

# **Music in Early-Childhood Education and Whole Child Development: Kindergarten Teachers' Perception in Oye LGA, Ekiti State**

---

**Joseph Agofure Idogho**

*Department of Theatre and Media Arts,  
Federal University Oye Ekiti, Ekiti State, Nigeria*

---

## **Abstract**

Singing and music which are significant aspects of the arts / theatre play important roles in every culture; especially in children development. Music is undoubtedly present in many aspects of our lives, television, movies, religion worship, celebrations etc. From birth, parents instinctively use music to calm/soothe children, to express their love and joy, to engage and interact. However, as important as this art to the child holistic development; it is underutilized among children care-givers and kindergarten teachers in Nigeria. This study documents the perceptions of kindergarten teachers and pupils in Oye LGA Ekiti, Nigeria on the import of learning through music/song in the classroom. Focus group discussions were conducted with forty-eight (48) teachers and thirty (30) pupils (age 4-6). Participants were asked their knowledge of and attitude towards music/song as classroom instructional strategy. Constant comparison analysis or method revealed that the teachers have a good knowledge of the roles of music/song in the classroom. However, factors like pressure to complete the syllabus, fear of losing respect before students/colleagues and the noise it generate inhibit the use of music/song in the classroom by teachers. The pupils admit that they enjoy learning through music/song as it helps them to assimilate easily. The findings suggest that music/song is a veritable tool for whole child development, though tight academic schedules affect its acceptance in the classroom teaching-learning setting. This study therefore suggests that policy makers and government must, therefore, train teachers in the deliberate utilization of music / songs in the teaching-learning process particularly in early childhood education setting.

**Keywords:** Music, Early-Childhood, Education, Whole-Child, Development

## **Introduction**

Researchers have shown that good early childhood music integrated into the classroom helps children learn more rapidly. The importance of music goes way beyond academic achievements. It encompasses all the facets of child development and lays the foundation upon which the child learns. Music sparks all areas of child development: language, social and emotional, intellectual, motor and at the same time imparts the skills for school readiness. While music in early childhood education helps a child's body and mind work together, dancing to the music helps to build motor skills and the overall coordination of the body. Idogho (2017:140) posits that: "musical intelligence, when incorporated in the classroom learning situation can stimulate listening skills, emotional awareness and creative thinking". Jensen (1998) builds a strong case for the application of music in enhancing listening skills. He contends that "music improves biological survival, cognitive structures, concentration and memory" (1998:14). Thus, throughout human history and across all cultures, individuals have produced and enjoyed music: and have also linked music into various curriculum and instruction models to increase learning. For example, songs to develop physical coordination, teach phonics, provide opportunities for creative dramatics, contribute to a greater understanding and appreciation of people, places, and cultures, and bring new meanings to the study of history (Bowles 1998).

Music and songs in the preschool and early childhood curriculum not only enable the child to experience and enjoy music, and to relax in it, but also help develop the child's music abilities, skills and knowledge (Bowles 1998). Music activities present an independent form of expressing oneself through music; encourage a liking for sound playing and movements. They develop perception abilities and increase their span of attention, develop motor skills, verbal communication and social behaviour. The level of expressing interest in music activities and the level of development of music abilities are closely linked with the child's first experiences in music (Temmerman, 2000). It is against this backdrop that it becomes important that children are offered a variety of songs musical experiences beginning; if possible children learning objectives be entrenched into music / song at least, in the preschool period so that they can form a positive relationship towards learning.

## **Literature Review**

Music is a developmentally appropriate and socially engaging way to learn. Music effectively engages children because it is a natural and enjoyable part of their everyday lives. Children hear music or sing while with adults or other children, for example, watching television, riding in the car, at school and as part of bedtime rituals. Children create songs and music naturally during play with others. The emotional importance of sound and the observation of rhythm of music can stimulate emotional sensitivity.

Listening to music enhances emotional awareness. A study by Nelly (2001: 33) suggests: "... that music improves emotional awareness". Children who listen to music often find the identification of emotions easier and can better manage their feelings. Misunderstanding tone of voice or verbal constructions can create negative results. Listening is an analytical process. Enhancing musical listening skills can improve the ability to voice tone, tempo and volume when expressing emotional meaning.

Many strategies can be included in a curriculum to heighten the awareness of the sense of hearing. Campbell et al (2004:131) suggest that "music may be used for skill building by using songs, improving language or mathematical skills" They suggest that it can be used to create curriculum songs. It soothes emotion, draws attention or jump-starts creativity. Campbell et al further confirm that "... listening to music for just an hour a day may change brain reorganization" (2004:132). This implies that there is more brain coherence when listening to music. The incorporation of the sense of hearing alerts the brain to incoming information.

Some children entering an early childhood education programme come with some experiences in music and sometimes do have well defined musical preferences. For example, they come with responses to musical sounds from television, radio, voices, and elsewhere from their environment. At times, children imitate or "tag on" to the end of songs as they copy what they hear being sung, lag behind a bit, and add on the end of the song. Music activities are flexible teaching tools that provide enjoyable opportunities for socialization (Gfeller, 1983). Sometimes children's introduction to music usually occurs in a social context,

singing with family and family friends (O'Neill, 2002). This social context widens even further when the early childhood teacher enters their young lives. During the process of enculturation (i.e., learning the values and practices of a particular culture); North et. al. (2000), noted that "children develop their personal tastes in many things including music. The music that they hear the most is likely to become what they like the best". So it follows that what the teachers and parents listen to the most will probably also become the children's favorites. If an adult obviously enjoys music and actively participates in it, whether expert or not: children will respond heartily and creatively to music.

Music helps young children synthesize experiences, transition into new activities, calm down during naptime, share cultural traditions, and build self esteem and a sense of community (Gardiner et.al., 1996).

In many culture of the world, parents engage in music making through singing songs to calm infants and in literacy activities more frequently with toddlers, thus supplanting music with literacy (Custodero, Britto, & Brooks-Gunn, 2003). Learning through music for youngsters can help teachers to reflect on music from a variety of ethnic groups and traditional music within the Nigeria space, which should historically and traditionally serve as core of music in the curriculum.

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

Since music simply makes learning easy and fun, it forms a natural bridge to literacy development, builds self esteem and creates a

sense of inclusion and collaboration, and encourages an exciting learning environment full of rich language and positive emotion, the evidence is clear that educators can achieve far greater success in teaching through the strategic use of music.

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

### **Song/Music in Early Childhood Education Curriculum**

Although many early childhood educators and children care-givers use music on a day-to-day basis, just as research has also suggests that many teachers do not include music in their curriculum because they feel they lack the requisite skills (Gharavi, 1993; Hildebrandt, 1998; Scott-Kasner, 1994). Some teachers may shy away from using story songs because they are self-conscious about singing. For teachers with a limited skill base in music or lack of confidence in teaching the subject, pre-packed resources with accompanying sound recordings can provide support in presenting music to children. Like this researcher experimented in his (PhD) Dissertation.

Resources, such as *Barney and Friends* and its like, not only offer suggestions on how to teach with and through music and song, but also provide recordings of songs and listening materials that the inexperienced teacher musician can use in the classroom. Such materials also stress the extra musical or extrinsic value of teaching with / through, and music to young children as does in some renown private Nursery and Primary schools in Nigeria urban areas, with justifications for music education being given on “physical, social, intellectual, cultural and emotional grounds” (Temmerman, 1991:156). A teacher does not need to sound like a professional singer to be effective.

With facial expressions and enthusiasm, a teacher with a modest singing voice will receive good attention and participation from the children. Rhythm is important to story songs as it helps provide structure and is a good place to begin. Teachers start by modifying or borrowing elements such as the rhythm and the melody (the tune) from existing

songs and stories. For example, sing the words of the book *Brown Bear, Brown Bear* to the tune of “Twinkle, Twinkle,

Little Star.” Creative teachers can take familiar songs and change words or ideas to ones they want to teach their class.

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

### **Theoretical Framework**

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

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

In early childhood classrooms, Howard Gardner’s theory of multiple intelligences and the neuroscientific frameworks create areas for

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

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

### **Research Methodology**

The researcher personally recruited participants by visiting Nursery and Primary schools, in Oye-LGA of Ekiti State and asking both teachers and pupils to sign up for the discussion sessions voluntarily. Additionally, some teachers and pupils participants were recruited to get their colleagues to sign up for the discussion sessions. Those so recruited helped to monitor and remind their colleagues of the appointed place (St Mary's Nursery and Primary Schools Oye-Ekiti) and time for the discussions. Focus Group Discussions (FGD) were employed to elicit data. This approach presented significant advantages to respondents and investigation. The discussions provided a complementary interface

among the participants. These interactions ensured that the participants built on each other's ideas to provide richer data than an individual interview would have achieved. The Focus Group Discussions helped the moderators to analyze the experiences, beliefs, and feelings of the participants (Glaser and Strauss 1967:37). Participants were excited to supply information about the variables of the investigation because no one had ever asked them to provide their opinions on the topic of discussion. The fact that the participants were being asked their perceptions about music / songs and learning for the first time created a sort of motivation for them to freely engage in the conversations. The enthusiasm helped the participants at each of the Focus Groups to build on one another's contributions thereby providing richer contributions to the discussions.

Preference for Focus Group Discussions emanated from the need to delve deeper into how teachers and students who actively participate in the teaching-learning process characterize and conceptualize the variables of this study within the teaching-learning process. The opportunity enabled both teachers and students to provide data of emic dimensions freely. Such, personal emic perspectives are usually absent in quantitative research (Glaser and Strauss 1967:38).

### **Study Questions**

1. What do Nigerian early childhood teachers know about the role of music and song in the classroom?
2. What is the attitude of the early childhood teachers towards music and songs in the Nigerian classroom?
3. What is the knowledge of the early childhood teachers on the role of music / songs, and academic achievement in the Nigerian classroom?
4. What is the knowledge of Nigerian nursery and primary school pupils about the role of music / songs in the classroom?
5. What is the attitude of the nursery and primary school pupils towards music / songs in the Nigerian classroom?

### **Presentation Data and Discussion of Results**

Data from the Focus Group Discussion (FGD) were analyzed using constant comparison analysis or method of constant comparison



developed by Glaser and Strauss (1967:39), explained that constant comparison analysis or method of constant comparison consists of three major stages. The first stage is the open coding stage. Here, the data are broken into small units. The researcher assigns a descriptor, or code, to each of the units. During the second stage which is the axial coding stage, the codes are clustered into categories. The third stage is the final stage where selective coding occurs. The investigator develops one or more themes that define the content of each of the groups. Further, the choice of analysis grew out of the fact that “there are multiple focus groups within the same study, which... allows the focus group researcher to assess saturation in general and across-group saturation in particular” (Glaser and Strauss 1967:39). Onwuegbuzie and his colleagues continue that this method of analysis helps to assess the significance of the themes and to perfect themes. Moreover, investigators could use the multiple groups to judge if the themes that developed from one group also appeared in other groups. Doing so would enable the researcher to reach data saturation or theoretical saturation. The researcher could also attain both data saturation and theoretical saturation. Consequently, the qualitative thematic content analysis was employed. The researcher and the trained encoders used the three categorizations enumerated above to arrive at themes to explain the data. These themes became the unit of analysis of the data. The investigator and decoders subsequently arrived at the essence of each of the ideas raised during the discussions by removing personal phrases which ordinarily would distract from the ideas expressed during the conversations. Researcher and two decoders coded data independently to ensure reliability. The categories were defined. Differences arose while assigning categories. Further dialogue helped to settle these differences. Inter-rater agreement (90%) was attained in the identification of themes and categories for both teachers and pupils FGDs. These yielded full concordance on the classifications. Percentages were also used to analyze the data.

**Research Question One:** What do Nigerian early childhood teachers know about the role of music and song in the classroom?

Among the 48 teachers who participated in the FGD, 40 representing 83.3% exhibited knowledge of the role of music and songs in the classroom. This number agreed that music / songs are interconnected veritable tools for transmitting knowledge and cultural values in the early childhood education. The above results seem to support the findings of research undertaken by a team of researchers in the 1990s (cited in Guilmartin 1996:38) showed that the exposure to music from early childhood onwards helps children to speak more clearly, develop a larger vocabulary, and strengthen social and emotional skills. The psychologist Howard Gardner already argued in (1983) that music intelligence is as important as logical and emotional intelligence. This is because music has the ability to strengthen the connection between the body and brain to work together as a team. For instance, when dancing and moving to music, children develop better motor skills whereas singing along to a song helps them to practice their singing voice. In general, the exposure to music supports children in their development process to learn the sound of tones and words.

Humans are wired to be sensitive to sound patterns, and this sensitivity allows music to foster communication and imagination in young children. Even before babies' talk, their babbling and sound-play helps to develop the neural pathways necessary for listening and speaking. Infants who hear language directed and responsive to them babble more and have larger vocabularies as toddlers. When children hear and see others singing as a part of daily life; young children quickly pick up the habit: using sound to explore new ways to understand or describe the world around them.

They, however, advocated a moderation of the use of music / songs in the classroom. This call for moderation they attributed to the inadequate time allotted for the teaching of each subject during the school's daily activities and the need to cover as many topics as possible before the end of term examinations. The rush to complete the syllabus they said was very important in the private schools particularly. Explaining why the private schools' teachers take the completion of the syllabus seriously, one teacher captures it thus:

A lot of competition exists among private schools.  
Proprietors would not joke with any teacher who fails to

complete the topics in the syllabus. Any teacher who does not cover the syllabus in the name of music / songs and creative learning is in big trouble. Teachers are under extreme pressure to cover the syllabus always. In some cases too, proprietor and colleagues who do not understand the place music / songs in imparting knowledge see it as noise and disturbance to them.

The above views seem to corroborate (Bresler, 1993; Persky, Sandene, & Askew, 1998) findings that “many teachers say that they would like to spend more time incorporating music / songs, but need to spend more time in other subjects to prepare children for standardized proficiency tests”.

**Research Question Two:** What is the attitude of the early childhood teachers towards music and songs in the Nigerian classroom?

The teachers are positively disposed towards the use of music / songs in the classroom. Surprising an overwhelming number, 47 respondents held the view that music / songs which are fun and playfulness should be highly encouraged during instructions. This number represents 97.9% of the total respondents. From the cultural perspective, the Yoruba people have different songs through which they impact knowledge to their younger generations.

However, there is a note of caution from them. They expressed fear about the possibility of music / song which might lead to play and humour among the pupils leading to disrespecting the teachers among the pupils. Such expression of fear is surprising when we consider the fact that an overwhelming number held this opinion: the teachers would seem not to be too comfortable with the idea of introducing music / songs for creative learning. They expressed the need for respect which is also borne out of their cultural backgrounds. They thus advised that teachers should be specifically trained in the use of music / songs in classroom management. Such a specialized training should also include a deliberate emphasis on the cultural promotion of respect within the need for music / songs in the classroom.

**Research Question Three:** What is the knowledge of the early childhood teachers on the role of music / songs, and academic achievement in the Nigerian classroom?

The participants were specifically asked to explain if music / songs enhanced youngsters learning. It is interesting that all the 48 teachers present at the FGD; representing 100% of the population of the teachers affirmed that music / songs is a kind of creative learning which affect academic achievement positively. This position confirms scholars' opinions that music / songs improve academic performance in language and math (Gardiner et.al, 1996; Gardiner, 2000; Deasy, 2002). These early years are also when children learn how to express and manage their feelings, as well as figure out how to read other people expressions and feelings, grasping how other minds work. Through music, children can invent games, songs, and stories that help them harness their feelings. Researchers observing music and movement classes have documented that participation in arts activities correlates with positive emotion for preschoolers and facilitates their ability to regulate their emotions. It may be that experience with musical concepts like stopping/starting, slowing down / speeding up, and verse/chorus provide children with the motivation to direct and modulate their behaviour.

These benefits also apply to children communications and interactions with others their age. Music, with its tempo and rhythm, verses and choruses, provides clear structures that help children learn the rules and routines for being together. Music can also model the structure of social interaction for children with histories of trauma or conditions like autism.

The importance of music goes way beyond academic achievements. It encompasses all the facets of child development and lays the foundation upon which future music career is built. Music sparks all areas of child development: language, social and emotional, intellectual, motor and at the same time imparts the skills for school readiness. While early music education helps a child's body and mind work together, dancing to the music helps to build motor skills and the overall coordination of the body.

**Research Question Four:** What is the knowledge of Nigerian nursery and primary school pupils about the role of music / songs in the classroom?

All the thirty (30) pupils who represent 100% of the population at the FGD affirmed the productive role of music / song as creative learning in the teaching-learning process. Also, thirty (30) students, representing 100% of the student participants affirms that music / songs make them achieve much academically. This view affirm researchers' opinion that "music early childhood education could positively affect the development of children's neural pathways (Campbell, 1986; Sarnthein, et al, 1997; Shore & Strasser, 2006); thereby enhancing their assimilation rate in the teaching and learning process.

These positions imply that teachers in the nursery and primary level of education in Nigeria should be well trained on the use of music / songs during classroom instructions. Music ignites all areas of child development: intellectual, social and emotional, motor, language, and overall literacy. It helps the body and the mind work together. Exposing children to music during early development helps children learn the sounds and meanings of words. Dancing to music helps children build motor skills while allowing them to practice self-expression. For children and adults, music helps strengthen memory skills.

For toddlers and preschoolers, music making can be a dynamic social learning experience. Making music together, children learn to work as a team while they each contribute to the song in their own way. At the same time, music helps children learn that together they can make something larger than the sum of its parts.

**Research Question Five:** What is the attitude of the nursery and primary school pupils towards music / songs in the Nigerian classroom?

The FGD revealed the perception of pupils that music / songs might distract them, the pupils; if not properly handled in the teaching and learning process. Fifteen (15) respondents, representing 50% of the pupils hold this view, while the other fifteen (15) respondents, representing 50% affirmed positive attitude toward music in the classroom: thus, if this

holds true in their psyche, then creative learning might be affected. One may then be tempted to suggest that Nigerian nursery and primary school pupils are not positively disposed to music / songs and creative learning because they have the perception that music / songs distract them from the instructional objectives. When music / songs are absent in the classroom, freedom is not promoted in a relaxed and conducive classroom environment.

This absence of creative classroom climate stifles creative behaviour, and so pupils might not be able to engage in creative outcomes. The suggestion by the teachers that all teachers learn the art of music / songs for creative learning becomes relevant in this case. The suggestion is important so that teachers trained in music / songs and creative learning will introduce same seamlessly into the teaching-learning situation. One implication of this suggestion is that teachers would need to be properly trained in the use of these music / songs to become effective in their usage for effective management of the teaching-learning process. In addition to the other benefits of music, it also provides us with joy. Just think about listening to a good song during the school morning assembly ground makes a beautiful day and gives joy. Thus a study by Idogho (2017:141-142) summarized the benefits of music and songs in the early childhood curriculum on children thus:

- I. Music is a language, and children are oriented toward learning language.
- II. Music evokes movement, and children delight in and require movement for their development and growth.
- III. Music engages the brain while stimulating neural pathways associated with such higher forms of intelligence as abstract thinking, empathy, and mathematics.
- IV. Music's melodic and rhythmic patterns provide exercise for the brain and help develop memory. Who among us learned the ABC's without the ABC song?
- V. Music is an aural art and young children are aural learners. Since ears are fully mature before birth, infants begin learning from the sounds of their environment before birth.
- VI. Music is perfectly designed for training children's listening skills. Good listening skills and school achievement go hand in hand.

- VII. Developmentally appropriate music activities involve the whole child—the child's desire for language, the bodies' urge to move, the brain's attention to patterns, the ear's lead in initiating communication, the voice's response to sounds, as well as the eye-hand coordination associated with playing musical instruments.
- VIII. Music is a creative experience which involves expression of feelings. Children often do not have the words to express themselves and need positive ways to release their emotions.
- IX. Music transmits culture and is an avenue by which beloved songs, rhymes, and dances can be passed down from one generation to another.
- X. Music is a social activity which involves family and community participation. Children love to sing and dance at home, school, and at church.
- XI. Music brings people together. Through music, children take an inner experience and move it into a shared creative experience. Group music-making releases energy which can be channeled in creative, productive directions. Children learn about themselves and others by playing music together and by listening to each other — tapping into hidden courage that can be played out by singing together or discovering the inner resources to listen quietly to another child's playing.
- XII. Resiliency; to bounce back after a disturbing event is not something we are born with; it must be learned and sometimes that takes many years. There is no vehicle more joyful and playful for providing such training than early childhood music and movement.
- XIII. A rich voice opens the ear and gives energy to the nervous system. Not only does it help children process and memorize the message, but it also increases their desire to listen more, learn more, and know more. A good voice fills the cognitive and emotional brain.
- XIV. Speech and music have a number of shared processing systems. Musical experiences which enhance processing can therefore

impact on the perception of language which in turn impacts on learning to read.

## Conclusion

Music in early childhood education is the mother of all virtues in children. It serves all the social, intellectual, emotional, and creative needs of children. It provides bedrock upon which a child's behaviour and cognitive abilities are nurtured. It is against this backdrop that this study suggests the integration and reinforcement of music / songs as paramount and important instructional materials in the early childhood education curriculum for your children; and early childhood educators and caregiver should be trained and learn the art of music / songs for creative learning the early childhood classroom. Such curriculum should include components to explore sound through singing, playing instruments, listening, and moving. More benefits of music for children include learning cooperation, sharing, and compromise, creativity, and concentration— skills that become invaluable as they enter higher classes and secondary schools where they face new challenges, and begin to form new friendships and develop social skills.

## References

- Bowles, C. (1998). "Music activity preferences of elementary students". *Journal of Research in Music Education*, 46(2), 193-207.
- Bredenkamp, S., & C, C. (1997). *Developmentally appropriate practice in early childhood programs*. Rev, Ed. DC: NAEYC.
- Bresler, L. (1993). Music in a double blind: Instruction by non-specialists in elementary schools. *Bulletin of the Council for Research in Music Education*, 115, 1-13.
- Bresler, L. (1995). The subservient, co-equal, affective and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96(5), 31-37.
- Caine, R., & Caine, G. (1994). *Making connections: Teaching and the human brain*. New York: Addison-Wesley.



- Campbell, L, Campbell, B and Dickenson, D. (2004) *Teaching and learning through multiple intelligences*. Boston: Pearson Education.
- Crowley, S. (1992). *The amazing power of music*. New York: AARP
- Custodero, L., Britto, P., & Brooks-Gunn, J. (2003). Music lives: A collective portrait of American parents and their young children. *Applied Developmental Psychology, 24*, 553-572.
- Deasy, R. (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership
- Gardner, H. (1983). *Frames of mind*. New York: Basic Books.
- Gardner, H. (1997). Is musical intelligence special? In V. Bummert (Ed.), *Ithaca conference '96: Music as intelligence* (pp. 1-12). Ithaca, NY: I thaca college press.
- Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York: Basic Books.
- Gardiner, M. (2000). Music, learning and behavior: A case for mental stretching. *Journal for Learning Through Music, 1*(1) , 72-83.
- Gardiner, M., Fox, A., Knowles, F., & Jeffrey, D. (1996). Learning improved by arts training. *Nature, 381*, 284
- Gfeller, K. (1983). Musical mnemonics as an aid to retention with normal and learning disabled students. *Journal of Music Therapy, 20*(4), 179-189.
- Gharavi, G. (1993). Music skills for preschool teachers: Needs and solutions. *Art Education Policy Review, 94*(3), 27-30.
- Glaser, B. G. and Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Chicago, IL: Aldine.
- Guilmartin, K.K. (1996). *Music and Your Child: A Guide for Parents and Caregivers*. Princeton, NJ: Music and Movement Center.
- Hildebrandt, C. (1998). Creativity in music and early childhood. *Young Children 53*(6), 68-74.
- Idogho, Joseph Agofure (2017). "Learning for Transformation: The Impact of Multimedia Drama Activities in the Primary School Classroom Environment" A (PhD) Dissertation, Submitted to the Postgraduate School of Studies, Nnamdi Azikiwe University,

- Awka; for the award of Doctor of Philosophy (PhD) Degree in Theatre and Film Studies
- Jensen, E. (1998). *Teaching with the brain in mind*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Leng, X., & Shaw, G. (1991). Towards a neural theory of higher brain function using music as a window. *Concepts in Neuroscience*, 229-258.
- Music Educators National Conference, MENC. (2000). *Music makes the difference: Music, brain development, and learning*. Reston, VA: Author.
- Moore, J. (1992). A multicultural curriculum for the middle school. *General Music Today*, 3, 21-23.
- Neelly, L. (2001) "Developmentally appropriate music practice: Children learn what they live". *Young Children* 56 (3), 32–37.
- North, A., Hargreaves, D., & O'Neill, S. (2000). The importance of music to adolescence. *British Journal of Educational Psychology*, 70, 255-272.
- O'Neill, S. (2002). Young people and music participation project: Practitioner report and summary of findings: Retrieved May, 25, 2018, University of Keele <http://www.keele.ac.uk/depts/ps/ESRC>.
- Persky, H., Sandene, B., & Askew, J. (1998). *The NAEP1997 arts report card*. Washington, DC: National Center for Education Statistics.
- Propst, T. (2003). The relationship between the undergraduate music methods class curriculum and the use of music in the classrooms of in service elementary teachers. *Journal of Research in Music Education*, 51, 316-329.
- Rauscher, F., & Zupan, M. (2000). Classroom keyboard instruction improves kindergarten children's spatial-temporal performance: A field experience. *Early Childhood Research Quarterly*, 15, 215-228.
- Sarnthein, J., VonStein, A., Rappelsberger, P., Petsche, H., Rauscher, F., & Shaw, G. (1997). Persistent patterns of brain activity: An EEG coherence study of the positive effect of music on spatial-temporal reasoning. *Neurological Research*, 19(4), 107-116.

- Scott-Kassner, C. (1994). Music in early childhood: The search for effective models of adult participation and interaction. *Paper presented at the seminar "Vital Connections: Young Children, Adults & Music"*. University of Missouri- Columbia.
- Shore, R., & Strasser, J. (2006). Music for their minds. *Young Children*, 61(2), 62-67.
- Temmerman, N. (2000). An investigation of the music activity preferences of preschool children. *British Journal of Music Education*, 17(1), 51-60.
- Temmerman, N. (1991). The philosophical foundations of music education: The case of primary education in Australia. *British Journal of Music Education*, 8, 149-159.
- Whitaker, N. (1996). Elusive connections: Music integration and the elementary classroom. *Bulletin of the Council for Research in Music Education*, 130, 89-99.