

Enriching and Evaluating Music Education For Preschoolers

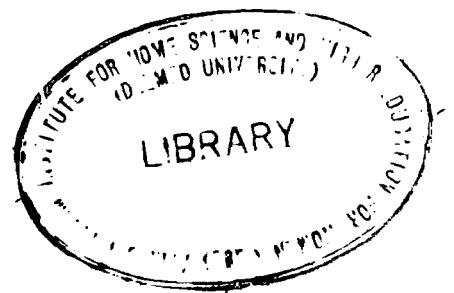
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TABLE OF CONTENTS

<u>CHAPTER</u>		<u>PAGE</u>
	LIST OF TABLES	
	LIST OF FIGURES	
	LIST OF APPENDICES	
I	INTRODUCTION	1 - 5
II	REVIEW OF LITERATURE	6 - 17
	A. Values of Music for preschoolers	6
	B. Kinds of Music	9
	C. Musical interests of children below six years	10
	D. Selection of songs for preschoolers	11
	E. Role of teachers in teaching music to the preschoolers	12
	F. Need for low cost musical instruments	15
III.	PROCEDURE	18 - 26
	A. Evaluation of the existing situation in regard to the music education	18
	a) Selection of the sample	18
	b) Selection of the tool	19
	c) Collection of the data	19
	B. Conducting a workshop for the Anganwadi teachers on teaching Music for pre- schoolers	20
	C. Assessing the effectiveness of workshop	25
	D. Developing an audio cassette to help AWWs in teaching music with appropriate tune and rhythm	26

TABLE OF CONTENTS

<u>CHAPTER</u>		<u>PAGE</u>
IV	RESULTS AND DISCUSSION	28 - 46
	A. Music Education in AWS	28
	B. Satisfaction of the AWWs in their earlier training	40
	C. Preparation and use of low cost musical instruments	41
	D. Perceptible changes in children's reactions towards music	45
V	SUMMARY AND CONCLUSION	47 - 49
	BIBLIOGRAPHY	50 - 58
	APPENDIX	i - vii

LIST OF TABLES

<u>TABLE</u>		<u>PAGE</u>
I	REASONS FOR TEACHING RHYMES	29
II	TIME SPENT IN TEACHING RHYMES IN AWs	30
III	TYPES OF SONGS TAUGHT TO THE CHILDREN	31
IV	BENEFITS OF THE SONG SESSION	34
V	PREPARING FOR SONG SESSION	36
VI	SOURCES OF SONGS	38
VII	SATISFACTION OF THE AWWs REGARDING THEIR EARLIER TRAINING	40
VIII	PREPARATION OF LOW COST MUSICAL INSTRUMENTS	42
IX	CHANGES OBSERVED IN CHILDREN AFTER THE TRAINING	45

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
I. AWWs LEARNING ACTION SONGS	22
II. LOW COST MUSICAL INSTRUMENTS DEMONSTRATED TO THE AWWs	23
III. THE AWWs LEARNING TO MAKE MUSICAL INSTRUMENTS DURING THE TRAINING	24
IV. TYPES OF SONGS TAUGHT TO THE CHILDREN	33
V. LOW COST MUSICAL INSTRUMENTS PREPARED BY THE AWWs	44

*

LIST OF APPENDICES

<u>APPENDIX</u>		<u>PAGE</u>
I	SCHEDULE TO INTERVIEW ANGANWADI TEACHERS ON MUSIC EDUCATION FOR YOUNG CHILDREN	i - vi
II	POST TRAINING INTERVIEW SCHEDULE	vii

Introduction

I INTRODUCTION

Music is alive

Music is divine

Music is supreme

Music has been greatly extolled in India. It has its foundation in the religious and spiritual impulses of people. It has a great chastening effect on man and satisfies some deep-felt longings of the soul. It is a form of entertainment which is the basic need of a man (Sadiq Ali, 1981). A world without music or a mankind without music would be unthinkable (Jackson, 1981).

Music is the essence of civilization as viewed by Rukmini Devi (1980). Raghavan (1980) remarks that music appeals to the minds and hearts of all alike and transcends all man-made barriers. Narasimhacharya (1980) views that music is a language of its own which can express everykind of emotion and thought. Music is an art that appeals to both the head, the heart and captures the attention of animals and moves them. To Durga (1984) singing is an aesthetic calling of mind.

Jaya (1988) remarks that it is the privilege of teachers every where to pass onto young children the heritage of music. Happy children are full of music during the whole day. Children sing as naturally as they talk and there is nothing that cannot be taught through music.

Heffernan (1981) highlights that child's natural enjoyment of rhythmic expression provide the simple but solid basis for his later aesthetic development. According to Devadas (1984), rhymes, action songs can be of great value for enriching language, and encouraging a sense of humour.

Bowie (1988) holds that singing helps children move creatively and lose some of their inhibitions. It creates actions or movements that help the children to use their whole bodies to express the feelings. Mekhalajha (1981) comments that music gives children the integrated knowledge of sound, notation and helps to integrate the cultural heritage from all regions. Music exposes the child to the qualities and dimensions of sounds and promotes an awareness of sound patterns. This awareness in turn, enables the child to experience the uniqueness of human voice as well as instrumental sounds and leads him to the appreciation of music.

In Nanda's (1982) opinion, the teacher can help the children to enjoy the music in many ways. First music without words, second words and music created simultaneously and third either music may be fitted to the words or words fitted to the music.

Hauz (1975) suggests that a superb collection of songs does not itself make a successful music session. Materials must be organized and presented in such a way that they are valid, interesting for children. The teacher must observe the children's rhythmic activities during their free-play, rhythmic patting and repetition of bodily movements to get a cue of the children's level of development and readiness for different types of musical experience. In Crow and Crow's (1984) opinion singing games and dramatization of songs have a social value as the pleasure of each child is dependent on or enhanced by the participation of other child. Such games and dramatization often activate the children who would not otherwise participate actively.

Balasubramanian (1981) remarked that like books in the library, musical instruments should be provided in the pre-schools to encourage children to use them. Experimenting with sounds, rhythms are basic to musical appreciation. Musical instruments are one of the best means of providing aesthetic experience for children.

Schiarnberg (1984) claims that music experiences add immeasurably to festival events. Nursery school teachers must have a good selection of songs. There must be always a place for such old and favourite songs, but not to the exclusion of new songs. Becoming familiar with the new music books and records published each year supports creative teaching.

Realising the importance of providing good music during early years, song sessions are conducted in all the pre-schools. A study conducted in 107 Day Care Centres in Tamil Nadu by Devadas and Jaya (1987) shows that only in 40 day care centres, the music education was said to be sound. This reflects the lack of desirable elements of music education in the rest of the centres.

A study conducted by Annapoorani (1972) reveals that out of 70 urban pre-schools and 35 rural balwadis in Coimbatore, only in 24 urban pre-schools the song sessions were conducted regularly. Nalini (1984) found that no musical instruments were used in the Anganwadies at Coimbatore city.

Music is a must in pre-school curriculum. But good music for pre-schoolers is more difficult to find, listen and love. Many musical records made for children are poor. The voices are hard to understand and the music is trashy. This study is an exploratory attempt to

1. Evaluate the provision of songs in Anganwadies.
2. Enrich the music education for pre-schoolers by training the Anganwadi teachers in singing, and in the preparation and use of low cost musical instruments; and
3. Develop an audio cassette to help the Anganwadi teachers in teaching music with appropriate tune and rhythm.

Review of Literature

II. REVIEW OF LITERATURE

The literature pertaining to the study on "Enriching and evaluating music education for pre-schoolers" are reviewed under the following headings :

- A. Values of music for pre-schoolers
- B. Kinds of music
- C. Musical interests of children below six years
- D. Selection of songs for pre-schoolers
- E. Role of teachers in teaching music to the pre-schoolers
- F. Need for low cost musical instruments

A. Values of music for pre-schoolers :

Music has its own values for recreational purposes because of its universality of understanding, appeal and interest. While keeping them interested, songs also help the children to improve their memory power (Central Institute of Research and Training in Public Cooperation, 1982). In Smart and Smart's (1980) opinion, music like constructive play can be a contributor to self-sufficiency and socialisation. Music helps the children to learn to be creative. Children who derive enjoyment from singing

and playing musical instruments can develop the ability to amuse themselves.

Bowie (1988) remarks that musical concepts can be taught through singing. Songs can be used to teach about louds and softs in music (dynamics); fast and slow (tempo); form in music (structure); long and short notes (pitch); and rhythm. Children can develop their motor skills through singing games and action songs.

Hurlock (1978) points out that listening to music makes important contributions to children's social and personal adjustment. It offers companionship when they are alone; relaxes them when they are tired; serves as a form of catharsis for pent up emotional energy and as a foundation for a hobby that will give them life long enjoyment. Brisbane (1980) holds that music is one of the best means of providing aesthetic experience for children and of developing sensitivity to beauty and harmony in sound. It also provides an excellent medium for socialization.

In Vedaprakasha's (1983) view, rhythmic patterns using lullabies, songs, festival drums, worksounds, such as chopping wood and nature sounds such as water in a stream can lead to further advanced aspects of auditory discrimination. According to Heffernan (1981) music serves as an outlet for a feeling of buoyancy or of deep satisfaction in activity. It may enhance dramatic play. Under the stimulating influence of music, muscles relax, and tends to loosen up and coordination increases as self consciousness tends to fade. Songs are good for conveying information on better ways of living (Ministry of Food and Agriculture, 1981).

Taylor (1974) assures that music makes work easier and recreation more vital. It welds people together in an intense and beautiful shared experience. Beyond all this it gives great joy. Muralidharan (1980) views that music helps to improve the vocabulary. According to the report published by the National Council of Education Research and Training (1982), the best way to elucidate the concept of number is through the concrete object's supplemented by number songs.

Vijaya (1973) conducted a study in which she asked the views of 120 mothers regarding the benefits derived by the children from songs. In this study, majority of the mothers viewed that songs helped the children to improve their knowledge (76%), to impart good manners (67%), to increase their vocabulary and pronunciation (48%) and to increase the memory power of the children (33%).

B. Kinds of Music :

As viewed by Smart and Smart (1980), if children produce music by singing or by playing an instrument just for the fun of it, or if they use music as a supplement to some other form of active play such as dancing, it is active play. When on the other hand, enjoyment, comes from listening to the music produced by others, either by instruments or by singing, it is a form of amusement.

Music may also be reproductive or productive in form. If children reproduce the words and tunes produced by others, or if they dance to music in the way they have been taught to dance, it is reproductive. On the other hand if they make up their own words for songs or produce their own tunes, it becomes productive.

In the opinion of Amidon (1970), there are two kinds of music that can be made available for children namely,

1. Pher songs, sung by a group going round and round in a circle. In such songs actions does not get changed.
2. Dance songs where rhythmic beating takes place.

C. Musical interests of children below six years :

In the machine age, many children see little of rhythmic muscular activity that seems to them worth imitating. In contrast, primitive children experienced the rhythm of weaving, grinding and chopping.

A baby beats a rhythm with his spoon. The boy holds a stick against a picket fence as he walks and relishes the rhythm. The little girl listens to the best of her footsteps as she runs. All children imitate the sounds they hear and respond to rhythmical sound which is part of music (Crow and Crow, 1984).

Young children who are busy and happy express themselves musically quite spontaneously. A two year old who cannot begin to carry a tune may hum with joy while building the blocks. Little children enjoy music although

one does not expect them to listen very long at a stretch. They should be allowed to stop whenever they wish. Usually two year olds will only listen for 5 to 10 minutes, three year olds 10 to 15 minutes, and four and five year olds 15 to 20 minutes (Palmer, 1988).

The child who has had some experience with singing will listen to others and will sing spontaneously as he plays. He likes action songs in which he responds to words with gestures.

D. Selection of songs for preschoolers :

Songs for preschoolers should be selected carefully. Isaacs (1976) and Das (1978) enlists age groups, children's understanding capacity, liking of the children, simplicity of the words and smoothness of the rhythm as important points that should be considered in selecting rhymes.

Weidenfeller (1981) opines that the songs should be very short at first and lengthen as children mature. Subject matter and word content should be meaningful.

Hurlock (1978) says that the types of songs children like best vary according to their age. As the child grows older, there is an increased interest in classical, folk and patriotic songs. There is less interest in religious and holiday songs with age and increased interest in popular and dance music.

E. Role of teachers in teaching music to the preschoolers

Central Institute of Research and Training in Public Cooperation (1982) has given the following suggestions to teachers for teaching music to the preschoolers.

- The teacher should know the individual interests of the children.
- Encourage each child to do his best.
- Set small skits to music and sing with plenty of action and movement.
- Help them learn small national songs.
- Find out the folk songs of the places or the kinds of poem, skits and folk dances during festivals.
- Sing songs written in simple vernacular language of that area.

- Help the children remember by requesting them to retell the songs. There will be some children who are very interested and less shy than others. Encourage them to appear before the group and help them to sing the songs with actions.

Tara (1980) has suggested that materials children enjoy in music experiences need to be arranged attractively and conveniently so that they make use of them as they wish throughout their school day. A shelf with instruments for making different sounds will encourage children to experiment with them.

Harris (1970) adds that preschool children like singing action games about familiar happenings. The teacher needs to help the preschool child to choose action that seems suited to the music.

Smart and Smart (1980) highlight the need for more rhythmic actions to bring the highest emotional contentment.

Hauz (1975) offers some ideas for reinforcing and enriching music education for preschoolers. They are

- Correlating music education with other subjects: Language, arts, social studies and science.

- Collecting information about the song, historical, social and cultural contexts.
- Listening of the master works of various kinds of music.
- Through games
- Collecting related literature
- Using proper accompaniments
- The teacher must have a big collection of songs which she must be able to sing. When a teacher teaches a song, it is necessary that it is repeated at least three to four times on different days. Children usually pick it up after these repetitions. Then it may be dropped and be taken up again after some weeks. While engaging children in this activity, the teacher should plan to take one or two songs that are old and one or two that are new. Such rotation of known and unknown songs is generally liked by children.

Anandalakshmy (1984) stresses that children like to dance or make other rhythmic response to musical accompaniments. When supervising this kind of a group, the teacher should guard against overstimulation or activities that degenerate into a rough and tumble situations. If the music

is about bunnies the children want to be a bunny and hop and not imitate a bunny with finger movements. The teachers should present the songs clearly and accurately. Before beginning to sing, children should be seated comfortably. And the songs should be sung within a vocal range that is easy and natural for the child.

Teaching music to children should embrace the following steps according to Mays (1985) -

- know the song very well
- practise playing and singing it
- sing or play the whole song first, so that every one hears how it goes
- use eye contact for feed back and discipline
- Be enthusiastic and remember that attitudes are caught and not taught.

F. Need for low cost musical instruments :

The UNESCO/UNICEF (1983) reports that if pre-school programmes have to meet the twin challenges of quality and quantity. We must either find additional resources to support preschool education or reduce its overall costs. National authorities were becoming increasingly interested

in ways and means of speeding up the provision of preschool education for all children. India needs new approaches and alternative methods and structures that were more flexible and less expensive.

A set of musical instruments procured and the set of equipment designed from indigenous materials were provided to a group of 20 children and they were observed by the time sampling method. Observation was done to see the children's preference for the musical instruments that were brought from the market and the musical instruments that were prepared. It was found out that eight children were involved with the musical instruments that were procured and 17 children were involved with the musical instruments that were prepared from indigenous materials. The children played with the items prepared more number of items, than with the items procured from the outside market (Devadas and Jaya, 1983).

Spodek(1988) offers the following ideas about using the musical instruments.

- Have a variety of durable, attractive instruments.
- Make sure all instruments are easily accessible to children.

- Explain and demonstrate correct care and handling of instruments.
- Establish a signal to which children respond by keeping their instruments quiet.
- Let children experiment with their instruments to find out how many sounds it can make.
- When speaking and giving instructions make sure all instruments are kept quiet.

A child's world is filled with music. It is imperative not only for the development of his basic mental, social and emotional potentials, but essential because this is the time to lay the foundation for good music appreciations. The musical instruments prove to be a rich blend of wealth from low cost, waste indigenous materials offering an opportunity for children to discover themselves and become creative. In a country like India, where pre-school education is gaining momentum, there is immense scope for making use of indigenous materials for music education.

Methodology

III. PROCEDURE

The purpose of the present study was to evaluate and enrich music education in the Anganwadies. Therefore the procedure included the following steps :

- I Evaluation of the existing situation in Anganwadies in regard to music education
- II Conducting training for the Anganwadi teachers on teaching music for preschoolers.
- III Assessing the effectiveness of the training.
- IV Developing an audio cassette to help the Anganwadi teachers learn teaching music with appropriate tune, rhythm and movement.

I. Evaluation of the existing situation in regard to music education involved :

- a) Selection of the sample
- b) Selection of the tool and
- c) Collection of the data

a) Selection of the sample

All the 85 AWWs working in Anganwadies under ICDS Project II in Coimbatore city were selected for the following reasons :

1. Help ensured by the project officer to permit evaluation and conducting the training course for the Anganwadi teachers.
2. Good rapport that had been established in the project area by the institution to which the investigator belonged.

b) Selection of the tool

An interview schedule (Appendix I) was formulated to elicit the information pertaining to this study, since through interview reliable data could be achieved. The schedule included questions such as benefits of music, duration of the song session, teaching music, teaching action songs, use of low cost musical instruments and type of low cost musical instrument prepared by the teachers and satisfactions in teaching music.

c) Collection of the Data

The investigator approached the Child Development Project Officer of ICDS Project II and explained the purpose of the study to get her approval and carry out the tasks both in AWS and with the AWWs. The investigator visited the Anganwadies to observe and gather information on music education for preschoolers. After establishing the rapport

with the teachers, the necessary details were collected by interviewing the Anganwadi teachers. The data collected from the Anganwadi teachers were analysed to find out the how-abouts of teaching music to the children in the Anganwadi set up.

II. Conducting training for the AWWs :

The investigator organised the training for the Anganwadi teachers on teaching music for the preschoolers as most of them expressed their desire to get training in teaching music to the preschoolers. The AWWs were divided into four groups with the help of the Child Development Project Officer, Vetterburnpet at Flower Market, Coimbatore for the I and II group and Meenakshi Hospital centre at Ramalingam Colony, Coimbatore for the III and IV group were allotted as the venues for the workshop. The duration of training was five days for each of these groups.

The programme followed for the training is tabulated below.

Day	Programme	Objectives
First day	Orientation about the workshop	To educate the Anganwadi teachers on the role of music education in Anganwadies
Second day	Orientation to new songs and teaching of those songs, with appropriate tune, Rhythm and action (Fig. I)	1. To help the Anganwadi teachers become familiar with more number of songs. 2. To teach the AWWs proper actions for the songs.
Third day	Showing the models of low cost musical instruments (Fig. II) and demonstrating how to prepare them	1. To improve the knowledge base of the Anganwadi teachers on various types of low cost musical instruments that can be prepared by them.
Fourth day	Preparation of low cost musical instruments (Fig. III).	To develop in the AWWs certain skills in the preparation and use of the low cost musical instruments

As shown above, on the first day of the training an orientation was given on the purpose and need for such training, about the values of music for preschoolers and selection of songs for preschoolers. Role of teachers in teaching music to the preschoolers and need for low cost musical instruments were explained to them vividly.

Figure I



AWWs Learning Action Songs

Figure II



Low cost musical instruments demonstrated to the AWWs

Figure IV



The AWWs learning to make musical instruments during the training

On the second day, many songs on various themes were cyclostyled and given to the Anganwadi teachers and they were taught to sing them with appropriate tune, rhythm and action.

On the third day, some of the models of the low cost musical instruments were showed to the Anganwadi teachers and they were taught the methods of preparing them. The Anganwadi teachers were asked to collect the various kinds of indigenous materials on the first day. On the final day, the Anganwadi teachers were asked to bring the low cost musical instruments prepared with the indigenous materials.

III Assessing the effectiveness of the training :

Evaluation was made by the investigator to find out the impact of the training. In the post-training interview schedule (Appendix II), additional questions on the benefits of the workshop, improvements in the responses of the children, satisfactions of AWW regarding the training, duration, contents and method of teaching were included. The data was analysed to find out the changes in teaching the music for preschoolers before and after the training.

IV. Developing an audio cassette to help the AWWs in teaching music with appropriate rhythm and tune.

An audio cassette that included suitable songs was developed with the help of professional artists and performers in order to promote appropriate tune and rhythm in children. Meaningful songs on various themes like family, animals, birds, trees, transportation, flowers, national leaders, readiness, nature, hygiene, community workers, festivals were recorded in the cassette. The cassette runs for 60 minutes with 33 songs. The titles of the songs are packed with the cassette . . . , enclosed at the backcover Page.

. AWWs were helped to listen to the cassette during the training and thereafter it was circulated among the group.

Results and Discussion

IV RESULTS AND DISCUSSION

The findings of the study "Enriching and evaluating music education for preschoolers" are discussed under the following headings:

- A. Music education in AWS
- B. Satisfaction of the AWWs with regard to rhymes and music learnt in their earlier training.
- C. Preparation and use of low cost musical instruments in AWS.
- D. Perceptible changes in children's reactions towards music.

A. Music Education in AWS

Information on music education in AWS included questions on need for rhymes, time spent on teaching rhymes, type of songs taught to the children, benefits of the song session, factors to be considered while conducting music session, preparing for the song session, satisfactions in teaching action songs and sources of songs.

a) Reasons for teaching Rhymes

The need for teaching rhymes in AWWs as stated by the AWWs is in Table I.

TABLE - I
REASONS FOR TEACHING RHYMES

Reasons for teaching rhymes	N = 85	
	Before %	After %
To help children		
Enjoy	100	80
Acquire more vocabulary	-	76
Socialize with other children	-	82
Learn new concepts	-	90

Table I reveals that before the training the AWWs taught rhymes to children just because the children enjoyed the song session. After the training, the AWWs were able to comprehend rhymes and music as means of promoting language abilities (76%), socialization (82%) and new concepts (90%).

b) Time spent in Teaching rhymes in AWs

Table II focuses the duration of teaching rhymes in AWs.

TABLE - II
TIME SPENT IN TEACHING RHYMES IN AWs

Duration in minutes	N = 85	
	Before %	After %
20	33	92
30	21	8
60	31	-
90	16	-

Before the training, while 54 per cent of the AWWs had song session for a duration of 20-30 minutes, 31 and 16 per cent of them had allotted 60 and 90 minutes respectively.

Singing songs for an hour and more than an hour is not an appropriate practice with preschoolers and especially in the AWs where the group is heterogenous age-wise. The investigator found during the interviews many younger children fast asleep during the music session due to monotonous repetition of the songs.

After the training the AWWs had realised the need to avoid long durations due to short attention span of children and ninety two per cent of them followed a duration of 20-30 minutes that is more desirable/meaningful for the preschoolers according to Palmer (1988).

c) Types of songs taught to the children

Table III provides the details about the types of songs taught in the AWWs.

TABLE - III
TYPES OF SONGS TAUGHT TO THE CHILDREN

Types of songs	N = 85	
	Before %	After %
Prayer songs	32	85
Rhymes/Songs on		
Family	-	85
Animals	39	83
Food items	20	81
Festivals	-	80
Birds	32	85
Transportation	40	82
Readiness	-	80
Leaders	25	84
Nature	-	80

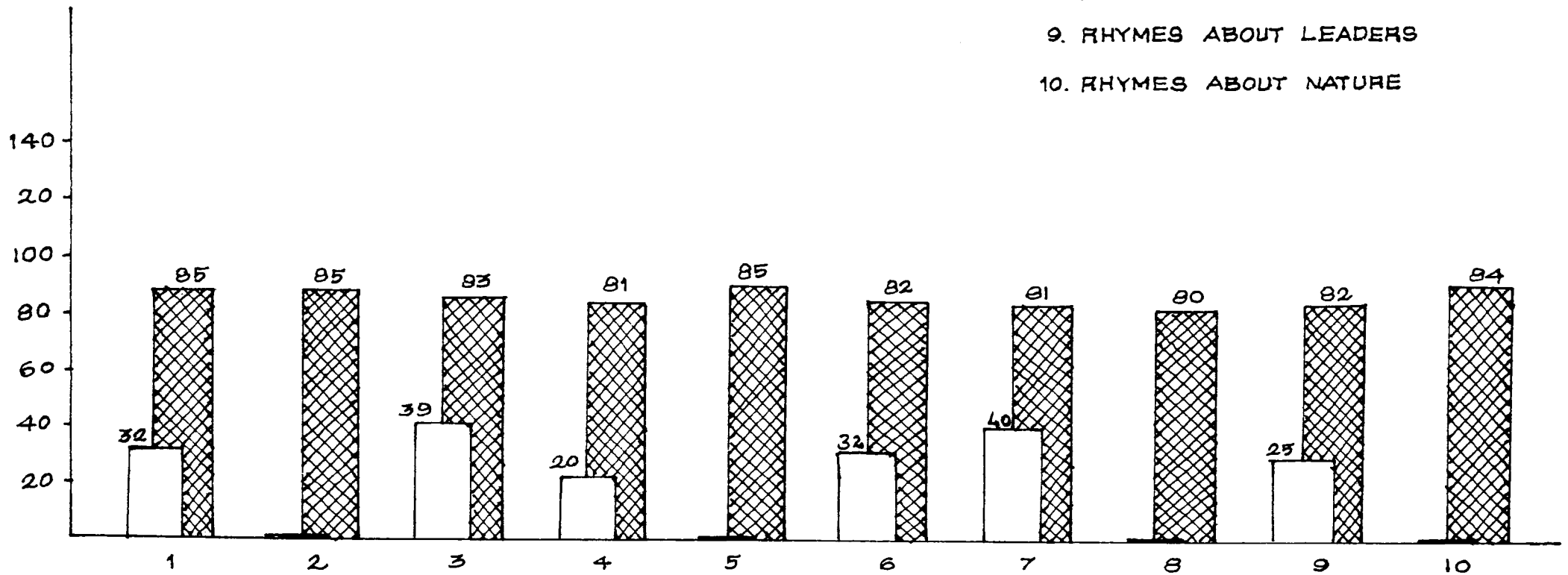
The preschool teachers need to be aware of more songs that are meaningful and that can be enjoyed by the children (Joanne and Jerome, 1984). Prior to the training nearly one-third of the AWWs had taught the divine songs and songs on various themes like animals, food items, birds, transportation and national leaders. Not even a single teacher knew readiness songs, songs on family, festival and nature. It was striking that all the AWWs after the training were thorough with the songs on these themes too along with the other songs (Figure V).

d) Benefits of the song session :

Table IV depicts the views of the AWWs about the benefits derived by the children from the song session.

□ Before training
 ▨ After training
 — Nil

1. PRAYER SONGS
2. SONGS ON FAMILY
3. ANIMAL RHYMES
4. RHYMES ON FOOD ITEMS
5. RHYMES ON FESTIVALS
6. RHYMES ABOUT BIRDS
7. RHYMES ABOUT TRANSPORTATION
8. RHYMES ABOUT READINESS
9. RHYMES ABOUT LEADERS
10. RHYMES ABOUT NATURE



TYPES OF SONGS TAUGHT TO THE CHILDREN

Figure - IV.

TABLE - IV
BENEFITS OF THE SONG SESSION

S.No.	Benefits	N = 85	
		Before %	After %
1	Learnt new words	38	76
2	Happily engaged while singing	28	80
3	Exhibited imaginative thinking	20	76
4	Better concentration	14	90
5	Acquired new concepts	-	80
6	Learnt social and spiritual values	-	67
7	Memory power improved	-	85
8	Joyful to be with the group	-	87

The AWWs were able to list down more benefits of the song session after attending the training. They stated that music helped the children to learn new concepts (80%), to improve memory power (85%), to learn moral, social, religious values (70%) and to develop socialization (87%). This brings forth the need for more of such short refresher training on different aspects in order to help the AWWs.

d) Factors to be considered while conducting the song session :

Unlike the responses in the initial survey in which 48 percent of the AWWs considered only children's interest, in the final survey after receiving the training the AWWs stated that they considered children's age (80%), content/concept to be taught (60%) and length of the song (63%) while conducting the song session. This reflects the impact of the training in conscientizing the AWWs in this aspect.

e) Preparing for the song session

Information on whether the AWWs prepare or not before the song session is shown below.

TABLE - V
PREPARING FOR SONG SESSION

Particulars	N = 85	
	Before %	After %
Preparing for the song session	26	81
Not preparing for the song session	74	19

Any activity for children must be preplanned, checked and rehearsed. The need is all the more greater with regard to music that requires special skill orientation. It is impressive to note that after receiving the training, nearly 81 per cent of the AWWs prepared ahead for singing with the children. This is an aspect highly encouraging. This pre-preparation for the song session was also stressed by Kuppuswamy (1984) in that he demanded the teachers to be well aware of what to do before beginning the session.

f) Teaching Action Songs

Actions help the children to feel what he or she sings, (Dankworth, 1970). Swamy's (1973) views that actions help the children to move freely and activately. These views emphatically highlights the need to build up and teach action songs for children below six years. The information gathered for this study indicates that prior to the training only a small proportion of the AWWs(12%) taught action songs and were dissatisfied in their attempt. All the teachers were satisfied in learning action songs after attending the training. This may be because during this short training each AWW was given a chance to do the action on her own and demonstrate to the group. Such individual involvement/participation need to be ensured to make the learning an effective process.

The reasons attributed by three-fourth of the AWWs for their dissatisfactions regarding action songs were inability to choose the proper actions and to adopt the actions. The AWWs expressed their desire to learn more action songs and a liking to undergo training in this aspect in future.

g) Sources of songs

The sources from where the Anganwadi teachers spot the songs are indicated below.

TABLE - VI
SOURCES OF SONGS

S.No.	Sources of songs	N = 85 Number in percentage
1	Own compositions	49
2	Rhyme books followed in nursery schools	26
3	Learnt during job training	25

The above table reveals that 50 per cent of the AWWs composed the songs by themselves. They told that every month they will be informed of the themes for the month by the Child Development Project Officer and they had to compose the songs accordingly. Twentysix per cent of the AWWs had referred rhyme books followed in convent and other nursery schools. They constituted the source for the rhymes chosen by the AWWs. Twentyfive per cent of the AWWs told that they taught the children the songs they were given during their job training.

Majority of the AWWs (77%) had composed about 10 songs on their own. Twentythree per cent of the AWWs had composed about 20-25 songs. The songs composed by the AWWs were very small with single stanza, the maximum lines being six. They had focused the songs on a single concept with the same lines repeated.

While this attempt of the AWWs is to be appreciated, the suitability of the songs composed by the AWWs need to be scrutinized. In order to make the songs enjoyable they need refinement and modifications. Not being able to compose the songs, lack of time to compose and inability to compose were the difficulties each expressed by one-third of the AWWs. This finding brings forth the need to supply to the AWWs theme based songs.

j) Suggestions to overcome the problems of composing song

Forty per cent of the AWWs suggested short term training courses in composing meaningful songs for preschoolers. This finding again stresses the need for a two day training course regarding the composition of songs. From the opinions expressed by the AWWs, it was also clear that more publications with songs on different themes would be a welcome feature in this direction and the State Government should supply these to all the AWWs for their perusal in the Anganwadi.

B. Satisfaction of the AWWs with regard to Rhymes
and Music for Preschoolers in their earlier Training

The AWWs were asked to express whether they were satisfied with their earlier training regarding the learnings of rhymes and music suitable for the very young children.

Table VII brings forth the satisfactions of the AWWs related to music in their earlier training.

TABLE -VII
SATISFACTIONS OF THE AWWs

Particulars	N = 85 Number said in percentage
Satisfied	47
<u>Reasons :</u>	
a) Helped to know the liking of the children	62
b) To make useful musical instruments	38
<u>Dissatisfaction</u>	53
a) Time was not enough	68
b) Aids were not used	32
Total number of days spent for training	
7	38
15	34
30	29

Forty seven per cent of the AWWs were satisfied in their earlier training. Of these, sixty two per cent of the AWWs felt that the training helped them to know the likings/preference of the children during the song session. To thirty eight per cent of the AWWs the training had helped to create musical instruments out of the waste products.

Fifty three per cent of the AWWs were not satisfied in their earlier training. for the reason that it was of very short duration. The AWWs who had training for seven days, 15 days, 30 days were one-third of the total sample each. Perhaps such a short duration of one to two weeks may have contributed to their dissatisfactions in teaching rhymes and music for children below six years.

C. Preparation and use of low cost Musical Instruments
in AWWs

This part gives details on the type of musical instruments that were prepared by the AWWs before and after training and various kinds of indigenous materials used by the AWWs in preparing the low cost musical instruments.

k) Preparation of low cost musical instruments :

Table VIII presents the list of musical instruments prepared using indigenous materials.

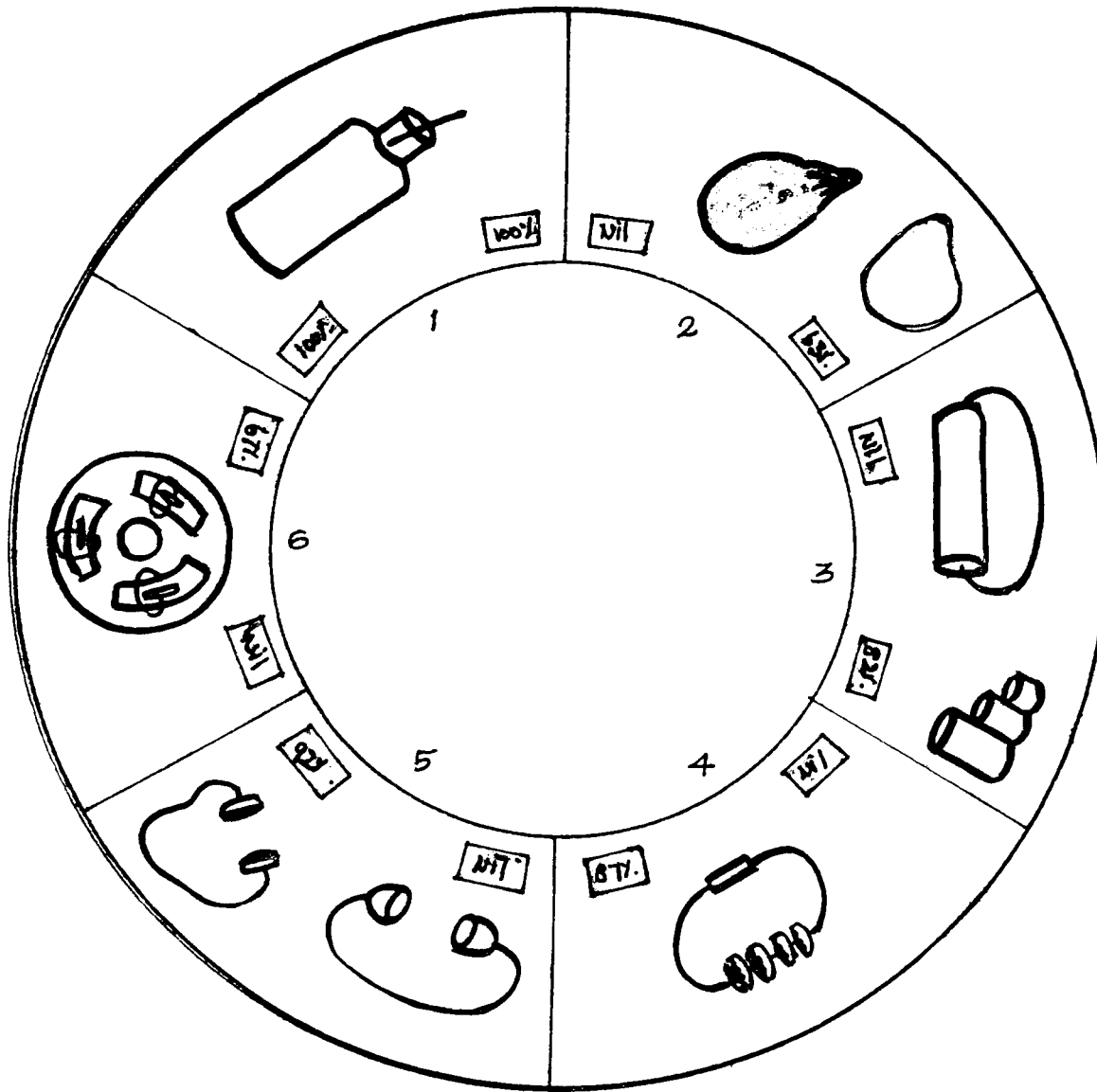
TABLE - VIII
INDIGENOUS MATERIALS USED AND MUSICAL INSTRUMENTS
PREPARED

S. No.	Indigenous materials used	N = 85		Musical instruments prepared	N = 85	
		Before %	After %		Before %	After %
1	Powder tins	45	45	X		
2	Soap box	37	37	X		
3	Incense stick box	18	29	X	Rattlers	100
4	Seed pods dry gourds	-	23	X		
5	Metal lids	-	45	X	Tambourine	-
6	Coconut shell	-	69	X		
7	Soda Bottle lids	-	85		Jalra	-
8	Tins	-	75	X		
9	Wire	-	43	X	Drum	-
10	Stick	-	80	X		
11	Jingle bells	-	40		Kanchira	-

UNICEF (1988) has commented that "the stubborn fact of the Eighties is that growth has been inadequate, poverty is still on the rise, and there is a great need for any procedures that can be done at low cost". The above statement rightly pinpoints the need to go in for low cost musical instruments. In this study, the AWWs were trained to prepare the low cost musical instruments through demonstration, exhibiting models and showing photographs. Prior to the training the only low cost musical instrument used in the AWWs were rattlers prepared with powder tins. It is heartening to note that the types of musical instruments used by the AWWs were many and varied after the training as shown in Figure VI.

The training had developed in the AWWs skills in preparing simple, useful musical instruments. The above table also reveals that the AWWs use of indigenous materials had improved after attending the training in that along with powder tins and incense stick box that were used by them earlier, the AWWs had used indigenous materials like seed pods, soda bottle lids, tins, bamboo, coconut shells, metal lids, wire, sticks, jingle bells, dry gourds and wooden pieces.

Before training
 After training



1. Rattlers
2. Bottle gourd & coconut Rattlers
3. Drums
4. Jalra
5. Coconut shell & Metallids Tambourine
6. Kanchira

PREPARATION OF LOW COST MUSICAL INSTRUMENTS

Figure: V

D. Perceptible changes in children's reactions towards music

Children's reactions towards music sessions after the training were elucidated from the AWWs. Their answers have been pooled in Table IX.

TABLE - IX
CHANGES OBSERVED IN CHILDREN

S.No.	Responses	N = 85 Number said in percentage
1	Greater joy in singing new songs	22
2	Asked repeatedly for the songs	20
3	Enjoyed well the actions and movements	19
4	Played with the low cost musical instruments	19
5	Displayed keenness in learning new words	12
6	Song during other activities too	10

One-fifth of the selected AWWs expressed that the children showed greater joy in singing new songs and had asked repeatedly for the new songs taught by

their teachers. Nineteen per cent of the AWWs remarked that children enjoyed doing the actions and movements for the songs and often played with the low cost musical instruments which the children were not provided before training. Children displayed great interest in learning the words of the new songs as mentioned by 12 per cent of the AWWs. As reported by 10 per cent of the AWWs the children sang the new songs even when they were engaged in other activities such as outdoor play, indoor play and creative activities.

Summary and Conclusion

V SUMMARY AND CONCLUSIONS

This study on "Enriching and evaluating Music education for preschoolers" consisted mainly three steps, namely, evaluating the music education in Anganwadies, enriching music education for preschoolers by short refresher training to the AWWs in promoting skills in the preparation and use of low cost musical instruments, Developing an audio cassette to help the AWWs in teaching Music with appropriate tune and rhythm was a novel attempt of this study. The findings of the study are summarised as follows :

1. Forty seven per cent of the AWWs followed in-appropriate duration for the song session. After the training ninety two per cent of the AWWs followed an appropriate duration of 20-30 minutes.
2. The AWWs had meagre knowledge about the need for Rhymes initially and after the training they identified the need meaningfully.
3. Before training, only half of the selected AWWs (50%) had considered the children's interest while conducting the song session. This was increased to eighty seven per cent after the training. After training the AWWs

started to consider other factors such as children's age, concepts to be taught and the length of the songs while conducting the song session.

4. The training has improved the knowledge of the AWWs regarding the benefits derived due to music education. The benefits were better stated after the training.

5. Prior to the training only one-third of the AWWs (30%) prepared themselves for the song session against seventy four per cent of them who did so after their attendance in the training course.

6. The training had helped the AWWs to overcome their inability in teaching rhymes on certain topics such as family, readiness, nature and festivals.

7. Prior to the training only a small proportion (12%) of the AWWs were satisfied with their action songs. The number after attending the training in this regard was remarkably high (100%).

8. Forty nine per cent of the AWWs composed the songs by themselves and forty per cent of them felt very difficult to compose the songs according to the theme.

RECOMMENDATIONS

The recommendations emerging out of this study are:

1. Short refresher courses specially to teach action songs should be organised at least once a year.
2. Voluntary Institutions, Home Science Colleges and Schools of Social Work can get involved in strengthening music education in Anganwadies programme.
3. Efforts can be taken to help the AWWs fully aware of the need and importance of music for the children in all the projects.
4. The Government could multiply the audio cassette prepared by the investigator and provide it to all the Anganwadies so as to enrich the component of music.

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Appendix

APPENDIX - I

SCHEDULE TO INTERVIEW ANGANWADI TEACHERS ON MUSIC EDUCATION
FOR YOUNG CHILDREN

1. Name and address of the Anganwadi worker :
2. Project No. :
3. Anganwadi Teacher :
4. Are you satisfied with your training ?
Yes No Reasons Duration Place When
5. Anganwadi Address :
6. How long are you working in this Anganwadi ?

II. Do you teach rhymes to children ?

Yes	No	If No, reasons	If Yes duration	Satisfaction		
				Yes	No	Reasons

2. Do you think that parents should encourage children to sing the songs ?

3. Have the children of your Anganwadi benefited from your singing ?

Yes No If Yes, how

4. Do you practice before conducting the song session ?

Yes No If Yes, how

5. What type of rhymes do you use to teach the children?

	Tamil known	Taught	English
--	----------------	--------	---------

1. Religious rhymes
2. Songs about Family
3. Animal rhymes
4. Vegetable rhymes
5. Rhymes about festivals
6. Rhymes about birds
7. Rhymes about transportation
8. Rhymes about Readiness

9. Rhymes about Leaders

10. Any other rhymes ?

6. From where do you get rhymes and songs ?

Source

Taught by

7. Do you compose songs by yourself?

Yes	No	If yes, how many have you compose
		Tamil English

8. Did you face any problem in composing the songs?

Yes	No	If Yes, what are the problems	Suggestions to overcome

9. Do you teach rhymes with actions ?

Yes	No	If No, reasons	If Yes, are you satis- fied with your actions?

			Yes No Reasons

10. Do you use any musical instruments during the song session ?

Yes	No	If Yes, frequency of use
-----	----	--------------------------

11. What type of musical instruments you have made ?

Name	Who prepared	With what did you prepare	Musical instruments needed further
------	--------------	---------------------------	------------------------------------

12. Do you consider the children's interests while singing and preparing the musical instruments ?

13. Are you interested in getting training in making low cost musical instruments in singing ?

14. Do you have any other remarks about music for the children ?

APPENDIX - II

POST TRAINING INTERVIEW SCHEDULE

- - -

I. Are you satisfied with the training course ?

Yes	No	Reasons

II. In what ways you have improved yourself after the training regarding the music education for preschoolers?

III. How does the children respond ?

IV. Mention the activities you have planned to carryout in the future regarding the music education ?

V. Do you need further training ?

Yes	No	If Yes, specify the aspects
