teachers do not use musical activities and -elements to improve children's development but rather to enhance other daily activities for aesthetic experiences or merriment. However, the musical activities and elements that teachers naturally incorporate into their practice contribute to children's holistic development. Furthermore, merriment can arise from diverse sources.Some teachers engage in musical activities according to their children's preferences, while others include activities based on their preferences or the children's emotional states.

Although pre-school teachers address certain musical activities and -elements, they do not apply Mini-Musicking in their lesson plans, nor do they teach it, for various reasons. They face challenges when teaching and planning for musical activities and -elements, such as a lack of knowledge and age-appropriate resources, keeping the children's attention, discipline and concentration. Teachers feel uninformed and unsure when teaching music, and children's lack of discipline makes it unpleasant. The challenges teachers face and the conclusions relating to Mini-Musicking in the lesson plans of pre-school teachers of 4-5-year-olds were significant to this study.

6.3 Significance of the study

We live in an era where technology and the variety of children's music can be overwhelming. Due to the immense diversity of children's music videos online, young children have become passive receivers of music. It appears that active involvement or engagement is absent when children are exposed to musical experiences. Pre-school teachers do not plan for musical activities with the goal of developing the young child holistically but instead, use music during other daily activities. According to this study's findings, teachers do not incorporate Mini-Musicking in their planning. Although they cover some Mini-Musicking components and most of the NCF and CAPS' musical recommendations, pre-school teachers do not create little musicians by musicking and listening aesthetically through hands-on, enjoyable experiences.

This study adds new insight into how the 4-5-year-old child develops naturally, through teachers' guidance and their environments. The conceptual framework underlined the role of natural, directed, and environmental factors in the development of the whole child. The comprehensive literature review concluded that musical activities, musical elements and merriment play a remarkable role in the holistic development of the 4-5-year-old. This study represents a novel contribution to early childhood education and music education, as it is the first to investigate musical activities, musical elements, holistic development and merriment as a cohesive entity, namely Mini-Musicking.

The findings of this study can be used in future curriculum and policy design in early childhood, specifically for 4-5-year-old children. Pre-school teachers can use Mini-Musicking to structure musical activities to support children's development through merriment. Moreover, it could be used as an assessment tool within curricula to assess children's Mini-Musicking progress.

Additionally, none of the participants have attended musical workshops before. The findings of this study can be translated into practical workshops for teachers, helping them to understand the developmental stage of the 4-5-year-old child and how to use musical activities and -elements to promote their cognitive, social, emotional and physical skills. Furthermore, practical strategies to approach challenges such as discipline, concentration, and a lack of knowledge and resources could be addressed. Reinhard Pekrun's Control-Value Theory of Achievement Emotions could be linked to the lack of discipline and concentration that teachers experience. Teachers should be made aware that enjoyable, positive, and age-appropriate activities are possible solutions for discipline and concentration. Not only could workshops help teachers apply Mini-Musicking in their planning and teaching, but they could also help teachers identify factors that place children at risk for developmental delays. Knowing the developmental stage of the 4-5-year-old child and what they are musically capable of could help teachers be vigilant for signs where children may struggle.

Moreover, this study adds to the current knowledge by addressing specific gaps in the literature and investigating novel issues such as Mini-Musicking. By providing a novel conceptual framework to provide new insights into early childhood development and music, this study can help expand the understanding of musical activities, musical elements, holistic development and merriment for the 4-5-year-old child. This study

supports the existing theories of David Elliott, Bennett Reimer, Maria Montessori and Reinhard Pekrun by offering new perspectives and refinements.

Overall, this study emphasises the need to understand how the 4-5-year-old child develops and learns and how musical activities, musical elements and merriment are crucial components in whole-child development. As I conclude the significance of this study, I consider the limitations and recommendations.

6.4 Limitations and Recommendations

Identifying the limitations of this study is essential for providing an understanding of its context and implications. Recommendations for future studies follow the limitations as they are intricately connected. The limitations of this study include the sample size and a lack of diversity. The data in this study was collected from a small group of pre-school teachers. Three teachers who use the NCF and three teachers who use CAPS were purposefully selected. A total of six participants were selected for this study. A limited sample size may not be representative of the broader population, which may affect the generalisation of the findings. I recommend that a larger sample size be used in future studies investigating the use of Mini-Musicking in teachers' planning and teaching.
Additionally, the sample size lacks diversity in terms of ethnicity, socioeconomic status and geographical location. All six participants are white, Afrikaans-speaking pre-school teachers, and the six pre-schools are all independent and private, in middle- to high-class suburbs. These schools have excellent resources, and they do not lack teachers, teaching resources or play material. The schools maintain a limited number of children per class and provide assistant teachers or helpers who support the teacher with daily activities, ensuring that each child's needs are met. In South Africa, pre-schools in rural areas differ from pre-schools in the suburbs in terms of ethnicity, socioeconomic status and geographical location. Therefore, the findings of my study might not be generalisable, except where other readers or researchers see their application (Cohen et al., 2001). I recommend that future studies include a wider diversity of participants' ethnicity, socioeconomic status and geographical location.
This study served as a valuable foundation for future research. Future studies may extend the scope of this research by replicating it in diverse settings, populations, or contexts to enhance the validity and generalisability of the findings and conclusions.

6.5 Final word

In this final chapter, I summarised and gave an overview of the preceding chapters in the order in which they appeared. The important topics, ideas, and conclusions were highlighted to provide a brief summary of the chapters. Following the overview of the chapters, I gave a comprehensive conclusion about the findings in connection with the research questions, the natural, guided and environmental areas, and the conceptual framework. Although this section concludes the dissertation, the journey of Mini-Musicking does not end here, as it marks the beginning of various avenues for future investigation. The insights gained from the literature review, conceptual framework, and findings served as a foundation and stepping stone for future research.

During data collection, it became evident that pre-school teachers are highly resourceful, adapting their existing knowledge to meet the school's curricular requirements and comprehensively address the diverse aspects of daily lesson planning. Music is a secondary activity that complements the main activities in the classroom. There is a demand for musical workshops and musical curricula for teachers of 4-5-year-olds, where teachers are given the tools and resources to use musical activities and elements as a primary activity. The two aspects that are needed are teachers with a willingness to learn and the tools to execute new knowledge. During the interviews, it was evident that teachers are eager to learn, and they desire knowledge about Mini-Musicking. Their commitment to growth and learning makes them excellent candidates for creating mini musicians through musicking and listening aesthetically through hands-on, enjoyable experiences.

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