

PR1

REPORT OF NEED ANALYSIS

SMILE:

Share the Music for Inclusive Education

Project No.: 2021-1-EL-KA220-SCH-000032762



SMILE

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INFORMATION ABOUT PROJECT RESULT

PROJECT RESULT TITLE: **REPORT OF NEED ANALYSIS**

PROJECT RESULT LEADER: **UNICT – UNIVERSITY OF CATANIA, ITALY**

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PROJECT INFORMATION

PROJECT TITLE: **SMILE- Share the Music for Inclusive Education**

PROJECT No.: **2021-1-EL-KA220-SCH-000032762**

PROJECT COORDINATOR: **EM-Th RDE**, Regional Directorate of Primary and Secondary Education of Eastern Macedonia- Thrace, Greece

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ABOUT THIS REPORT

The need analysis report is the first project result of the SMILE (Share the Music for Inclusive Education project number: 2021-1-EL-KA220-SCH-000032762) project and provides details on transnational research among the project partners concerning teachers' attitudes toward the use of music as a tool for inclusive education and the classification of the needs for the material developed during the project. It discusses the importance of music in inclusive education and provides research evidence based on an online survey distributed to preprimary and primary teachers in each country. The results of the (PR1) Need analysis report will be considered, and instructions on how to use the collected material in the Digital repository PR2 will be provided.

Introduction presents the aim and the organization of the report as well as the methodology, and action plan for the research.

Chapter 1 presents a brief literature review on the values of music for inclusive purpose and presents a brief context specific policy for the use of music as an inclusive tool based on desk research conducted by each partner.

Chapter 2 provides a brief summary of the results, which are presented in aggregated form, in order to better understand the training needs and to provide a summary of the report. The final report was written in English by UNICT (IT) and went through a peer review process with the group members. The brief Report has been translated and translated into the partner's language.

INTRODUCTION

0.1 PROJECT OVERVIEW

Cultural diversity in the classroom from children from national or ethnic, religious, and linguistic minorities has increased in the last decade around the world, particularly in Europe. In our increasingly diverse and multicultural society, it is more important than ever for teachers to incorporate inclusive teaching into the classroom, regardless of the level of education. However, it is more important in the early stages of education, such as pre-primary and primary school, because students at this age need to be active members of the school community. As a result, the educational institutions face a challenge in terms of teachers' intercultural competence and readiness.

The goal of the SMILE project is to provide teachers with a practical framework and examples of best practice to help them meet the challenges of inclusion and diversity in education. The primary goal of this project is to provide pre-primary/primary school teachers with new knowledge, key competencies, and ready-to-use educational material to effectively use music as a didactic and pedagogical tool for inclusive education. Teachers will also improve their social and digital skills by using the repository and online training. Although the SMILE project is aimed at teachers, the true beneficiaries will be students whose well-being and performance in school are expected to improve.

0.2 OVERVIEW OF THE REPORT

The aim of the report was to analyse the situation of the teachers who have students coming from different cultural backgrounds in their classes and identify the challenges and problems they may face in their daily teaching process. Specifically, the need analysis report has focused on their knowledge and indicators of their needs (skills, competencies and educational material) for using music as a pedagogical tool to promote inclusive education. The report is based on desk and field research done by each partner. The report has reviewed the current situation in order to produce further outcomes, which will be adjusted to the knowledge and needs of the target group and support them most effectively in their teaching. The target group was primary and preprimary teachers from partners' countries having students coming from different cultural backgrounds in their classes.

The innovative element of the Need Analysis Report was to examine specifically the teacher's level of music knowledge as well as their relationship to music by focusing on their capability in using music for inclusive education.

0.3 DESCRIPTION OF THE PROJECT RESULT (PR1)

The report presents the findings of the research conducted by each partner and led by UNICT. The research was conducted from February to June and consisted of the following phases:

PR1-Phase 1.: Definition of the methodology and action plan.

The study is based on a literature review, quantitative data, and case studies from each partner's country. Following discussions with the partners, the leader partner, UNICT (IT), has developed an action plan. Each partner conducted a brief policy literature review to investigate context-specific characteristics and present case studies for the use of music as inclusion in schools. Also, the research was carried out using an online survey directed at primary and pre-primary teachers and translated into the languages of the partners.

PR2- Phase 2. Data collection and analysis

Following a pilot study, each partner distributed the survey to teachers in their respective countries and collected data. Each partner has created a small report about the survey from his country in English and has given the collected data to the leader partner.

PR1-Phase 2. Writing up and final research report.

UNICT (IT) prepared the final research report in English after collecting all data and country reports from partners. The brief report has been finalized and translated into the partner's language following internal evaluation and peer review.

SMILE

1. MUSIC AS INCLUSIVE TOOL IN EDUCATION

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This chapter presents case studies conducted by each participant country to provide an overview of the local context. Before that, this chapter provides a shared definition of inclusion among the partners as well as an overview of music's role as an inclusive education tool, as well as The Greek, Cypriot, Italian, Polish, and Swedish cases all displayed distinct characteristics.

1.1 DEFINITION OF INCLUSION

Integration of students from different cultural and ethnic backgrounds into schools, as well as inclusive teaching for all, is a complex process in most EU countries. According to the UN, minorities in all parts of the world face disproportionately unequal or limited access to quality education. The UN Minorities Declaration defines minorities as national or ethnic minorities, religious minorities, and linguistic minorities. In an inclusive classroom, students feel intellectually and academically supported, and a sense of belonging is extended regardless of identity, learning preferences, or education.

Inclusive teaching is pedagogy that aims to meet the academic needs of all students.

Teachers are regarded as the key to inclusive education's success, with the expectation that they will provide appropriate tools and respond appropriately and effectively to every problem related to their students' diverse needs. The goal of SMILE is to help teachers develop new attitudes, knowledge, and skills that will allow them to work effectively with culturally diverse students and promote equal opportunities for minority groups at risk of social exclusion. Students from minority groups (ethnic, religious, linguistic, etc.) have high rates of absenteeism, dropout, and school failure in almost every EU country for which data is available (EC 2019). The COVID-19 outbreak was especially harmful to students from vulnerable backgrounds, particularly Roma and migrant children, whose already difficult circumstances were exacerbated by the crisis (Council of Europe, 2020). Furthermore, research has shown that taking cultural and linguistic realities into account improves students' well-being and academic performance (Salgado-Orellana, 2019).

In the context of this study, inclusion is defined by the integration of children from migrant families, and for the purposes of the project, the term "children from migrant families" has been broadly defined. It refers to children who have directly experienced migration (either voluntary or forced - such as asylum seekers and refugees) or children raised in families with an extended migratory experience (e.g., one or two migrant parents, families who returned to their homeland after an extended stay abroad, etc.); it also includes children of vulnerable/disadvantaged socioeconomic groups and communities, as well as members of vulnerable/disadvantaged groups and communities.

1.2 MUSIC AS AN INCLUSIVE EDUCATIONAL TOOL

Music is a potent means of inclusion due to the fact that it represents a language that transcends cultural barriers and facilitates profound understanding between those involved, promoting cultural acceptance and integration (Burnard, 2008). Although music is not a

"universal language" in the strictest sense (Campbell, 1997), as it possesses socio-cultural connotations, it is a non-verbal mode of communication that is capable of connecting seemingly distant worlds. Not by chance did Marcel Proust define music as a substitute for spoken and written language.

In literature, the relationship between music and education in the context of inclusive processes has been investigated in numerous ways. In fact, the conceptual framework for the relationship between music, health, and well-being intersects four distinct domains: music education, music therapy, everyday use of music, and community music (Raymond & MacDonald, 2013). The 'therapeutic' use of music is certainly one of the relevant aspects that has been extensively discussed (Hillecke, Nickel, & Bolay, 2005), but this is not the only possible front. In fact, when investigating music as a teaching tool in a school setting, it is essential to avoid the trap of medicalizing education (Bronzini, 2013; Clarke & Shim, 2009). Music education should not culminate in music therapy, i.e., a 'treatment' used to alleviate the symptoms of certain disabilities (Aigen, 2014), just as it is not limited to music or instrumental education. Another aspect that must be considered when discussing the connection between music and education is that this connection does not have to result in an instructive logic. Exposing trainees to musical experiences is not limited to 'teaching' them notes, scales, or various instruments, as this is only a small portion of music's enormous educational potential. Indeed, it is a language, and as such, it can take the form of an inclusive educational strategy aimed at highlighting the differences and peculiarities of individual students.

International literature (UNESCO-Kaces, 2010; Nussbaum, 2011; Booth & Ainscow, 2014; Darrow, 2016) supports the use of music to increase levels of inclusion, recognizing its importance for the full implementation of the principles of freedom, equality, and equity (Rawls, 1971). Inclusion, regardless of the activity, means ensuring that children have common ground, do not perceive differences, and interact with one another in a positive and egalitarian manner. According to recent studies, it is precisely this type of all-around education that can help those same children grow into better adults, people who are aware of their own capabilities and active participants in a complex and ever-changing society.

According to research, music is an effective educational tool for promoting well-being, increasing positive classroom atmosphere, and improving learning (Eerola & Eerola, 2013). Music is a complex and 'global' communicative form; it encompasses and conveys an infinite number of meanings due to its close relationship with imagination and thought, corporeity, and motor skills. The educational potential of music in the school context is diverse, ranging from the experimentation of a multisensory approach that supports the activation of different learning processes, to individual cognitive, emotional, and motor development, and to the exploration and enhancement of emotionality in the socialization process.

Concerning the prospect of strengthening the multisensory feature of an inclusive musical approach to education, the goal is to enhance the sense-motor stimuli activated by hearing and body movement all the way up to the use of a symbolic and abstract language. As a result, the entire range of cognitive modes is covered. According to Daniel Levitin (2008),

an American neuroscientist and musician who studies the importance of womb music - or music of the womb - listening to music induces psychomotor reactions as early as the fetal age and during the first months of life, with positive cognitive consequences. Music can provide a child with challenges and multisensory experiences that promote cognitive growth and improve learning capacities. Music, in particular, has been shown to improve cognitive abilities such as planning, working memory, inhibition, and flexibility. These are referred to as executive functions (EF). Although there is no agreement on conceptualization, everyone acknowledges the complexities and importance of EF for learning and development (Gioia et al., 2000).

Music education is essential for individuals' cognitive, emotional, and motor development, and it can be a valuable support for all students' intellectual faculties, particularly those with Specific Learning Disorders or generalised, non-certified difficulties. Even in this case, however, it is important not to fall into the trap of medicalization, as numerous research studies have shown that music can improve children's cognitive development during childhood (Tinti, 2018). Music interventions are frequently claimed to improve motor, language, social, cognitive, and academic abilities (Ho et al., 2003; Costa-Giomi, 2004; Schellenberg, 2004; Forgeard et al., 2008; Standley, 2008; Jentschke and Koelsch, 2009; Southgate and Roscigno, 2009; Yazejian and Peisner-Feinberg, 2009; Strait et al., 2010).

Last but not least, using music in the classroom allows students to explore their emotions, discover their inner dimensions, and thus develop and refine their affectivity. The activation of these channels enables the harmonious development of socialization processes linked to the possibility of carrying out cooperative educational activities. In this sense, music can serve a variety of educational functions, ranging from pure entertainment to message transmission, even across cultures, to become a tool for tolerance and mutual understanding. Music may play an important role in meeting children's educational needs because it allows for self-expression, allowing the child to express feelings and emotions. Music is not only a source of entertainment; it is also a means of communication with others (Suthers and Niland, 2007).

Music, in addition, has a 'popular' aspect because it speaks to everyone and can convey profound messages. Music can sing desires for justice and legality through the apparent simplicity of a popular and immediate language, and it can shake consciences from indifference, apathy, and resignation. In this sense, the inclusive potential of music is also made clear in multicultural contexts by the fact that, over the last 20 years, school and university music education has become less dominated by western classical music. Within an institutional music education framework, it is now possible to study popular music and participate in more informal types of music activities (Raymond & MacDonald, 2013).

Teachers, in this context, play an important role in enhancing music's inclusive potential through appropriate instructional design as well as the equally appropriate selection and use of teaching techniques and strategies. The technological revolution in digital listening devices has enabled 24-hour access to entire personal music collections via small digital devices (MacDonald et al. 2012b). However, in order for music to reach its full inclusive

potential, teachers must be aware of the enormous potential that musical language enables and activates in educational communities. As Lubet (2009) points out, it is possible to be inclusive through music, but there is also music of and for inclusion.

When a child enters the world of school, particularly the preparatory grade (3/6 year old), music becomes a necessary and indispensable tool: the pre-school is, after all, a place for the narration of cultural forms and meanings, allowing the integration of culture and experience, concept and situation. The importance of the playful experience at this school level must necessarily interact with the importance of exposure to music-related listening and movement experiences.

Knowledge and use of musical software can significantly facilitate aspects such as attributing significance to the musical experience and employing multi sensoriality-based approaches. It is therefore essential that teachers have a high degree of organizational and operational flexibility, even through the use of the simplest technological and non-technological tools, and that these approaches be incorporated into a well-planned pedagogical project aimed at incorporating each student (with his or her unique characteristics) into the classroom.

From the perspective of didactic planning, the approach to music must be a part of the weekly didactic programme, and this occurs through listening, proposed on the basis of curricular activities, through singing, also as invention and improvisation, in association with activities and games, including motor games, performed in the gymnasium, and through activities of musical perception and production using the voice, body, and objects. The latter aspect may also be implemented with the assistance of music teachers who are subject matter experts. It is essential that the proposed activities involve the entire class, as this has a positive effect on the motivation and self-esteem of all the students: each student contributes to and participates in the activities in the manner that he or she finds most enjoyable.

1.4. THE LOCAL CONTEXTS

In this section, we present a brief overview of the respective country's policies regarding music education and the role of music: Greece, Cyprus, Italy, Poland, and Sweden.

1.4.1 GREECE

Music education in Greece starts from pre primary school and continues at the higher levels of education. In primary education it is taught as an individual subject (1 hour per week) by the specialty teacher (music teacher), while music education in preprimary school is taught by the class teacher.

According to the law, the Music Curriculum has been shaped based on four axes (IEP, 2021), and the teacher selects the appropriate one according to the expected results and then plans the corresponding learning activities. The four axes of the formation of the Music Program are:

- The perception of the elements and concepts of music

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- The acquisition of musical skills
- The acquisition of cognitive skills
- Social and emotional development

Based on the purpose of the Music course, the general and specific expected results, as well as the four axes, the Music Program is formed in four Thematic Fields, which include corresponding contents:

Thematic Area 1. Concepts and Basics of Music

Thematic Area 2. Type of music, contemporary, through the course of history and geographical areas

Thematic Area 3. Connecting music with art and sciences

Thematic Area 4. Music in life, inside and outside of the school

According to the School Curriculum (APS) and the Interdisciplinary Unified Curriculum Framework (DEPPS) (Government Law 303 / τ. Β ' / 13-3-2003) the purpose of learning Music is dual: a) to develop and cultivate the ability of the student to aesthetically enjoy music when listening, performing and composing it, while at the same time b) aiming at cultivating creativity, but also of the student's personality, actively participating in the various musical activities (Mustard & Penekelis, 2010 and Tsakalidis, 2021).

A key innovation of the curriculum is the approach of knowledge through interdisciplinarity. That is, the holistic approach of a subject with the horizontal connection of all cognitive subjects through projects and not the simple deepening into a single subject (vertical connection) or interdisciplinarity, where there are distinct lessons as an arrangement of school knowledge but attempts in various ways to correlate with each other the content of these distinct lessons (IEP, 2021).

Also in the instructions of the curriculum, the Ministry of Education points out that, through the experiential approach that characterizes it, can be an important tool of intercultural and inclusive education, effortlessly cultivating a climate of psychological acceptance of all students, elimination of fanaticism and violence, suppression of social inequalities, xenophobia, racism and social exclusion, stemming from particular and different and developing interpersonal relationships regardless of language, religion or ethnic origin. It can also serve as an important vehicle for cultivating values and expressing general concerns of young people in relation to social, ecological, etc. issues (Pedagogical Institute, 2011 and IEP, 2021). Therefore, the contribution and the role of music in classroom management and in teaching other subjects is very important. However, whether or not it will be used by teachers of other specialties depends on the teacher himself, his musical knowledge, whether he has taken part in some form of training and the relationship between him and the special music teacher of the school (Tsakalidis, 2021).

1.4.2. CYPRUS

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Music education in Cyprus starts from pre primary school and continues at the higher levels of education. In primary education it is taught as an individual subject (2 hour per week) by the class teacher who might, in some cases, have some music knowledge, while music education in pre primary school is taught by the class teacher. In primary schools, all students have Music Books that are published and distributed from the Ministry of Education to all students in Cyprus.

The objectives of the Music Curriculum is that the students will be able to:

- Develop their active listening skills
- Develop their vocal skills
- To develop skills in instrument playing
- To acquire knowledge and develop skills in reading and decoding various kinds of musical notation
- To acquire knowledge of the basic elements of music (rhythm, melody, harmony/texture, structure, dynamics, tempo and articulation) as well the various ways that all the above are combined in different music styles
- To acquire and strengthen positive attitudes and behaviors as it concerns the music activities of active music listening, music performance and composition.

The curriculum is based on the following axes:

- To contribute to the creativity of students offering them opportunities of self-expression and reflection as well as opportunities to develop skills for innovation.
- To provide students with knowledge and skills through experiential learning
- To contribute to the development of critical thinking and the ability of students and students for problem solving, memory sharpening, learning development their skills as well as in the acquisition of metacognitive skills
- to contribute to the development of the aesthetic judgment and sensitivity of students, providing them with opportunities to evaluate their work and the work of others.
- to provide, through group activities, the opportunity for students to socialize, develop collaboration skills, interact and respect others.

1.4.3 ITALY

In the Italian school context, music has always played a significant role even though it has often been understood in terms of teaching above all, i.e., as a discipline to be taught in the regular curriculum of children and young people. Specifically, acquiring the Gentilian distinction of the 1920s between theoretical knowledge and professionalising practical aspects, music has been relegated to the acquisition of knowledge and musical practice in Conservatories, i.e., in training institutions specifically designed for the professionalisation of musicians. Music education has been entrusted with the different aspects of music, understood as a factor in the educational growth of the person, without any professionalising

intentions. Music education is present in the primary school curriculum through sound education, in the lower secondary school through almost entirely theoretical teaching of the discipline and is almost entirely absent in the upper secondary school, with the exception of limited experiences in a few institutes where the teaching of a musical instrument was present.

What has historically been lacking in the school system is attention to those who listen to music and use it to enrich their personal values.

The introduction of school autonomy (Presidential Decree 275/99) facilitated the spread of greater emphasis on artistic aspects. The 'Music Project' was born in the field of music, and it was possible to set up 400 music workshops in as many schools from 1999 to 2001 thanks to specific funding provided by Law 440. The project's goal was to spread music as an educational tool while avoiding any professionalization. This was followed by another experience funded by European funds as part of the measures to combat school dropout and reintegrate young people who had dropped out. They are based on the use of new technologies applied to music, introducing a significant innovative element into a musical culture that is too often tied solely to the preservation of the rich historical heritage of classical music, and have thus been activated primarily in southern Italy, which has historically suffered from high rates of school drop-out.

However, as the report makes clear (Fiocchetta, 2008), the need for music learning to become more pervasive was felt by several actors as a real educational need, leading to the establishment of the "Committee for Practical Music Learning for All Students," which launched a mapping of the school realities that had put in place initiatives to promote musical practice and tools for musical knowledge. This survey does not focus on music education in the theoretical sense, but rather on its 'practical' application in order to affirm the principle of 'making music,' producing, developing musicality for all, creativity, and the integral pedagogical relationship between knowing and doing. The formation of this committee ensures and aims to spread the idea that practicing art is a real need of the modern, mass, democratic school for all (<https://www.miur.gov.it/web/guest/chi-siamo1>). There was a need for vitalisation, openness, motivation of students, and a great stimulus to creativity, which only artistic practice, artistic 'learning' can stimulate (Berlinguer, 2008).

After years of turmoil, something has finally changed, beginning with international context stimuli. Indeed, in the European Parliament and Council Recommendation of 18 December 2006, "cultural awareness and expression" appears as a competence concerning "the importance of the creative expression of ideas, experiences, and emotions in a wide variety of media, including music, the performing arts, literature, and the visual arts." An effective sound education course contributes to the development of the Key Competences for Lifelong Learning (ECR 2006/962/EC) and the Key Competences for Citizenship (Ministerial Decree 139/07) in the context of lifelong learning.

The Minister of Education's Decree No. 8 of 31 January 2011 marks the first attempt to define an autonomous and recognisable presence of music teaching in primary schools. As stated in Article 1, the text of the decree has as its object initiatives aimed at the dissemination of musical culture and practice in schools, the qualification of musical teaching, and the training of personnel assigned to it, with a focus on primary schools. The activities to be promoted are designed to promote instrumental and choral musical practice and culture in all grades and school orders, as well as to encourage the verticalisation of music curricula and to assess and improve the teaching practices and training paths of the teaching staff responsible for teaching music disciplines.

The *Indicazioni Nazionali per il Curricolo (National Curriculum Indications)* perform a more structured work. According to Ministerial Decree No. 254 of November 16, 2012, which contains the *National Indications for the Pre-School and First Cycle Curriculum*, music is a fundamental and universal component of human experience; it provides a symbolic and relational space conducive to the activation of processes of cooperation and socialisation, the acquisition of knowledge tools, the enhancement of creativity and participation, and the development of a sense of belonging to society.

Music learning consists of practices and knowledge, which are articulated in two dimensions in the school: a) production, which implies direct action (exploratory, compositional, performing) with and on sound materials, particularly through choral and ensemble music activities; and b) conscious enjoyment, which implies the construction and elaboration of personal, social, and cultural meanings in relation to facts, events, and works of the present and past. Singing, musical instrument practice, creative production, listening, comprehension, and critical reflection encourage the development of musicality within each individual; they promote the integration of the perceptive-motor, cognitive, and affective-social components of the personality; and they contribute to psychophysical wellbeing in the context of discomfort prevention, responding to the needs, desires, questions, and characteristics of the various age groups. In particular, through the experience of making music together, everyone will be able to begin to read and write music, as well as produce it through improvisation, defined as a gesture or thought discovered in the moment it occurs: improvising means composing in the moment.

Music education serves a number of interconnected educational functions. Pupils exercise their capacity for symbolic representation of reality, develop flexible, intuitive, creative thinking, and participate in the heritage of different musical cultures in terms of music cognitive-cultural function; they use the discipline's specific skills to grasp the meanings, ways of life, and values of the community to which they refer. Through the linguistic-communicative function, music educates students in expression and communication through the specific tools and techniques of its language. Students reflect on the symbolic formalisation of emotions in their relationships with works of art by using the emotional-affective function. Through its identity and intercultural function, music helps students become aware of their cultural heritage while also providing tools for knowledge, comparison, and respect for other cultural

and religious traditions. Through its relational function, which is based on shared practices and listening, it establishes interpersonal and group relations. It cultivates in students an artistic sensitivity based on the interpretation of both sound messages and works of art via the critical-aesthetic function, increasing their judgment autonomy and level of aesthetic enjoyment of cultural heritage. Music, as an expression and communication medium, is constantly in dialogue with other arts and is open to exchange and interaction with various fields of knowledge.

From a regulatory standpoint (Law 107/15 and with Legislative Decree No. 60/17) the School Institution has the opportunity and the duty to provide ample space to the strengthening of skills in musical practice and culture (c.7 letter 3 Law 107/15). From pre-school to secondary school, music and art are now fully integrated into all curricula. Music, in particular, is officially recalled as a basic educational requirement for all students.

Several initiatives have been launched to try to bring this musical vision to fruition. In November 2017, the Ministry of Education, University, and Research launched an initiative in collaboration with the National Committee for the Practical Learning of Music for All Students (Cnapm), chaired by former Minister Luigi Berlinguer, to elevate music and the other arts as central elements of educational practice in our schools, including in their digital declination. More than 1,350 schools in Italy took part in "Nessun Parli...: music and art beyond words," a day of reflection and celebration attended by 675,000 students. 660 artists, mostly schoolgirls and boys, performed at the Ministry's headquarters in Rome on Viale Trastevere.

The European project *weDraw*, for example, aims to develop a new multi-sensory teaching method that connects arithmetic and geometry through music, dance, and painting.

The project is coordinated by the IIT-Italian Institute of Technology and is the result of research into the use of the senses in learning by children aged 6 to 10 as part of a European project funded by the European Union (European Union's Horizon 2020 Research and Innovation Programme under Grant Agreement No. 732391) to create new multisensory technologies for learning mathematical and geometric concepts, with the goal of expanding the range of educational options. *weDRAW* was created out of a desire to help primary school children learn mathematics and geometry through sensory modalities. Each child will be able to play the learning games using their preferred sensory modality (vision, touch, or hearing) while also learning to integrate information from multiple senses at the same time.

However, inclusion through music appears to be more prevalent in secondary schools. As in the 'Music Against the Mafias' project, for example. A diverse collection of thoughts, ideas, proposals, and field commitment, with the support of Libera (an Italian anti-mafia organization), which aims to raise awareness among young people through culture, art, education, music, civic sense, and love of rules. The importance of music in preventing, controlling, and initiating legality is emphasized here.

Attempting to draw the threads of what has been outlined thus far, what is noticeable in the Italian panorama is a continuing tendency in educational practice to understand music as a learning experience in the proper sense, rather than as an educational approach, but what appears to be lacking is an inclusive reading of the musical experience in the round, as revealed by international literature.

1.4.4. POLAND

Music education starts in Poland from pre-primary level. Pre-primary level is based on learning by playing and its main role is to prepare children for school education. As there are no specific subjects, music education is rather a tool for development of a child than the subject of teaching. It is a part of the cognitive sphere of pre-primary education.

In the national curriculum it is stated that music is a subject of experimentation with voice and sound. Children should develop their musical imagination, listen, play and create music, sing songs, move to music and to music, notice changes in the nature of music, e.g. dynamics, tempo and pitch, and express it with movement, react to signals, make music using instruments and other sound sources, sing songs from children's repertoire and easy folk songs, participate in collective music-making; express emotions and non-musical phenomena with various means of musical activity, listen to music actively, perform or recognize melodies, songs and songs, e.g. important for all children in kindergarten, or national anthem.

This indicates that music on a pre-primary level plays an important role with cognitive development as well as community building and even the awareness of nationality.

In Grammar schools there are two levels in Poland: first known as early-stage education (I-III classes) and later-primary (IV-VIII). The education on the early-stage level is integrated – it is not divided into specific subjects. Therefore, there are 11 spheres of education combined in one process (e.g., mathematical, linguistic, physical, ethical, etc.). Musical education is one of them. On this stage, music is not perceived as a tool but is a part of the educational process and treated as a subject. Therefore, there is a denotation of it, expressed in the national curriculum. There are five spheres of music education:

- 1) Listening to the music – where a child listens, looks for sound sources and identifies them; listens to music in conjunction with physical activity, sound-producing gestures: clapping, snapping, stomping, hitting thighs, etc., and accompanied by simple instrumental arrangements; reacts to musical signals in various task situations; distinguishes sounds of music, e.g. high-low, long-short, soft-loud, human voices: soprano, bass; distinguishes and names selected musical instruments; distinguishes between music performed by a soloist, choir, orchestra; distinguishes music based on

the track being listened to: sad, happy, lively, marching, etc.; listens intently to short pieces of music.

- 2) Singing – a child sings different sets of sounds, syllables, uses learned melodies and creates his own, imitates animal sounds; hums learned melodies, sings songs during play, learning, school celebrations, holidays, including national holidays; sings hymns, songs and songs characteristic of Polish traditions and customs, several patriotic and historical pieces; sings taking care of the correct posture, articulation and breathing, while maintaining the natural range of the voice; recognizes and sings the Polish anthem; sings a few selected short songs in a foreign language.
- 3) Dancing and movement expression – where a child shows with movement the musical content (e.g. dynamics, mood, pitch, tempo, articulation) and non-musical content (e.g. plot, feelings, meaning translation of words); interprets rhythmic patterns with movement; creates movement improvisations inspired by rhymes, rhymes and rhythmic texts; dances; moves and dances according to the movement patterns created by himself, with props, without props to music and with music; creates sequences and patterns of movement to their favorite pieces of music, uses them for animation and fun in a group; dances according to the movement patterns characteristic of selected dances.
- 4) Playing instruments – a child plays assigned by the teacher and own rhythmic patterns; performs rhythmic themes of selected, well-known music pieces (folk, popular, children's, classical, vocal, instrumental, Polish and foreign) with the use of percussion instruments; implements rhythmic patterns and themes, experiments with, for example, sticks, boxes, paper, grass, pipes, whistles, water cockerels; performs instruments made of natural and other materials and uses such instruments for accompaniment, sound production during games and educational tasks, organization of concerts and theater performances; performs accompaniment to singing, uses sound-producing gestures (e.g. stomping, clapping, clicking, hitting thighs); experiments and searches for sounds, fragments of known melodies using e.g. glockenspiel, xylophone, longitudinal flute, flageolet - Polish flute; plays melodies of songs and instrumental pieces, to choose from: glockenspiel, xylophone, longitudinal flute, flageolet - Polish flute or other.
- 5) Music notation- where a child explains various forms of recording sounds and music, e.g. recording using a computer, voice recorder, telephone, or recording using music notation; writes down sounds while playing with percussion instruments, e.g. through the arrangement of pictograms, rhythmic blocks, colors, numbers or pictures; encrypts, encodes, uses the created record in play; uses a selected melody notation

while playing an instrument: glockenspiel, xylophone, longitudinal flute, flageolet - Polish flute.

The problem is that on a stage of preparing the future teachers at Universities, no music skills are required, and the music education is a very small part of the academic curriculum during studies. And the fact that music education at an early-stage is a part of integrated education, it is rare that the specific musical teachers are hired – mostly the early-stage teachers of the music education. It is common though that they are not very well prepared to do it.

However generally it must be stated that music plays an important role in pre-primary education as a tool for many parts of educational and bringing up activities in kindergartens

1.4.5 SWEDEN

Music education in Sweden starts from pre primary school and continues at the higher levels of education. In primary education Music is taught as an individual subject (1h/week) by the class teacher (who might have some music knowledge). In pre primary school music is often used as a tool by the teacher to teach different topics.

The Swedish curriculum says that the purpose of Music teaching is to

- give the students the conditions to develop a musical sensitivity that makes the possibility to create, process and perform in one's own music making and in collaboration with others music in various forms. The teaching should give students both the opportunity to develop a belief in their ability to sing and play and an interest in developing their musical creativity.
- give students the opportunity to develop the ability to experience and reflect on music from different contexts.

The teaching must contribute to students developing an understanding of different musical cultures, both their own and those of others Teaching in the subject of music aims to give students conditions to develop - ability to sing and play in different musical forms and genres, - ability to create music and express and communicate thoughts and ideas in musical form, and - ability to experience and reflect on the content, function and meaning of music in different social, cultural and historical contexts

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BRIEF FINAL REPORT

2.1 FINDINGS

This section presents the conclusion and a brief comment on the data report analysis. The study conducted was based on a literature review, quantitative data, and case studies from each partner's country. After presenting brief case studies from each partner for the use of music as inclusion in schools, the research was carried out using an online survey directed at primary and pre-primary teachers, which was piloted and translated into the languages of the partners. The survey version consisted of 26 questions, with an opening statement indicating the purpose and importance of the research and explaining how the gathered confidential data were used, as well as thanking respondents for participating in this research. Each partner distributed the survey to teachers in their respective countries and collected data. Each partner has created a small report about the survey from his country in English and has given the collected data to the leader partner, which prepared the final report.

We conducted a small-scale study in which the partners collaborated from various perspectives. This decision to conduct a comparative study is based on the assumption that we cannot possibly understand our own classrooms unless we look at those of others, and our ultimate goal was to reveal the hidden assumptions that underpin what we do in our classrooms when we use (or do not use) music for inclusion purposes. The total sample is described in detail in the table below.

Country	Total teachers	Preprimary teachers	Primary teachers
Greece	28	14	14
Cyprus	23	14	9
Italy	30	15	15
Poland	31	9	22
Sweden	24	4	20
Total	136	56	80

In **Greece**, music is used by teachers for general educational purposes as music connects with movement in space, for the development of students' motor skills, for orientation in space, for the development of collaboration, but also for other subjects e.g., learning the letters of the alphabet and arithmetic (multiplication table). Teachers also use music from other cultures in their teaching. They feel ready to use music as a tool for inclusion, since it has been proven that music is a non-verbal mean of communication, it is understood by all, regardless of their language, and its pedagogical value has been proven through many research and for teaching other subjects in intercultural education. They know how to find the resources and to retrieve the requested music, but state that their school, although supports the use of music as a tool of inclusion in their classroom, does not have enough resources (textbooks, videos and recordings) to support multicultural activities through music. The teachers judged the educational authorities of the school/region to be insufficient in matters concerning their interventions and instructions on matters of cultural awareness/education and the use of intercultural music as a teaching medium and a teaching tool. Finally, teacher training in supporting music for inclusion is extremely poor, with barely one teacher having participated in initiatives, projects or activities that promote music as an educational tool.

In **Cyprus**, music is used by teachers for general educational purposes as music is a universal language that children love to engage with and helps them build personal relationships between the students. Further, it helps students to adjust in new environments. Also, teachers stated that they use music since it has the power to help children memorize new concepts and enhances the teaching of the alphabet or new words. The teachers also use music from other cultures in their teaching, mainly to learn about other countries and cultures. They use music to introduce those countries. It has also been stated that they use music to learn about the countries of migrant students in the classroom. They feel ready to use music as a tool for inclusion, since it has been proven that music is a universal language, it is something familiar to the students, children love to be engaged in games with music and movement and helps them communicate and integrate fast into the group. The teachers stated that the educational authorities of the school/region are quite sufficient in matters concerning their interventions and instructions on matters of cultural awareness/education but quite insufficient in the use of intercultural music as a teaching medium and a teaching tool. Finally, teacher training in supporting music for inclusion is quite poor since only three teachers stated that they have participated in seminars, two of them referred to a seminar concerning the use of music in Math teaching and the third one mentioned a European course.

The analysis of the **Italian** teachers' responses to the questionnaire reveals how teachers believe music serves multiple functions: it promotes learning processes; it is used as a tool that activates students' curiosity and directs interest in the lesson; and it is also used as a method of relaxation, play, inclusion, and emotional expression. One of the techniques identified in the questionnaire responses is the use of music as a bodily expression through

dance and singing, with the formation of choirs to develop coordination and collaboration. One of the teachers believes that music is the foundation of educational-didactic planning in kindergarten to promote learning. Furthermore, some teachers stress the importance of creating simple musical instruments in order to learn through creativity.

Music, according to all teachers, is a universal language that unites, welcomes, and promotes better communication. Some teachers emphasize that music stimulates curiosity and opens up a new creative-didactic dimension for expressing one's feelings. Furthermore, music from other cultures can be used to promote inclusion by stimulating listening, empathy, and emotion. Many teachers have stated that they use intercultural music in the context of reception projects in which the parents of students with migrant backgrounds are involved, and music has become the common language on these occasions; or on the occasion of some holidays such as Christmas or during "Remembrance Day." Concerning the collaboration of educational authorities in the development of intercultural education, teachers judged the school/regional education authorities to be insufficient in their interventions and instructions for the use of intercultural music as a didactic medium and teaching tool. Finally, professional development for teachers who support music for inclusion is extremely low, and few have taken part in initiatives, projects, or activities that promote music as an educational tool.

In **Poland**, music is used by teachers for general educational purposes as music connects with movement in space, for the development of students' motor skills, for orientation in space, for the development of collaboration, but also for other subjects e.g., learning the letters of the alphabet and arithmetic (multiplication table). Furthermore, music is used to get introduced to the members of a group (if it is a new group), in socialization activities, in activating students in the class. The teachers also use music from other cultures in their teaching, mainly from countries where the immigrant/refugee students in their classes come from, but they also use songs from neighboring cultures (e.g., the Balkans, the Mediterranean), songs with themes common to all cultures, or even world pop music songs that appeal to children and which often contain elements from the traditional music of various people. They do not feel ready to use music as a tool for inclusion, as they were not well prepared during their pedagogical studies. They know how to find the resources and to retrieve the requested music, but state that their school, although supports the use of music as a tool of inclusion in their classroom, does not have enough resources (textbooks, videos and recordings) to support multicultural activities through music. The teachers judged the educational authorities of the school/region to be insufficient in matters concerning their interventions and instructions on matters of cultural awareness/education and the use of intercultural music as a teaching medium and a teaching tool. Finally, teacher training in supporting music for inclusion is extremely poor, with barely one teacher having participated in initiatives, projects or activities that promote music as an educational tool.

Music is used by teachers in **Sweden** for general educational purposes such as teaching Mathematics, dancing, or learning rhythm. Teachers believe that music can be an important

didactic tool for inclusion because it can be used for movement, break gym, relaxation, singing, and sometimes study breaks, as well as to improve language teaching (Swedish and English). Music from other cultures, such as Ukrainian, Syrian, and Greek music, is also used in the classroom by the teachers (only six teachers do not use multicultural music). Swedish teachers are eager to use music as a tool for inclusion, and the majority of them know where to look for resources, despite the fact that there aren't enough (textbooks, videos, and recordings) to support multicultural activities through music. Half of the teachers polled are unsure or disagree with the statement that schools/districts/educational authorities provide educational programs and/or workshops dealing with cultural awareness/education. The majority of teachers took part in projects or activities that promoted music as an educational tool, but the majority did not take part in professional development activities. The Swedish case is more encouraging when it comes to teacher education.

2.2 FINAL REMARKS

Overall, music is used as a teaching practice by Greek teachers (23 of 28 sampled teachers), Cypriot teachers (615 of 23), Italian teachers (28 of 30), Poles (29 of 31), and Swedes (24 of 24). They use music as a teaching practice for a variety of reasons, including academic (e.g., study math or other subject), learning a new language, movement, socialization activities for activating students and boosting their motivation and interest in learning, relaxing, developing coordination and collaboration (e.g., choir), or body expression (e.g., dance and songs). Almost all of the interviewed teachers from the respective countries believe that music can be used as a tool for inclusion in their teaching experience. Indeed, teachers stated that music is a nonverbal means of communication that is understood by everyone regardless of their native language, and that it has been proven through numerous studies that it is an important pedagogical tool for teaching a variety of subjects in intercultural education. Most teachers emphasized the multicultural nature of music as a universal language that allows students to communicate and build personal relationships while also assisting children with migrant backgrounds to easily adjust to their new environment. According to teachers, music is inclusive because it allows children to create a variety of other stimulating and constructive play activities, immersing the children in a new creative-didactic dimension. Music has a relaxing, cathartic, reflective, and emotional expression function, and it can get to places where words aren't always necessary. Music/songs help children learn much faster. Furthermore, it is a method of learning through play that does not bore children. Music is a universal language that all children understand in the same way (and adults). It is possible to convey emotional messages through music, and it is possible to learn to recognize instruments and various rhythms through music.

Most teachers in each country believe that music is multicultural and can introduce students from all cultural backgrounds to the diversity of culture; additionally, Greeks (96.5%), Cypriots (82.6%), Italians (97%), Poles (93.9%), and Swedes (66.7%) have a strong belief that all teachers should include music activities in their classrooms for the purposes of inclusive education. Music can be used as an inclusion tool by teachers working in multicultural

classrooms, according to a similar trend observed in all countries. The majority of Greek teachers (82, 1&), Cypriots (65.2%), Italians (93.3%), Poles (74,2%), and Swedes (62, 5%) stated that they develop appreciation for multicultural music among students by recognizing the contributions of different ethnic groups. Furthermore, the majority of Greek, Italian, Polish, and Swedish teachers, as well as half of the Cypriot sample, have used music from other cultures in their classrooms. For example, they use songs in educational projects or songs from neighboring musical cultures (e.g., Balkans, Mediterranean), songs with universal themes, or even world pop music songs that appeal to children and frequently contain elements of different people's traditional music. The Polish, Cypriot, and Italian samples differ in their readiness to use music, whereas the Greek and Swedish teachers felt more prepared than the others to use music as a tool for inclusion and inclusion purposes in the classroom. Teachers in Greece, Italy, Cyprus, Poland, and Sweden stated that they know where to find resources to use music in the inclusive educational process.

The majority of Greek teachers (43.5%) either do not know or state that their school does not have enough resources (textbooks, videos, and recordings) to support multicultural activities through music (39.1%), with 13% strongly disagreeing and 26.1% disagreeing. 60% of Italian teachers believe their school has enough resources (textbooks, videos, and recordings) to support multicultural activities through music. In Poland, however, the majority of teachers report that their school does not have enough resources (textbooks, videos, and recordings) to support multicultural activities through music. School supports the use of music as an inclusive tool in the classroom for half of the Greek and Cypriot samples, as well as the majority of the Italian, Polish, and Swedish samples.

Concerning the role of educational authorities, the general observation for Greek teachers is that the educational authorities of the school/region were deemed insufficient by the teachers in terms of interventions and instructions on issues of cultural awareness/education and the use of intercultural music as a teaching and didactic tool. The same impression was recorded for the Cypriot teachers where the majority of teachers neither disagree or not express their opinion. Half of the Italian teachers stated that their school provide training in intercultural education and their opinion was divided among neutral (40 %) and “disagree” (25%) regarding the statement “The educational authorities of my school/region provide educational programmes, ministerial indications and/or curricular recommendations that use intercultural music as a teaching and inclusion tool”. The same trend was observed in Poland, with the majority of colleagues from other countries having a negative perception of the role and commitment of educational authorities. Swedish teachers were less critical of their educational authorities' role in promoting intercultural education training, though the majority remained neutral about the role of authorities.

Almost all of the teachers from the respective countries, with minor exceptions, did not participate in any professional development opportunities (e.g., training) that support music for inclusion, or did not participate in projects and activities that promote music as an

educational tool. This was a consistent pattern among the educators. The small percentage of teachers who took advantage of these opportunities were mostly involved in conferences, seminars, or Erasmus/European projects. It has been observed that teachers' professional development in subjects that support music for inclusion is quite low. The Swedish teachers were the sole exception. Less than half of the sample Swedish teachers (41%) participate in professional development opportunities, while the majority of Swedish (66%) have participated in initiatives, projects, or activities that promote music as an educational tool. Here are some examples of projects in which the Swedish teachers were involved ([OM OSS – Artinedviksjofors.se](#) ; [M²-CM – Artinedviksjofors.se](#); [E-ARTINED – Artinedviksjofors.se](#); [MUSILIB – Artinedviksjofors.se](#) etc.).

The survey results indicate that teachers perceived music to be an effective tool for inclusion, and some of them already use it for intercultural teaching. The sample reported that they are ready to use music as an educational and inclusive tool, but that they lack training in this area, and that educational institutions should provide guidance and promote more training opportunities in this field.

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