

Giedre Tabocchini

**EARLY CHILDHOOD MUSIC EDUCATION- SELF- PERCEPTION AND VIEWS
ABOUT THE TOPIC FROM DAYCARE TEACHERS OF UUSIMAA AREA**

**EARLY CHILDHOOD MUSIC EDUCATION- SELF- PERCEPTION AND VIEWS
ABOUT THE TOPIC FROM DAYCARE TEACHERS OF UUSIMAA AREA**

Giedre Tabocchini
Thesis
Spring 2022
Master's in Education Entrepreneurship
Oulu University of Applied Science

ABSTRACT

Oulu University of Applied Sciences
Master's in Education Entrepreneurship

Giedre Tabocchini
Early Childhood Music Education- Self-Perception and views about the topic from daycare teachers of Uusimaa area
Supervisor: Pablo Santur Arrelucé
Spring 2022

Pages: 45 + 3 appendices

Music is an essential part of Early Childhood Education. Its importance has been investigated by many psychologists, educators, and musicians. Benefits for children, especially in a preschool age, are undeniable. However, Early Childhood Educators, understanding its importance, still leave music teaching behind.

Study was done with qualitative approach, conducting semi- structured interviews. 11 educators from English speaking early childhood education centres in Helsinki and Espoo area were interviewed using semi-structured interview questions. All interviews were transcribed and analysed following thematic analysis process.

During the study educators shared their experiences in using music teaching activities in their pedagogy. Importance of music studies received during their childhood or teenagerhood, or the professional training received during the university studies, investigated. Study explores the importance of support from management or guardians, and how does that impact on the quality of music teaching. Ultimately, what improvements could be done, and solutions offered, so that educators would include music teaching activities into their regular pedagogy.

Results of a study show an urgent need to help Early Childhood Educators to improve their music teaching skills. This could be done by offering educators courses on music teaching, instrument playing, or other different workshops or seminars. One other option could be to outsource music teaching in daycares to professional Early Childhood Music Educators.

Keywords: Early Childhood Music Education, Music Teaching, Educators Teaching Music, Importance of Music in Early Childhood

CONTENTS

1	INTRODUCTION	6
2	IMPORTANCE OF MUSIC IN EARLY CHILDHOOD	8
2.1	Music as part of Early Childhood Education Curriculum in Finland	9
2.2	Music in everyday pedagogy	11
2.3	Early Childhood Educator teaching music.....	13
2.4	Most important elements of music.....	14
2.5	Child development.....	15
2.6	Benefits of music in Early Childhood.....	17
3	AIMS AND OBJECTIVES	18
4.	METHODOLOGY.....	19
4.1	Research design	19
4.2	Semi-structured interviews.....	19
4.3	Data collection process.....	21
4.4	Participants of the study	22
4.5	Analysis of the data.....	24
5.	RESULTS	28
5.1	Activities including music elements	28
5.2	Previous music education and training on how to teach music	31
5.3	Interest from children, guardians and management support	33
5.3.1	Interest from Children.....	33
5.3.2	Guardian support.....	34
5.3.3	Management support.....	35
5.4	Importance and benefits of music in young children.....	36
5.5	Challenging aspects.....	37
5.6	Solutions.....	38
5.6.1	Professional teacher courses.....	39
5.6.2	Outsourced music teaching.....	39
6	DISCUSSION	41
6.1	Limitations in music teaching activities in ECEC in English-speaking daycares in Finland.....	41
6.2	Need for professional development in music education.....	42

6.3	Quality assurance of music education in daycares.....	43
6.4	Recommendations to improve quality of music teaching in daycares.....	43
7	LIMITATIONS AND RECOMMENDATIONS	45
8	CONCLUSION.....	46
	REFERENCES	47
	APPENDICES.....	53

1 INTRODUCTION

The world of sounds surrounds us all the time. It affects us in many ways. Parents singing to their upset child calm him or her in a few seconds. In toddler age it helps to capture their attention. During the preschool age music reduces negative emotions and stress in children. It brings positive thoughts and relaxation. The more we hear music, the better we start to understand it and appreciate its effect on us. Impact on overall learning, development, and joy that music brings is undeniable (Lindeberg-Piironen & Ruokonen, 2017).

In Early Childhood Education and Care (also referred as ECEC throughout this study), music is a very important subject. It is proven that fetus already from middle gestation can hear and learn sounds (Lecanuet, 2000). The power and importance of music in ECEC has been the subject of numerous research projects. But what about the quality of music education in daycares, where music teaching is being laid on the shoulders of Early Childhood Educators (also referred as ECE throughout this study)? Children gain most of their music impressions in early age. If music education is not started early enough, it is a skill that cannot be awakened later (Szabó, 1999). Starting music teaching in primary school is already too late, therefore, the role of music education in ECEC is undeniable. It is important children are trained by experienced educators, that are able to demonstrate musicianship while providing effective and well-planned music lessons (Feierabend, 1995).

If the goal of educators is to teach children new skills and knowledge, one ought to know and understand the subject very well herself or himself. It gives confidence, which is very important when working with children. But for an ECE that has received very little training to teach music, this can be very challenging. In Finland, when studying to become an ECE, music and arts give not more than 10 study credits (Metropolia, 2022)(University of Turku, 2022). Applicants can start their studies in ECE with very little or no knowledge in music or child's musical development (Gruenhagen, 2012). Inability to prepare educators to provide music activities that would meet the requirements of Early childhood education curricula is a problem encountered in many countries (Bautista, Yeung, McLaren, Ilari 2022). In order to provide quality music teaching and set accurate goals for children, in-depth knowledge of music teaching is needed (Bautista, Yeung, McLaren, Ilari,

2022). The ability to use lesson planning tools, instruments and be trained musically would be an important asset for every educator.

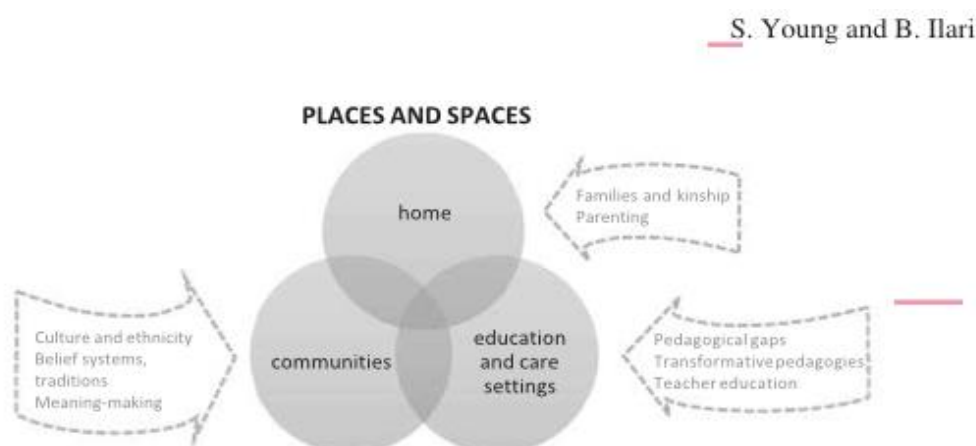
The purpose of this study is to promote high-quality music education in English-speaking early childhood education centers. To achieve this, the researcher aims to find out if previous music education has an impact in the quality of music teaching and in the confidence of ECE in delivering music education. It also aims to analyze how environmental factors, such as management or families, impact on quality. Through identification of the challenges faced by educators when planning music activities, the study's objective is to identify solutions that could be offered to ECE to provide carefully planned, skill-oriented activities that follow the national core curriculum.

2. IMPORTANCE OF MUSIC IN EARLY CHILDHOOD

We are surrounded by music everywhere. We listen to it on our way to work, we hear it while doing shopping, or on TV. It affects everyone from a very young age. According to Lecanuet (2000), the foetus can hear its mother's voice, surrounding sounds and music during the last trimester of pregnancy (Lecanuet, Granier-Deferre, Jacquet, Decasper, 2000). The first sounds a child gets familiar with are his or her mother's voice, her heartbeat, movement, breathing and digestion (McPherson, 2015). Their ability and enthusiasm are prompting many music educators to advocate for early childhood music education to be started as early as possible (McPherson, 2015). There is no greater potential to learn music than from birth, which then gradually decreases if not nurtured (Gordon, 2013). What children learn during these crucial first years lays an important foundation. Every child has at least some musical knowledge and the continuation of it depends on formal and informal education the child is going to receive in the future (Gordon, 2013).

Parents and guardians are becoming more aware of the importance of music. They are increasingly demanding early musical awakening programs; however, music education still remains low in the school system (Young, 2019). Many educators still consider it secondary and a special subject requiring expertise (Resilient educator).

Figure 1. Child's music learning experience takes place in various settings (Young & Ilari, 2020)



Developing musical awareness starts from a young age (Dèliege, Sloboda 1996). This learning process occurs in different settings. Adults are the primary source of music learning experience.

For example, mothers are known to change their pitch and intonation when talking to their infant (Leipold, Abrams, Menon 2022). The home environment is not limited to the parents but can also include other members of the family. The child's community also provides learning experiences as culture and ethnicity can be shared through story-telling. These stories are often accompanied by traditional songs. This knowledge was passed down within the community throughout its history and are part of his or her cultural heritage (Campbell, 1991). As seen in a Figure 1, in each settlement majority of music comes from adults. At home we have parents, or other family members, in communities we have different curricula creators, community members. Young and Bari (2020) argue that education and care setting have as much importance as home and community environments when providing musical experience (Figure 1). Therefore, early childhood educators bare great responsibility in developing music skills.

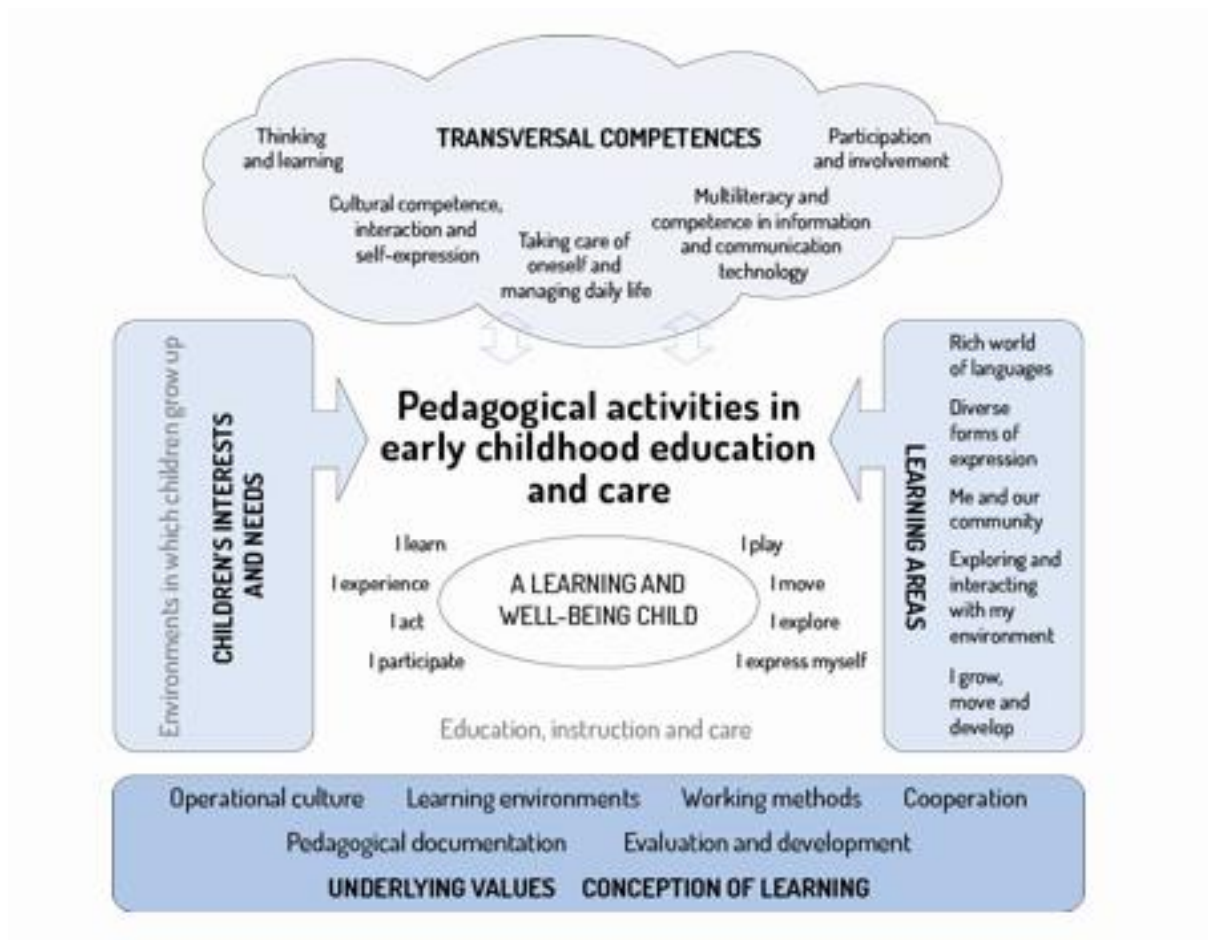
2.1 Music as part of Early Childhood Education Curriculum in Finland

Early childhood education is an important part of every country's education system. Together with Sweden and Norway, Finnish early childhood education system is ranking on top due to long-term investments, prioritization and development (Economist Intelligence Unit, pg. 6). In Finland, around 70% of children ages 1-6 are attending daycares (Expat Finland). Daycare fees are determined according to family's income, so that makes early childhood education affordable to everyone (OKM, 2020). Early Childhood education falls under the Ministry of Education and Culture, and core curricula for ECEC is drawn by The Finnish National Agency for Education. Providers of ECEC then draw their local curricula based on national one (Opetushallitus, 2018).

A general principle of ECEC is that "the child has a right to well-being, care and protection, and his/her opinion is considered in decision making" (Opetushallitus, 2018, para. 3). The mission of the National Core Curriculum for Early Childhood Education (NCC) is to nurture holistic growth, learning and development, and to do that in collaboration with their guardians (Opetushallitus, 2018). Every daycare and educators must carry out a wide range of pedagogical activities, that are based on play, movement, arts, cultural heritage, and positive learning experience (Opetushallitus, 2018). Teaching of music, although statutory, is still a very broadly regulated subject in early childhood education. Usually integrated in daily activities and everyday pedagogy,

music is taught by ECE. Graduate Early Childhood Music Educators work mainly in Music Playschool groups (Rikandi, 2010).

Figure 2. Framework of pedagogical activities in ECEC (Opetushallitus, 2018 p. 82).



Learning areas and transversal competences are the pillars of early childhood education and care. Music is part of “Diverse forms of expression” but it can be argued that it is an integrant part of all the different learning areas. Music and early language acquisition are intrinsically linked (Brandt, Gebrian and Slevc, 2012). As discussed in the previous section, the community is a provider of music learning experience. Nursery rhymes often encourage counting for example. This further reinforces the role and value of music in ECEC and that ECE must meet the requirements to provide holistic learning opportunities that meet the criteria set in the core curriculum.

The core curriculum is not giving the exact tasks on what needs to be done, and what needs to be achieved, but rather suggests guidelines that every educator can implement on its own (Opetushallitus, 2018). The curriculum lists music as one of learning areas during early childhood.

For music teaching it suggests such activities (Opetushallitus, 2018, p.102):

- Observations of sound environment
- Duration, tonal, volume, and strength of sound
- Singing and nursery rhymes
- Experimentation with instruments
- Musical movement
- Rhythm activities, body percussion
- Music appreciation
- Creating music together
- Performances

2.2 Music in everyday pedagogy

Every group in daycare usually start the day with a morning circle that includes singing. It is a very simple sample, of how music can be integrated into daycare curriculum. Music is supporting so many other learning areas that educator must find different ways on how to integrate it more.

- a) *Singing.*** Children exposed to singing daily will do it with more happiness and excitement and do it better. It is an instrument that everyone has. "The more opportunities children have to sing, the better they will sing and the more enjoyment they will gain from singing" (Rikandi, 2005, p.107). According to Politimou, Bella, Farrugia, Franco (2019), the road between speaking and singing is not far. If a child can speak with intonation, then singing will not be hard to achieve. Babies are exposed to the voice of a mother from being in a womb. He or she hears her intonation, pitch, hears her sing, talk, rhyme. A child that hears singing all the time, learns to sing and use voice faster. It is also more motivating and interesting to do so. While most of us have voice, not everyone feels comfortable to use it in a musical way. However, this can be encouraged if singing were to become a part of everyday pedagogy. This is particularly relevant to children aged 3 when singing and

talking go hand in hand and are taught concomitantly (Politimou, Bella, Farrugia, Franco, 2019). The first step is finding a voice that later leads to discovering speaking and singing voices (Melville-Clark, 2006). It is important that speaking voice is found first, and that means that educator should spend enough time in developing this with children. Chants, rhymes, finger plays are excellent tools that help not only to stay in speaking, but also developing sense of beat, rhythm and dynamics. For a quality training in singing voice, ECE must practice singing, as well as be able to sing in a pitch that is comfortable for children singing (Coles, no date). Young age does not need many or difficult songs, because they prefer a process of singing, whereas older children like more complex songs, accompaniment of rhythmic or simple melodic instruments. Bolduc (2009) suggested that every educator should prepare a list of simple songs and devote 10-15 minutes a day to singing.

b) *Playing instruments.* This can be implemented through by trying or imitation, finding the beat, rhythm, or melody (Lindeberg-Piironen, 2017). Children can play alone or in a group of peers. This process starts at an early age, while banging on pots and pans in the kitchen. However, silence is also a music that child needs to learn to hear too (Lindeberg-Piironen, 2017). The most natural instrument for a child is his or her body. Hands can be used in many ways to accompany a song or a rhyme while clapping or tapping, feet stomping or walking to the beat of a music. This all forms physical experience, and a child's confidence in music-making grows noticeably (Wright, 1991).

Once selection of age-appropriate instruments is introduced to children, they become "experts" in figuring out how to play, experiment, and make different sounds. It is very important for children to be allowed some scaffolding time, as they should figure out sound making themselves, including how to produce music sound, and not a noise (Smith, 2008). Usually, during the music sessions in daycares, rhythmic instruments are offered, e.g., rhythmic sticks, shakers, drums, toned wood blocks for an improvisation (Wright, 1991). Most importantly, playing together or alone, has to bring joy not only to the player, but also to the listener (Lindeberg-Piironen, 2017).

c) *Movement.* It is a very important part of every musical learning experience (Colwell, Webster, 2011). Already from a very young age, as soon as baby or toddler hears music, he or she will start to happily move hands, legs, or wiggle all body. It is a natural response

to the beat. Just like adult, that taps the foot to the beat of music. In the beginning of last century, Dalcroze was precursor in stating that usual and regular music teaching methods were too technical and that body expression was ignored. His method of musical movement, and dance was called eurhythmics (Seitz, 2005). Involving all body helped to develop a sense of rhythm. Through the movement activities all elements of music can be trained: rhythm, dynamics, form, pitch (Melville- Clark, 2006). She argues that body never lies. If the body moves and the voice follows, then the result is always going to be musical. Therefore, there is no right movement that needs to be taught. Self-expression through movement should be encouraged and fostered so that young children associate music and movement.

2.3 Early Childhood Educator teaching music

Educators all understand and agree on importance of music. However, in reality, they do not see themselves as being ready or qualified to do so (Burak, 2019). ECEC in Finland has music listed as one of the learning areas in national core curriculum. Consequently, educators should include and plan musical activities to raise awareness and strengthen relationship between child and music (Opetushallitus, 2018). Typical activities are singing, playing instruments, improvising with movements of a body, rhythmic exercises, exploration of timbre and pitch (Campbell, Scott-Kassner, 2019).

Although benefits of music in early childhood have been discussed, and its importance proven, education programs in universities around the world are reducing hours of music teaching (Barrett, 2019). Some removed music teaching, and some other combined music with other forms of art, such as visual arts. This is certainly not enough to inspire teachers and give confidence to teach music so that it would encourage child's holistic growth. The current offer for professional development courses is extremely small in Finland, especially in English language, and that also can be seen in educators' quality of music teaching. Its negative result is affecting both educators and children. Quality of education is intrinsically linked to professional development (Mitevskaja Petrusheva, Popeska, 2015). Even after graduation, it is educators' duty to keep his or her knowledge up to date and to actively seek learning opportunities. However, there is a stark difference in professional development opportunities between Finnish and English-speaking daycares due to language (Mäkelä, Sissala, 2020).

2.4 Most important elements of music

a) Rhythm. Already from the womb, a baby is surrounded by rhythm through hearing his or her mother's heartbeat (Webb, Heller, Benson, Lahav, 2015). Repetitive rhythm such as white noise help soothe infants and has been proven to help them fall asleep faster (Spencer, Moran, Lee, Talbert, 1990). It is therefore very important that a steady beat and inner rhythm are found (Lindeberg-Piironen, 2017). Rhythm helps with activities, where coordination is required. A feel of the beat is important help when learning to read or write. Rhythmic activities can be implemented from a very young age. Young children can play to a steady beat using simple instruments, such as rhythm sticks, shakers. Movement to rhythm or using body percussion are useful ways to nurture the skill.

b) Pitch. Pitch is a fundamental component of music and one of its most important elements (Chase, 2022). In Early Childhood, pitch is mainly presented by the movement of sound: high, low, or stay in place. It can be presented by melody in singing, or instrument playing. Some instruments and their pitch can be easier to understand than others, such as recorder, flute, and xylophone (Nelson, 1976). In practice mainly rhythm instruments are used during the lessons, but they do not help to learn to understand and recognize pitch. If a child's sense for pitch needs to be enriched, different melodic instruments needs to be used, as well as good singing skills present (Nelson, 1976). During the pitch exercises, the "color" of the voice needs to be discovered too (Lindeberg-Piironen, 2017). The color of the sound can be clear, dark, bright, silky, etc. Useful activities to investigate the colours of sounds are:

- use of voice (e.g. through singing)
- vocal plays (e.g. vocal echoes)
- vocal stories (e.g. Pete and the Woolf)
- musical listening (e.g. The carnival of the animals, by C. Saint-Saens)

c) Dynamics. Dynamics give the mood, feelings and emotions to the music (Nakamura, 1987). Without it, music would sound all the same, and be very boring at the same time. Children love learning loud and quiet and doing activities to improve it. Musical play using crescendo (augmentation) or diminuendo (the opposite) can be added at an older age. Dynamics is a very crucial element that helps children to prepare for music performance and understand music itself.

Very often children add tempo and dynamics together e.g. quiet-slow, loud-fast (Lindeberg-Piironen, 2017). However, it is not the dynamics that decides the speed.

d) Texture. If a piece of music is built of melody, harmony, rhythm, and has a form, it is called musical texture (Jean, 2020). To create activities for children, improve musical texture, everyone participating needs to have a musical task. To create music story with many elements requires accuracy and concentration (Lindeberg-Piironen, 2017).

e) Form. It can also be named as structure of musical piece. Music appreciation activities, such as listening, can help children understand it. Already from young age, while listening to nursery rhymes, finding different phrases verse/chorus, creating a story while listening to music (Chase, 2022). Visual aids are useful tools in younger age.

f) Timbre. This refers to sound itself. It's texture, length, and character, in other word- the color of sound. Every instrument has different timbre. Activities from young age to hear timbre, be able to explain it, trains auditory discrimination and concentration skills. Fun activities can be held outside, while listening to different sounds, that are surrounded by background noise (Chase, 2022). It helps to find where the sound is coming from. Imitating or engaging in vocal plays, are great ways to extend activities of timbre.

2.5 Child development

The growth of a child includes emotional, social, physical, intellectual, creative and aesthetical development (Melville-Clark, 2006). One of the subjects that can help explore and train all areas, is music. Educators needs to be aware, and make sure that planning of the activities support each one of them.

- **Baby years 0-1.** During this period of life, little ones develop very fast physically and psychologically. They follow everything around, imitates what they hear or see and react with body movement. Hearing, seeing, and feeling are most important senses at that age. Piaget named it sensorimotor stage (Piaget, 1919). This is the stage when language is developing at a very fast speed, and it can be improved by parent singing, rhyming. Lap

bounces, finger plays, tickle games, use of simple instruments develop motor skills, and spatial awareness (Lindeberg-Piironen, Ruokonen, 2017).

- **Toddlerhood 1 to 3 years old.** During this period of life, the toddler discovers the world and takes in everything he or she sees or hears. According to Piaget, children this age are “young scientists” (Sanghvi, 2019). Discovery of the surrounding world, and exploring nature happens through movement. The toddler wants to move around, touch everything, lift, turn, jump, throw. Gross motor skills and coordination is developing. During this active stage child’s language skills are being developed at a very fast speed, and music comes to help. Singing can help during different stages of the day from waking up to dressing up. It enriches vocabulary, helps the toddler to recognize emotions (Lindeberg-Piironen, Ruokonen, 2017).

In musical development, children of this age love chant, sing more spontaneously, and their vocal range depend on educator. Movement starts to match the rhythm of music. Instrument playing is received with excitement, they love exploring and experimenting with sound (Craig, 1997).

- **Child- 3 to 4 years old.** Piaget called this stage as egocentric (Kesselring, Müller 2010), as child of this age fails to see himself as part of society, or through the eyes of others. It becomes parent or educators’ task to explain the behavior, consequences of self-understanding, and seeing from aside (Lindeberg-Piironen, Ruokonen, 2017). They also become very curious and start asking many questions. This enriches the language, wish to know more in a child starts to grow.

Control of the body becomes easier. They can follow the directions, love moving to music and improvisation.

At this stage children, that had previous musical education start to exhibit advantage compared to the children that did not. They love singing and incorporate it into their imagine plays. They learn words with ease, but pitch does not always match. At this stage, clapping to the beat of a songs is improving noticeably (Craig, Burts, Charlesworth 1997).

- **Child- 5 to 7 years old.** This stage is all about making friends, cooperation with others, waiting for his or her turn. Children at this stage usually make their first best friend. They also understand the concept of learning and achieving and like to act independently (Craig & co. 1997).

During the music studies, children of this age become more eager and ready to learn more challenging things, such as notation, written rhythm. Pupils that had previous music experience sing with confidence, while the ones that were never exposed to music, or exposed little, do not feel happy or confident to sing out loud. During this stage an experienced or professional music educator is very important (Craig & co. 1997).

2.6 Benefits of music in Early Childhood

According to Varner (2018), it is still unknown, how well educators understand the benefits, that music is giving to children. Because of its entertaining nature, it is seen as more fun, than beneficial. However, music does have a very important role in a child's development and affects cognitive, and physical development. It also improves social skills and emotional well-being (Hodijah, Kurniawati, 2020).

Cognitive skill improvement is strongly connected to the improvement of literacy and mathematical skills. Children follow patterns of sound, ability to understand rhythm helps with future reading abilities. Exploration of sounds, and distinguishing between them target the same brain areas, that command to reading skills (Tanguay, 2018).

Action songs, rhythm, or singing games are excellent tools for physical development in children through music. It helps their physical coordination to develop, and improve fine motor skills (Pugh, 1998). Spatial and body awareness falls under this benefit also, as children learn to orientate themselves in a space they move and see how their body through it (Feierabend, 1995).

Listening to music and taking an active part in musical activities are fun. But they also allow for expression to get developed, and emotional feelings that come with it bring lots of positive effects (Welch, Biasutti, MacRitchie, McPherson, Himonides 2020). It helps to cope with emotions, and experiences, and manage their mood (Elvers, Fischinger, Steffens, 2017).

3. AIMS AND OBJECTIVES

The aim of the research is to learn the relationship of Early Childhood Educators (ECE) with music teaching. Music is one of the learning areas described in the National Core Curricula (NCC) for Early Childhood Education (Opetushallitus, 2018). Children should sing songs and nursery rhymes, have rhythmic activities, body percussion, children should also express themselves, and create music together (Opetushallitus, 2018, p. 102-103). However, for this to happen educators must have the skills. Hence, this research explores the day-to-day activities of ECEs: how often are they teaching music, what role does their previous training play in this, what is their perception of children, parents, and management, and ultimately what would be their suggestions for future improvement of music teaching in English speaking daycares.

Aim 1- To investigate the knowledge of music of ECE

RQ 1- How much previous music studies are important to ECE?

Aim 2- To get to know how often ECE teach music, what type of activities they use, and what is the rationale behind

RQ 2- What types of activities are used to teach music in ECE centers, and what emotional well-being of educators while doing it?

Aim 3- To understand how much music teaching is supported by guardians and management of the daycare

RQ 3- How do daycare management, and guardians of the children support music teaching in daycares?

Aim 4- To find out what could be done to improve music teaching, what solutions could be introduced

RQ 4- How can music teaching be improved in daycares?

4. METHODOLOGY

In this chapter, the research process will be described in detail. Firstly, the data collection process, interviews, and research questions were outlined, and participants of the study were introduced. Later, the analysis process depicted and explained.

4.1 Research design

The study focuses on the experience of ECE and helps to understand what is important to them, thus it is qualitative in nature (Silverman, 2021). Such method provides rich and detailed information, helps to understand viewpoints, and leads to a discussion (Ahlin, 2019). The qualitative method of the research leads a researcher to in-depth investigation and creates a holistic overall picture (Bui, 2014)- helps to find out how people think, and what they feel, in other words, it does not involve numbers, but rather feelings and emotions (Bellenger, Bernhardt, & Goldstucker, 2011). To capture the data more effectively, all interviews were recorded, and transcribed in order to ensure no key points were missed (Jamshed, 2014).

4.2 Semi-structured interviews

Semi-structured one-on-one interviews were chosen for the collection of data, as it is the most common format in qualitative research (Jamshed, 2014). Such interviews are made of a set of open-ended questions, that are based on the topics of the research. Questions give answers to the topic that is under investigation but also allow it to be discussed in detail (Mathers, Fox, Hunn, 2002). It is also a useful tool to establish a dialogue between participant and researcher. This method not only for collects data, but also helps to understand interviewees' feelings, and follow their thoughts, and ideas (DeJonckheere & Vaughn 2019). This seemed the suitable in regards to aim of the research, as the researcher wanted to investigate educators' emotional states while teaching music, planning activities, or dealing with guardians or management.

In the first stage of research, a set of 14 open-ended questions was prepared (Appendix 1). However, since the questions were too complex and too long, they were changed and divided into 29 questions, to make them shorter, and easier to remember and understand (Appendix 2). Both sets of questions of the research explored four areas: general information about the participant, professional background, music teaching, and environment themes. When all combined, all parts offer important insights, that help with overall understanding (Silverman, 2021).

- **Basic or general information about the participant**

These questions aimed to know the basic information of the participants (age, nationality, time living in Finland, and the reasons behind it).

The interview started with easy and simple replies to questions, so that respondents can relax, and get more familiar with the researcher, thus instigating trust.

- **Professional background**

This section investigated the interviewee's background as an early childhood educator. The questions were formulated to explore their academic degree, their professional experience, and other training they may have received related to music, or music teaching.

The set of questions in this section were an important part of the research. For example, it explored the previous music education of the interviewees, where and for how many years did they get this training.

Information gathered in this section allowed the researcher to form a picture of respondents as an educator, at a professional level, and collect data for the first aim of the research.

- **Music Teaching**

This section of the question list aimed to figure out the relationship between educators, and music as a subject. Participants reflected on how many hours per week they teach music, and which activities they do, where do they look for information, and ideas, which methodologies do they use, and most importantly- how do they feel emotionally when teaching music. The relationship between

music as a subject and the educator is very important, and their sufficient knowledge allows them to enable motivation and competence to teach music (Hietanen, Ruismäki, Sepp, 2020).

During this part of the study, participants were more emotional, open, and reflected on their past and present. Collected data allowed to answer RQ 2.

- **Environment**

Support of management and guardians, when it comes to the teaching of music, is very important. It gives great motivation for an educator.

One of the most important parts of this section was how can music teaching be improved in daycares, and what solutions could be offered to improve music teaching in ECE.

This section provided replies to aims 3 and 4 of the study and answered important research questions about the environment of management and parents, and what can be done to improve music quality in daycares.

4.3 Data Collection process

Due to the prohibition to enter daycare centers because of the Covid pandemic, the interviews were held online. Zoom was used to conduct and record the interviews. This allowed the interviewees to choose the most convenient time and place for them, so as a result all interviews were held during the weekends, because educators had time, and energy to take part. All interviews lasted between 30 and 60 minutes and were held in English, since both, the researcher and interviewees were proficient in it.

Eleven interviews were conducted between January 2021, and March 2022. First managers of daycare centers were contacted, requesting to share information about the study- an overall description of it, its purpose, and its aims. Volunteers expressed their wish to participate in the study and allowed the daycare managers to share their contact details, so that researcher could personally contact each participant and agree on the date and time of the interview. The consent form (Appendix 3) was also sent for them to familiarize themselves with.

Following the general ethical principles of the Finnish National Board of Research Integrity (TENK, 2019), all participants took part voluntarily and knew they can withdraw from the research at any time. Any information revealing their identity is not going to be published, assigning them pseudonyms (e.g., participant A, B, etc.) for the data analysis process. Finally, all collected data will be destroyed after the approval of this thesis.

4.4 Participants of the study

The criteria used to select the participants was that they should be working in an English-speaking daycare, that is located in Helsinki or Espoo cities. Also, their position in the daycare was important, as the researcher preferred to speak to the educators that were actively involved in children teaching.

In total, 11 female participants took part in interviews. They work at 6 different English-speaking daycares in the Capital area. The age of participants varied between 23 and 47.

Table 1. Profiles of the participants

Participant	Position in the daycare	Years in ECE	Work place area
Participant A	Teacher	5	Espoo
Participant B	Teacher	10	Helsinki
Participant C	Practical nurse	4	Helsinki
Participant D	Teacher	3	Helsinki
Participant E	Practical nurse	4	Espoo
Participant F	Nurse	4	Espoo
Participant G	Practical nurse	3	Espoo
Participant I	Teacher	4	Helsinki
Participant J	Teacher	7	Helsinki
Participant K	Teacher	4	Helsinki
Participant L	Teacher	10	Espoo

Six participants had a university degree as a teacher in Early Childhood Education, and five had degrees of practical nurse or equivalent. Ten were of a non- Finnish origin, and 2 were half Finnish but did not live in Finland when they grew up. They came to Finland from 9 different countries: Australia, Hungary, America, Colombia, Mexico, India, Azerbaijan, Zimbabwe, and Albania.

Six interviewees had studies prior to becoming an Early Childhood educator. Their fields vary, from nutrition, psychology, speech therapy, to the travel and publishing industries. After arriving in Finland, they had problems finding employment in their own fields without knowledge of Finnish language. As a result, all requalified to ECE. 2 did studies as a practical nurse (lähihoitaja), and 4 as a kindergarten teacher.

Finally, all participants of the study had many years of experience in ECE. These varied between 3 and 10, whilst eight of them had between 3 and 5 years on the field.

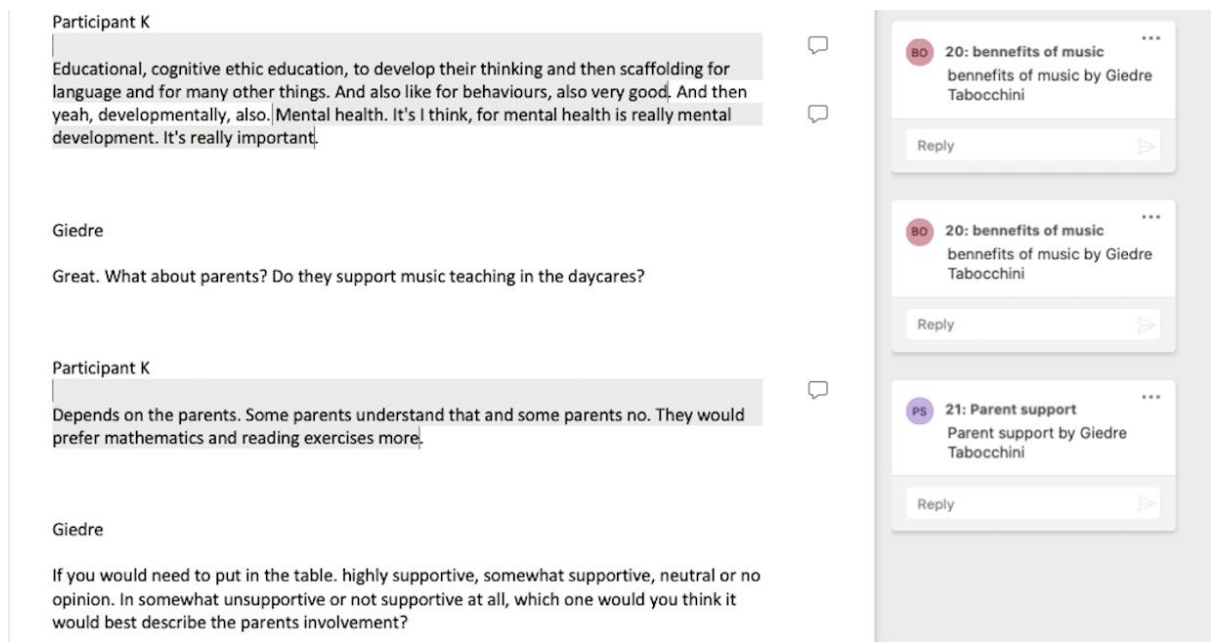
4.5 Analysis of the data

Thematic analysis method was used to analyze collected through interviews data. Such a method allowed the researcher to find the patterns and identify important data that was relevant to the research, even if the reply to a specific question emerged only after the analysis process. Themes and codes were obtained by analyzing the content, on what is in the data (Braun & Clarke, 2006). And six-phase approach by Braun and Clarke (2006), was used to guide through the whole analysis part.

Phase 1. To get familiar with the collected data, firstly all the interviews were transcribed. The online program Otter was used to automatically transcribe every interview. However, the results had lots of mistakes, missing words, and incorrect data. To make it all correct, all interviews were listened one by one, multiple times, and transcribed files were fixed according to the data in the recordings. All unnecessary data, such as discussions about the pandemic, or weather, were left out, as it is irrelevant to the study. Overall, 352 minutes were recorded of 11 interviews, averaging 32 minutes per interview, which resulted in 165 pages of transcribed material, averaging 15 pages per interview.

Phase 2. Process of analyzing the data using codes, finding all that is potentially relevant to the research. The process of analysis in the qualitative research method can be a very difficult and long process. In this case, technology was used to assist with the coding process (Clarke, Coates & Jordan, 2021). In this case software Quirkos was used to help with this process. Each transcribed interview was uploaded to software individually, and all relevant data, similar phrases, themes, ideas, and keywords were marked with color code. The figure 4 (below) provides an example of the process followed:

Figure 4. Sample of the process



After analyzing each interview, 29 primary codes came up, that later were merged into 24. The figure 5 (below), provides an example of these results. The themes more relevant to this research are:

- Favorite teacher activities (93)
- Challenging aspects (56)
- Benefits of music (47)
- Solution ideas (43)
- Parent support (39)
- Music importance as a subject in daycares (37)
- Previous music education (35)
- Interest from children (32)
- Management support (30)
- Music teaching as subject in university (27)
- Confidence teaching music (13)
- Approximate music teaching hours (12)
- Years as daycare teacher (12)

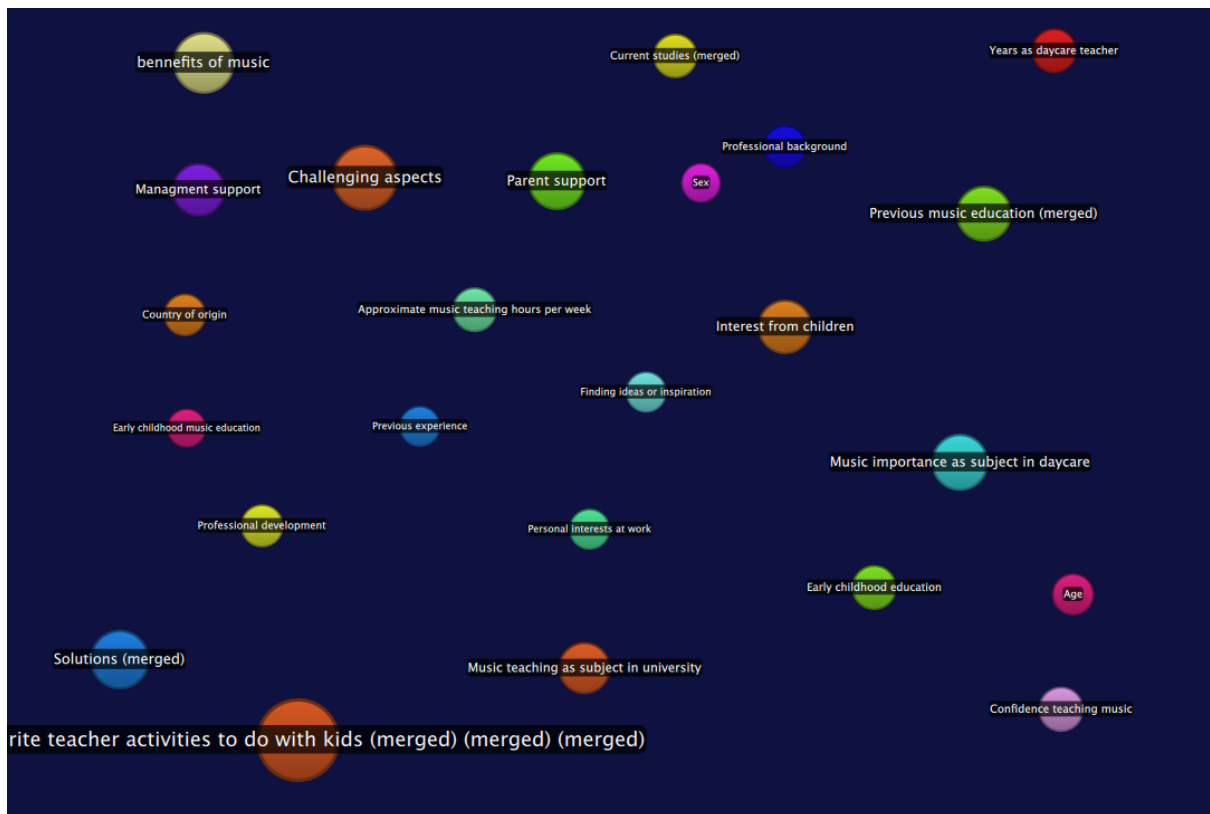


Figure 5. Color codes

Phase 3. Themes and relationships between them emerged in the coding process. Codes are checked and rechecked, to see if emerging themes are answering to RQ, and give an overall idea.

Phases 4 and 5

At this stage, the themes are defined and confirmed. Observing the number of codes, mentioned, and related to the study, 6 main themes were formed:

1. Activities including music elements
2. Previous education and training on how to teach music
3. Interest from children; parent and management support
4. Importance and benefits of music at young age
5. Challenging aspects
6. Solutions to music teaching improvement.

Phase 6. Themes that were formed during the analysis, and answers research questions are described in next, result section.

5 RESULTS

In this section 6 main themes formed after the analysis of the interviews with ECE are presented.

These are:

- 6 Activities including music elements
- 7 Previous education and training on how to teach music
- 8 Interest from children; parent and management support
- 9 Importance and benefits of music in young age
- 10 Challenging aspects
- 11 Solutions to music teaching improvement.

5.1 Activities including music elements

This theme received the largest amount of codes- 93 altogether. It compiles the favorite music teaching activities of the interviewees, and how often they conduct music lessons with children. In this part the most important elements of music, namely rhythm, pitch, timbre, texture, form, and dynamics were also explored. Rhythm was mentioned 11 times and was the element that was the most familiar to the educators. The interviewees were also familiar with dynamics (6 mentions), which they used when conducting activities with kids. There was no clear understanding of the other four elements. The researcher had to explain and clarify them. The most challenging ones to understand were form and texture (Table 1 quotes in section Form and Texture). They received the lowest number of quotes. Moreover, the few mentions of form and texture were inaccurate as the educators did not understand the concepts to use them correctly in their description.

Table 1. Music elements and teaching in daycares

Element	Number of mentions by ECE	Quotes
Rhythm	11	"We always do something with the rhythm- recognising the rhythm, clapping back copying and following" (Participant A) "Probably rhythm is the one that I use the most and find the most benefit from" (Participant C) "Children have to listen to me tap, like body percussion rhythm, or they they need to make up their own rhythm, and then their peers need to copy it" (Participant B)
Dynamics	6	"We play games with singing loud and quiet, and making our voices quieter and louder" (Participant J); "We practise these kind of things, like loud and quiet" (Participant D)
Pitch	3	"High and low, and quiet and dynamics- it's part of our everyday life" (Participant F)
Texture	3	"Texture, because we have instruments in the classroom, so they are able to play with the instruments. I think it is part of texture" (Participant F)
Form	1	"I tried putting for children to listen different genres, like classical, jazz, rock" (Participant K)
Timber	4	"We listen to instruments and talk about that" (Participant J)

The activity that was mentioned by all educators as the one they do most often, and children like the most was singing. Educators follow the themes of the planned curricula, or festivities, such as Christmas, and Spring shows. That is when in some cases most of music teaching happens:

"With Christmas time we sing more often" (Participant C).

Songs and nursery rhymes are part of everyday activities and are used in morning circles in all cases. Singing is also very common during the transitions. As participant G noticed, children understand singing clues better, it helps them to calm down, and to enter different state of mind, or prepare for a change of activity.

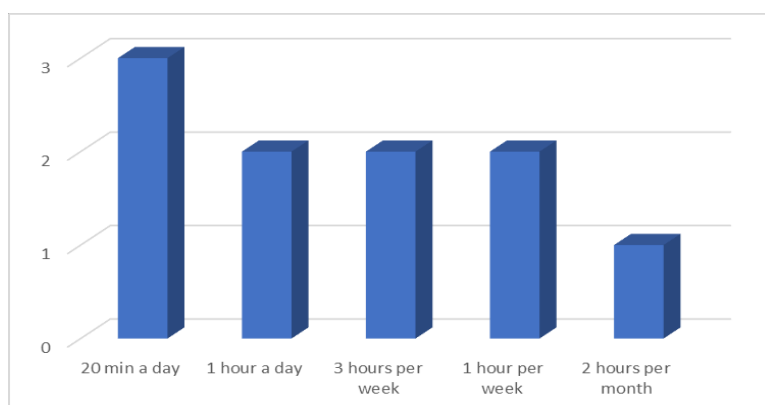
The importance of learning new songs and singing them was noted by all educators, as it helps children to expand their vocabulary. Also, working in international daycare, quite often children would come from different countries, and singing would be a tool to help them to learn new language, as participant J noticed:

“I noticed that children will sing in a different language before they speak it”.

Instrument playing activity was mentioned by all 11 educators, that participated in the study. Selection of instruments are mainly from percussion group, to do rhythmical activities. Instruments such as: rhythm sticks, shakers, maracas, triangles, drums. In fact, all educators mentioned instruments when talking about rhythm learning activities. Two educators noted, that in the daycares where they work, instruments are on display all the time, and children are welcome to play with them whenever they want.

Music teaching time also varied a lot between educators. Some did 20 min per day, every day, some once per week, some other twice per month, one educator did not tell. As participant C noticed, more music teaching activities would happen before the shows, where parents would come to watch children perform- Christmas show, or Spring concert.

Table 2. Music teaching in hours



The most common answer in the table of teaching music is the one of 20min every day. However, in this case, it is singing or doing other musical activities during the morning circle, but not having a planned music lesson. Participant A was the only educator, that had one hour of music teaching

per week, with a carefully planned lesson and set goals, and explained that clearly during an interview.

In 10 out of 11 cases, educators did not have a lesson plan. Music teaching was always mentioned as a singing activity, in some cases including movement, or body percussion, or accompaniment of rhythmic instruments. The researcher felt that music teaching was never a process, but rather a fun activity integrated in everyday life.

5.2 Previous music education and training on how to teach music

All, except one, educators in the research had some previous experience in music. From compulsory music lessons in school, to music studies in conservatory. All the interviewees agreed that previous music education helps when teaching music in daycares. They use songs they learned in the past, do activities they used to do and use same materials. Previous instrumental studies gave basics of theory, and all the experience allows educators to be more confident, and creative during the music activities.

During their professional studies, educators had few activities related to music teaching. Participants B, D, and K studied at the same university, and their opinions about the quality of teaching, and if that was enough varied. For example, participants B and K said that studies were poorly organized, because of the pandemic. Participant B said that lessons were organized for the ones that did not have previous knowledge, and for educators that did have previous music education there was no new material, except for a few chords they had to learn to accompany themselves while playing guitar. Participant K got something out of the course, but had higher expectations, and it is not enough to help teach music. Participant D, however, thinks that she got some good tools during her studies, but it is not enough to elaborate, and take music teaching further.

Educators that had their studies in universities of applied sciences also had music teaching studies. However, in one case, it only touched on the periphery (Participant I), and was never elaborated. She felt that teachers at university took for granted that everyone studying to become an educator had some kind of knowledge of musical studies, or learned to play an instrument at some point. And in the case of Participant L, - she had the possibility to choose specialized music studies, but

obtained out, as she did not want to spend 10 credits on a subject she did not know, and at the time did not find important.

Only one educator- Participant A, said she had enough training on how to teach music and was confident to do so. However, the knowledge she used for this was not the one she obtained during her studies in university, but the one she had while being a student in the conservatory. She told that during her university studies, the process was oriented to the students that have no previous experience, and so for her, these lessons were boring. She at first asked to not attend them, and later ended up helping her coursemates to understand and learn the subject.

Table 3. Previous music education during school and university studies

Participant	Previous music studies	Music studies as part of ECE training
A	Specialised music studies	Study were boring
B	Music lessons in high school, played instrument	Study was waste of time, as it was spent to teach classmates
C	Music lessons in high school, played instrument	Not enough
D	Studied piano a little bit, but nothing formal	Enough for a daily basis, but not enough to take it further
E	Never took music classes	Was never though on how to teach music
F	Music lessons in high school	Lessons online is not the same as live
G	Music lessons in art institute, specialised in singing	Never had a proper training
I	No music lessons, sang with mom, later attended singing group	Only touched on periphery
J	Studies piano during the childhood	Only touched on it
K	Music lessons in school	Had higher expectation
L	No previous music studies	Obtained out

In all cases, previous music knowledge came into use during the planning and execution of music lessons. Participants that had attended music lessons in school, took the knowledge, and now teach the same songs to their pupils, and do the same activities they had when young themselves. We can therefore assume, that university studies help only educators, that have no previous experience, and in this case, also gives the basics but not the tools to take it further.

5.3 Interest from children, guardians, and management support

An important motivational factor for educators to teach music is the interest of children. Likewise, support from guardians and daycare management are also very important.

5.3.1 Interest from Children

During the study, all educators agreed that children love music activities. They love singing and enjoy moving to the music. Participant L never had any studies on how to teach music, but once she started working with children, she understood how important it was for them. In a few cases, where music teaching was outsourced, educators mentioned that on a music teaching day children would be always on time, and rarely miss a lesson, as it was their favorite week of the day (Participant I).

“No matter the age, no matter the gender, no matter the teacher- they love it!” (Participant A)

In the current workplace of participant B, where she teaches preschool-age children, they did not get much musical input previously, so they are very enthusiastic about it at the moment! However, a couple of educators (Participant C and participant D) noticed that older age children start feeling “too old” to have music lessons. As participant D said, they are more interested in pop culture, new music, K pop is very much something children like nowadays, and so they had to listen to a lot of such music:

“Preschoolers wanted to listen to K pop songs all the time, and I don’t know how I feel like the music fashion”

Participant C mentioned that older children in the daycare might feel “too cool” to have music lessons:

“Sometimes they don’t do so much of the movement songs and stuff, because they think they’re too cool for it, which is so funny. I mean, they are six years old”

5.3.2 Guardian support

According to the educators, guardian support in the daycares varies. General idea is that music is more of a fun activity. Academical skills such as reading or math are much more important, according to parents. They do not seem to grasp the importance of music and its benefits. According to participant J, parents are keener to know how children learning letters. Participant K also mentioned same concern:

“They would prefer mathematics and reading exercises more”.

“Music is nice. It is not their priority” (Participant J)

During the guardian-educator discussions, it would come sometimes come up as a subject of learning, and result in parents admitting how their child likes it, but it would never go any further than that:

“During the meetings, when talking about diverse forms of expression, guardians would say- Oh, he/she loves music! But discussions never go further than this...” (Participant L)

Interest would grow bigger only when children start preparations for the Christmas concert, for example. When parents would become interested in what songs children are learning, they would want to support that process at home while singing the same songs at home.

In a few cases, where music teaching is also outsourced, parents would be more interested, as it is an extra they are paying for. But it also raises some negative comments, such as why this can be afforded only by families that have better financial situations.

“ We did have qualified music teacher coming to work with the children, it was occasionally problematic, because not all of the parents signed up for that class, so the criticism could be that, you know, it is not fair, that privileged children from privileged families have this opportunity, where children from lower income families do not” (Participant B)

For example, Espoo municipality operates with equality approach to ECEC (Espoon kaupunki, 2019) and if family cannot afford these extra lessons, the educators must provide similar content which is out of the comfort zone, as shown previously.

5.3.3 Management support

Management support could be a great push for ECEs to include music teaching more often. However, in none of the interviews, this was a requirement for an educator. Of course, when music happens, children are happy. They deliver the message to parents how they enjoyed it, it makes the family happy, and by extension management happy. However, the whole music teaching planning process is left to educators on a trust basis. No one is ever checking what is done and what is achieved:

“Our manager really trusts what we do. So it's not so much to ask what you're doing and if you have music lessons” (Participant F)

Management is supportive when educators are including music in activities. However, 4 educators mentioned that management is supportive as long as finances are not involved. If they would ask for more instruments, or possibilities to attend some paid courses, they know they would not get a positive answer. The answer from the management side would be:

“We already have something, so make it work” (Participant J)

Materials and their quality vary. In two cases the daycare had a musical corner, where instruments were always on a display for children, and so that would inspire educators to use them more often as well. In other 9 cases instruments were not available at most times, and used only during the music sessions.

Achieving visible goals with music teaching is challenging, and so this might be one of the reasons, why management is not really following the process, and as in the case of Participants L and F, left to educators on a trust basis. They are happy when it is happening, but see no much difference when it is not.

5.4 Importance and benefits of music in young children

All educators, that took part in the study, understood the importance of music. 6 educators mentioned, how important tool it is when learning a new language, especially because we are talking about the English-speaking daycares, where children learn a new language in most cases. Participant B noted that learning of music is supporting other areas, such as child's creativity. Their confidence is also getting stronger. Participant G noted that musical movement improves a child's body awareness, and singing helps to improve voice control. All except one educator said that music is one of the most important subjects in the daycare, and should be included in all daily activities, as often as reading (Participant E).

The list of the benefits of music, that educators mentioned is very interesting. Focus and social development were mentioned by 5 educators. Music teaching in daycares happens in groups, never individually, so children do need to learn to be a part of the group. Literacy and language development received accordingly 3 and 4 mentions, but to the perception of the researcher, educators intended the same thing, because literacy emerges from language development (Rhyner, 2009).

4 educators noticed that music had a relaxing benefit. It would calm down a child, prepare for the next activity, and give musical clues that another activity is going to happen (Participant G). The same participant also noticed, that music helps children to show emotions, and build open personality.

All benefits of music, that were mentioned during the research interviews can be observed in the Table 4.

Table 4. Benefits of music

Benefit	Mentions
Focus	5/11
Social skill development	5/11
Language development	4/11
Body control	4/11
Relax	4/11
Literacy development	3/11
Emotional well being	3/11
Voice control	3/11
Confidence	1/11
Joy	2/11
Self- expression	1/11
Scaffolding	1/11
Creativity	1/11

5.5 Challenging aspects

All the participants of the study noted having challenges when it comes to music teaching. 10 educators out of 11 that had interviews said they are lacking skills in how to teach music, and plan sessions. As Participant L mentioned, in her teaching routines, music is always just a part of something but never a planned session, because it is taking a lot of time to plan it, as she does not know how it is done. And since it is something challenging-always gets left out. Participant K also said that it is very challenging to plan musical activities, not knowing how it is done. Participant E also mentioned that what they teach is not a planned session, but rather a spontaneous singing activity. And Participant J confirms:

"We know it is important. We want to have it in the classroom, but it's just we don't know what to do really" (Participant J)

“I feel like I want to take it a bit further (than singing), but then I don’t have that skill” (Participant D).

“I have never had like a proper, you know, training and how to teach music” (Participant K).

Lack of personal interest was mentioned once. Participant C noticed that it is very challenging to teach music, and be enthusiastic about it when you don’t have that personal energy. She believed it is really important that children see them being passionate about things that are being taught:

“I think it’s important that in daycare setting, the teachers teach things that they themselves are really interested in because it’s good that the children see people being passionate about things” (Participant C)

Another interesting challenge was mentioned by Participant B. In daycares there is always that one child, that does not like taking a part in music sessions, or is in a bad mood that day. So, his attitude affects the rest of the children and brings down the excitement level of the whole classroom.

Participant J expressed her challenge of not being comfortable with her voice, and not knowing how to sing properly. She did attend a few workshops to help her with this challenge, and it got better somehow, so that at least now she is not afraid to use it with the children, as they do not really pay attention to it. However, personal emotion of not being sure of it is a challenge.

The only educator, that has all needed skills to plan quality music lessons, mentioned that her challenge is the size of group that she needs to teach. To have enough materials, and give attention to each child individually is sometimes challenging, when the group is big. She stated that it would be nice to sometimes work with less children to be able to address their skills better.

5.6 Solutions

This last important theme is answering the question to our Aim 4- what can be done so that quality of music teaching in ECEC can be improved? All educators want to include music teaching. They see how children are excited about it, and they understand the benefits it gives. But the lack of

skills is making them leave music only as part of activities, such as singing during the morning circle only, or during the transitions.

Two main solutions during the interviews emerged- professional teacher courses on how to teach music, and outsourcing of music teaching to third parties, such as music schools, and private music teachers.

5.6.1 Professional teacher courses

Participants feel that gaining skills on how to plan sessions and where to look for ideas, would give them more confidence, and would definitely improve music teaching in their classrooms. Singing workshops or instrumental lessons would help to take lessons to another level, and would enrich music teaching, and make it more fun for children. A concise book or program would help them to find ideas and songs faster, and they would not need to spend much time looking for a song to match the theme or time of the year. As Participant J mentioned, they have the needed background, but they don't know how to elaborate on it. Also during the university studies, as Participant K mentioned, it would be beneficial to have more practical solutions, rather than just theory, to not only get information but also to be shown how to apply it in practice. In these situations, workshops, or seminars would be a great help and provide the necessary basic knowledge and tools needed to teach music in ECEC settings.

5.6.2 Outsourced music teaching

The second option, according to educators, would be professional Early Childhood Music Educators coming into the daycares to teach music, with carefully planned sessions, and all needed tools. However, as Participant B noted- in Finland, every child should have equal opportunities and equal access to such studies (Espoon Kaupunki, 2019). Private music teaching in daycares is expensive, and parents usually pay separately for it. This is also limiting, as families might not be able to afford it. In her previous workplace, they used to have occasional problems and criticism, that children from privileged families have this opportunity, where children from lower-income families do not. It can also be argued that music is an integral part of the Finnish ECEC curriculum and should not be subject to extra fees as it should be part of everyday pedagogy (OPH, 2018).

Participant G mentioned another reason, why outsourcing might not be the best solution. Since daycare children take time to get used to educators and fully open up to them, a person that would only come once a week would take a really long time to get to know children, to be able to offer quality teaching. Children are more comfortable with the teachers they see all the time, and another person might limit them to do things, that they would do under usual circumstances.

6 DISCUSSION

The aim of the study was to collect perceptions and challenges of Early Childhood Educators about music teaching. Eleven semi-structured interviews were conducted with educators from the municipalities of Helsinki and Espoo. During the study, educators' readiness to teach music was investigated as well as previous music education or training and its impact on music teaching. Lastly, recommendations to improve music teaching in ECEC were suggested.

It was found that all interviewed educators have regular music teaching activities with children. However, they mainly rely on the knowledge gained during childhood music studies and experience, and not during professional studies in higher education. All educators understand importance and benefits of music in children, and therefore wish to provide better quality music lessons to children in ECEC. The main solution for this to happen would be to offer professional educator training courses, workshops and seminars. This would thus provide the necessary singing and instrumental lessons, as well as teaching them how to plan lessons effectively.

6.1 Limitations in music teaching activities in ECEC in English-speaking daycares in Finland

According to Gordon (2013), the years before the child starts school are crucial in music learning and set a solid foundation for the future. In Finland, children start daycares at a very young age. And almost 70% of them attend Early Childhood Education centers (Expat Finland, 2022). The task of providing quality music teaching is part of the early childhood educators' remit.

During the analysis process of the interviews, it became clear that all educators offer some musical activities to the children under their care. However, this is limited to singing. It is true that chants, rhymes, and songs are excellent tools that help also with sense of beat, and pitch improvement. According to Bolduc (2009), every educator should have a list of songs that would provide with 10 min singing activities. However, the National Core Curriculum is giving very clear suggestions on what could be done while teaching music to children, e.g., musical movement, observation of sound through pitch, volume (dynamics), rhythmic activities, and instrument plays (Opetushallitus, 2018). Singing songs and nursery rhymes is only one tool out of many suggested for music teaching. As most of the interviewees stated that it is also the only one, they are using. Because at most it requires to find a song according to the theme and learn new lyrics. But children of a young age

can understand other music elements too, and remember them easily (Ruokonen, Tervaniemi, Reunamo, 2021).

Singing is an activity that brings joy. And according to Kodaly's philosophy is the most important element (Sheridan, 2015). The more children sing, the more they like it and get better at it (Rikandi, 2005). To do so, they must practice singing themselves regularly. In fact, one educator admitted having problems with singing and using her voice. She does not have confidence to do so. However, since it is musical activity that she knows best, she still does it and now got used to it, because children like singing.

Music teaching, however, has different approaches, not only singing. Movement is also a very important part in learning experience (Colwell, Webster, 2011), same as playing of the instruments. If included into everyday pedagogy, such as accompanying themselves by using instruments that keep steady beat, or tapping beat as in body-percussion, they would not only provide great results in musical knowledge, but also support other areas of learning. It can help with the learning of a language, physical movement development, and interacting with the environment (Opetushallitus, 2018).

6.2 Need for professional development in music education

Educators understand the importance of music, and the benefits it gives to children. Although it is fun in nature, it still is one of the most important subjects in a child's development (Teachout, 2005), and therefore, marked as part of one learning area in national curriculum (Opetushallitus, 2018).

During the research process, it became obvious that since music teaching requires good skills, and in everyday pedagogy it is mainly presented as singing. In most cases, singing activities take a part in morning circle or are used during the transitions, but seldom as a planned activity. This might be explained by the educators' lack of confidence and knowledge on how to plan and implement music teaching. Professional studies in universities were deemed insufficient and the offering of professional educator development courses in English language is very small. Therefore, it became clear that music learning studies during educators' childhood or teenage years are the ones supporting music teaching activities. To create activities, and plan lessons, educators use what they have learned, they remember songs and activities they did themselves as kids, use same books they learned from.

6.3 Quality assurance of music education in daycares

ECEC in Finland are obliged to prepare their local curricula. Planning of such is taking child's potentials and needs into consideration. However, "local curricula may add detail to the national curriculum, but they may not exclude any goals or contents stipulated by an act, a decree, or the core curriculum for ECEC" (Opetushallitus, 2018, p. 15). Music being a part of learning of Diverse forms of expression, educators and managers in ECEC must ensure that it is being taught regularly, providing carefully planned and age-appropriate music teaching activities. If the manager notices that educators are lacking skills, he or she should be able to organize workshops or seminars that would help educators to improve and gain confidence. However, as a few interviewees noticed, management is happy with music teaching but does not want to spend extra money in materials or training staff. However, leaving educators to teach music without having necessary skills may lead into their anxiety, and insecurity (Bautista, Yeung, Malaren, Ilari, 2021).

Guardians of the children should also be correctly informed of the benefits of music during the teacher- guardian talks. If the support of management by providing materials to educators and the interest from guardians appreciating the music teaching result were combined, greater outcomes could be achieved. It would give confidence to educators to teach more music and do it better. Such support would be appreciation and value of music teaching, use of music and its integration in many areas, and availability for staff training (Barrett, Maree, Welch, 2018).

6.4 Recommendations to improve quality of music teaching in daycares

During the interview process, all educators displayed a great wish to teach music. They are very motivated and want to take part in learning opportunities that would grow their competence to teach music (Bautista, Yeung, McLaren, Ilari, 2022).

University studies offer very little training in music teaching, and as noticed by participants of the study, in some cases it was barely sufficient or insufficient to give needed skills. In other instances, it was deemed to be boring since educators had previous knowledge from childhood and teenagerhood years. By providing great music lesson planning tools and giving educators ideas on how to implement them, music teaching can be improved in ECEC.

Another powerful tool to help educators would be organizing workshops, seminars and instrument lessons. During such activities educators could learn, practice, and with the help of a guide, analyze and improve their music teaching skills. Such could be organized by management either in ECEC establishment, or in universities, music schools, other music teaching centers. The choice for such in English language, however, is very poor in Finland. Therefore, it would be advisable to have at least one music teaching training per season (spring or autumn), preferably during the working hours, as educators value participating in such when they are planned during the working hours, and does not involve their free time (Bautista & co., 2021). Workshop or seminar in voice control and singing. Instrumental workshop, such as use of ukulele, or rhythm instruments could be a good starting point. Bautista noticed (2021), that if educators would also get paid for such participation, it would be highly valued.

7. LIMITATIONS AND RECOMMENDATIONS

This research provided a lot of information on educator preparation, and quality of music lessons in ECEC. Data were collected from 11 educators and were limited to English-speaking daycares within the capital area. In order to generalize the findings, it would be beneficial to widen the scope of the data collected by interviewing more educators. To look deeper into it in the future- more daycare educators should be interviewed. Also, in daycares there are lots of different roles, e.g., teachers, instructors, caregivers (Education in Finland, 2022), and it would be informative to investigate the link between their position and their music teaching provision. If we look only at Helsinki municipality, there are daycares in Spanish, French, Russian, German languages (Helsinki Kaupunki, 2022). Do educators feel the same about musical studies? For future continuation of the research, it would be beneficial to find out not only the English daycare side, but international instead.

Data were collected from 11 female participants during this study. It would therefore be beneficial to gather data from male educators too in order to generalize the findings, because ECEC is mainly dominated by female staff, male educators are now more common too (Zhang, 2017)

Another suggestion for future research would be to investigate whether the educators who underwent training in Finnish face the same issues. Do they also deem music training insufficient? Is there more opportunities for professional development? Is lack of skills only noticeable in English programs, or is it the same regardless of language of instruction?

8. CONCLUSION

Following literature review, data collection and analysis, it is clear that the quality of music studies in daycares around the capital area is low. Educators have to follow the requirements of the national curriculum, even though they are lacking all the necessary skills and tools to deliver quality music lessons. Simple solutions such as occasional workshops or seminars would allow them to gain confidence and give ideas on what could be done during the music lessons. It would result in a child receiving quality music teaching, and an educator being confident in teaching music.

REFERENCES

Ahlin M. E. (2019). Semi- Structures interviews with expert practitioners: Their validity and significant contribution to translational research.

Background report prepared for the OECD Thematic Review of Early Childhood Education and Care Policy (2000). Early Childhood Education and Care Policy in Finland.

Barrett M. S., Flynn L. M., Welch F. G. (2018). Music value and participation: An Australian case study of music provision and support in Early Childhood Education. Research article. <https://doi.org/10.1177%2F1321103X18773098>

Bautista A., Yeung J., McLaren L. M., Ilari B. (2022). Music in early childhood teacher education: raising awareness of a worrisome reality and proposing strategies to move forward. Arts Education Policy Review, DOI: <https://doi.org/10.1080/10632913.2022.2043969>

Bellenger D. N., Bernhardt K. L. Gldstucker J. L. (2011). Qualitative Research in Marketing. American Marketing Association. Monograph Series nr. 3. Marketing Classics Press

Bolduc J., Evrard M. (2017). Music Education From Birth to Five: An Examination of Early Childhood Educators' Music Teaching Practices. Research and Issues in Music Education, Volume 13, Number 1, Article 3, 2016-2017.

Brandt A., Gebrian M., Slevc L. R. (2012). Music and Early Language acquisition. Hypnothesis and theory article. Frontiers in Psychology, 11 September 2012. <https://www.frontiersin.org/articles/10.3389/fpsyg.2012.00327/full>

Braun V., Clarke V. (2021). Thematic Analysis: A Practical Guide. Chapter 4. Thematic Analysis

Bui N. Y. (2014). How To Write a Master's Thesis, 2nd edition. University of San Francisco. Sage publications Ltd.

Burak S. (2019). Self-efficaci of pre-school and primary school pre-service teachers in musical ability and music teaching. Research article. <https://doi.org/10.1177%2F0255761419833083>

Burton L. Suzanne, Grego J., Alvarez J., Cardany Berger A., Cecconi- Roberts L., Cooper S., Dansereau D., DeCarbo J. J., Flohr W. J., Galliford J. (2011). Learning from Youn Children: Research in Early Childhood Music.

Campbell S. (1991). The child-song genre: A comparison of songs by and for children. International journal of music education, 14-23, 1991.

Campbell P. S., Scott- Kassner C. (2019). Music in Childhood. From Preschool through the Elementary Grades. University of Washington. Cengage learning

Chase S. (2022). What is form in music? A complete guide.
<https://hellomusictheory.com/learn/form/>

Chase S. (2022). What is rhythm in music? A complete guide.
<https://hellomusictheory.com/learn/rhythm>

Clarcke O. S., Coates C. W., Jordan J. (2021). A practical guide for conducting qualitative research in medical education: Part 3- Using software for qualitative analysis. AEM Education and Training, A Global Journal of Emergency Care, Volume 5, Issue 4.

Coles S. (no date). Kodaly Music Education in Canada. Search date 8.5.2022.
https://www.academia.edu/3861954/Kodaly_Music_Education_in_Canada

Colwell R., Richardson C., and Music Educators National Conference Staff (2002). The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference.

Craig H. H., Burts C. D., Charlesworth R. (1997). Integrated Curriculum and Developmentally appropriate Practice: Birth to Age Eight

Dalcroze E. J. (2013). Rhythm, Music and Education. Read Books Ltd.

DeJonckheere M., Vaughn M. L. (2019). Semistructured interviewing in primary care research: a balance of relationship and rigour. <http://dx.doi.org/10.1136/fmch-2018-000057>

Dèliege I., Sloboda J. (1996). Musical Beginnings: Origins and Development of Musical Competence. Oxford Scholarship.

Education in Finland. Search date 25.05.2022. <https://www.educationfinland.fi>

Economist Intelligence Unit (2012). Starting well. Benchmarking early education across the world. A report from the Economist Intelligence Unit

Elvers P., Fischinger T., Steffens J. (2017). Music listening as self-enhancement: Effects of empowering music on momentary explicit and implicit self-esteem.
<https://doi.org/10.1177%2F0305735617707354>

Espoon suomenkielisen varhaiskasvatuksen varhaiskasvatussuunnitelma (2019).
<https://static.espoo.fi/cdn/ff/AfvFIVEEuSgwmztlpkDH3V28LuekhTX1J97d1EGPCg/1622045029/public/2021-05/Varhaiskasvatussuunnitelma%202019%20netti%20%283%29.pdf>

Expat Finland. Search date 12.05.2022 https://www.expat-finland.com/living_in_finland/preschools_kindergartens.html

Feierabend J. (1995). Music and Intelligence in the Early Years.
<https://www.feierabendmusic.org/music-and-intelligence-in-the-early-years/>

Fernald A. (1985). Infant behavior and Development, 8. Four-month-old infants prefer to listen to motherese, 181-195. <https://web.stanford.edu/group/langlearninglab/cgi-bin/publications/Fernald%201985.pdf>

Finnish National Agency for Education (Opetushallitus) (2018). National Core Curriculum for Early Childhood Education and care

Finnish National Board on Research Integrity (2019). The ethical principles of research with human participants and ethical review in the human sciences in Finland. Ethical review in human sciences. TENK. https://tenk.fi/sites/default/files/2021-01/Ethical_review_in_human_sciences_2020.pdf.

Gardner H. (2006). Frames of Mind. Multiple intelligences. New Horizons. Basic Books, New York

Gordon E. E., (2013). Music Learning Theory for Newborn and Young Children. GIA Publications, Chicago

Gruenhagen L. M. (2012). Learning in Practice: A first-year early childhood music teacher navigates the complexities of teaching. Research studies in Music Education. Vol. 34, issue 1, p. 29-44

Hart H. C., Burts C. D., Charlesworth R. (1997). Integrated Curriculum and Developmentally Appropriate Practice: Birth to Age Eight. State University of New York Press

Helsinki kaupunki (2022). Search date 30.05.2022. <https://www.hel.fi/fi/kasvatus-ja-koulutus/varhaiskasvatus/varhaiskasvatusta-eri-kielilla>

Hietanen L., Sepp A., Ruismäki H. (2020). Examining opportunities for children to participate in formal early childhood education. Education in the North 27 (1), 21- 38.

Hodijah S., Kurniawati L. (2020). Teachers Understanding on Music for Early Childhood. Advances in social Science, Education and Humanities Research, volume 538. Proceedings of the 5th international Conference on Early Childhood Education (ICECE 2020)

Jean J. (2020). Four types of Texture in Music. <https://www.perennialmusicandarts.com/post/four-types-of-texture-in-music>

Jamshed S. (2014). Qualitative Research method – interviewing and observation. Journal of basic and clinical pharmacy vol. 5,4 (2014). <https://doi.org/10.4103%2F0976-0105.141942>

Kesselring T., Müller U. (2011). The concept of egocentrism in the context of Piaget's theory. New ideas in Psychology, Volume 29, issue 3, December 2011, Pages 327-345. <https://doi.org/10.1016/j.newideapsych.2010.03.008>

Lecanuet J., Granier-Deferre C., Jacquet A., Decasper A. J. (2000). Fetal discrimination of low-pitched musical notes. Developmental Psychobiology 36 (1):29-39.

Leipold S. Abrams D. A., Menon V. (2022). Mothers adapt their voice during children's adolescent development. Scientific reports 2022; 12: 951. <https://doi.org/10.1038%2Fs41598-022-04863-2>

- Lindeberg- Piironen A., Ruokonen I. (2017). Musiikki Varhaiskasvatuksessa- käsikirjä. Classicus Oy
- Marjanen K. (2016). The European Music Portfolio. Music Pedagogies as a Support for Language Learning. Hellenic Journal of Music Education, and Culture, Vol 7, Article 2.
- Mathers N., Fox N. J., Hunn A. (2002). Trent Focus for Research and Development in Primary health Care Using Interviews in a Research Project. Second edition. Trent Focus Group.
- McAngus Todd N. P. (1998). The kinematics of Musical Expression. The journal of the acoustical society of America 97, <https://doi.org/10.1121/1.412067>
- McPherson G. E. (2015). The Child as Musician. A Handbook of Musical Development. Second edition. Oxford
- Melville-Clark P. (2006). Music, Moving & Learning in Early Childhood: A Manual of Songs, Lesson Plans & Basic Theory for Teachers, Students and Parents of Young Children. Music & Movement Education Australia
- Metropolia (2022). <https://opinto-opas-uusi.metropolia.fi/88094/en/108/70321/3137/2389>
- Mitevaska Petrusheva K., Popeska B. (2015). teacher's professional development- condition for quality of education in future. Conference: ICON BEST 2015
- Nakamura T. (1987). The communication of dynamics between musicians and listeners through musical performance. Perception & Psychophysics 41, 525-533.
- Nelson F. A. (1976). The Preschool Child's knowledge of Musical Pitch. All graduate thesis and dissertations. 2358. <https://doi.org/10.26076/74af-2a43>
- Nelson F. A., (1976). The Preschool Child's Knowledge of Musical Pitch. <https://doi.org/10.26076/74af-2a43>
- Opetus- ja Kulttuuriministeriö (2020). Search date 3.5.2022. <https://okm.fi/varhaiskasvatusoikeus>
- Opetushallitus (2018). National Core Curriculum for Early Childhood Education and Care
- Partanen P., Juvonen A., Ruismäki H. (2009). Finnish Music Education- structure and lines. Arts Contact Points between Cultures. 1st International Journal of Intercultural Arts Education Conference: Post- Conference Book.
- Politimou N., Bella D. S., Farrugia N., Franco F. (2019). Born to Speak and Sing: Music Predictors of Language Development in Pre-schoolers. Frontiers in Psychology. <https://doi.org/10.3389/fpsyg.2019.00948>
- Pound L., Harrison Ch. (2002). Supporting Musical Development in the Early Years.

Pugh A., Pugh L. (1998). Music in the Early Years. Teaching and Learning in the first three years of school.

Resilient educator. Tips for teachers and classroom resources. Why Preschool Teachers Need Music Education in Their Classrooms. By Erin Flynn Jay. <https://resilienteducator.com/classroom-resources/preschool-teachers-music-education/>. Search date: 20.05.2022

Rhyner M. P. (2009). Emergent Literacy and Language Development: Promoting Learning in Early Childhood.

Rikandi I. (2010). Mapping the Common Ground: Philosophical Perspectives on Finnish Music Education.

Ruokonen I., Tervaniemi M., Reunamo J. (2021). The significance of music in early childhood education and care of toddlers in Finland: an extensive observational study. Music education research Volume 23, 2021, Issue 5, 634-646. <https://doi.org/10.1080/14613808.2021.1965564>

Sanghvi P. (2019). Piaget's theory of cognitive development: a review. Indian Journal of Mental Health 2020; 7 (2).

Seitz J. (2005). Dalcroze, the body, movement and musicality. Psychology of Music, 419- 435.

Sheridan M. M., (2015). Singing is Elementary: Teachers' use of Singing in Three Kodály-Based Elementary General Music Classrooms. Dissertation. The Ohio State University. Search date: 20.05.2022

Silverman D. (2021). Qualitative research. Sage Publications

Smith M. K. (2008). An exploration of Musical Play and Scaffolding in Early Childhood. Edmonton, Alberta.
https://www.collectionscanada.gc.ca/obj/thesescanada/vol2/002/NR45602.PDF?is_thesis=1&oclc_number=687857128

Spencer J. A., Moran D. J., Lee A., Talbert D. (1990). White noise and sleep induction. <https://doi.org/10.1136%2Fadc.65.1.135>

Szabò M. (1999). Early Music Experience and Musical Development. Journal of General Music Education. <https://doi.org/10.1177%2F104837139901200306>

Tanguay C. (2018). Music in Early Childhood: Physical and Cognitive benefits. <https://www.modulationstherapies.com/post/music-in-early-childhood-physical-and-cognitive-benefits>

Teachout D. J. (2005). The impact of music education on a child's growth and development. Sounds of learning. Carlsbad, CA: International Foundation for Music Research. <http://skylinekids.com/documents/growthdevelopment.pdf>

University of Turku (2022). Search date 4.6.2022.
<https://www.utu.fi/sites/default/files/media/BA%20Bachelors%20Degree%20Programme%20in%20Early%20Childhood%20Teacher%20Education%20Rauma.pdf>

Varner E. (2018). *Holistic Development and Music Education: Research for Educators and Community Stakeholders*

Vlasov J., Salminen J., Repo L., Karila K., Kinnunen S., Mattila V., Nukarinen T., Parrila S., Sulonen H. (2019). Guidelines and recommendations for evaluating the quality of early childhood education and care.

Webb R. A., Heller T. H., Benson B. C., Lahav A. (2015). Mother's voice and heartbeat sounds elicit auditory plasticity in the human brain before full gestation.
<https://doi.org/10.1073/pnas.1414924112>

Welch F. G., Biasutti M., MacRitchie J., McPherson E. G., Himonides E. (2020). Editorial: The Impact of Music on Human Development and Well-Being.
<https://doi.org/10.3389/fpsyg.2020.01246>

Wright S. (1991). A child-centered approach to singing, movement and playing instruments in early childhood, 141- 173.

Young S. (2003). *Music With Under Fours*. Routledge Falmer Taylor and Francis Group

Young S., Ilari B. (2020). *Music in Early Childhood: Multi-disciplinary Perspectives and Inter-disciplinary Exchanges*. International Perspectives on Early Childhood Education and Development. Springer. <https://doi.org/10.1007/978-3-030-17791-1>

Zhang W. (2017). Male teachers in Early Childhood Education: Why More Men? A Review of the Literature. https://repository.stcloudstate.edu/cgi/viewcontent.cgi?article=1022&context=cfs_etds

APPENDICES

Appendix 1. First set of questions

Dear participant,

My name is Giedre Tabocchini, and I am studying Education Entrepreneurship at Oulu university of Applied Sciences. My Master thesis is about music teaching in English speaking Early Childhood Education centers around Helsinki and Espoo.

During the interviews, I will meet with Early Childhood Educators to discuss their readiness and willingness to teach music. I wish to meet educators that do or do not have previous education in music.

Participation in the interview is voluntary. Research will be anonymous, and all data will be collected only for research purposes of my thesis, and comply with ethical guidelines. Every daycare administration will be introduced to the questions, and purpose of the study. Interviews will be arranged only after the approval of the management.

Research questions for the interviews:

1. Age, sex, education, and work experience in years being an Early Childhood Educator.
2. Have you been studying music as part of your education (in school, music school, college, conservatory)? How many years, which level?
3. What is your opinion about music as a subject in daycares? How important you think it is in EC education? In a scale from 1 to 5, which number would best describe importance to music as subject?
4. What benefits, do you think, music teaching gives to daycare age children (1- 6years old)?
5. Do parents support music teaching activities in daycares?

6. Do you teach music to daycare children? How often? Give approximate hours or lessons per week or month? What type of music activities do you teach?
7. How do daycare children react to music teaching activities? In scale from 1 to 5, what would be the number that best describes their eagerness to participate in music learning activities?
8. What is the most challenging aspect for you when teaching music?
9. Rhythm, pitch, form, timbre, dynamics and texture are 6 elements that are fundamental when teaching music. Which ones do you use? How often do you include these elements to daily activities? Fill in the table. Please describe for each element what kind of activities do you use?
10. Where do you look for ideas, inspirations, which methodologies do you use when teaching music?
11. Do you think previous musical experience help/not help to teach music in ECE centers?
12. How does the daycare/management support your wish to teach music? (Instruments, music, extra training, other materials needed).
13. Do you think you get/ got enough teaching/ training on how to teach music to children in daycare, during your studies? Please, explain why you think it was enough/ not enough.
14. How can music teaching be improved in daycares? What solutions (music schools, professional music teachers, professional teacher training programs for ECE's) could be offered to children to get more professional music education in Early Childhood education centers? Explain why this could be a solution?

	Very often	Often	Sometimes	Seldom	Never
Rhythm					
Pitch					
Timbre					
Form					
Texture					
Dynamics					

Appendix 2. Revised set of questions

Research questions:

Basic information

1. What is your age?
2. What is your sex?
3. What is your degree?
4. Where did you study?
5. Are you studying something at the moment?
6. What nationality are you?
7. How long do you live in Finland?
8. How long did it take to get a job in education field in Finland?

Professional background

9. How many years do you work in Early Childhood Education?
10. What is your title? (teacher, assistant, practical nurse, preschool teacher)
11. Do you have any other degree besides the one in education?
12. Which other countries you have worked before Finland?
13. Have you been studying music previously?
14. If yes- how many years? Which level?
15. Estimated level of music knowledge?
16. Do you think you got enough training on how to teach music in daycare, during your degree studies? Please explain why you think like that?

Music teaching

16. Do you teach music to daycare children?
17. How often? Approximate hours, or times per week.
18. What types of music teaching activities do you do? Give a few samples.
19. Which methodologies do you use or follow?
20. Do you do activities to support fundamental elements of music? (timbre, pitch, rhythm, dynamics, form and texture- but not sure how to include these)
21. What is the most challenging aspect when teaching music?
22. What platforms you use when planning music teaching activities?
23. Where do you search for ideas?
24. How do you feel when teaching music, and having music teaching activities?
25. How daycare children react to music teaching activities?

Environment

26. How does daycare management support music teaching?
27. Does parents support music teaching in daycares? Are they interested to know what music activities you do?
28. How can music teaching in daycares be improved?
29. What solutions can be introduced to bring a better quality music teaching for daycare age children?

Appendix 3. Consent form

CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Title of the study

Early Childhood Music Education – self-perception and views about the topic from daycare teachers of Helsinki and Espoo

Principle investigator

Giedre Tabocchini

Purpose of the study

Considering the impact and benefits of music for children, music is a very important subject in Early Childhood Education (ECE). And the responsibility to teach children relies on Early Childhood educators. The power and importance of music in ECE has widely studied. However, the quality of music education in daycares is still an open space for further exploration. This study focuses into the tools, training, and self-perception of early childhood educators to teach music. The findings of the study will be useful for achieving a better-quality teaching.

Description of the research procedures

If you agree to participate in this study:

- * an online interview with the researcher will be scheduled according to your convenience
- * interview will be held on Zoom platform, and link to the meeting would be sent 15 in a Calendar invitation to you
- * interview will be approximately 60-90min long, and you will have to answer questions related to study subject

Risks

There are no foreseeable/expected risks in participating in this study

Benefits of being in this study

By participating in this study, you will be able to reflect about your own practice when teaching music to children. The results and findings will help to define areas for improvement for a better learning process of music in daycares. In turn, this would allow to achieve better results, that benefit children, teachers, parents, and managers.

Confidentiality

The interview will be recorded and used only for research purposes. Your name, age, or any information about your identity will not be shared at any stages of the research. All recordings will be preserved by the researcher, and once the thesis is approved, they will be destroyed.

I _____ voluntarily agree to participate in this study

I have had the purpose of the study explained

I have had possibility to ask questions about the study

I understand participation in study requires interview to be recorded

I understand, that even if I agree to participate now, I can withdraw at any time of the interview or refuse to answer the question with no consequences

I understand I can contact the principal investigator, Giedre Tabocchini, involved in the study, to ask for more information and clarification. Her contact details are:
giedre.tabocchini@yahoo.com

Signature

Date

