

How Music Supports the Personal, Social and Emotional Development of Younger Children (3-5 years old) in England: The Educational Impacts of New *Musical Development Matters* (2018)¹

音楽はイギリスの3-5歳児の個人的・社会的・感情的発達を
どのように促しているのか：
『音楽的発達に関する事項 (2018)』の教育的な影響についての一考察

Keywords : nursery education in England, music for 3-5 years old, Early Years Foundation Stage (EYFS), *Music Development Matters in the Early Years* (2018)

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Abstract

In nursery education in the UK and elsewhere, it is clear that music plays an important role both as an integral part of daily activity or as background music during playtime or other parts of the school day. Children are expected to develop their musical ability throughout nursery education by singing or playing instruments. This is stated explicitly in the statutory curriculum for nursery education entitled “*Statutory Framework for the Early Years Foundation Stage* (2017)”. In 2018, a new non-statutory programme for music called “*Music Development Matters in the Early Years* (MDM)” designed by Burke was issued by the British Association for Early Childhood Education. This new guidance which is specifically concerned with music has been warmly received by nursery teachers and practitioners. This essay aims to examine the current role of nursery level music education and its effect on with children’s personal, social, and emotional development. It will also discuss how the new MDM guidelines are influencing music education and children’s inner development by asking three research questions.

要 旨

イギリスの保育現場において、音楽は多用されてはいるが日々のルーティーンの中で活用されることが主であり現状は十分ではないのではないかと指摘されてきた。そのような中で2018年にバーク (Burke) による *Musical Development Matters in the Early Years* (MDM) と呼ばれるガイドラインが発行された。これは日本の保育所保育指針／幼稚園教育要領にあたるEYFSで、表現領域に含まれる一つの項目であった音楽に、初めて特化したものである。本研究では、EYFSの中の3-5歳のための音楽が同EYFSの3つの「主要領域」の一つである「人間としての個人的社会的感情的発達」をどのように促しているのかその関連性を考える。それと同時に、先述の新しいガイドラインMDMによる乳幼児音楽教育への影響について、今回の研究テーマであるEYFSの主要領域の一つである「人間としての個人的社会的感情的発達」とMDMの関連の程度及び幼児の内面の発達を促す役割について論じ考察した。

Music should be seen as a core component of children's learning
and should be shared with young children to ensure
they have broad, balanced and rounded experiences in early childhood and beyond.
(Nicola Burke, 2018)³

Introduction : Before the Appearance of *Musical Development Matters in the Early Years* (MDM)

Pound and Harrison (2003) note how “music has long been an integral part of early childhood education.”⁴ There are many music CDs, DVDs and IT materials for music learning in the classroom. Children are expected to develop their musical ability throughout their nursery education, through singing or learning instruments. This is clearly stated in the curriculum for nursery education (Early Years Foundation Stage, 2017). The 2017 edition is entitled ‘*Statutory Framework for the Early Years Foundation Stage*’. The Early Years Foundation Stage (EYFS) was first implemented in England in 2008.⁵ Although music is regarded as one of the seven areas of learning in EYFS, music education for early childhood is still widely perceived to be underfunded in terms of government policy and investment (Burke, 2018)⁶

One of the most significant developments after the introduction of EYFS in 2008 has been that the educational aims or purposes of music have expanded to include inner development through musical activities. In *Statutory Framework for the Early Years Foundation Stage* (2017), music is included under the heading ‘Expressive Arts and Design’. The activities and experience for children required by ‘Expressive Arts and Design’ is as follows:

“[...] providing opportunities and encouragement for sharing (children's) thoughts, ideas and feelings through a variety of activities in [...] music.”⁷

This means that children are now expected to develop their self-esteem or their personality.

The EYFS consists of seven learning areas: three are the ‘prime areas’, and others are called the ‘specific areas’ (for more information see chapter 1). The Department for Education (DfE) defines the prime areas as follows:

(prime) areas are particularly crucial for igniting children's curiosity and enthusiasm for learning, and for building their capacity to learn, form relationships and thrive.⁸

In those ‘significant’ prime areas outlined by the DfE, ‘Personal, Social and Emotional Developments’ are included. In this essay, the research focus is therefore the relationship between children's ‘personal, social, emotional areas’ and music. My hypothesis is that music strongly supports all three areas. In 2018, the new non-statutory programme for music, written by Nicola Burke, called *Musical Development Matters in the Early Years* (MDM) was issued by the British Association for Early Childhood Education (for more information see chapter 1). These new guidelines for music have been warmly welcomed. For example, McLennan (2018) who contributed an article on the website for nursery school teachers and music practitioners called *Boogie Mites* views MDM in a very positive light:

We are delighted to see the publication of *Musical Development Matters* [...] *Musical Development Matters* is a fantastic guide to children's musical behaviour across the 0-5 age range.⁹

In this essay, the following three research questions are asked:

1. What is the impact of MDM on musical activities in nursery classroom?

2. Are there any correlations between MDM and children's personal, social, and emotional development?

3. To what extent does music influence children's personal, social, and emotional development?

These questions will also be examined through reference to examples of music activities which have been selected to help provide evidence in order to respond to these three questions.

Chapter 1 Current Nursery Education and Music in England: The Appearance of *Musical Development Matters in the Early Years* (MDM)

In England, very young children (0-5 years old) go to nursery schools or are taken care of in other ways (e.g. registered childminders, child-minding agencies and home care agencies). Some children go to two or three playgroups as well as nursery school. This is due to the high cost of childcare in UK. Although the government offers 3-4 year olds 570 free hours per year, this is still a fairly limited number of hours if the whole year is taken into consideration: free childcare for 570 hours per year works out at 15 hours a week for 38 weeks of the year (i.e. 3 hours a day). At the same time, most nursery schools charge for childcare. The Money Advice Service (2018) calculates the average costs per week as follows: day nursery for half day for a child under 2 costs £122.46pw. Full time day nursery costs £232.84pw.¹⁰ Therefore, parents tend to choose to give children schooling either in morning or afternoon class.¹¹ Siddique (2017) maintains that childcare costs in England have risen seven times faster than wages since 2008 according to the survey by the Family and Childcare Trust (FCT).¹² As mentioned above, parents are entitled to tax-free childcare or childcare vouchers as long as they meet certain conditions, although 22% of parents “found it or difficult or very difficult” for to pay for childcare in 2014/15.¹³ To solve this problem, the government issued ‘30 hours free childcare’ plan in 2018 by which children may be able to gain up to 30 hours free childcare. However, the plan is said to be only advantageous for parents who earn a certain amount and work full-time¹⁴ and disadvantageous for parents who work part-time or earn low wages. This unsatisfactory situation is still the subject of intense debate among teachers and others engaged in childcare. Because of this situation, 0-5 years children go to nursery schools just a few times a week or go only half day. When I visited nursery schools in Berkshire in 2018, I noticed that the daily class timetable consists of a repetition of the morning class in the afternoon, because most children will only attend one or the other. However, nursery school teachers were trying to make classes attractive to both half-day and all day attendees. For instance in terms of music activity, children sang different songs in the afternoon class, or were given access to different instruments in the afternoon than were available in the morning. Many of these instruments for outdoor play, for example, were of bright plastic to be attractive to children. According to my observation, music plays an important role in entertaining children both who are in all day and stay only a half-day. In UK nursery schools, teachers are required to write a detailed report for each child as required by the Ofsted (the Office for Standards in Education, Children's Services and Skills) and by the DfE. So, how music is related to children's personal, social and emotional development which is the main theme of this essay? This relationship will be examined in the following section.

Music and 'Personal, Social and Emotional Developments' in EYFS

As briefly mentioned above, the Early Years Foundation Stage (EYFS) is the statutory regulatory structure for all early years education providers including nursery schools in England. The latest edition was published on 3 March 2017 and came into effect on 3 April 2017.¹⁵ The EYFS contains four overarching principles:¹⁶

- Unique Child: every child is a unique child
- Positive relationships: children learn to be strong and independent
- Enabling environment: through environment children learn and develop well
- Children develop and learn in different ways and at different times

The first three principles refer to children's inner development to enable them to become well-functioning human beings. Also, there are seven areas of learning and development in EYFS as briefly mentioned in the Introduction. There is an area called 'Personal, Social and Emotional Development' in so-called 'Prime Areas'. The EYFS explains this area as follows:

“[...] helping children to develop a positive sense of themselves, and others; to form positive relationships and develop respect for others; to develop social skills and learn how to manage their feelings; to understand appropriate behaviour in groups and to have confidence in their own abilities” (underlined by the author)¹⁷

Also, (1) self-confidence and (2) self-awareness, (3) making relationships in groups and (4) managing feelings and behaviour are included as learning goals in this area.¹⁸ Music is also included in the so-called 'Expressive Arts and Design' area, one of four 'Specific Areas' defined in the text. In music, (5) 'providing opportunities and encouragement for sharing thoughts, ideas, and feelings through various activities', which appears in the area 'Expressive Arts and Design', is significant for children.¹⁹ Also (6) 'managing their feelings with others' is required for sharing thoughts with others fully and happily.²⁰ It needs self-confidence and managing feelings and behaviour. Therefore, (3) and (5), (4) and (6) can be said to be common factors to both music and personal, social and emotional development. Although this commonality of purpose is not made more explicit in EYFS, other learning purposes or thoughts or materials related to music can be regarded as being connected to personal, social and emotional development. This is further developed in new, non-statutory guidance called *Musical Development Matters in the Early Years* (2018) which has recently been introduced into music education for young children.

The Role of Music on Children's Personal, Social and Emotional Development

The benefits of music for children's inner development are widely recognised by scholars and practitioners. Pound (2018) notes the importance of music as

[...] A creative medium, and this should never be overlooked [...] music has a clear role to play in supporting all learning²¹

Bance (2012) states that:

There is strong evidence to support the view that we are all born musical. Even before we are born, music has an impact on our lives and stimulates our development.²²

Johnstone (2018) mentions that “music can be very emotive and the music played in settings could have an effect on children and how they feel.”²³ Paterson and Wheway (2010) describe how “music within an early years context should at the very least offer the opportunity for children and to

explore and express themselves.”²⁴ Pound (2017) also remarks that “music can help children to manage feeling and behaviour.”²⁵ Bance (2012) highlights how singing and music-making in particular can play a fundamental part in the development of personal, social and emotional skills.²⁶ She lists 11 benefits of music for children's inner development such as ‘developing a sense of collaboration’.²⁷ Her 11 points are very simple and very similar to Pound and Harrison's classification discussed in the next section.

Regarding learning for developing into well-adjusted human beings, Young (2009) notes that children have many opportunities for learning music from the world around them:

Young children's music education [...] is spread across the whole range of different contexts from home [...] among different people, family, friends, early childhood professionals [...] So, in this sense, all these people have a hand in young children's musical upbringing.²⁸

For children's personal, social and emotional development, the key influences are teachers and the children around them in nursery schools, as well as parents at home. Pound (2018) summarises the significance of interaction with adults and peers as follows:

(Children) will also need an environment that is sufficiently secure for them to feel able to take risks and make mistakes, and be willing to take decision and live with the outcomes.²⁹

These statements would seem to indicate that music can provide ample opportunity for children to develop their inner world and enrich themselves through music.

The Discussion regarding the Classification by Pound and Harrison (2003)

Pound and Harrison (2003) noticed the significance of music in children's personal, social and emotional development before EYFS was implemented by the DfE. They wrote that “the social and emotional development of very young children underpins all other learning.”³⁰ They also mention the importance of music in other areas:

Music continues to play a vital role in children's personal, social and emotional development throughout the early years.”

Before EYFS started in 2008, there was non-statutory guidance in the form of the so-called *Curriculum Guidance for Foundation Stage (CGFS)*. This represented the first guidance given by the Department for Education and Employment in 2000. It can be seen as an antecedent to EYFS. In CGFS, there is a section called ‘Personal, Social and Emotional Development’, a phrase also found in EYFS. However, the CGFS goes into this matter in considerably greater detail than EYFS (4 pages in CGFS as opposed to under one page in the current EYFS³¹).

Pound and Harrison (2003) divided ‘Personal, Social and Emotional Development’ of CGFS according to their own criteria. This is one of the earliest classifications regarding music and children's personal, social and emotional development according to the guidance issued by the government. Therefore, their eight categories which are connected to the influence music will be discussed. The eight categories are as follows:³²

(1) Disposition and attitudes

Pound and Harrison (2003) describe how music for children can be calming as well as exciting and stimulating. Thus they conclude: “[...] activities and experience which include music support the development of a positive attitude to learning”.³³ This is a point also raised in connection to music activities in the present EYFS.

(2) Self- confidence and self-esteem

They suggest that “[...] children's involvement in music [...] it increases their self-esteem.”³⁴ In this point, teachers' proper support or communication is essential for younger children. Young and Glover (1998) emphasize the important role of class teachers who provide a safe and accepting environment for children's early years music activities:

The teacher needs to create a climate in which contributions (children's words or performance³⁵) are listened to and valued and in which children can feel supported.³⁶

With proper support, teachers can develop children's self-esteem and self-confidence.

(3) Making relationships

In this section, Pound and Harrison refer to children's relationships with peers. They give the music – making activity as an example and state that “shared music-making continues to offer opportunities to communicate with and relate to others’.”³⁷

(4) Behaviour and self-control

Pound and Harrison underline the positive influence of music in this regard:

Making music with others gives children a reason to take turns, listen to others, plan their own actions in relation to cues given by others and act in response to cues given by others.³⁸

I totally agree with their ideas but (3) and (4) can be combined under the heading ‘Peer Relationships’, because forming relationships and behaviour and self-control cannot be detached, particularly in the world of children. Regarding expressing their own feelings, children are more straightforward than adults, and so if children cannot behave well or exercise self-control, it will be difficult for them to form relationships. Children who do not wait their turn or take instruments from other children will find it difficult to be liked or accepted in the group unless the teacher steps in to remedy the situation.

(5) Self-care and independence

This is more related to children's social development. Pound and Harrison explain how children can take on responsibility for looking after their classroom music equipment and resources, and thus learn responsibility and tidiness. This also encourages children to work independently, particularly while they are making music. This approach can also be applied to other subjects such as PE (physical education).

(6) Sense of community, (7) Citizenship and (8) Spiritual, moral, social and cultural development

Those three categories have a close connection to the ‘British Values’³⁹ which became statutory in all schools in England in 2014. Section 8 is designed to help children develop a capacity for awe and wonder.”⁴⁰ Thus, this section emphasises spirituality and morality⁴¹ as a part of children's inner development.

The classification by Pound and Harrison is generally sound. However, the contents are too wide and ambitious. They are the product of a more general approach in the days before EYFS came into existence. Also, there is no specific category which matches the emotional development aimed for

in EYFS. Therefore, in conclusion, my ideas regarding music and personal, social and emotional development will be discussed.

Chapter2 The Role of *Music Development Matters in the Early Years* (2018)

A non-statutory guide entitled *Music Development Matters in the Early Years* (MDM) was published by Nicola Burke, an educator and practitioner in children's music, in 2018.

***'Development Matters in the Early Years Foundation Stage (DM)'*⁴²**

Although MDM follows the format of a previously issued non-statutory guidance entitled *Development Matters in the Early Years Foundation Stage (DM)* (2012)⁴³, Burke clearly states that MDM refers only to music and is not structured in terms of the EYFS areas of learning or the early learning goals.⁴⁴ The DM is also the non-statutory guidance which was issued by the British Association for Early Childhood Education in 2012. In the preface to DM, it states that:

The non-statutory guidance material supports practitioners in implementing the statutory requirements of EYFS.”⁴⁵

Concerning the characteristics of DM, Burke cites the following words by Stewart (2016):

The statements in *Development Matters* are common examples of how children might develop and give a general picture of progression, but they are by no means the whole story.⁴⁶

***'Music Development Matters in the Early Years (MDM)'*⁴⁷**

Burke points out that MDM features some of the characteristics of DM identified by Stewart (2016):

It has been written to offer examples and possibilities of what children often naturally do and how this can be recognised, valued, and nurtured.⁴⁸

Burke (2018) focuses on music only in MDM as mentioned above, and she explains the new approach:

Brand new guidance, called *Music Development Matters*, aims to help professionals and parents to see the musical attributes of young children and offers ideas on how to nurture children's musical development.⁴⁹

Although it is less than a year since MDM appeared in the nursery world, it has generally been welcomed by the teachers and practitioners. Newman (2018) for example said that:

(we) welcomed the publication of the musical development matters guidance which finally recognises the important part that music can play in early years.⁵⁰

Burke describes the purpose of MDM as follows:

[...] to support practitioners, teachers and parents/carers to see the musical attributes of young children and to offer ideas as to how they can support and nurture children's musical development by offering broad experiences.⁵¹

In MDM, Burke divided into four categories from the aspects of musical learning and development:

- Hearing and Listening
- Vocalising and Singing
- Moving and Dancing
- Exploring and Playing

Burke further explains: “it can be seen within the four aspects in this guidance how music threads through all areas of learning and development.”⁵² Burke shows the formula of music development as follows:

Fig. 1: Formula regarding music development by Burke in MDM (**Note:** (a), (b), (c) have been added by the author)

A Unique Child (a) + Positive Relationships (b) + Enabling Environments (c) = Learning and Development.⁵³

These three keywords are actually three out of four overarching principles of EYFS. ‘Unique Child’ and ‘Positive Relationships’ are in significant principles with regard to supporting children's personal, social and emotional developments. Each of the above four categories is classified and listed according to children's age ranges and the three categories (a) to (c). For example, in the ‘Vocalising and Singing’ section for 40-60 month old children and ‘A Unique Child’ page, “Internalises music, e.g. sings songs inside his or her head”⁵⁴ is included and it builds children's self-esteem and confidence through the experience of performing their music in front of other children and also being applauded in a positive atmosphere. This can definitely be seen as supporting children's personal development.

In ‘Hearing and Listening’ for 30-50 month old children and the ‘Positive Relationships’ page the following is listed: “[...] encourage children to listen to a wide range of music so that music is not limited to music for “types” of people”⁵⁵ Through encouraging children to understand the people surrounding them and outside their immediate circle, this can clearly be regarded as a great support to children in terms of their social development.

In ‘Exploring and Playing’ for 30-50 month old children and the ‘Positive Relationships’ section, it is suggested that teachers “invite children to create sound effects to accompany stories.”⁵⁶ Through instruments, tablets and PCs, children try to find sound effects to match to the scene and the character's feelings. This leads children to express how music supports feelings and thus enhances their emotional development.

Therefore, Burke's MDM can be said to support the essential relationship between music and children's inner development. Bance pinpoints this relationship:

The interaction with others, whether this be with one other person or a group, is personal to each individual and is often an expression of feelings.⁵⁷

Chapter 3 Examples of Music Activities for 3-5 years old Children

Pound states that “musical activity – singing, dancing and playing – offers great opportunity to develop self-confidence.”⁵⁸ In this section, I would like to introduce three music activities which could be used to develop children's personal, social and emotional development.

The first example is by Patterson and Whewey (2010) called “Who's Next?”⁵⁹ This is an activity which involves instruments. Children sit in a circle and one child is given an instrument such as a triangle by the teacher. The child walks in the circle whilst playing the instrument and chooses for the next child. While the child is walking, traditional nursery rhymes such as the slow-paced “Hickory, Dickory, Dock” or the faster-paced “Pop Goes the Weasel” are sung by the children in the circle. The child who is walking is expected to play the instrument in time with the singing of the children in the circle. At the end of the song, the instrument is given to the next child. As game

proceeds, Patterson and Whewey suggest more instruments can be employed so that more children are walking and playing simultaneously. Patterson and Whewey describe the purpose of this activity as follows: “To encourage turn-taking and working with others.”⁶⁰ This activity promotes children's personal and social development by practicing turn-taking and building relationships with peers.

The second example by Bance is called “Starlight”.⁶¹ The teacher prepares a star, and while children sit in a circle and sing traditional melodies with new substituted words, a star is passed from child to child. There are four lines to each song and at the end of each line, the child who hold a star can make a wish. Bance says the aim of the song is “turn-taking and listening to the ideas of others.”⁶² This is ideal for the purpose of developing one's inner self as well as music learning. This simple and easy game can be played by children as young as three. In terms of music, passing a star in time to a song's rhythm is particularly effective. In terms of the inner development of children, creating empathy within the group whilst singing a familiar tune and hearing other children's wishes is highly beneficial. Also children can enjoy expressing their own wishes in front of the teacher and other children which builds their self-esteem.

The third activity is “Toy Parade” by Nicholls et.al (2012)⁶³. The song “Bounce the Teddy” is used in this activity. This song consists of new lyrics set to the melody of “Twinkle, Twinkle Little Star”.

Example 1: The lyrics of “Bounce the Teddy”⁶⁴

*Bounce the teddy, fun to do,
Then it's time for someone new.
My turn, your turn, we can share,
My turn, your turn, then it's fair.
Bounce the teddy, fun to do,
Then it's time for someone new.*

The children aged 30-50 months bring hand-sized cuddly animals from home. Teachers help children to make up a new verse and action to suit their own toy, sung to the tune of “Bounce the Teddy”, for example, “*Stroke the rabbit, fun to do*” and “*Swing the monkey, fun to do.*”⁶⁵ Using melodies of nursery rhymes or familiar songs is a well-respected technique employed in music activities, because it is easy for children to sing or adapt the new lyrics. This activity gives children three main benefits. Firstly, they are allowed to bring their favourite toys from home, which is usually not encouraged in nursery school. They are thus very happy to bring their ‘friends’ to the classroom. Secondly, they can sing and show how they love their toys to other children. Thirdly, children can enjoy watching other children sing with their ‘friends’ and how they treat their toys. This activity clearly supports children's personal, social and emotional development.

The common factor linking these three activities is joy. The importance of joyful learning in nursery education is recognised by both scholars and teachers. For example, Pound (2013) notes:

Joyful learning is a phase embraced by those who believe that to successfully improve the effectiveness of learning and teaching in our schools – and levels of well-being within society.⁶⁶ In addition to those kinds of music activities, there is of course standard music education as part of the timetable in nursery schools. Bance (2012) classifies Young (2003)'s identification of a range of musical behaviours teachers could observe and learn from according to age groups. In her ‘adults

participating in pre-school children's music' category two points seem to be of significance:⁶⁷

- (teachers) continue to provide a rich diet of songs, play-songs, music games
vocal-rich rhymes and stories woven into the every day
- teachers need to create musical activities containing material relevant to everyday life⁶⁸

The examples of three activities shown above offer both fun and opportunities for development and are thus invaluable classroom resources for busy teachers. They cover so much of what the guidelines recommend. Pound (2017) describes how “music offers fun and playfulness – so is key to joyfulness, (and) engaged learning.”⁶⁹

Conclusion: Recommendations for Future Directions

So, how does music influence children's personal, social, and emotional development and how about the role of MDM?

Firstly, it needs to be pointed out that a great deal depends on proper encouragement and support on the part of the teacher or caregiver. Young and Glover (1998) clearly summarise the importance of the teacher as follows:

This is a matter not only of careful handling of what children say, but also of giving time and encouragement for thoughts, sensation and emotion to be put into words.⁷⁰

Pound and Harrison also comment: “As an aspect of human development it is music that enables adults to draw children into the culture of the home and the society.”⁷¹ With proper support by teachers, music is non-threatening for younger children, and then they are not frightened to express their thoughts or feelings either through speech or performance. Burke (2018) states that:

Offering young children opportunities to enjoy and explore music should be seen not just as a “learning experience”.⁷²

As discussed, MDM can help children's development not only musically also personally, socially and emotionally. Pound (2013) notes on the role of the teacher:

We must change the way we think about teaching and learning [...] it must be about helping children to find joy in learning.⁷³

For children who are still learning how to speak or play an instrument, humming and keeping simple time with a percussion instrument are valuable stages in the learning process and enables them to express how they are feeling. Therefore, music activity supported properly by teachers who children basically trust and like is an extremely effective method of encouraging personal, social and cultural development.

Secondly, music is a simple yet effective way of allowing children to feel a sense of accomplishment and to be aware of others, for example, through performing on instruments or any other music-making activity. Those activities are particularly valuable in encouraging children to develop sound relationships with their peers, through activities such as sharing or waiting one's turn to use instruments. In MDM, children of 22-36 months of age are encouraged to take part in music activities which involve playing and interacting with other children. They are expected to perform in groups or take part in short discussions focusing on how they think/feel about music, for example. Also, after taking part in this kind of activity they enjoy a sense of accomplishment. This is especially true during more challenging activities, such as when all the children in the group are playing different instruments during a performance in front of other children. Pound and Harrison

stress that:

Even at the earliest stages of development, performing a song or completing a musical activity generates a great sense of achievement.⁷⁴

Thirdly, music is highly effective in the sense that it is non-threatening, non-competitive and lowers children's affective filters. Pound (2017) states that “joyful learning, particularly in young children, is without doubt the most effective approach.”⁷⁵ She also underlines the significance of joyful learning in music: “we all learn best when we're happy.”⁷⁶

So for some concluding thoughts on how music works on children's personal, social and emotional development, I would like to offer the following.

1. Music is ideal for developing relationships between individuals (i.e. class teachers and children in the class) through group music activities as mentioned in previous sections.
2. Musical activities can actively promote children's personal, social and emotional development.
3. Children can develop their self-esteem through performing, both in terms of performing by themselves and in front of others. The act of performing simultaneously encourages expressing one's own feelings and boosts self-confidence through the appreciation of others.

For teachers who are uncertain how to plan music activities, MDM offers valuable guidance. As mentioned in the previous chapter, MDM first appears to be a music activity guidebook. However, if teachers look at the points within more closely, there is specific guidance of what kind of music can be used to foster internal development as well as musical development.

Therefore, the future prospects of music as a method to develop personal, social and emotional skills can be summarised as follows. Firstly, schools have to increase the amount of music in the curriculum. My observation in schools revealed that the role of music generally follows a certain pattern: familiar songs and nursery rhymes are sung at registration time, and CDs are played as background music throughout the day. Also, a variety of music activities such as free play, CD-ROM music games (e.g. when children clicking illustrations to make musical sounds) and instruments in the so-called ‘music corner’⁷⁷ are available. Teachers teach personal, social and emotional issues in regular discussions but music is underused in this regard. If teachers used music more effectively, such as by adapting songs to fit to the themes of classes, it would be a very effective way of teaching good behaviour, social skills and helping children with their personal, social and emotional development.

Secondly, I strongly advise the promotion of music as cross-curricular medium, even at the nursery level. In primary education, cross-curricular activity is a key concept and music thus plays a highly significant role as a teaching tool. For example, Suzuki (2017)⁷⁸ examined to what extent music is helpful for teaching prime subjects such as mathematics. Daubney and Mackrill (2015) comment that “music is [...] excellent for helping to unlock and support other areas of the curriculum.”⁷⁹ At the nursery level, I believe music can be used for learning basic science topics, for example, singing a song about insects (e.g. “Insect Song”), and mathematics (e.g. “Counting Bananas”). Then, why not extend this practice to personal, social and emotional development? As described in the previous sections, all types of music learning (i.e. singing, listening, performing instruments, using IT and music-making etc.) can be used for personal, social and emotional

development. As a future project, I intend to research the effects of increased music activity on children's personal, social and emotional development through classroom observation and interviews. The interviews would collect the opinions of both class teachers and to children. The aim of the research would be to see how children develop as a result of participating in selected music activities. It will be interesting to record children's feelings both during and after the activities and to ask teachers for their impressions.

As a final thought I would like to cite Pound and Harrison: “music is an aspect of life and an area of the curriculum which brings great pleasure to young children.”⁸⁰ The pleasure children experience ensures that their inner development continues at a steady pace and that more attention should be given by researchers, curriculum designers and policy makers to the role of music, with a view to developing its great potential in this promising area.

Notes

- ¹ This essay is written in British English, including spelling.
- ² Japanese translation provided by the author.
- ³ Nicola Burke, ‘About the Guidance’ in *Musical Development Matters in the Early Years* (MDM) (Watford: The British Association for Early Childhood Association, 2018), p. 1.
- ⁴ Linda Pound and Chris Harrison, *Supporting Musical Development in the Early Years* (Buckingham: Open University Press, 2009; first published in 2003), p. 43.
- ⁵ In other areas such as Scotland and Ireland, the title of Early Years Foundation Stage is different and the contents are slightly different. The programmes are implemented by their respective governments. In Scotland, it is called Early Years Framework (2008). In Northern Ireland, it is the so-called Understanding the Foundation Stage (2014). In Wales, it is called Foundation Phase (2015).
- ⁶ Nicola Burke, ‘All about *Musical Development Matters*’ *Nursery World*, 3-16 September (2018) (p. 27).
- ⁷ DfE, *Statutory Framework for the Early Years Foundation Stage* (3 March 2017) <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/596629/EYFS_STATUTORY_FRAMEWORK_2017.pdf> [accessed 1 December 2018] (1.5 p. 8)
- ⁸ Op. cit., p. 7.
- ⁹ Liv McLennan, ‘Musical Development Matters – a Momentous Achievement for All’ *Boogie Mites* (14 September 2018) <<https://boogiemites.co.uk/blog/latest-news/musical-development-matters-a-momentous-achievement-for-all/>> [accessed 12 December 2018]
- ¹⁰ Money Advice Service, ‘How much does childcare cost?’ *Average Childcare Costs* <<https://www.moneyadvice.service.org.uk/en/articles/childcare-costs>> [accessed 2 December 2018]
- ¹¹ Gov.UK, ‘15 hours free childcare for 3 and 4 year-olds’ *Get Childcare: Step by Step* <<https://www.gov.uk/help-with-childcare-costs/free-childcare-and-education-for-2-to-4-year-olds>> [accessed 1 December 2018]

- ¹² Haroon Siddique, ‘Childcare costs in England rise up to seven times faster than wages’, *The Guardian* (20 October 2017)
 <<https://www.theguardian.com/money/2017/oct/20/childcare-costs-in-england-rise-up-to-seven-times-faster-than-wages>> [accessed 1 December 2018]
- ¹³ Joel Reland, ‘These costs don't factor in government support’ *Childcare costs in England* (22 November 2017)
 <<https://fullfact.org/education/childcare-costs-england/>> [accessed 1 December 2018]
- ¹⁴ To apply for this free child care, there are certain conditions to be met: for example, parents need to be in work (or parental leave, sick leave or annual leave), and each earning at least the national minimum wage or living wage. Parents from outside the EEA or who have a taxable income of over £100,000 are not eligible.
 Gov.UK, ‘30 hours free childcare’ *Get 30 hours free childcare: Step by Step*
 <<https://www.gov.uk/30-hours-free-childcare>> [accessed 1 December 2018]
- ¹⁵ The formal title of the 2017 edition is ‘Statutory Framework for the Early Years Foundation Stage’.
- ¹⁶ DfE, ‘Overarching Principles’ in *Statutory Framework for the Early Years Foundation Stage*, p. 6.
- ¹⁷ DfE, *Statutory Framework for the Early Years Foundation Stage*, (1.5 p. 8)
- ¹⁸ DfE, ‘Personal, social and emotional development’ in *Statutory Framework for the Early Years Foundation Stage*, p. 6.
 p. 11
- ¹⁹ DfE, *Statutory Framework for the Early Years Foundation Stage*, (1.5 p. 8)
- ²⁰ DfE, ‘The Specific Areas’ in *Statutory Framework for the Early Years Foundation Stage*, p. 12.
- ²¹ Linda Pound, ‘Express Delivery’ *Nursery World*, 16-29 April (2018) (p. 15).
- ²² Linda Bance, *Music for Early Learning* (Oxford: Routledge, 2012), p. 7.
- ²³ Barbara Johnstone, ‘The Importance of Quality *Early Musical Experience*’ *Early Years Educator*, November 2018 (2018), 18-20 (p. 20).
- ²⁴ Anice Patterson and David Whewey, *Kickstart Music Early Years 3-5 yrs* (London: A&C Black, 2011; first published in 2010), p. 3.
- ²⁵ Linda Pound, ‘In the Mood’ *Nursery World*, 13-26 November (2017) (p. 18).
- ²⁶ Bance, *Music for Early Learning*, p. 36.
- ²⁷ Op. cit., p. 36.
- ²⁸ Susan Young, *Music 3-5* (Oxford: Routledge, 2009), p.10.
- ²⁹ Linda Pound, ‘Express Delivery’, p. 16.
- ³⁰ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 71.
- ³¹ Department for Education and Employment, ‘Personal, social and emotional development’, *Curriculum Guidance for the Foundation Stage* (May 2000)
 <<https://webarchive.nationalarchives.gov.uk/20040117041426/http://www.dfes.gov.uk/foundationstage/download.shtml>> (pp. 28-31) [accessed 1 December 2018]
 DfE, *Statutory Framework for the Early Years Foundation Stage* (p. 8 and 11)
- ³² Pound and Harrison, *Supporting Musical Development in the Early Years*, pp. 71-74.
- ³³ Op. cit., p. 71.

- ³⁴ Op. cit., p. 72.
- ³⁵ () is added by the author
- ³⁶ Susan Young and Joanna Glover, *Music in the Early Years* (Oxford: Routledge, 1998), p. 25.
- ³⁷ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 72.
- ³⁸ Op. cit., p. 72
- ³⁹ Published by DfE. There are four categories: Democracy, the rule of law, individual liberty and mutual respect and tolerance of those with different faiths and beliefs.
- ⁴⁰ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 74.
- ⁴¹ Op. cit., p. 74. Pound and Harrison encourages teachers to talk about ‘the McMillan sisters (Rachael (1859-1917) and Margaret (1860-1931)), the pioneers of nursery education’ for children.
- ⁴² DM is generally written as *Development Matters*.
- ⁴³ Early Education describes DM that “non-Statutory guidance to support practitioners in implementing the EYFS 2012”. It is issued by the British Association for early childhood education in 2012. *Development Matters in the Early Years Foundation Stage* (2012)
<<https://www.early-education.org.uk/development-matters>> [accessed 1 December 2018]
- ⁴⁴ Burke, ‘About the Guidance’ in *Musical Development Matters in the Early Years* (MDM), p. 1.
- ⁴⁵ Early Education, *Development Matters in the Early Years Foundation Stage* (2012)
<<https://www.foundationyears.org.uk/files/2012/03/Development-Matters-FINAL-PRINT-AMENDED.pdf>> [accessed 1 December 2018] (p.1.)
- ⁴⁶ Burke, ‘About the Guidance’ in *Musical Development Matters in the Early Years* (MDM), p. 1.
- ⁴⁷ MDM is generally written as *Musical Development Matters*.
- ⁴⁸ Burke, ‘About the Guidance’ in *Musical Development Matters in the Early Years* (MDM), p. 1.
- ⁴⁹ Nicola Burke, ‘All about *Musical Development Matters*’, p. 23.
- ⁵⁰ Sue Newman, ‘Creative, Daily Music Practise – You can do it!’ *Early Years Educator*, December 2018 (2018), 31-34 (p. 31).
- ⁵¹ Burke, ‘About the Guidance’ in *Musical Development Matters in the Early Years* (MDM), p. 1.
- ⁵² Op. cit., p. 1.
- ⁵³ Op. cit, p.2.
- ⁵⁴ Op. cit., p. 9.
- ⁵⁵ Op. cit., p. 5.
- ⁵⁶ Op. cit., p. 14.
- ⁵⁷ Op. cit., p.1
- ⁵⁸ Pound, ‘In the Mood’, p. 19
- ⁵⁹ Patterson and Wheway, *Kickstart Music Early Years 3-5 yrs*, p. 9.
- ⁶⁰ Op. cit., p. 9.
- ⁶¹ Linda Bance, *Music for Early Learning*, p. 43.
- ⁶² Op. cit., p. 43.
- ⁶³ Sue Nicholls, *et.al. Music Express EYFS* (second edition) (London: A&C Black, 2012) pp.8-9.
- ⁶⁴ Op. cit., p. 8.
- ⁶⁵ Op. cit., p. 9.

- ⁶⁶ Linda Pound, 'All about Joyful Learning' *Nursery World*, 17-30 June (2013) (p. 23).
- ⁶⁷ Bance, *Music for Early Learning*, p. 13.
- ⁶⁸ The original of this sentence is "model using music in everyday life." Op. cit., p. 13.
- ⁶⁹ Linda Pound, 'Tuned In' *Nursery World*, 18 September - 1 October (2017) (p. 19).
- ⁷⁰ Young and Glover, *Music in the Early Years*, p. 25.
- ⁷¹ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 139.
- ⁷² Burke, 'All about Musical Development Matters', p. 25.
- ⁷³ Pound, 'All about Joyful Learning', p. 23.
- ⁷⁴ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 72.
- ⁷⁵ Pound, 'In the Mood', p. 19.
- ⁷⁶ Pound, 'All about Joyful Learning' p. 23.
- ⁷⁷ In classrooms in UK nursery schools, generally there is a corner or a part of shelf put some instruments for free-use for children called 'music corner'.
- ⁷⁸ Atsuko Suzuki, 'The Benefits and Infinite Possibilities of Musical Activities in Cross-curriculum Teaching of Key Stage 1 Pupils (5-7 years old) in England: How These Techniques can be successfully adapted for use in Japanese Primary Schools Grade 1' *Kyoshoku Kenkyu 2016* (2017), pp.19-33.
- ⁷⁹ Alison Daubney and Duncan Mackrill, 'Planning Music in the National Curriculum' in *Planning the Primary National Curriculum*, ed. by Keira Sewell (London: SAGE, 2015), p. 253
- ⁸⁰ Pound and Harrison, *Supporting Musical Development in the Early Years*, p. 139.

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