

The appropriate activities to promote children's development

Dept. of Early childhood education

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I. Natural musical development in young children

Children are natural musicians. Their feeling for music begins early. Children can be musically creative, teachers and parents should get as much fun out their original tunes and dances¹⁾ as they do out of their original sayings.

Though the teacher may start with words or tunes those are well-known, creativity is encouraged by permitting the children to interpret the music in their own ways, responding with new rhythms and words. So the teachers must consider children's developmental levels when making plans for music activities in nersery schools and kindergartens.

The key point in the music education can be summarized like this: Musical development is depended on child's whole development.

We can fractionize child's developmental level as following. This is how children develop musical abilities naturally. All children everywhere progress through the same sequence of development, although their individual rates of progress may differ.

1. Birth to one year

1) Hildebrand, V. (1981), Early childhood education, Macmillan publishing Co., Inc., p. 337.

Infants are aware of music from the beginning, as shown by their different responses to different kinds of music. Baby's first musical movements are rhythmical--two feet kicking, two hands waving²⁾, breast-feeding, breathing, crying, cooing, babbling³⁾.

Lullabies tend to calm them down, whereas lively music makes them more active.

Infants themselves vocalize by crying that varies in pitch, loudness and rhythmic patterns. They experiment with other sounds, such as coos, gurgles and squeals, and begin to babble by repeating long strings of sounds: "ba-ba-ba-ba."⁴⁾ Some may attempt to initiate sounds, as their babbling becomes a favorite activity, it may resemble a song.

If someone is singing to them regularly, infant's vocalizing often sounds a bit like crooning at nap or bed time.⁵⁾ They are attracted to rhythmic sounds such as the ticking of clock and to melodious sounds such as musical toys. Especially the voice of their mother,⁶⁾ their primary caregiver⁷⁾ attracts them, too.

2. One to two years

Infants and toddlers show more awareness of musical sound and will turn toward them and listen intently. Some may indicate the music they like best as well as what they do not like.

They may move their bodies in response to music, rocking or swaying and even clapping their hands, but not necessarily in time with the music. Many infants prefer vocal to instrumental music at this age.

Toddlers often seek out the sound that please them most, including music on television programs. In addition, they will try to locate particular objects

2) Hildebrand, p. 336.

3) Kim Hye Kyoung, *The comparison of the music textbooks of the kindergarten and primary school*, a master's thesis, Ewha woman's university (unpublished), 1988, pp. 11-14.

4) Janice J. Beaty, *Preschool appropriate practices*, Holt, Rinhart and Winston, Inc., 1992, p. 198.

5) Ibid., p. 198.

6) Kim Hye Kyoung (1986), p. 16.

7) Janice J. Beaty (1992), p. 198.

such as pots and pans or cups and bowls for sound making activities⁸⁾.

3. Two to three years⁹⁾

Toddlers may attempt to dance to music by bending knees, swaying, and swinging arms. They respond well to pattern repetition and like rhythm and repetition in chant.

They can learn simple fingerplays.

They may join in a favorite nursery rhyme or song and get many of the words right¹⁰⁾.

They are showing increasing interest in listening to musical instruments¹¹⁾ like toy xylophones, drums, tambourines, rhythm board, rhythm sticks, sand blocks and maracas¹²⁾.

They have several distinguishable locomotor styles including running, galloping and jumping rhythmically¹³⁾. They tend to repeat rhythmically one-syllable words.

4. Three to four years

Their increased cognitive and language development gives three-year-olds better voice control, rhythmic responses, and children can sing a simple song entirely, clap with simple songs.

They are beginning to understand the basic musical concepts of being loud-soft, fast-slow. They may also love to dramatize songs or try out different ways to interpret songs rhythmically.

They may spontaneously make up their own songs with repetitive words and a tune resembling ones they know¹⁴⁾.

8) Bayless, K. M., & Ramsey, M. E., *Music: A way of life for the young child*. Columbus, OH: Merrill publishing company, 1987, p. 73.

9) Kim Hye Kyoung(1986), p. 17.

10) Ibid., p. 19.

11) Lyu Duck Hee, *Children's music education*, Seoul: Gye-moon-sa, 1983, pp. 79-80.

12) Kim Hye Kyoung(1986), pp. 50-75.

13) Haines, B., Gerber, L., *Leading young children to music*, Charles E. Merrill company, 1984, pp. 156-184.

They are still very active, and both groth and fine motor control have increased¹⁵⁾. Skills in climbing, swinging, riding, and pushing are acquired through practice. The whole body comes under fine control. Fingers are used more nimbly and can pick out individual keys on the piano or strum across a stringed instrument¹⁶⁾. Clapping in different tempos and at different levels can be quiet accurate when modeled by an adult.

5. Four to five years

Children at this age are active listeners of music. Their attention span is longer, and with encouragement, their desire to get involved in musical activities increases.

They can sing complete songs from memory with greater pitch control and rhythmic accuracy because of their development of concepts of high-low pitches and long-short tones.¹⁷⁾ They are more responsive to group singing and may even enjoy taking a turn to sing along.

Not only can the four year old order, classify, and reproduce sounds, tones, and rhythmic patterns vocally and with instruments, but the words and feelings of a song. He can also improvise simple melodies on pentatonic instruments and sustain one-or two-tone accompaniments to familiar songs.

The singing voice is more secure and an increasing portion of every group of fours can sing in tune as the year progresses.

6. Five to six years

The five year old have mastered most developmental speech and their vocabulary may well reach 2,500 to 4,000 well-used words¹⁸⁾. During the year, most five year olds find and keep their singing voices, and sing

14) Jalongo, M.R., & Collins, M., *Singing with young children! Folk singing for nonmusicians*, *Young children* 40(2), pp.17-22.

15) Haines, B., Gerber, L. (1984), p.20.

16) Ibid., p.20.

17) Janice J. Beaty (1992), p.200.

18) Joo Young Hee, *Language education for child*, Seoul: Gyo-moon-sa, 1984, pp.78-79.

enthusiastically in large and small groups and alone. They can also create their own melodies.

They can try to skating, skiing, hammering, swaying and similar activities. Intellectually and motorically, the five year old can now learn simple dance steps and adapt them to musical rhythms.

They can move in response to visual symbols. They can play instruments with accuracy, both in memorized patterns and in response to nonverbal directions.

7. Six to seven years

Many sixes like activities that remind them of TV programs and movies, and they are skillful mimics, enjoying peer and adult applause. Most sixes have some formal encounters with music during the year, with their teacher.

They like to sing, especially their own choice of song and will release emotional and physical energy by shouting early in the year.

They have a strong sense of rhythm, can understand the concept of beat and rhythmic pattern and can play tuned and untuned instruments with growing ability.

On instruments such as xylophones, they can create and play simple ostinati to accompany singing and creative movements.

8. Seven to eight years.

With the acquisition of basic skills, especially reading, new worlds of interest open up and the ability to read music may be readily taught¹⁹⁾, especially when melody instruments are used.

Singing becomes increasingly accurate and good, light tone. Seven year olds will work assiduously to perfect their performances and can learn to sing simple canons or hold a melody while the teacher sings or plays another part.

Seven year olds welcome practices and rehearsals ; the movement of boys and girls away from each other, both in and out of school.

Interest and skill in music may be fostered in both boys and girls by group activities such as primary choirs or other instrumental groups.

19) Haines. B., Gerber.L.(1984), p.25.

In their regular school music program, eight year olds are reluctant soloists²⁰).

Boys will not choose girls for partners in dances and games, but if assigned to each other, appear to enjoy the activity.

Increased motoric skills allow them to play intricate rhythmic patterns on a wide range of instruments.

II. The appropriate practices to promote children's development.

Too often, music in the early childhood classroom is a passive or controlled experience for children. It is a record or tape they hear being played. It is a piano the teacher plays. Sometimes they learn to sing along to the music or move to the directions of the singer. But seldom do they have the chance to make their own music on their own terms in order to play around with tones and tunes and beats - in order to express themselves and their feelings in rhythm and melody.

The appropriate practices curriculum gives them the freedom to explore on their own and the time to become as deeply involved with music as they do with blocks and books and paints²¹).

1. Musical activities to promote emotional development

To make music being meaningful for children, the teacher should make it personal for them. Musical activities can be centered around the things that the children respond to personally. This will not only attract their attention but also help to promote their positive self-images.

J. Beaty (1992)²²) suggested that teacher might focus classroom music on :

Themselves, their feeling, their toys, their clothing, their food.

20) Ibid., p.27.

21) Lee Ki Sook, Kim Young Joo, *Children's music education*, Seoul:Gyo-moon-sa, 1985, pp.186-189.

22) Janice J. Beaty(1992), p.202.

Their families.

Their pets, other animals.

Their homes, their rooms.

Their school

Their car, the school bus

Objects in their environment : trees, flowers , wind, rain.

To make music being meaningful for young children, teachers need to make it personal and pleasurable.

The teacher must consider the elements of music, featuring in the music center and the classroom: listening, sound exploration, rhythm and music making²³⁾.

First of all, the music must be fun for the teacher as well as for the children²⁴⁾.

2. Musical activities to promote physical development

Most children love to make music. Whether they are blowing toy horns or beating drums, young children tend to expend great energy in their production of sound.

With youngsters at the preschool age, it is even more important that they have the opportunity to make their own music rather than merely listen to the music someone else has made. Music for them is a way of expression that even their language cannot yet afford them.

The teacher can give them the opportunity to become physically involved in music center activities first by making music with their hands²⁵⁾ and then by extending these hand skills to music making with instruments. For the hand skills, the teacher can start with clapping and let the children all join in clapping to every syllable as each one in the group says his/her own name rhythmically.

Besides clapping hands, children can also sit in a circle and clap their

23) Lee Ki Sook, Kim Young Joo(1985), pp.78-94.

24) Ibid., pp.136-138.

25) Lee Young Ja, Lee Ki Sook, *Teaching method for children*, Seoul: Chang-Ji-Sa, 1986, p.332.

hands against their legs to a chant. Rhythm instruments those can be played with hand beats include drums and tambourines²⁶⁾. There are many kinds, both commercial and homemade like empty coffee cans.

It is important for young children to explore a single instrument at a time²⁷⁾.

When children play all kinds of instruments in a rhythm band at the same time, all they hear might be noise. Children can learn more about sound making and rhythm when they all use the same kind of instrument. It is good for the children to beat their hand drums to a variety of music: marches, waltzes, rock, country and folk music²⁸⁾.

From all these experiences, come children's heightened interest in rhythm and music as well as a strengthening and coordination of the small muscles.

3. Musical activities to promote social development

One of the reasons music may be so enjoyable to young children is that it is so often a social experience. Everyone sings the same song together. Everyone plays the music game in a group. That kind of togetherness makes music something special for people. To create such a feeling of togetherness in the classroom, it is not necessary to begin with a music period in which everyone leaves the activity centers and comes to the circle space to learn a new song. Instead, the teacher infiltrate music into the entire classroom during the free choice period by starting a song that everyone causing while continuing to engage in his/her own activity.

One of the most delightful kinds of group music is musical fingerplays during transition times when children are waiting for something new to happen. In Korean classrooms, there are many kinds of fingerplays like these: "Thumb, thumb!", "Pretty bird", "Where are my eyes?"

26) Lee Young Ja, Lee Ki Sook(1986), p. 341.

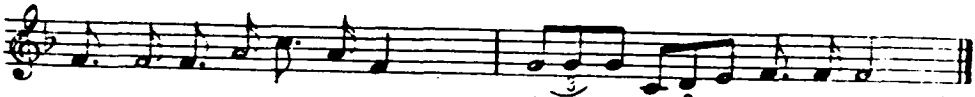
27) Janice J. Beaty(1992), p. 207.

28) Kim Hye Kyoung, *Children's music education*, Seoul: Sam Kwang Press, 1991, pp. 36-39.

엄지야 엄지야 (Thumb, Thumb!)



엄지야 엄지야 이 리 와 우리 와 같 이 춤 추 사
Thumb, thumb! Come here, let's play with us.

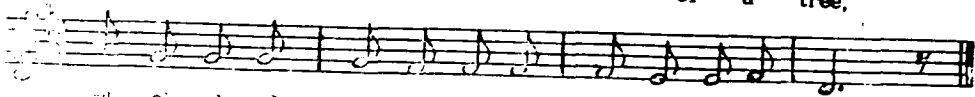


서 로 서 로 돌 아 가 이 것 참 재 미 가 있 고 나
Doing by turns, This is really joyful.

예쁜 새 (pretty bird)

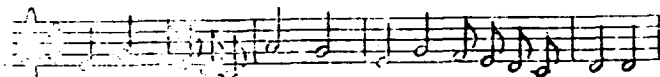


예쁜 새 가 나 무 가 지 에 앉 아
Pretty bird sitting on the branch of a tree,

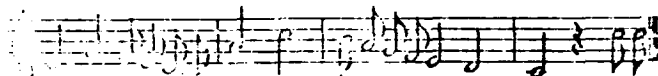


개 일 착 한 아 이 들 을 찾 고 있 어 요
is seeking the good children.

눈은 어디 있나? (Where are my eyes?)



눈 은 어 디 있 나 요 기 코 는 어 디 있 나 요 기
Where are my eyes? Here, where is my nose? Here,



귀 는 어 디 있 나 요 기 입 은 어 디 있 을 까 요 기
Where are my ears? Here, Where is my mouth? Here.

Most classrooms use records or tapes for children's musical games. Children listen for the directions and the record and then follow them, with the teacher leading. Some are concept games involving colors, body parts or numbers like these : "Color play", "Head-shoulder-knee-foot", "Five little orioles".

색깔놀이(Color play)

우리모두다같이 모여 모여 색깔이해 보자 -
Let's get together together for the color play

빨강은어디에 파랑은어디 노랑은어디있 나
Where is red Where is blue Where is yellow

모두모두다같이 모여 모여 색깔이해 보자 -
Let's get together together for the color play

색깔을부르면 그사람만 움직이면되지요
Only the children wearing the color, they can move

빨강앉 - 아 파랑앉 - 아 노랑초록앉 아고 -
Red, sit down Blue, sit down Yellow, Green, sit down

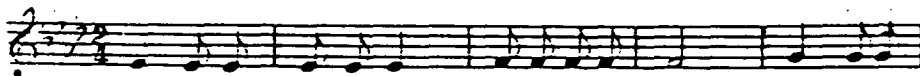
3rd time D.C.
빨강일어나 파랑일어나 노랑초록일어나 -
Red, stand up Blue, stand up Yellow, Green, stand up.

머리 어깨 무릎 발(Head-shoulder-knee-foot)

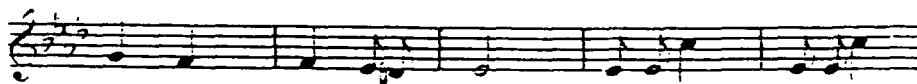
머리 어깨 무릎 발 머리 어깨 무릎 발 머리 어깨 무릎 발 머리 어깨 무릎 발
Head shoulder knee foot knee foot head shoulder knee foot knee foot

머리 어깨 발 - 무릎 머리 어깨 무릎 머리 귀
Head shoulder foot knee foot Head shoulder knee ear nose ear

다섯 작은 꾀꼬리 (Five little orioles)



- | | |
|----------------------|------------------------------|
| 1. 다섯 작은 꾀꼬리 | 나무에 앉 아 한 마리 |
| Five little orioles | sitting on the branches, one |
| 2. 넷 작은 꾀꼬리 | 마루에 앉 아 한 마리 |
| Four little orioles | sitting on the floor, one |
| 3. 셋 작은 꾀꼬리 | 햇볕에 앉 아 한 마리 |
| Three little orioles | taking the sun, one |
| 4. 둘 작은 꾀꼬리 | 지붕에 앉 아 한 마리 |
| Two little orioles | sitting on the roof, one |
| 5. 한 작은 꾀꼬리 | 혼자 놀 더 닉 멀 리 날 |
| one little orioles | playing alone, He |



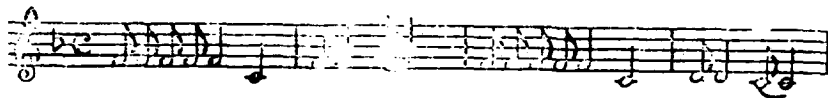
- | | |
|--------------------------|-----------------|
| 1. 날 아 넷 남았 네 | 꾀꼬리 꾀꼬리 |
| has gone There are four | orioles orioles |
| 2. 날 아 셋 남았 네 | 꾀꼬리 꾀꼬리 |
| has gone There are three | orioles orioles |
| 3. 날 아 둘 남았 네 | 꾀꼬리 꾀꼬리 |
| has gone There are two | orioles orioles |
| 4. 날 아 하나 남았 네 | 꾀꼬리 꾀꼬리 |
| has gone There is one | oriole oriole |
| 5. 아 가 버 렷 - 네 | 꾀꼬리 꾀꼬리 |
| was flying far away | oriole oriole |



- | | |
|-------------|---------------------------------|
| 1. 참 예쁘 다 | 꾀꼬리 꾀꼬리 날 으 네 |
| very lovely | orioles orioles They are flying |
| 2. 참 예쁘 다 | 꾀꼬리 꾀꼬리 날 으 네 |
| very lovely | orioles orioles They are flying |
| 3. 참 예쁘 다 | 꾀꼬리 꾀꼬리 날 으 네 |
| very lovely | orioles orioles They are flying |
| 4. 참 예쁘 다 | 꾀꼬리 꾀꼬리 날 으 네 |
| very lovely | oriole oriole He is flying |
| 5. 참 예쁘 다 | 꾀꼬리 꾀꼬리 날 으 네 |
| very lovely | oriole oriole He is gone. |

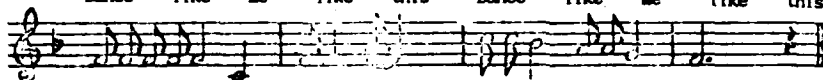
Others are traditional circle games such as these: "Taking a chair²⁹⁾", "Dance like me", "Are you looking at Bok-Nam?"

나처럼 해봐라(Dance like me!)



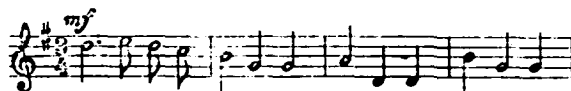
나처럼 해봐 라 요렇게 - 나처럼 해봐 라 요렇게 -

Dance like me like this Dance like me like this



나처럼 해봐 라 요렇게 - 아이 참 재미있 어
Dance like me like this What a delightful!

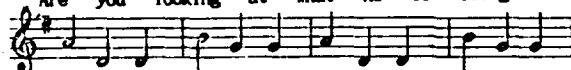
복남이를 보았니?(Are you looking at Bok-Nam?)



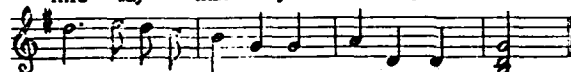
복 남 이 를 보 았 니 보 았 니 보 았 니
Are you looking at Bok-Nam? Are you looking at Bok-Nam?



복 남 이 가 어 령 게 하 고 있 나
Are you looking at what he is doing?



(이 령 게 저 령 게 이 령 게 저 령 게)
This way that way This way that way



복 남 이 가 이 령 게 하 고 있 다
Bok-Nam is moving like this way

In this case, the children are not the music makers but only the followers.

Music is more pleasurable when children make it themselves or when it has something to do with them personally.

29) A kind of circle games. When the music is stopped, a child has to take a chair.

Some children may be uncomfortable with any kind of music or group activities. They should not be forced to join in. Music is a wonderful socializer that may eventually entice the shy child to join the group if a child realizes that it is not being forced or singled out.

The children are only at the beginning of their development of the social skills necessary for playing in a group, getting along with other children sharing toys and waiting for turns.

4. Musical activities to promote language development

Musical activities to promote language development are involved chiefly with remembering and singing the words of the songs, making up new words to songs and reading stories about music.

Because the music in the preschool classroom needs to be personal in order to be meaningful to young children, the teacher can focus the singing activities on people, places and pets that have personal meaning to the children³⁰).

Songs can be sung about children's names, features, clothing, pets, favorite activities and favorite foods. Teacher can make up words to familiar tunes about holidays, seasons, exercises or anything of interest to the children.

To promote language development, the teacher can use one song at a time, singing it repeatedly and inserting the different children's names and can make up guessing game song like "Can you know by touching?" for every child.

만지기만 하고서(Can you know by touching?)

만지기만 하고서
I very much doubt
만지기만 하고서
If you can guess something by touching
만지기만 하고서
Only by touching you can guess
만지기만 하고서
If you guess, you're wonderful

30) Lee Sang Keum, Jang Young hee, *Children's literature*, Seoul: Gyomoon Sa, 1986, pp.114-117.

5. Musical activities to promote cognitive development

The children have been involved with cognitive activities in every aspect of music. The concepts of being high and low, of being loud and soft, of being fast and slow are ideas they have touched on with rhythm sound exploration, instruments and singing. In addition, they can explore these concepts by trying out various objects in their environment for sound. The teachers can have children explore by tapping with the objects in the music center. The results of their tapping explorations can be recorded and listened to. If such exploration has captured the attention of children, the teachers can bring in a variety of empty glass containers and let children tap on them. Children can find some differences in sound, predict the outcomes.

This kind of experimentation is the same kind as scientists do when they want to find out about the properties of objects.

6. Musical activities to promote creative development.

Creative development through music is promoted whenever the children are free to do their own musical activities³¹⁾, whether through making up words to songs, making music, singing and playing songs on their own, exploring sounds, experimenting with pitch or making instruments.

Another way teachers can promote creativity is to combine music with other areas of the classroom such as the story center or the art center.

It can be a magical experience for the children to listen to the stories being read while some music is played.

After that, the teachers can offer some materials in the art center³²⁾, for example, various colored papers, chinks, colored pencils and felt-tip markers or anything else the children suggest. Teachers may play the same music as they experiment with the art materials.

In the art center, teachers must accept whatever the children are able to make since most preschool children are not skilled at making real objects.

31) Lee Young Ja, Lee Ki Sook(1986), pp. 332-333.

32) Ibid., p. 439.

III. Discussion

The teacher in the music activities may not be the tradition one of conduction a music period for the entire group. Instead, they have to make the children involved in music on their own as much as possible. So they can interact with individuals and small groups in center in order to stimulate their involvement in personal music listening experiences, sound exploration, rhythm experiments and music making in general. To lead the children's individual music activity, the teachers have to observe, understand developmental levels of each child.

For the children's good development, the teachers must always try to find the new ideas to promote emotional, physical, social, creative, cognitive and language development.

The appropriate music activities for the whole development of the children can be led with setting up the music center with other areas of the classroom such as the story center, the art center, the dramatic play center, the reading center and so forth.

The music center might contain materials and activities for individuals and small groups to investigate sound, rhythm and melody on their own.

A large space in the classroom is also used for group singing games and creative movements.

The other activity centers are eventually infiltrated with music and sound as the children bring new songs and rhythms with them into the block, dramatic play, art and story centers and the teachers who visit these centers respond with their own personal music.

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(*) In Korean

The appropriate activities to promote children's development

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> Abstract <

The appropriate practice in music activities may not be led for entire group centered with the teachers. Instead, it has to be designed for the children to use music on their own as much as possible, suggested they can interact with individuals and small groups.

So the teachers have to observe, understand and consider children's developmental levels when making plans for music activities.

To promote children's whole development, the teachers must try to find the new ideas to promote emotional, physical, social, creative, cognitive and language developments.

In this study, the musical developmental levels are researched in each age birth to eight years, and some skills to promote children's development are suggested.

유아에게 적절한 음악활동의 실제

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〈 요약 〉

교사중심의 전체그룹활동은 음악활동의 적절한 실체가 되지 못한다. 대신에 가능한 한 유아들이 스스로 음악을 사용하고 개별적인 상호작용과 소그룹간의 상호작용이 가능하도록 고안되어야 한다. 그러므로 교사는 음악활동을 위한 계획을 세울 때 유아들의 발달수준을 관찰, 이해하고 고려하여야 한다.

유아들의 전인적인 발달의 증진을 위하여 교사는 정서적, 신체적, 사회적, 창의적, 인지적 및 언어적 발달의 증진을 위한 아이디어를 발견하도록 노력해야 한다.

이에 본 연구에는 출생부터 8세까지의 유아의 음악성 발달이 고찰되었고 유아들의 발달을 위한 몇가지 기술이 제시되었다.