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Young Children as Music Connoisseurs

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Abstract: The music listening characteristics of young children have been studied mainly in atomistic ways, focusing on a specific musical skill while listening to a specially produced musical excerpt. Can we base the design of music appreciation activities on such type of findings? Do preschool need evidence based designed music appreciation activities or they are able to get deeply acquainted with recorded music pieces, given the time, the space and the legitimation to explore it at their pace? This article presents a literature review on the musical listening skills of three to six-year-old children, a critical analysis of pedagogical approaches to structured music listening in school and preschool and an analysis of 11 children self-initiated and developed choreographies on one music piece, in one preschool. These choreographies challenge structured approaches and knowledge on the musical listening skills and representation of young children.

Keywords: music listening; modalities of expression and representation; early childhood listening skills; children self-initiated and developed choreographies

Connoisseur: one who enjoys with discrimination and appreciation of subtleties
(Merriam-Webster, n.d.)

Introduction

Experiencing music is possible through creation (composing, improvising) of original music pieces; through performance, i.e. reproduction with instruments and/or voice, of already composed pieces; and through listening to music interpreted by others. In everyday life, listening to music, mainly to recorded music, is the most popular musical behavior, thanks to available technology. Right at the beginning of the recording industry, educational settings were identified as potential consumers. In 1911 the Victor Talking Machine Company (USA) established its education division which published from 1913 through 1943 twelve editions of a music appreciation texts and recordings called "What We Hear in Music" (Volk, 1999). With the development of new technologies and accessibility to recordings, listening to recorded music found its place in music classes, within the activities called music appreciation (e.g. Espeland, 2011; Volk, 1999), active

music listening (e.g. Campbell & Scott-Kassner, 2009; Murphy, 2013; Strauss, 1988; Wuytack & Bohal-Palheiros, 2009), listening perceptively (Young, 2009)or "deep listening" (Campbell, 2004 in Campbell & Scott-Kassner, 2009). These types of listening aim at making the students appreciative of those musical pieces (Strauss, 1988), developing high sensitiveness to a variety of styles, while getting to know musical masterpieces (Lausanne Resolution, 1931 in Espeland, 2011). Multiple hearings enable students to recognize, understand, respond to and ultimately enjoy the subject of listening (Espeland, 1987; Wuytack & Bohal-Palheiros, 2009), since

> to comprehend the implications of a musical event fully, it is necessary to understand the event itself clearly and to remember it accurately. Hence it is only after we come to know and remember the basic, axiomatic events of a work-its motives, themes, and so on-that we begin to appreciate the richness of their. (Meyer, 1967, p. 46)

This article presents a critical analysis of pedagogical approaches to structured music listening in school and preschool and a literature review on the musical listening skills of three to six year-old children. The analysis and the literature review serve as a theoretical and pedagogical background to present the choreographies developed by four to six year-old children in an Israeli state kindergarten, during their child initiated and led music listening activities. These choreographies are windows to children's music connoisseurship and as such can open other possibilities of music listening in early childhood education settings.

1. Pedagogical approaches to listening to recorded music in the music classroom

"While there are various methods aimed at teaching the skills of singing, playing, notation, moving to music, etc., there are few similar methods with the express purpose of making students appreciative of music" (Strauss, 1988, p. 55).

This section presents those similar methods or approaches developed by music pedagogues for primary school children: all of them are teacher centered in the sense that the teacher guides the students, and the students are active in their response to music. The approaches are "active music listening through musicograms" developed by the Belgian Jos Wuytack(1971 in (Wuytack & Bohal-Palheiros, 2009), "music appreciation through participation" developed in Israel by Batia Strauss (1988), "musical mirrors" also developed in Israel by Veronika Cohen (1997), "Music in use" developed by a Norwegian team lead by Magnus Espeland (1987), and "Listening to music from world's culture" developed in the USA by Patricia Shehan Campbell (2004 in Campbell & Scott-Kassner, 2009). They differ essentially in the strategies used to engage the students and the modalities in which they are asked to respond.

1.1. Strategies

In structured music listening teachers guide the students either to identify or focus in a specific feature of the music piece, such as a rhythmic pattern, a melodic motif, a specific instrument or to respond to the musical gestures that are a synthesis of the various musical elements in that specific context. The first strategy is an analytical one, since the listener is required to analyze the music. The second one is holistic, since the listener does not concentrate on a specific element but in the totality of the musical gesture. A mixed strategy combines both listening ways (Gluschankof, 2006a; 2017).

Analytical strategies are the most popular. Espeland (2011) argues that this type of strategy has been used from the beginning in music listening activities: "learning processes involve finding, categorizing and identifying sometimes already found by the teacher, rather than students dicovering and responding to something individually" (p. 163). In this strategy, then, the music repertoire is chosen by the teacher, who analyses the music identifying musical features that students can, through clear directions, discriminate. This analysis is the basis for developing the listening activities. Strauss (1988) clearly describes that the musical repertoire is chosen on the basis of "at least one compositional device which is pronounced to such a degree as to be easily preceivable to the student" (idem, p. 57). Those compositional devices are identifiable musical features such as a melody that can be easily sung; recurrent rhythmic or melodic patterns or themes; contrasts in tempo or dynamics or melodies; a clear formal structure; "strong rhythmic drive (which invites movement);…programmatic content" (idem). Pronounced compositional devices are not limited to any musical style and genre, therefore the Strauss repertoire includes Western Art Music, pop music, and music from non-Western cultures (Strauss, 1987). Strauss's approach implies a recognition of primary school students' aural discrimination skills.

Campbell's approach to listening from world's cultures is similar. She suggests three stages: attentive listening when students are asked to focus on musical elements and structures chosen by the teacher ; engaged listening, when students join in the music through some kind of music making (e.g. singing, playing, dancing) related to the musical elements and structures they have already identified; and enactive listening, when the students recreate the music accurately in the style as possible(2004 in Campbell & Scott-Kassner, 2009).

In Wuytack's approach (Wuytack & Bohal-Palheiros, 2009) the music-making begins the process: students are asked to reproduce and interpret (singing, playing) the teacher chosen musical elements of the piece (a melodic or rhythmic theme, for example). The identification of those specific elements in the music piece follows. The third and final stage is the analysis of the music piece structure through the "musicogram" – a visual representation of the development of the whole piece, its structure and musical elements

(rhythm, melody, texture, timbre, dynamics, tempo). Music listeners, educated musicians or not, are able to perceive relationships (i.e. similarities and differences, background and foreground) among the diverse elements in the music piece, as they listen to it. "Musicograms" represent visually those cognitively perceived relationships, to help non-musicians to deep their perception. Wuytack & Boal-Palheiros (idem) state clearly that only a specific repertoire of Western Art Music can be represented through musicograms.

Both Wuytack (Wuytack & Bohal-Palheiros, 2009) and Campbell(2004 in Campbell & Scott-Kassner, 2009) present predetermined stages, while Strauss (1987) develops for each music piece a specific set of activities based on its uniqueness. All of them include what Murphy (2013) describes as 'closed' type approaches, i.e. questions and directions that focus the students on the music elements that the teachers have previously identified as essential and characteristic of the piece.

"Musical mirrors," developed by Cohen (1997) uses holistic strategies. The teacher, after a deep analysis of the music piece, devises a "musical mirror" that is "a kinaesthetic analogue for musical schemas (mental organizers)" (idem, p. 1). The musical schemas are musical gestures that integrate various musical elements (melody, harmony, rhythm, etc.). "Musical mirrors" represent through movement the development of the music piece:

> Taken in itself, a given melody, harmonic, rhythmic, dynamic, timbral configuration could be expressed in a number of different ways. However, in the context of where a given musical gesture came from and where it is going, its functional significance is interpreted in the light of what happened before and what is projecting in terms of the future, with the experienced listener having privileged information about what in fact will happen in the future-that is what limits the possible choice of movements, often to zero-choice level. (Cohen, 1997, p. 6)

Cohen argues that not every teacher can create mirrors "some teachers whose connection to music has becomes so superficial that they appera to hear, and therefore, transmit the most banal, inconsequential information about the piece…A bad mirror can make a masterpiece seem simple and boring" (1997, p. 9). Children imitate the "musical mirror" performed by the teacher. This imitation, or even the attempt to capture accurately those movements "serves as a mediator between subconscious and conscious knowledge" (idem, p. 4). The performance of the mirrors enables students to remember the piece, to describe specific aspects, to join in vocally partially. Discussions about the piece and developing the mirror into a group choreography may follow. Considering that students of different age and experiences differ in their conscious musical knowledge, the same "musical mirror" will mediate differently to each student, and can even be repeated through their schooling.

Music In Use proposes activities that enable students to make their inner reactions to the music piece overt. Children are asked to represent the whole music piece through written language, movement, visual art, etc. In order to do so, they need to hear the piece many times. These activities are the first two planned: presentation and activation. The representations made by the students serve as the subject of discussion mediated by the teacher, as well as enabling further exploration of the piece, and consequently lead to a deeper acquaintance with it. These activities fall within the last three stages of Espeland (1987) model: processing evaluation and appreciation. This strategy is holistic, since children focus in the piece as a whole, and the teacher does not guide them to focus in a specific element, unless children hint at it. In this sense, this approach has the potential of implementing a mixed strategy, i.e. holistic and analytic.This approach, as opposed to the others, is less teacher centered, and specifically aimed at primary school children, or using Todd & Mishra(2013) definition, a nonstructured active listening.

1.2. Modalities of expression and representation

Analytic, holistic and mixed strategies allow for expression, representation and mediation in a variety of modalities. Cohen(1997) and Wuytack(Wuytack & Bohal-Palheiros, 2009)determined from the beginning the central modality: Cohen uses the kinaesthetic one, while Wuytack the visual one. Other modalities, can be added as extensions, but they are not central and essential to the approach.

Strauss (1988) and Espeland (1987) suggest modalities, according to the uniqueness of each piece. The uniqueness, in the case of Strauss, is its essential musical feature. For example, For example, when the main musical characteristic of the piece is its rhythmic drive, i.e. the rhythmic development, children will be asked to represent this musical element through movement, while in a programmatic piece children may be asked to act the dramatic or follow a listening map. Contrasts can be described verbally, through movement or through drawing. In Music in Use (Espeland, 1987), the whole character of the piece may dictate the more suitable modality to represent it.

All the approaches presented in this section are mainly aimed to be implemented- and have been and still are- by music teachers during the music classes in primary schools. They consider explicitely or tacitely the musical listening skills of those children. The next section will focus on music listening in preschool and kindergarten.

2. Listening to recorded music in preschool and kindergarten

Recorded music is present in early childhood (age 3-6) educational settings, mainly as background music (Gluschankof & Shahar, 2004), particularly during free play (Lee & Welch, 2017). It is used to set up a certain atmosphere (Young, 2009), and to help to relax

(Temmerman, 2000; Young, 2009). Children have to be aware of what is played when specific music is used as a boundary between activities(Young, 2009), such as clearing up, assembly, outdoor playing. Recorded music is used during celebrations like birthdays and end-of-year parties (Gluschankof & Shahar, 2004; Young, 2009). Listening to recorded music as an activity on its own, i.e. focusing on the music piece, is not as popular as other music activities, at least in the UK (Young, 2009). In Israel the situation is different: music listening is a central activity in music classes held by music teachers (Gluschankof & Shahar, 2004), and is even more central in kindergartens that participate in concert programs such as "Lagaat bamusica" (Touching the music, in Hebrew, coordinated by the Jerusalem Academy for Music and Dance, Hefer & Cohen, 2015), and "Mafteach" (Keynote, coordinated by the Israel Philharmonic Orchestra, 2018). In order to attend the live concerts, the kindergarten children are taught and exposed to recordings of the pieces included in the concert. The ways those pieces are taught differ, but all share active music listening, i.e. children are asked to respond in a variety of modalities to the compositional devices of the piece (mainly in "Mafteach"), or imitate the "musical mirrors" (mainly in "Lagaat baMusica", Hefer & Cohen, 2015). Children prefer activities that include active participation. In Temmerman's study on the preferences of children and teachers in the USA, children preferred mostly singing, playing and moving, because they were active, while listening to music was less preferred, because in those settings, children are asked to listen in a passive way (Temmerman, 2000).

Although there are many concert programs for young children (e.g. Badmor-Yaron, 2010; Hefer & Cohen, 2015; Israel Philharmonic Orchestra, 2018; Malagarriga i Rovira, 2010) no specific approach for music listening in the early years has been developed. Young (2009) calls for including music listening as " a straighforward way to introduce children to a wide variety of interesting music and musical experiences" (idem, p. 59), and suggests that those activities should be based on listening perceptively to music, i.e. "being attentive, focusing attention, picking out something from the whole, and discriminating – telling one sound from the other" (p. 61). Flohr(2005) suggests exposing the children to music from a variety of genres and styles, from a variety of cultures, including diversity in timbre, tempi, and tonality. Flohr reccomends beginning "with selections that have clear and easily identifiable characteristics. Younger children have difficulty centering their listening on more than one element at a time. As experience is gained (after age five), children enjoy music with contrasting sections" (Flohr, 2005, p. 75). This reccommendation is not explicitely based on any research done on specific activities. It is tacitely based on research done on the musical listening skills of young children. The following section presents a review on this subject.

3. Musical listening skills of young children

Todd & Mishra (2013) in their thorough literature review on music listening report that young children are much more receptive and "open ear" to unfamiliar music and to different genres and styles of music, even to those considered unconventional for their culture (Britten, 2000; Byrnes, 1997; LeBlanc, Sims, Kopiez & Lehman, 2008; Malin & Sherrill, 1992; LeBlanc, Sims, Siivola & Obert, 1996; Siebenaler, 1999 in Todd & Mishra, 2013). This has been previously reported by Gardner (1973). Nevertheless, five-year-old children begin showing their preference for pop music, due to major exposure, social reinforcement and repetition at least in the USA (Flohr, Persellin, Miller, & Meeuwsen, 2011; Metz, 1989; Van Zee, 1976).

Preschool children are not only receptive to different genres and styles, but they also express the difference amongst them, as seen in their movements while listening to those musics (Chen-Hafteck, 2004; Gorali-Turel, 1997; Metz, 1989). In their movement responses they also show that they differentiate between slow and fast tempo, and piano and forte(McDonald & Simons, 1989; Metz, 1989; Moog, 1968/1976; Sims, 1987). They do not only discriminate between opposites, they enact through movement the changes in the music's most constant and salient features, such as dynamics, meter and tempo (Chen-Hafteck, 2004; Gorali-Turel, 1997; Kohn & Eitan, 2016; Metz, 1989). But this understanding is more sophisticated, since they represent deeper structure in music such as grouping, directionality and complexity (Cohen, 1986/7; Gluschankof, 2006b). "The link between music perception and movement is also supported by studies of the role of mirror neurons, indicating that the auditory modality can access the motor system" (Kohler et al., 2002, as cited in Kohn & Eitan, 2016, p. 234).

If children are able to demonstrate their understanding of essential features of the music through movement, do we need to teach them? Are there effective ways to deepen the listening of music pieces to children in the context of preschool and kindergarten? The pedagogical approaches presented previously in this article are structured, is there any place for unstructured music listening activities that develop deep listening, perceivable to adults? Are children age four to six able to develop their own listening experiences, deciding if, how, when and with whom doing it, or in other words exercising agency? What is the role of the educator in an early childhood education setting in this type of experiences? I had the privilege of observing and following those types of experiences in three different kindergartens where Sarit, a kindergarten teacher taught. The following section presents the experiences as a whole, focusing on the specific choreographies of one of the pieces.

4. Children self-initiated and developed choreographies

I met Sarit as an undergraduate early childhood education student in the early 1990's. Since then I had the opportunity to meet her as the kindergarten teacher in a Hebrew speaking state run kindergarten, affiliated to a college of education in an central city affluent neighbourhood, where I conducted a study on the spontaneous musical behaviors of children (Gluschankof, 2005).Ten years later she invited me to teach, on a voluntary basis, and to gather data at a bilingual – Arabic and Hebrew – kindergarten (at that time one of the only five in the country). In the last five years, I am a welcome visitor in situ, but also through her documentation (videos, narratives, etc) of her present teaching place, a Hebrew speaking state run kindergarten in a middle size city. All three settings are very different in many aspects: the population, the location, and consequently the cultures, and also the provision of music education. In the first one music classes were held by a very experienced teacher in a music room within the college building; in the second one, I was the volunteered music teacher, and in the last one there are no music classes held by a music teacher. Nevertheless, all of them share a common phenomenon: children chose to move to recorded music, developing their own sophisticated choreographies, many times, a variety of choreographies to the same music piece. In my first study I analysed the choreographies to one song in the first kindergarten (Gluschankof, 2006b). The study on the bilingual kindergarten centered on cultural issues arising from the uniqueness of the cultural setting (Gluschankof, 2014). Observing the richness of the choreographies in the present kindergarten I began looking at the phenomenon as a whole, considering Sarit's attitudes and beliefs, and her design of time and space.

Sarit always defined herself as non-musical, mainly because she sings out of tune, and cannot always discriminate whether someone is singing in tune. Nevertheless, children sing a lot in all the settings she taught: she let a child lead the singing. Her being not musical is also defined by her personal taste: she does not like to listen to music. She finds pleasure in reading and visual art, among the arts, but not in music listening. Nevertheless, when listening to music, she differentiates between different tempi, she identifies melodic themes, and can clap on time with the recorded music. All this indicates that Sarit has musical anhedonia: she is a healthy individual "with normal perceptual function and hedonic responses to other types of reinforcements, but with no emotional response to music" (Más-Herrero, Zatorre, Rodríguez-Fornells, & Marco-Pallares, 2014, p. 699). Although she says she does not respond emotionally to and through music, she is aware that most of the population(95% as reported by Zatorre, 2015) does not share this condition. Consequently, she has been always supportive and encouraging of the children's musical experiences, especially those initiated by them.

In Sarit's kindergartens children have free access to music instruments and recorded music (e.g. CDs and CD player), and they are welcome to explore and play with them during most time of the day. She designs the space as a "third teacher", in Reggio Emilia approach, being the first teacher the adult and the second the child (Edwards, Gandini, & Forman, 1988). When she hears an interesting sound production with music instruments, or with the voice or even with artifacts, she responds in some way: "what an interesting sound you produced"; "you played the same melody twice";"you changed the direction exactly when the new melodic phrase begun". Many times she develops a conversation with children about what they did. For example, once after observing the many choreographies Lily developed to the same music piece, asked her how she does it. Lily showed her through a drawing (fig. 1) and her verbal explanation:

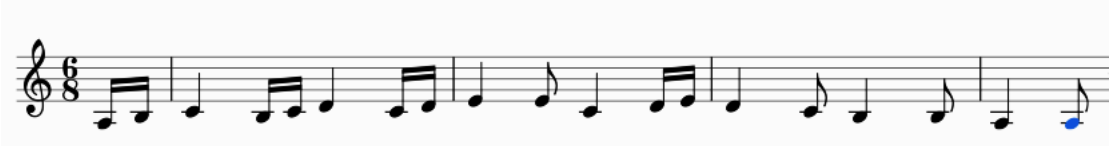
> The music is all around the child. Then the music enters the child through his ears. The child then hears the sound, and it flows through his body. Then the music enters the child's brain, and makes him imagine and then he starts dancing. When the music ends, it stays only in the brain and not in the body. When the music ends in the surroundings and in the child's body, then the child imagines and plans with the music what he will do for the next dance.

Fig. 1: Lily's drawing

Lily's description, shows a deep knowing of the piece. Multiple hearings to the same piece enabled her to recall it without the need to listen to it again, since she can do it through her inner hearing – "it stays in the brain", in Lily's words. She represents the music as it develops through her body, in what can be understood as embodied music cognition.

Sarit does not only respond and dialogue with the children about their musical experiences, but she documents them also through video. Parents and children agree, and she shares those videos with the kindergarten families and also with me.She shares also with me home videos that parents recorded their child moving to the music they listened to in kindergarten. During three academic years (2014/15, 2015/16 and 2016/17) Sarit shared with me children's choreographies of six vocal-instrumental pieces and 15 instrumental pieces. All the instrumental pieces were brought in by Sarit herself, most of them suggested by me, from a variety of genres and styles. The vocal-instrumental ones, most of them belonging to the pop genre, were brought by the children or by Sarit. She documented, when she happens to see it during free play time, sometimes when children wanted to share in the whole group activity what they developed, and sometimes in the end of the year party.

Fig. 2: Tarantela's basic phrase



Among the instrumental pieces, "Tarantela", a Spanish dance from Ruiz de Ribaya's collection (1677) performed by The Harp Consort & Andrew Lawrence-King(Ribaya, 1996), was particularly popular. It is a piece based on one phrase of four bars in 6/8, (Figure 2) repeated 20 times, using the performance technique known as divisions. The variety lies not only in the melodic and rhythmic variances, but also in the timbre (baroque guitar, baroque harp, tambourin, drum), and the accelerando and crescendo (i.e. building up of energy) from the first rendition to the last one. All phrases share the same ending: a two sounds (short-long) drum motif. I introduced the piece in structured listening activities in the bilingual kindergarten, asking the children to react to the phrase ending drum motif, and the building up of energy. Sarit brought it to her present kindergarten, sometimes in a structured listening activity similar to the one she observed in the bilingual kindergarten. During two years, Sarit spotted and filmed 11 different versions, that difer in the number of participants (1, 4, 6, 7, 12, 34); participants' gender (female, male, females and males); use of props (chairs, dispenser size mineral water bottles, baby formula boxes, violin); formation (circle, rows, scattered in the room) and types of movements and locomotion (e.g. walking, turning) (see Table 1) . Children like to experiment, and explore a variety of possibilities when they listen freely to music(Temmerman, 2000).

Table 1: description of the choreographies to "Tarantela"

Video	Year	Number and gender of participants	Props	Formation	Movements	Comments
1	2014/15	6 girls	6 dispenser size mineral water bottles	Circle, all on knees	Joining in drum motif, beating the bottles	Performed by the same group on the same day as video 2
2	2014/15	6 girls	6 dispenser size mineral water bottles	Circle	Walking counter clockwise, to the beat, in bar 4 of each phrase, turn to the bottle, bend and tap with both hands, joining in the drum motif.	Performed by the same group on the same day as video 1
3	2014/15	4 girls and 2 boys	6 dispenser size mineral water bottles	Circle	Standing holding the base of the bottle, with closed eyes, joining in the drum motif, hitting the bottle on the floor.	
4	2014/15	5 girls, one boy	6 chairs (3 in front of 3)	3 pairs: two corner ones, and one in the middle	The first couple (corner) walks to the beat, both children change places and sit at the end of the phrase. Then the second couple, then the third one, and begin again.	The boy is one of the boys that participated in video 3.
5	2014/15	7 girls	6 dispenser size mineral water bottles	Circle: a girl in the middle of the bottles, the other six girls stand around the bottles	The girl in the middle stands and joins in the drum motif, clapping twice. The other girls walk to the beat counter clock wise, on bar 4 of each phrase they turn to the bottle, bend and tap twice.	

6	2015/6	1 girl	1 dispenser size mineral water bottle	Seated on a chair, holding the bottle upside down with her right hand	Tapping with the tips of her lef hand fingers on the bottle bottom, joining in the drum motif.	
7	2015/6	1 girl	none	Standing up	Moving the arms from side to side with the beat, stretching both arms in diagonal at the drum motif	
8	2015/6	1 boy	2 dispenser size mineral water bottles	Standing up, holding a bottle in each hand	Walking to the beat, kicking with the right foot the bottle held with the right hand, and then with the left foot, the left hand held bottle, joining in the drum motif	The same boy that performed in video 3 and 4
9	2015/6	4 boys	2 baby formula big box package, 2 dispenser size mineral water bottles, one violin	Sitting in three rows	Joining in the drum motif with their "instrument"	One is the same boy that performed in video 3, 4 and 8
10	2015/6	1 boy and 32 boys and girls	Ninjutsu (martial art) uniform	The boy in the center standing, the rest seated in half a circle on his back	The boy skips sidewise, partially synchronised with the beat, Ninjutsu move (fists to knee) synchronised with the drum motif, and back. The other children clap the motif.	
11	2015/6	4 girls and 8 boys	12 dispenser size mineral water bottles	The bottles are arranged freely on the floor, each child stands on a bottle	Quarter turn of the bottle	

The documented choreographies serve as windows to the children's musical understanding. Children perceived and embodied clearly the end of each division, representing the end of the phrase drum motif in a variety of ways: clapping (versions 5 and 10); tapping the bottle with the hands (versions 1, 2, 5, 6 ,8 and 9) or with the feet (version 8); beating the floor with the bottle (version 3); stretching the arms in opposite directions (version 7); performing a martial arts' movement (version 10); playing an instrument (version 9); sitting down (version 4); turning on and with the bottle (version 11). The embodiment of the beat was either subtle or clearly overt. The almost unnoticeable head movements in versions 1, 3, 5, 6, 9, and 11, hint at the children following the beat but not intending to express it in perceivable movements. The overt expressions include walking (versions 2, 4, 5 and 8), moving the arms from side to side (version 7) and skipping sideward (version 10) from side. The accelerando elicited changes in speed and energy as already reported in Kohn & Eitan (2016). The accelerando in the music in paired with a crescendo and thickening of the texture. Children represented this with more energy, and less synchronicity to the beat, expressing the directionality and complexity as a whole (Cohen, 1986/7; Gluschankof, 2006b).

These choreographies show that children are able to gain a deep knowledge of a musical piece, representing their musical understanding, becoming music connoisseurs. They do it while guiding their own process, being agents of their own learning. The role of Sarit is enabling this exploration through the design of the space and time, and through her mediation, responding to the children's ideas and to their relationship to the music (e.g. "your performance was very accurate"; "it was beautiful"), similar to what Espeland (1987) suggests. Her documentation is as an expression of valuing the children's doing.

5. Final thoughts

The pedagogical approches for active music listening presented in the first sections of this article are teacher centred and are targeted at music classes held by music teachers in primary schools. Strauss (1988) advocates for this:

> Some educators may object in principle to the authoritative role allotted to the teacher. They might prefer the teacher to encourage the children to come forward with their own ideas about the music and their own ideas for expressing them. It is my belief, however, that at the first stages of learning the children cannot be aware of the expressive content of a composition. Nor do they have at their disposal the adequate means (either verbal, physical or graphical) to express what they do hear in the music. (p. 56)

The choreographies developed by the children in Sarit's kindergartens challenge Strauss (1988) explicit position, and Wuytack's (Wuytack & Bohal-Palheiros, 2009),

Cohen's(1997) and Campbell's (2004 in Campbell & Scott-Kassner, 2009) implied ones. The central role of the teachers may be inevitable during music classes in primary school, when children do not have available time, space and equipment to freely explore the music piece. This is not the case in preschools and kindergartens, where children enjoy a degree of freedom in choosing what to do, and where to do it during their free time, especially in those "free flow" settings (Lewin, 1989).

Child guided active music listening leads to musical connoissership. The conditions required for this type of approach are: available space, time and equipment, interesting music pieces, a responsive and sensitive teacher, who is aware of the power of music, supports and encourages the children's own representations of the pieces.

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