



**A University of Sussex PhD thesis**

Available online via Sussex Research Online:

<http://sro.sussex.ac.uk/>

This thesis is protected by copyright which belongs to the author.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Please visit Sussex Research Online for more information and further details



**CONACYT**

Consejo Nacional de Ciencia y Tecnología

# Polyphony as a Bricolage: My Explorations of Creative Dance and Music Practice with Young Children and a Composer

**Jimena Rojas Bernal**

---

**PhD in Childhood and Youth  
Studies (Psychology)**

University of Sussex  
**September 2021**

**Thesis statement**

I hereby declare that this thesis has not been and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:.....

<b>Thesis statement</b>	<b>1</b>
<b>Summary</b>	<b>7</b>
<b>1. Overview and prelude: some context as a way of giving an introduction, a warm welcome</b>	<b>9</b>
<b>Overall approach and some contributions</b>	<b>10</b>
<b>Ways of writing</b>	<b>14</b>
<b>Approaches to interdisciplinarity</b>	<b>21</b>
<b>The present research: peeking into some gaps in the literature</b>	<b>32</b>
<b>A journey begins with a single step...or a single glance</b>	<b>33</b>
<b>2. Literature Review: Developing a wider view through a plurality of literature</b>	<b>34</b>
<b>Overview...and a tea party analogy</b>	<b>34</b>
<b>Overarching issues: stepping into a context</b>	<b>35</b>
Insights on interdisciplinarity	36
Insights on deconstruction, what I refer to as “unpacking”	37
Entanglement	37
Getting closer to the research topic	39
Embodiment	39
Interpersonal affective communication: including affect attunement and movement synchrony	41
Communicative musicality: another form of interpersonal affective communication	45
Musical communication	47
Affective choreographies	49
<b>Dance and music-making as theory, methodology and research output</b>	<b>51</b>
Thematic transformation in music	51
Musical harmony	52
<b>Human geographies as a way of looking at children’s experiences</b>	<b>54</b>
<b>Entanglement: polyphony, bricolage, subjectivity and gestalt</b>	<b>58</b>
Bricolage	58
<b>Bringing things together</b>	<b>59</b>
<b>Overall aims and research questions</b>	<b>61</b>
<b>Something new emerging...</b>	<b>62</b>
<b>3. Methodology: When, Where and How?</b>	<b>64</b>
<b>Overview</b>	<b>64</b>

<b>Contextualisation and characterisation</b>	<b>65</b>
Where? The Setting and Who? The Participants	65
What? An overview of research activities and rationale	68
<b>Methods</b>	<b>71</b>
Autoethnography: the main approach	71
Mini ethnography as autoethnography	72
Fieldnotes as “photographs”	75
Participatory research	78
Artistic research on creative dance and music practice	80
<b>Epistemology and positionality</b>	<b>82</b>
The outsider: insights on positionality	84
<b>Ontology</b>	<b>86</b>
<b>Ethics</b>	<b>87</b>
Ethical review process	88
Gaining access, flowing through gatekeeping	88
Before	89
During	90
Withdrawal	93
Participant validation – reading fieldnotes aloud to the participants	93
Material design and data storage	94
<b>The roadmap: Methodology in evolution</b>	<b>96</b>
<b>4. A mini ethnography of young children’s embodiment of feelings when engaging with imagined stories (mini ethnography 1)</b>	<b>100</b>
<b>Overview</b>	<b>100</b>
<b>Introduction: Insights into the performance of everyday life</b>	<b>102</b>
Mini ethnography, the road taken	102
Context and setting	105
Performance, performativity and aesthetics	107
Performance	107
Performativity	108
Aesthetics	108
<b>Insights into the affective choreographies of everyday life</b>	<b>109</b>
Playing with storybooks	110
Spontaneous story moments	112
Spaces and places	114
<b>Insights into the children’s musicality</b>	<b>117</b>
Dynamics	118

<b>Call and response, rhythm and pacing</b>	<b>120</b>
Call and response	124
<b>Listening to multiple voices</b>	<b>126</b>
Multiple voices present in the classroom	127
How are the multiple voices working together?	128
How are the multiple voices related to embodiment?	133
<b>Harmony and embodiment as making of meaning</b>	<b>138</b>
<b>Conclusion : insights of expression of affect and musicality</b>	<b>144</b>
<b>5. Musicality and Music-making: Emerging perspectives into musical communication as a feeling of togetherness emerges when young children and I are dancing and making music (mini ethnography 2)</b>	<b>148</b>
<b>Overview</b>	<b>148</b>
<b>Introduction</b>	<b>148</b>
<b>Distinction between musicality and music-making</b>	<b>151</b>
<b>The aesthetic experience as a way of approaching the research questions</b>	<b>153</b>
<b>Context, setting and activities</b>	<b>155</b>
<b>Musicality as listening to everyday sounds</b>	<b>159</b>
Bodily positioning in space as a way of listening	161
Sound and movement in simultaneity	163
Syncopation and repetition	166
Contrasts	168
<b>Music-making and dancing</b>	<b>170</b>
Developing an understanding of music-making	170
Listening to music	174
Vivaldi's Four Seasons	176
Dancing!!!	179
Favourite movement	182
A party of colour	185
Ballet!!!	190
<b>Musical communication: insights into music-making</b>	<b>195</b>
<b>6. An Entanglement in The Three Little Pigs: Music as "actively shaping" and Thematic Transformation (mini ethnography 3)</b>	<b>202</b>
<b>Overview</b>	<b>202</b>
<b>Introduction: music, stories and the social</b>	<b>203</b>
<b>Artistic research based on performance</b>	<b>208</b>
<b>Mini ethnography</b>	<b>210</b>

<i>The activities</i>	210
<b>Music as shaping and re-shaping</b>	<b>212</b>
<i>Music as a foreground</i>	214
<i>Dance, film and music</i>	214
<i>Transportation</i>	220
<i>Narrative shape</i>	222
<b>The three little pigs emerging as a thematic transformation</b>	<b>227</b>
<i>A deeper analysis of thematic transformations</i>	230
<b>Conclusion</b>	<b>233</b>
<b>7. Epilogue: Bringing things together through dancing (as a way of developing a choreography) and playing on the piano (as a way of engaging in musical composition)</b>	<b>235</b>
<i>Overview and Prelude</i>	235
<i>Introduction</i>	240
<i>Insights into composition and choreography (through playing on the piano and ballet movements)</i>	243
<i>Choosing fieldnotes</i>	243
<i>Feelings as a golden compass: past and present merging together</i>	245
<i>Playfulness and a possible thematic transformation</i>	250
<i>Polyphony and a 4-way process</i>	259
<i>Polyphony as an emergent property</i>	261
<i>Merging of voices, merging of time</i>	263
<i>Intersection: dance and music as a merging of voices</i>	268
<i>Insights from the journey, knitting it all together</i>	272
<b>8. Conclusions: Integrating the journey steps, reaching the top of the mountain</b>	<b>275</b>
<i>Overview</i>	275
<i>Symbiosis: the participants and I mutually benefitted</i>	275
<i>Mini ethnographies as a mixture of mixtures: insights across all studies</i>	277
<i>Creative music-making practice: impact of polyphony and bricolage</i>	280
<i>Mindfulness and making contact with feelings as subjective methodologies</i>	283
<i>Creative writing</i>	289
<i>We need a body to make music</i>	291
<i>Future research</i>	293
<i>Further thoughts on mini ethnographies</i>	295
<i>Suggestions for bringing mini ethnography into a behavioural context</i>	296
<b>9. References</b>	<b>299</b>

<b>Appendices</b>	<b>318</b>
Appendix A: Information and consent forms for mini ethnography 1	318
Appendix B: Information and consent forms for mini ethnography 2	336
Appendix C: Information and consent forms for mini ethnography 3	351
Appendix D: Information and consent forms for the composer/epilogue	365



UNIVERSITY OF SUSSEXJimena Rojas BernalPhD in Childhood and Youth Studies (Psychology)Polyphony as a Bricolage: My Explorations of Creative Dance and Music Practice with Young  
Children and a Composer**Summary**

Here, I aim to develop a participatory methodological approach where dancing and music-making are both methodologies and outputs of research. To do this I develop a close-to-practice research approach, where I can be researcher, dancer, pianist and participant, identifying issues relevant to dance and music practice, through collaboration with practitioners and young children.

The programme of doctoral research I here present is based on creative practice, considering how doing creative practices together with young children can build on existing knowledges of participatory methods and artistic research on performance. I have been working on methodological innovations around co-creation to diminish existing boundaries between adults who engage in creative practice, including myself, and young children. The findings of this PhD project contribute to the academic literature as well as to the acts of engaging in creative practice (i.e. dance and music) itself and can also be applied not only in the context of childhood, but also in the wider context of creative practice. This is one of the most important aspects of the thesis.

The research takes place with 4-year-olds in a reception classroom and with a composer in a piano room, through a series of different studies, which show the evolution of a methodology. I set out to explore how “we” (i.e. young children and I) engage with imagined stories (i.e. storybooks, oral storytelling and pretend play) through affective communication through the body. Then, I proceed to explore possible connections between everyday body language that communicates feelings with dancing and music-making specifically. I then bring these studies together by exploring connections

between dance, stories and music, by “adding” dance and music to a scene of The Three Little Pigs. Finally, I develop a composition for piano simultaneous to a choreography together with a composer. The choreography is based in ballet and incorporates some of the movements the children perform in the antecedent research pieces. The composition sits within the contemporary classical genre (although I am not familiar with a contemporary style). The composition and choreography act as both artistic and recursive methodologies that enable me to make sense of what I learn from the children.

Overall contributions speak of a polyphony (i.e. multiple voices or melodic lines in a piece of music, where the role of prominence is shared) within the social, where voices of different people are seen and heard regardless of who they are. A polyphony in the social is enhanced by the concept of “bricolage”, which not only emerges through the combination of dance and music *per se*, but also through the development of a methodology that emerges as a co-creative and collaborative approach where my dance/music procedures co-exist with those of the participants.

**1. Overview and prelude: some context as a way of giving an introduction, a warm welcome**

*My first footstep... produces an echo that in turn makes the ceiling of snowflakes shake and tinkle, like a wind chime in the breeze* (Alward, 2017, p. 62-63).

Here, I want to give a flavour of the entire research journey as an extending landscape. I use the word “overview” because I want to give an overall perspective as to what it is about, who takes part, what are the methods and contributions, what is known on the topic and what is not known. I begin by showing my overall approach and introducing some of the major contributions I feel my doctoral research is making. Then, I explain in more detail one of my contributions, which is about using creative writing as a methodology. Finally, I briefly mention some of the gaps in the literature I encounter throughout the journey and what I decide to do about those gaps, to give a broad sense of what the thesis is about.

As my research approach is largely subjective in nature, I want to provide some explanation that helps the reader to “make sense” of what comes later in the thesis. Here, I do not tell the reader what to think. Rather, I give a sense of direction, giving space for readers to position themselves within the text. Hence, rather than developing an aerial perspective, my aim with this chapter is to create a sense of floating on a flowing river, being taken by the current. I would like to ask readers to be flexible, while also responding and reacting of their own volition.

Now is the moment when a curtain rises, a moment of tension lingers, as the research journey begins to unfold, like when the wings of a butterfly begin to peek through a chrysalid. This is my journey as well as the participants’ and I want to invite the reader to find their place in the journey too.

## **Overall approach and some contributions**

This is a thesis that draws upon a subjective approach (i.e. the inner, feelings, personal experience, as explained by McFee, 1992) to develop innovative methodologies about music-making in the context of spontaneity. Here, the music is initially being performed by myself together with young children (4-year-olds) in a reception classroom, in a series of small pieces of research, of brief duration. For the final piece of research, I develop a composition simultaneous to a choreography together with a composer (a pianist who has trained in contemporary music). Throughout my research, I use artistic research on performance methods, where dancing and music-making are not only outcomes of research but also a methodology in-and-of-itself. I combine artistic research on performance together with participatory methods, where the participants play a role and make decisions regarding methodology, as the participants make decisions together with me as we are dancing and making music together. For the methodology, I also use elements of autoethnography, as I am not only engaging in participant observation together with the participants, but I constantly reflect on how I'm feeling and what I'm doing throughout the research process, how my presence influences the research process, by making contact with my feelings, that is to say by drawing my inner sight to my own feelings (Oaklander, 2001).

My interests in children's everyday music-making practices relate to my past experience as well as academic research on child development. In the past, I was involved in community service with young children in the context of narrative therapy, and I focused particularly on children's engagement with stories in the classroom context. Here, I also look at children's engagement with stories, but in a different way, which is more oriented towards play and music-making. I choose to work with young children in particular because research indicates that they tend to be less preoccupied with what others think about them, in comparison with

older children. For example, Chaplin and Norton (2015) report findings that as children get older they tend to develop higher levels of self-consciousness and therefore, are less likely, and less willing, to perform in front of an audience, as they become more concerned with what other people think of them. Banerjee (2002) also describes developmental patterns in self-consciousness of children of different ages. He refers to a developmental change in children's self-consciousness from around 5 years old onwards. As such, I decide to focus my research on 4- to 5-year-olds' everyday music-making practices, as well as their engagement with stories in Reception classrooms.

A small addition to make to the previous point is that previous research (e.g. Punch, 2002; Alderson and Morrow, 2011; Barker and Weller, 2002 and Valentine, 1999) indicates that it is important for children to feel "comfortable" within the research that we make. The researchers cited above mention that certain types of research can make children feel uncomfortable. Barker and Weller (2003) suggest that techniques such as 1-to-1 interviews can sometimes be problematic because children can feel under pressure to give the right answers. As such, I focus my research on music/dance with young children who are less likely to feel self-conscious. Older children might feel uncomfortable about participating in a piece of research involving me observing and participating in their dancing and making music, especially when I am documenting (i.e. writing notes about) the dancing and music making that they do.

One of the main contributions of this research is the development of innovative methodologies through the acts of dancing and making music. Here, there is a reciprocity, a flow, between practice and methodology within a close-to-practice research approach (BERA, 2018):

Close-to-practice research focusses on issues defined by practitioners as relevant to their practice, and involves collaboration between people whose main expertise is research, practice, or both. In some cases the researcher may also be a practitioner...A broad understanding of 'practice' is assumed (BERA, 2018, online source).

As noted earlier, I draw upon different methodologies, as it is through a process of combining methods that I can develop innovative and creative contributions to the literature. This also has a benefit for the participants because they can play a role in the way the methodology develops, by making decisions together with me regarding methodology, as we are dancing and making music together. This also has an impact because this is another way of developing contributions to the literature, through the involvement of the participants in the methodology. This can also give a benefit to teachers in their everyday classroom practice, as the dancing and music-making emerge as more structured activities because I am there, for example. In my final piece of work there is also a benefit to the composer in his practice. The act of transforming fieldnotes into music, of creating a composition for piano together with a choreography, as a way of making meaning about my research, can also benefit the daily practice of the composer by providing a range of experiences that he might not have access to in his everyday practice of composition, because they are coming from a research context. Moreover, the research here presented provides a combination of dancing and music making between those who are trained in dance and in music, the composer and myself, as well as those who are not necessarily trained in dance and in music, young children in the classroom. In summary, I develop a methodology that is nurturing not only to the academic, but also to the participants themselves, to the practice of dance and music, and to the practice with young children in the classroom.

One of the main contributions of my research is the use of polyphony as a methodology.

Polyphony is a concept coming from music, which refers to the presence of multiple voices or melodic lines in a piece of music. It can be defined as follows:

Usually polyphony rests on the conception of equality between voices. There is typically no domination of one voice over the others, and if there is, it is usually temporary as the role of prominence switches from one voice to another...it implies attention to both the individual voices and to the ensemble (Lapidaki et al., 2012, p. 9)

Here, I use the idea of polyphony not only as something that is emanating from the music that we create, but also as a way of relating, of interacting with those who happen to be making music together with me. This methodology emanates in the context of performing mini (i.e. small) improvisations in the classroom. I will use one of my fieldnotes, from when I was observing young children in an outdoor space at their school, to illustrate this point:

The children take the centre in twos or in threes. It's nice to listen to the combination of sounds. I am initially greeted with a cacophony of sounds, but as the children stand in the centre, they listen to each other as they play. They seem to play with a syncopated manner. They seem to slow down as they step into the centre and play music, making decisions together on the spot. The wind blows, scattering leaves around.

I use the writing of fieldnotes as a way of illustrating what is going on as the children and I are dancing and making music together, as a way of expressing what happens with our thoughts, feelings and how we express them. Moreover, the written fieldnotes are also present in the process of what I call "reflecting back to the participants". When I am interacting with the children in the classroom, the children are constantly asking me "what are you writing?".

Sometimes I read aloud as I am writing things down, other times I read my fieldnotes to a small group of children who sit around me in a little cluster. I decide to talk to the teacher about this and she lets me read from my notebook to the whole class, just like when the teacher reads a storybook aloud to the children. But this time, I am reading a story about us (i.e. the children and I). As I read aloud to the children, I can get confirmation, see if we are all on the same page. Sometimes the children are nodding, other times they might point to a peer and say “yes, you did that!” or they might be calling out. Therefore, by capturing fieldnotes I can “check my understanding” with the participants, open a space for the participants to express how they feel about what I write about them, and also write down what happens with the dancing and music-making that we create. It is not only about saying we are dancing and making music end of the story, but also the fieldnotes provide a space for me to write about how we dancing and making music, what happens to that dancing and music-making, how we feel about it, in what spaces (or parts of the classroom) do we do it, and so on. This is a way for developing the process of what I call “unpacking”, exploring where it happens, how it happens, with whom and so on, in order to make meaning about it, to understand its importance and how it can help me to develop contributions to the academic literature and to dance and music practice and to the practice with young children.

### **Ways of writing**

Another contribution of my overall research approach relates to my ways of writing. I use writing as a methodology to avoid taking writing for-granted. In particular, I use creative writing as a methodology. This is a space where I further discuss my idea of using polyphony as a methodology, as a way of bringing together voices coming from the academic, the participants and myself.



Here, I explain my reasons for using creative writing as the way of writing my thesis, rather than in the methodology chapter, as the writing is spread throughout the thesis, as it uncovers, unfolds and explains my subjective insights across the research journey. While dancing and music-making are two of the main ways of communication when I am interacting with the participants, writing becomes a way of communication that allows me to fly higher up, bringing together voices from the academic, myself, the participants and of course, the dancing and music-making that we do together. Rather than merely recording each event, my creative writing approach acts as a pair of needles and wool that stitches together multiple voices to create a new whole, a product that is very different from separated chunks of recorded activity. Moreover, the writing shows how I choose to position myself with respect to the participants, in this case, as we create the dancing and the music together. Hence, the writing deserves to have some mention and explanation here, to give the reader a sense of congruence between the written, the methods and contributions discovered.

I take the idea of polyphony and use it within writing, as part of a methodology. This piece of research presents multiple voices that are coming from the academic literature (e.g. previous research), from the children, from the composer and from me. Sometimes I write in active voice, to show the reader something that the children and I are doing for example, and at other times I write in passive voice, if I am communicating something coming from the academic literature, for instance. Sometimes I use “I” to convey my subjective feelings, impressions and experiences and sometimes I say “we” to refer to what the participants and I are doing together. Using polyphony in writing allows me to develop a distinctive way of writing. For example, I use participatory research as a methodology, and then in the writing I need to show how it is that I am using this method, through the acts of dancing and making music together with the participants. I also use artistic research on performance methods, and so I need to use descriptive language, and sometimes imagery, to show the reader how the

dance and the music emanate, what is spontaneous about it, how it comes into being, how the children and I feel about it, or how the composer and I are creating the dance and the music.

There are moments in the creative process that are very ephemeral, where spoken and written language might fall short, might not be able to fully describe, give a sense of the intangible.

Through creative writing, I can use imagery, similes and metaphors to show to a reader who is not with me while doing the research what actually happens. This is a subjective research approach and, as such, it might be difficult to communicate subjective experiences through the “traditional” academic writing style.

The use of creative writing allows me to create contributions to the literature by considering the writing as a methodology, which explores the relationship between people and places, between the musical, the physical space where the music happens and the social context.

Writing is essential, as it is a main form of communicating research findings and contributions. As such, I draw upon writing conventions that, even if they are not in a “traditional” academic style, are supported by international research journals, such as “Emotion, Space and Society”, where the editor-in-chief, specifies that the writing

... structure and style demonstrates the richness generated by multidisciplinary and interdisciplinary engagements with emotions and affects...open to questioning normative models of academic paper presentation and writing, instead emphasising intellectually and critically grounded work...to explore exciting new ways ...

(Drozdowski, 2021, online source)

Novel approaches to research emphasise that as long as the contributions of the research are sound, the ways of writing can be of an exploratory nature. This is particularly important in the context of subjective research, where the writing needs to enable the reader to transit across different feelings, spaces, experiences and feelings. Therefore, using creative,

exploratory writing allows me to create a pathway for the communication of subjective, artistic and participatory research, a way of writing that is coherent, goes by hand, with the methodology, a way of writing that helps me to make methodological contributions through innovation.

An advantage to using creative writing is the fact that writing helps the process of the emergence of meaning, through the process of shaping and re-shaping (Badley, 2009).

Badley (2009) states that it is important to consider ambiguity in writing, as this can allow readers to position themselves within the text. Ambiguity in writing can be a way of considering that different people have different perspectives. This is particularly important in the context of subjective research, as I need to develop a way of writing that enables perspective-taking, by enabling the reader to “see” what is going on between me and the children, or when I am making the composition with the composer. I also create a way of writing that recognises that the reader may have a very different perspective to my own, and that this is ok. In my writing, I mention moments that are particularly important to me, for example, but the moments, within my research journey, which stand out to the reader might be completely different to those that stand out to me. I want to be open to the fact that the reader thinks, feels, perceives differently from me. The reader comes from a different subjective world to me, from a world full of different personal experiences. One of my aims in this research is to invite the reader to take a position within the text, wherever they want to, in whatever way. Therefore, the writing needs to be flexible enough to allow readers to do this.

A mindful approach to writing allows me to develop an approach that draws on flexibility and perspective-taking. Flexibility in turn, allows me to take into consideration my point of view, perspectives emanating from the academic literature, perspectives coming from the

participants themselves, and potentially distinctive perspectives from the reader. Rather than aiming for the reader to take my point of view and to see the research journey from my perspective, I aim for the reader to choose, have that space to decide how they want to position themselves within the text, by experiencing a wide range of thoughts, feelings as they are engaging with the text, which is part of the richness of writing and communicating what I find out and possible contributions.

Moreover, I write this thesis in present tense in order to take the reader to what is happening “now”, to take the reader into the scene, to enable the reader to “see and feel” what is going on with the dancing and music-making. Writing in the present tense allows me to invite the reader to develop an understanding:

The practice of understanding is the practice of meditation. To meditate is to look deeply into the heart of things (Thich Nhat Hanh, 2006, p.3).

By writing in present tense I can convey the sense of mindful awareness I develop while carrying out the research (i.e. using mindful awareness as a methodology). Mindful awareness is important to me, because it allows me to be aware of what is going on around me: the sounds, smells (I remember a day when I’m sitting down on the floor in a little cluster with the children, who happen to be eating tangerines, and I can feel the smell of the citric fruit), social interactions, and so on. A question I constantly ask myself during the research process is “what is going on?”. Being in a state of mindful awareness allows me not only to consider perspectives that are different to my own (e.g. asking the children how they feel at a given moment), but also to be in a state of mindful alertness, awake to what is going on around me, in a meditative state of mind that allows me to grasp what is going on with my own feelings? what is going on with the social interactions? how do the social interactions influence the dancing and music-making that we are doing?

The thesis is constructed in such a way that begins with an overarching introduction and methodology and then it presents the research as a series of small research studies, each in its own chapter, finishing with an overall discussion. As well as this general introduction to my approach, there is an overall methodology and an overall discussion to show the relationship between the pieces of research (in the methodology) and to provide a space for reflection on what are the overall contributions to the literature, of the research as a whole (in the discussion). However, each piece of research is in its own chapter, with its own introduction, methodology, findings and discussion, to highlight the contributions of each independent piece of research.

Entanglement is a term proposed by Salter (2010), which refers to bringing things together. Salter presents it in the context of bringing together music, machines and the human body and exploring connections between them. An entanglement refers to a “relationship/association with”, a sense of how several things are put together, such as the “manipulation, intervention and extension of the dancing body through all manner of choreographic systems...” (Salter, 2010, p. 241). This allows me to develop a piece of research that happens in layers. I sometimes use repetitions throughout the entire thesis to show different intersecting points within the entanglement. For example, I might talk/write (some readers might experience this as the person who writes talking in their minds, while other readers might draw emphasis upon the process of writing itself, so I want to be open and consider both perspectives) about an aspect of methodology in this section of the thesis and then I might repeat what I’ve said in another chapter of the thesis, in order to show an entanglement. Sometimes I think of an entanglement as multiple threads knitted together, and to show a meeting point of threads, I use repetition. Moreover, this kind of occasional repetition can help me to develop emphasis on a particular idea or methodology, and it can help to remind the reader of what a particular

concept means by repeating a definition where it is relevant. This helps me to develop an approach that is not necessarily linear in nature, but that considers different perspectives.

Moreover, my approach to writing – in a way that unpacks what is going on from different perspectives – creates a pathway for the deauthorisation of methods. It is important to consider the deauthorisation of methods because it allows the voices of the participants to come through (James, 2012) and it can allow readers to position themselves within the text. In the context of carrying out an ethnography with young people, deauthorisation is related to the fact that ethnography is a method for learning about everyday life in everyday contexts:

These everyday practices forced me to think about the plurality of the ethnographic encounter and...its many voices (James, 2012, p. 42)

Ethnography is a form of participant observation in everyday context, where researchers are not only listening to and documenting their own voice, which is to say their thoughts, feelings, impressions about what is going on, but they also listen to and document the expression of thoughts, feelings and impressions as they are interacting with the research participants. It is a method that is embedded in plurality because different participants have different perspectives. To be immersed in an ethnography implicates being immersed in a world of different perspectives, which brings about some epistemological constraints. As James (2012) acknowledges it is not possible to express the real *per se* but our understanding of the real. This means that even if researchers want to acknowledge the plurality, the multiple perspectives they find themselves embedded into, they still express (particularly in the communication of findings and dissemination of the research) their own perspectives of the perspectives of the participants. As such, ethnographers do not communicate what is in the real world, but accounts of the world coming from themselves and from the participants:

Rather than authorise a factual account of the “real world” ...show the many ways that tales from the field can be told and read; to show how events are co-produced within certain receptive spaces; how field sites and spaces interpenetrate; and how fieldwork practices were formed through (James, 2012, p. 35)

As such, developing a subjective account that deauthorises opens the space for the voices of the participants to come through, as researchers are acknowledging how fieldwork practices developed and how methods can be shared between participants and researchers. In my research I take the idea of deauthorisation further by developing an ethnography with young children that uses music as a methodology. The music that is created is shared amongst the participants and myself because we do it collectively, we perform collectively, we play together and, as such, the method belongs not only to the ethnographer but to all those who participate. Using music as a methodology allows for the voices of the participants to come through because it allows the participants to show each other (and myself) that they understand how the feel, as well as using it as a vehicle to express their own feelings. This is particularly powerful for young children, as previous research (e.g. Lefevre, 2004) shows that the use music to give voice to feelings they cannot name, including giving a voice to feeling strongly about something or someone.

### **Approaches to interdisciplinarity**

Another major aspect of my research approach is interdisciplinarity. I would like readers to reflect upon the interdisciplinary approach that I am using (i.e. a pick and mix model), the different academic disciplines I use and why, how using an interdisciplinary approach allows me to make contributions to the literature. I further consider polyphony in writing to shed

light on the voices of different academic disciplines, as different disciplines have different conventions of writing, emphasising my use of multiple ways of writing instead of prioritising one over the others, as writing can act as a way of showing how multiple disciplines can co-exist.

Interdisciplinarity can be a way of developing contributions to the literature through the development of different “ways of looking”. Different disciplines pose different lines of enquiry in relation to different objects of study. In addition, Mary Kehily (2008) argues that interdisciplinarity is particularly important in the context of doing research with children:

Childhood studies as a field of academic endeavour offers the potential for interdisciplinary research that can contribute to an emergent paradigm wherein new ways of looking at children can be researched and theorized (Kehily, 2008, p. 2).

One of the ways for novelty to arise is through the mixture and combination of disciplines to develop new methodological approaches, in this research journey.

Martin Woodhead (2008) proposes three main directions for interdisciplinary research to take:

A ‘clearinghouse model’ would encompass all studies of children and childhood, all research questions, methodologies and disciplinary approaches.

A ‘pick’ n mix model’ would be more selective but would still incorporate a wide range of approaches. The selection criteria might be about the specific topics studied or orientation to the field.



A ‘ rebranding model ’ might appear to have interdisciplinary aspirations, but would mainly be about redefining a traditional field of enquiry while still adhering to conventional disciplinary boundaries. (Woodhead, 2008, p. 26)

I choose a pick ‘n mix model, because it is a discipline-selective model. The present research uses psychology, dance, music and human geographies as disciplines. In a pick n’ mix model, the selection criteria focus on what is being studied or on the orientation of particular disciplines. Here, I am looking at dancing, music-making and children’s engagement with stories from the lenses of the disciplines mentioned above to develop a wider view.

Moreover, this model allows me to consider potential contributions:

a) I do research with children and this approach is recommended by Martin Woodhead (2008) for working with children and young people, in a section of a book where he mentions possible future directions for research on childhood.

b) As an artistic-researcher, it allows me to look at different disciplines and how they contribute to understandings on children and childhood as these understandings do not belong to one discipline, but to many. While this might be aligned to Woodhead’s clearing house model, I choose specific disciplines to provide more detail and to go in more depth.

c) Creative practice and artistic practice do not belong to one discipline only, but have the potential to be used as research methods that act as a commonality between disciplines, such as music and dance. This in turn offers potential contributions regarding taking artistic research forward.

d) As the “object of enquiry” relates to dance and music-making in a social context (in broad terms), this can be looked at by multiple disciplines, which can show different aspects, like the different faces of a prism.

e) To establish new connections/crossover points between disciplines as a way of making contributions to the literature. For instance, by joining music with human geographies to provide insights in both musical and social processes and to explore if there is a reciprocity between the musical and the social.

f) To propose that if multiple disciplines can be joined together to show a wider perspective, so can different academic disciplines be joined together with practice, to make contributions by including arts practice, as well as the practice with young children. The “interaction” between the voices of different academic disciplines and practice can provide a richer and more in-depth “discussion” that allows for contributions to be made in the context of innovative methodologies.

One of the disciplinary approaches used in my work is human geography, recognising that: there is a space; there are some people interacting in the space; where the space might lead them to position their bodies in different ways; and those people happen to be making music. Hence, human geographies refers to an embodied, affective relationship between the social and the physical space.

Whereas physical geography concentrates on spatial and environmental processes that shape the natural world and tends to draw on the natural and physical sciences ..., human geography concentrates on the spatial organisation and processes shaping the lives and activities of people, and their interactions with places and nature (Hall, 2021, online source).

More specifically I look into a sub-discipline within human geographies called geocreativities (proposed by Madge, 2017), where researchers “become active agents generating geographically orientated creative works” (Madge, 2017, p. 246), which can include varied

formats such as poetry, dance, music and so on. I choose this sub-discipline as there is a crossover, an entanglement, a meeting point of disciplines, with creative practice in the context of music and of dance.

It is important to mention I enjoy exploring the connection between dance and human geographies, as it is not always addressed by the literature. While human geographies acknowledge choreographed movements of the everyday (i.e. how people's bodies relate to the physical space and how that in turn can shape their feelings and their relationships between those people), dance acknowledges choreographed movements, the deliberate and conscious use of movement in order to communicate something to an audience (or maybe someone or something else). If, as a choreographer, I am considering the arrangement of bodies in space (e.g. so that a group of people have space to dance in without colliding into each other), in the context of human geographies bodies arrange themselves in a physical space "naturally". For instance, when people are in a place, they might choose to position their bodies in a certain way depending on the characteristics of that space. A choreographer might do the same thing when producing a dance, but this arrangement of bodies in space might be more deliberate or intentional.

Another possible connection between human geographies and dance comes from the fact that human geographies acknowledge a geography of embodiment (Peeteeway et al., 2019), where there is a body in interaction with a geographic space, which can be seen either as an empty space to dance in (in the context of choreography), for instance, or as a space immersed in embodied social practices, like a classroom (in the context of human geographies). Human geographies acknowledge the body's interaction with the physical space, which can unpack aspects concerning the how, when and with whom. This refers to a biosocial perspective of the body, which sheds light on how geographic processes, have an

impact on the body (Jackson and Neely, 2015). Therefore, there is scope for dance and human geographies to “interact together” and inform each other as disciplines.

As noted earlier, the act of making music is not something given *per se*, but I can explore music-making through the lenses of different perspectives, in order to develop a wider view. I spot a gap here, in the possible crossover between music and human geographies. While music focuses on the musical processes themselves, like how the sound works, what musical processes are being developed, and maybe a little bit of what is the role played by the social in this, human geographies, allow me to consider the surrounding context, the physical space where the music is being developed, how the physical location can prompt certain relationships or affect between people, and how that in turn plays a role in the development of a certain piece of music (like in my interaction with the composer) or improvisation (like in my interaction with the children in the classroom).

Considering both human geographies and music allows me to develop a wider perspective, not only by exploring how the social interacts with the musical, but also by addressing how the musical in turn, interacts with the social, which is not always addressed by the literature, the fact that musical processes themselves can feed back into the social, affective and embodied context. Human geographies and music can show a complementary perspective as they both acknowledge the social in different ways. Human geographies acknowledge how the physical space can play a role in shaping social and embodied processes (Jackson and Neely, 2015), which can happen in relation to music-making. Music also acknowledges the social, but from a different perspective. From example, researchers like Hughes (2019) point out that musical compositions “speak of” social events, types of interactions, like friendships, which happen at the time the composition is made. Hughes (2019) also observes that when composers develop new works based on the musical voices of composers of the past, musical

processes such as paraphrasing (i.e. tracing an existing text, to develop an understanding of a particular musical world) and elaboration (through transformations like variation, composers discover new expressive worlds that extend or displace the starting point) can be used so that compositions acknowledge the social reality of the present.

So far, I have been exploring possible connections between human geographies, dance and music, as these disciplines can provide different lenses to explore the relationship between the musical and the social. However, there is also scope for humanistic psychology here.

Considering the historical context of humanistic psychology (in Bland and DeRobertis, 2019) it is helpful for understanding how it is positioned in the context of other psychological perspectives, as well as to show some of its underlying assumptions, which are highly relevant to my overall research approach in this thesis. Humanistic psychology can be considered as the Third Force, where Psychoanalysis is the First Force and Cognitive Psychology is the Second Force, as humanistic psychology emerges out of the limitations of the cognitive perspective in psychology (Bland and DeRobertis, 2019). While the cognitive perspective may be seen as reductionist and determinist (assuming that behaviour may be reduced to mental processes), the humanistic perspective in psychology is holistic and assumes that people have free will (Bland and DeRobertis, 2019). An important aspect of the psychological perspectives, is that they emerge out of the limitations of the perspective that is more prominent before them, leading to an approach of discontinuity. The perspectives emerge out of cultural and historical conditions that give rise to a particular angle in psychology.

Here, I will be using humanistic psychology as my main axis, as I use an interdisciplinary and holistic approach in my research and the research and I have the underlying assumption that behaviour happens because people have free will. The holistic approach and the emphasis on

free will are two main assumptions that emerge within the subjective insights and contributions that occur within this thesis. Within humanistic psychology there are different approaches such as those suggested by Carl Rogers, Abraham Maslow and Violet Oaklander, and I also take some of the underlying assumptions from Mihaly Csikszentmihalyi's "flow" theory.

One of the main contributions of Carl Rogers is Rogerian counselling (1959). Rogerian counselling is considered to be a person-centred approach, as it follows the assumption that the person knows more about their own life and personal experiences, unlike in the First Force (i.e. psychoanalysis), where there is the assumption that the knowledge is in the analyst. This is an important point, as although my PhD is not counselling-oriented, I do take some assumptions from the person-centred approach. I assume that the participants, the children and the composer in this case, as well as myself, as artistic researcher and participant, are the ones who "know more" about our subjectivities (i.e. feelings, personal experiences).

I assume that the knowledge coming from the people involved, that is to say the participants and myself, is just as important, if not more important than, the knowledge coming from previous literature. In the context of this research I assume that the knowledge is in the participants and myself because I am looking at our subjective experiences. I also assume that the knowledge is in the academic literature because it is a very rich space that contains the knowledge and contributions produced by other researchers, as well as their own experiences, in some cases. Unlike some other research approaches, I do not assume the literature is a big, overarching "Other" that contains all the knowledge. This leads me to develop an approach that is more participant-and-artist-driven, rather than literature-driven.

Three key terms from Maslow's (1943, 1962) contributions to humanistic psychology are presented below, going from the general to the particular. These help to clarify themes that particularly significant in my overall research approach:

- **Self-actualisation:** Refers to behaviours like exploring one's own talents, capabilities, potentialities. An important characteristic of self-actualisation refers to the fact that people are more focused, draw their attention, to their personal growth, rather than to the opinions of others. The person experiences a sense of fulfilment.
- **Peak experiences:** These refer to

...moments ... of pure, positive happiness ... all fears ...left behind...All separateness and distance from the world disappeared ... felt one with the world, fused with it, really belonging in it and to it, instead of being outside looking in. (Maslow, 1962, p. 9).

They are considered altered states of consciousness where one experiences something that can be considered rare, exciting or elevating. They are considered to be deep transcendental moments, where one is immersed in the experience, like the moment of an insight, witnessing a beautiful natural landscape or having an experience that leaves one "breathless" in amazement.

- **Plateau experiences:** Maslow explained that

A plateau experience is a permanent state of connection...to live at a constantly high level in the sense of illumination or awakening or in Zen...The important point that emerges from these plateau experiences is that they're essentially cognitive. As a matter of fact, almost by definition, they represent a witnessing of the world. The plateau experience is a witnessing of reality. It

involves seeing the symbolic, or the mythic, the poetic, the transcendent, the miraculous, the unbelievable, all of which I think are part of the real world instead of existing only in the eyes of the beholder... (Maslow, 1962, p. 12-14).

In the context of this research peak and plateau experiences are particularly meaningful as I use them as a tool for methodological innovation. For example, I use mindful awareness to be aware of, and attuned to, what is “out there” in the research literature and of what the participants and I are creating at a given moment. Moreover, throughout artistic moments of dancing and making music, of creative practice and even while recounting them, I develop peak experiences and decide to choose fieldnotes based on peak experiences, as they make particular moments, shown in the fieldnotes, “special” for me. They are moments where I feel the dance/music I am listening to, performing or improvising is flowing right through me.

Peak experiences have been associated with the psychological concept of “Flow”, a mental-state for optimal experience, fulfilment, a state of being immersed in the activity itself, which is developed as part of a positive psychology approach by Mihaly Csikszentmihalyi (2002). This refers to a mental state of being completely immersed in an activity, where a person does the activity for the intrinsic benefits of engaging with the activity itself. This has a personal significance to me, as I tend to feel “in the zone” when I am dancing, composing, playing the piano and imagining stories (i.e. some of the activities I develop together with the children and the composer in the research presented within this thesis).

Personally, when I am experiencing flow, as I stand up on pointe and extend my back leg up straight in an arabesque pose, I experience a sense of wholeness, of the holistic. This is also one of the characteristics of Gestalt psychology, which has some key underlying assumptions, which are relevant to this research: the whole is greater than the sum of its parts. The gestalt



perspective in psychology originated in Germany as part of the Second Force (i.e. cognitive psychology). Later, the Gestalt approach developed further as part of the Third Force (i.e. humanistic psychology) in America, still under the assumption of the holistic, but mainly developed in the context of psychotherapy/counselling. I use the Gestalt approach developed by Violet Oaklander (2001), not in the context of counselling, but as a research method, emphasising the importance of making contact with my feelings. This refers to drawing my “inner sight” to my feelings, to become aware of what I am actually feeling in a given moment. Within my interactions with the participants, this is particularly important as it prevents me from taking things “for-granted”.

Importantly, humanistic gestalt approaches state that it is not only the client who “grows” during a therapeutic session, as the therapist “grows” as well. Oaklander’s (2001) approach to interacting with children in therapy sessions has been particularly nurturing for my research. Although my research is not psychotherapy-oriented, I take assumptions from humanistic, positive, and gestalt psychology as the grounding foundations of my research.

Here, I want to highlight a gap and a reason for why including psychology in the roots of my research. Humanistic psychology is mainly used in practice, in the context of counselling, but there is scope to use it as a research methodology. For example, just as Violet Oaklander carries out activities together with the children in therapy sessions, I can do activities together with the children as part of a research methodology (i.e. participatory research), but following the assumptions from humanistic, positive and gestalt psychology. Moreover, I also use making contact with feelings part of my methodology. As I develop the research I am constantly checking in with myself how I’m feeling about the dancing and music-making the participants and I develop together. In the end, research is also a process of self-growth and it

can be worth mentioning when used as a research methodology and as a way of benefiting practitioners in their practice.

### **The present research: peeking into some gaps in the literature**

While I mention in the previous section some broad “crossover points” between disciplines in relation to choreography, music/composition and social processes, here I want to zoom into young children in the context of performance, improvisation and the social. As noted earlier, childhood and youth studies as a discipline can be considered as an emergent paradigm, where different perspectives on children and childhood can be researched and theorised (Kehily, 2008).

Here, I want to focus, for a moment, upon a gap in the literature, which mainly highlights the fact that the literature on music and the social, and on choreography/composition, tends to be mainly adult-centred. And even if these topics are explored with children they are positioned differently from the literature with adult participants. The literature on children’s music-making tends to be mainly positioned in the context of education (Laurence, 2010, 2012; Burnard, 2000), psychology (Saarikallio, 2019; Saarikallio et al., 2014; Saarikallio and Erkkilä, 2007) and psychotherapy/social work (Levefre, 2004). The music that children perform, improvise and compose is not always positioned together with the literature on music performance/composition and choreography (e.g. Salter, 2010; Hughes, 2012; Dallal, 2006), and this is a gap I seek to address in my research approach.

Gaps also emerge by positioning different disciplines together in a broader context. While education, psychology and psychotherapy might cover a wide span in relation to children’s music-making, dance, music and human geographies can broadly cover the relationship between the musical and the social, where children’s music-making, along with the music-

making of those who have trained in music (i.e. the composer and myself in this case) can provide new ways of looking into the relationship between the musical and the social, in a way that brings together different disciplines, the academic and the experienced (i.e. knowledge coming from experiencing and practicing something, knowledge emerging from the bodily/kinaesthetic and feelings not only from the intellectual or the mind).

### **A journey begins with a single step...or a single glance**

Now, is the moment where an ocean opens, a moment of swimming in, or navigating, the open seas. I hope the reader enjoys the experience of reading this thesis, by experiencing a wide variety of thoughts, feelings, and experiences. Now is the time to walk the steps of the journey, finding a way to make sense of them. I will not tell the reader how to do this, but rather, in line with the deauthorisation of methods, I will let the reader do this, make meaning, in their own way, acting of their own volition.

## **2. Literature Review: Developing a wider view through a plurality of literature**

*...once it was dark enough to see the stars, she reached up one hand and gathered starlight in her fingers, like the silken threads of spiders' webs... Did she notice how sticky it was? How sweet?... (Barnhill, 2017, p.20-25).*

### **Overview...and a tea party analogy**

Here, I am going to be going through the literature, exploring key concepts, debates and emerging gaps, as if I were jumping over twigs floating on a stream. The research process begins by reviewing the literature, including identifying and selecting relevant discussions, reviewing knowledge and understanding, identifying gaps, asking research questions, answering them through methodology and setting up an agenda for future research. Here, due to the interdisciplinary nature of the research, I am going to be attending to multiple discussions in the literature, which are usually presented as separate to each other because they come from different disciplines, as people in a tea party who are standing up holding cups of tea and having conversations, each in its little bubble. I approach these people and ask them to have a conversation together, with each other, to develop a wider perspective. This is one of my aims for using interdisciplinarity, to join together conversations coming from different disciplines within one overall conversation, as these multiple conversations have a common denominator: the relationship between dance and music-making in interaction with social processes.

After putting multiple conversations coming from different disciplines together, I spot gaps in the literature. Here, I present a proposal to do something about those gaps in a way that benefits both the literature and practice. I briefly outline some of my methodological approaches in order to situate the reader into context, to provide a wider view as to where the

discussions I see in the literature go, as a way of doing “something else” with them, to consider potential aspects for transformation. Hence, the purpose of this chapter is for me to pick different discussions coming from the academic literature and from different fields of knowledge and look for possible ways to integrate them. Using an interdisciplinary scope gives me the space to address gaps emerging within one discipline with possible insights coming from another discipline.

In this chapter I also take a step back and reflect on how I am looking at what is “out there” in the literature. This is an important point, as it allows me to reflect on the fact that the methodology does not necessarily begin when I am together with the participants; rather, it starts before that, when I am looking into the existing literature, including how I am looking into the literature and how the literature plays a role in changing my understanding of a given topic. The methodology starts as I am going through the existing literature, finding out what is there, the possible gaps, reflecting, being open and mindful of how I am reviewing the literature, as a potential contribution to understandings of methodology, of what it is and its purposes. As such, doing a PhD in psychology with childhood studies gives me the space of posing a variety of key concepts that are coming from a wide range of disciplines.

### **Overarching issues: stepping into a context**

The aim here is to settle the research into a context. I will begin by explaining the academic disciplines that hold and nurture the present research, then I will address the main topic, which is situated at the intersection between dance, music and the social, I will then highlight why it is important to develop an understanding of why it matters and what it means. To do this, I present the following overarching issues: interdisciplinarity (doing research situated within a meeting point for disciplines rather than in a discipline in-and-of-itself), deconstruction (developing an awareness of layers leading to meaning-making) and

entanglement (a bringing together of things, which in the context of this thesis can emerge as “knitting” multiple perspectives at the level of thought, different types of movement combinations at the level of the body, which are intertwined within different affective states).

### *Insights on interdisciplinarity*

Woodhead (2016), as I describe in the overview, proposes a ‘pick’ n mix model’ to interdisciplinarity. As mentioned earlier, my research is situated at the intersection between dance, music, human geographies and humanistic psychology. I decide to combine dance and music with human geographies to bring some reciprocity, a flow, to the research. While dance and music tend to focus on the movements themselves, on the musical processes themselves, human geographies also acknowledge the social context, as they shed light on relationships between the spatial organisation and how it impacts the lives and activities of people, including their interactions with places and nature (Hall, 2021). Psychology is also relevant because it helps to shed light on feelings. Making music is not necessarily “on its own”, as there are certain social processes that can enable certain elements in the music to emerge, which in turn awaken certain feelings and subjective experiences.

Therefore, by combining dance, music, human geographies and psychology, I can take into account the music, the body that is making the music, the social processes that lead the music to come into being and feelings and subjective experiences. This is important not only to develop an interdisciplinary perspective, but also to provide a holistic view. While each discipline can provide “their side of the story”, if I combine the disciplines, I can develop a new perspective into music and the social, another side to the conversation that has not been addressed before. I can take into account the perspectives of the individual disciplines to develop a wider perspective, not only to fill a gap in the literature, but also to contribute to aspects of practice, particularly in the area of music-making.

### ***Insights on deconstruction, what I refer to as “unpacking”***

As Taruskin (2009), Macklin (2010) and Chiu (2017) state, music-making acquires meaning because of the social context – it does not happen on its own. This is why I choose to use a deconstructionist approach, which I combine with the concept of entanglement proposed by Salter (2010) in order to strengthen my approach to interdisciplinarity. Deconstruction is introduced here to explore concepts, such as music-making, to understand why they matter and what they mean. Then, in the chapters that focus specifically to my research, I use deconstruction to unpack the multiple elements I encounter while carrying out the methodology.

Deconstruction is a term proposed by Derrida (1976), and refers to a philosophical approach to knowledge whereby meaning-making emerges through the process of developing an awareness of layers, such as assumptions and ideas. This approach helps us to understand how meaning is socially/contextually constructed (Warren, 2009), and I like to refer to it as “unpacking”.

An interdisciplinary approach can be combined with deconstruction as multiple disciplinary lenses can provide multiple layers, and deconstruction can then be used as a method, a process, that consists of unpacking multiple layers about what is being researched. However, while having multiple layers can allow me to address multiple gaps in the literature and practice, as well as to develop a wider perspective, it is also important to have something to hold the layers together, which is why I choose to use entanglement.

### ***Entanglement***

As described in the previous chapter, entanglement is a term proposed by Salter (2010), which refers to bringing things together. A possible way of visualising entanglement, is to

imagine multiple threads of different colours knitted together, different disciplines together at “points of commonality”. Here, I have the initial concept of music-making, and through deconstruction, I become aware of other layers that are present within the music-making process, such as the fact that a body is needed to make music. Through interdisciplinarity I can become aware of more layers provided by the lenses of multiple disciplines, such as the musical, the social in relation to the body, space and the music, and the subjective. The concept of entanglement enables me to explore relationships between the different layers to see how they are coming together.

It should be noted that entanglement and deconstruction are relevant not only to theory but also to methodology. At the level of theories and concepts, in line with deconstruction, it is important to explore how I am approaching theories and concepts and developing and understanding, as well as making connections between them. Yet, this does not stay at the level of theories and concepts; it also emerges when interacting with the participants. When I am with the children in my mini ethnographic studies, I bring with me the multiple layers obtained when exploring the literature, to wonder on how we are making music together, how we are positioning our bodies in space, how is it that the way we relate to one another comes alive within the music, how we are using our bodies to make the music, and so on. It starts with the disciplines, with a choice of different disciplines to look at a topic of enquiry, then looking at the literature on the topic, but also at ways of looking at that literature, such as deconstruction and entanglement.

In sum, I want to introduce the idea that a methodology starts with the way of approaching the literature. For me it is important to consider how I am approaching what other researchers have done, as this can inform what I bring to the participants, particularly when doing research in the context of practice.



### ***Getting closer to the research topic***

Now is the time to step more specifically into the layers. I will now present the first layer: dance and music-like qualities, aspects of everyday human behaviour which also happen to be present within dance and music.

### **Dance and music-like qualities of everyday life**

Here, I present aspects of human communication in everyday life that are explored in music and dance, and that allow companionship and reciprocity to emerge (Malloch and Trevarthen, 2009). I highlight a series of key concepts which show how everyday bodily movement and sound can play a role in expressing affect to others, but also in understanding how other people feel. Behaviours associated with dance and music-like qualities are related to what De Certeau (1984) describes as the practice of everyday life, to everyday movement and sound, which have been considered as a choreography of everyday life (e.g. Eggermont, 2001). This is an important point as learning about choreographies of the everyday shows insights on the role of the body and sounds to communicate feelings to others. The key aspects I focus on are embodiment, communicative musicality and affective choreographies.

### ***Embodiment***

Embodiment comes from the term embodied cognition, which refers to the fact that cognition involves the body's interaction with the environment (Schneegans and Schoner, 2008).

Embodiment can be referred to as the way in which people express themselves and make meaning through their bodies, such as through bodily posture, eye contact, bodily movement, etc. (Seymour et. al., 2015). Yet, from the perspectives of human geography, embodiment highlights the fact that social process have an impact on the body. These perspectives acknowledge a geography of embodiment (Peteway et al., 2019), which involves:

a “biosocial” perspective of the body in geographic space. [These perspectives] highlight the imperative of situating health within a broader ecological framework that includes not only biological bodies, but also natural, chemical, built, and social environments, along with the larger social...structures that shape distributions and spatial configurations of health exposures encountered within local spaces (Peteway, et al., 2019, p. 51).

Peteway et al. (2019) acknowledge that the body is not only affected by physiological process, but also by social process. They recruit parent-child dyads and trained them in participatory research methods in order to learn about:

- 1) which places matter, i.e. spatially-specific notions of “place”);
- 2) how these places matter... to gain greater insight into what is embodied (i.e. specific experiences/exposures), and where (i.e. spatially-specific). (Peteway et al., 2019, p. 51).

Peteway et. al. (2019) use human geographies of embodiment in the context of health, yet what is embodied and how, can be taken into consideration within research with young children in the school context to see how young children’s bodies can be acknowledged as playing a role both within the biological and the social. Indeed, adopting the views of geographers of health, the body is not only affected by biological reproduction but also by:

social reproduction as ... human beings . . . producing each other ... people are constantly socially reproduced ... relationally. Because we are concerned with the geographic processes that...produce and reproduce healthy (and unhealthy) bodies, interrogating social reproduction is important for our practice (Jackson and Neely, 2015, p.56).

Here, Jackson and Neely (2015) show that relationships in particular have an effect on the body, as people are constantly interacting with each other, showing that embodiment is not only about what the body does, but also about the body in a relational context.

Based on the above I propose there is a body in interaction with a geographic space, which can be seen either as an empty space to dance in, for instance, or as a space immersed in embodied social practices, like a classroom. This involves acknowledging the body and its interaction with the physical space, which can include how, when and with whom. This interaction between the body and the space can provide a crossover between dance and human geographies as disciplines.

***Interpersonal affective communication: including affect attunement and movement synchrony***

Further dance and music-like qualities emerge early on children's development. As shown below, when babies are interacting with their mothers, behavioural aspects such as bodily movement, eye contact and posture play a key role within their affective exchanges.

Movement and sound play a key role in the reception and communication of feelings, in showing a perception and an understanding of someone else's affective state.

The literature shows possible associations between music-like behaviours and affect attunement, as they are ways of communicating affect to others through the body, which is to say that it has an interpersonal purpose. Stern (2018) defines affect attunement as the performance of behaviours that express the quality of feeling of a shared affective state without imitating an exact behavioural expression, which is characterised by a sharing of affective states that begins with imitation (e.g. a mother can imitate the gestures a baby makes) and progresses into a more complex behavioural style where, for example, a mother

can imitate the baby as well as saying Yes, with emphasis. In the example, an emphasis in the tone of voice can act as an attunement, where the mother can show not only that she perceived the affective expression of the baby, as with direct imitation, but also that she understands the baby, by performing a different behaviour in response to the baby. Stern (2018) highlights that affect attunement happens when there is a match between the expression of feelings in the mother and in the child.

Another key concept in interpersonal communication of affection is interactive repair (Reck et al., 2004), which again is mainly researched in the context of mothers and children, where there are shifts between affective matches and mismatches. A match refers to the ability to physically mimic the child's affective condition, where there is a match between the expression of feelings of the child and of the mother, which is associated with a positive expression of affect. Matches have been associated with reciprocity and synchrony between the mother's and the child's affective states, whereas mismatches refer to interactive errors. The interactional transition from an uncoordinated state to a coordinated expression is called interactive repair.

Interactive repair, matches and mismatches can happen simultaneously to movement synchrony (i.e. moving at the same time as someone else). Movement synchrony is a particularly important dance and music-like everyday behaviour. In a dance/music context it is important to move in synchrony with others to keep a choreographic arrangement, for example, or to play in time in other musicians, during ensemble performance. Yet this is a behaviour that also happens within the practice of everyday life and which can lead to the development of other behavioural qualities, such as kinaesthetic empathy. This is where children develop an awareness of corporal states and feelings (McGarry & Russo, 2011). These are shaped in their interactions with their caregivers (Stern, 2018), as well as with

children's developing sense of self (Hart and Damon 1988), and they are enhanced through a notion of the self in relation to the body in the interpersonal context, such as movement synchrony.

The literature consistently shows that moving in synchrony (i.e. at the same tempo) as someone else increases children's kinaesthetic empathy. A number of studies show that children are more likely to help the experimenter in a lab study after moving in synchrony with them. For instance, Isabella et al. (1989) observe mothers in the home environment interacting with their 1, 3 and 9-month-old infants. Synchronous interaction is operationally defined as: both members of the dyad contribute to the observed interaction (e.g. infant vocalization and maternal response); the interaction involves an obvious exchange of behaviours (mother stimulation, infant exploring); or a member of the dyad is responsive to the behaviour of the other (e.g. infant cries, mother soothes). In addition, asynchronous interaction is defined as: when one member of the dyad engages in a behaviour that either is not responded to by the other (e.g. infant sleepy, mother arousal) or when the mother and the child were not engaging in a reciprocal interaction (e.g. infant cry, mother stimulation/arousal), which can be further related to the idea of matches (synchrony, when the mother and child "coincide") and mismatches (when they do not "coincide"). Results also show that secure attachment relationships can be fostered by synchronous interactions in which mothers are relatively consistent in their perception, accurate interpretation of, and appropriate responsiveness to the signals of their children.

Moreover, Cirelli et al. (2014) describe a study with one-year-olds, where children bounce to music with the experimenter in either a synchrony or an asynchrony condition. Results show that children bouncing synchronously with the experimenter are more likely to help them in a subsequent scenario (i.e. show a prosocial behaviour), in comparison to an experimenter who

does not move in synchrony with the child. This shows that interpersonal synchrony acts as a social cue (directing prosocial behaviours to specific people with whom they experience synchrony) instead of a social prime (increasing prosocial behaviour in general). However, Tunçgenç et al. (2015) state that it is important to consider movement synchrony tasks that do not require bodily contact between the experimenter and infant, as this could also have an influence on the results. Hence, they develop a study where one-year-old children are rocked in chairs as they view social toys that rock synchronously or non-social toys that moving asynchronously with them. Social toys are teddy bears that briefly talk and gesture to the children before the rocking phase. Non-social toys are colourful boxes making sounds and lighting up. Then, the children are given the opportunity to select one of the toys. Results show that children prefer the toys that move synchronously with them. Yet, it is important to consider that most of the synchrony tasks that take place in previous studies are not activities that children engage in their everyday life circumstances (i.e. most of the experiments conducted on movement synchrony are lacking ecological validity).

Moreover, the literature also shows that movement synchrony is related to intersubjectivity. Trevarthen and Aitken (2001) pose the term intersubjectivity to refer to an awareness of “self-and-other”, where children are aware of, and receptive to, the subjective states of others. The literature states that intersubjectivity can lead to a “meeting of minds”, between the mother and the child for example, which is the ability that people have for sharing different types of mental states such as feelings, intentions and desires (Cianucia, 2019).

Yet, Cianucia (2019) states that while the literature tends to focus on a meeting of minds there is also a meeting of bodies, as babies come into contact with their mother’s body through pregnancy and early childhood, where meetings of bodies happen as shared experiences, as face-to-face (i.e. eye contact) and skin-to-skin (i.e. bodily contact), which

allow children to develop an awareness of the feeling states of another, to possibly regulate their own feelings and to develop a feeling of togetherness with another person.

Overall, all of the above concepts – affect attunement, interactive repair, synchrony and intersubjectivity – show that there is a relationship between the body and both the reception and expression of affective states.

***Communicative musicality: another form of interpersonal affective communication***

Musicality emerges from the research between mothers and babies, where manifestations of feelings happen in a similar way as the expressive properties of music. A communicative musicality can be located in the context of reciprocal communication and warm relationships (Malloch and Trevarthen, 2009). Recordings of vocalisations between mothers and their infants reveal that:

the mother and her infant are partners in a musical dialogue. Communicative musicality consists of the elements pulse, quality and narrative – those attributes of human communication, which are particularly exploited in music, that allow co-ordinated companionship to arise (Malloch, 1999, p.31, 32).

Moreover, Malloch (1999) reports that communicative musicality is particular to caregivers and their infants as:

Infants usually stimulate an affectionate adult... to extended poetic or musical speech, which often moves into wordless song, or imitative, rhythmic and repetitive... sounds... this distinctive style of adult speech is called “motherese” or “parentese” or “infant directed speech” (Malloch, 1999, p.30).

As such, this concept is a mixture between music and psychology. In addition, Malloch and Trevarthen (2009) acknowledge that there can be an exchange of voices, or vocal sounds, between the caregiver(s) and the baby, happening as a call-and-response, or there is also a rhythm in lulling, within a communicative musicality.

Moreover, Trevarthen (2002) acknowledges that human communication can be organised musically:

Music, as it changes, evokes motive universals in the human experience of moving, the unfolding of purposeful projects and their dramatic cycles of emotional expectation and consummation. It has the capacity to give emotional companionship...because it supports intrinsic, neurobiologically founded needs for qualities of human communication that are organized within musicality, 'in time' with the mind. (Trevarthen, 2002, p. 25)

As such, the research on mothers and babies show that there are qualities of human communication that are organised in a similar way to music. A gap in this research is that it does not show if communicative musicality between caregivers and children persists as children get older. The research presented by Malloch (1999) for instance, is cross-sectional. Longitudinal measures could have shown if these behaviours are exclusive to infants or if they also happen amongst young children in general. Another gap in the research is if similar behaviours (to those associated with communicative musicality) happen in other contexts outside the caregiver-child relationship, for example in the teacher-child relationship, or in the relationships of children with each other.

Moreover, the literature does not necessarily illustrate the relationship between embodiment and musicality. Embodiment acknowledges that there is a relationship between the body and



the environment (Schneegans and Schoner, 2008), where the body uses gesture, posture, eye contact, etc. to communicate with others (Seymour et al., 2015). While Malloch (1999)'s research on musicality focuses explicitly on vocalisations, Malloch and Trevarthen (2009) also report the rhythm in lulling as a feature of musicality. As such, it remains to be further explored to what extent behaviours with music-like qualities, such as bodily movement and posture, can be considered part of a communicative musicality, particularly if these behaviours play a role in communicating affective states to others.

I therefore propose for communicative musicality to be explored in the context of young children's music-like behaviours when they are interacting with each other and with adults in the classroom, performing their everyday life activities.

### ***Musical communication***

Musical communication is a concept that draws upon communicative musicality, but is relevant specifically to the context when people are making music. It is important to distinguish that communicative musicality refers to music-like qualities (e.g. there might be a rhythm and pulse to the sound exchange between the mother and infant, but they are not making music), while musical communication refers to communicating through music. Moreover, musical communication is proposed by researchers across a variety of contexts such as music therapy. For example, Andsell and Pavlicevic (2005) propose music therapy as a process of musical communication, as it is a form of companionship, where the therapist joins in the music the client plays and engage in a musical dialogue.

Similarly to communicative musicality, musical communication in therapeutic contexts involves a musical exchange between client and psychotherapist. Yet, unlike musicality,

music itself serves as a vehicle for client and therapist to communicate. Still, it is unclear to what extent embodiment also plays a role within the communication exchange.

These considerations can be applied specifically to the concept of young children's engagement with music making. Young (2005) engages in participatory music play with young children in the classroom, by engaging in musical activities with young children.

Young children produce many types of playful behaviour which can be described as 'musical' These include spontaneous vocalizations, rhythmic movements, play with sound-making objects and moving and vocalizing in response to live or recorded music ... These musical behaviours integrate and blend with many other kinds of play, so that it is difficult to isolate them or, at least, to identify them as musical activity as conventionally conceived. (Young, 2005, p. 282).

In this research young children engaged in musical behaviours such as imitation:

...For Chris to imitate Jake's initial pipe call may seem a simple act, yet imitation signals willingness to join in... (Young, 2005, p. 295).

Other behaviours include organisation (i.e. coordinating with others) and elaboration (shifting away from the starting point of a piece of music, through variation for example). These behaviours highlight the way in which musical communication is a relational activity that happens when children are engaging musically with others. However, a gap in the literature concerns the role that the body and embodiment play in musical communication, and how the body/embodiment is affected by a relational context.

In my research, I link these issues to the performance context, as it is important to consider ways of performing like dance, embodiment and musicality because they enable me to cast a

light onto the body. Sometimes, in the context of performing, playing a musical instrument and other forms of engaging with music, the fact that the body is needed to make music can be ignored. I use a perspective on the body, which is mainly based upon understandings developed by music, dance, human geographies and psychology in order to make contributions to our understanding of the relationship between dance and music.

### *Affective choreographies*

While musicality and interpersonal affective communication tend to be researched by psychologists within the context of the mother-child relationships, affective choreographies explore the communication of affect at the level of the social and in the context of everyday life, including the school context.

Affective choreographies is a concept developed by Youdell and Armstrong (2011) to explore the relationship between the body and space in the context of the everyday in educational contexts with children (e.g. how the body moves in relation to the surrounding space in everyday life):

we use the notion of choreography to think about the flow of affectivities, bodies and meanings in education spaces. (Youdell and Armstrong, 2011, p.145)

The researchers take part in research exploring everyday life in the role of teachers and communicate their experiences. A key aspect of affective choreographies is that it proposes a shift from the individual to the collective, from one body moving to multiple bodies moving together:

By foregrounding bodies as collectivities in movement that is meaningful ... the choreographic emphasises the multiplicity of bodies implicated and constituted in the

event... bodies moving collectively and tacitly...these bodies 'know' the moves and act their place in the choreography of the event...Like the performative utterance, the choreographic suggests a shared tacit bodily knowing...(Youdell and Armstrong, 2011, p.146)

Hence, affective choreographies refer to collective, bodily movement, in everyday contexts, to a tacit knowledge, where multiple bodies know the way they are expected to move and do so collectively. In addition, the researchers observe specific behaviours that they mention are particular to the school context

This spacing and movement is also implicated in ... students as students. The uniformed, regimented bodies marching ... The change of 'place' has indicated a different way of being and moving in space in which the visual-spatial organization of school- and teacher... ...(Youdell and Armstrong, 2011, p.147)

Affective choreographies, as a concept, offer a descriptive way of knowing that can account for how bodies behave in the context of the everyday in a collective manner, as well as addressing how certain behaviours/collective movements/choreographies can be particular to certain spaces and places.

While this concept explores what people do with their bodies in the context of the everyday, music and dance as disciplines can be relevant here, to shed light on how affective choreographies happen during actual dancing and music-making. There is another possible interdisciplinary link with humanistic psychology, which can be used to shed light on what happens with people's feelings through the actual process of dancing and music-making, as well as during the everyday.

## **Dance and music-making as theory, methodology and research output**

While there are behavioural manifestations of dance and music-like qualities within the practice of everyday life, there is also the explicit practice of dancing and music-making. As noted earlier, a deconstructionist approach highlights the fact that meaning is given in layers. As such, it introduces the assumption that dance and music emerge from social action.

Deconstruction introduces a series of questions such as: where is the music-making happening, who are the people making the music, how do they interact with one another, and how do those social interactions give rise to certain musical manifestations. This is to say that dancing and music-making are not to be taken for-granted; instead, they can be unpacked as concepts to uncover new meanings. As such, I decide to explore the literature on the relationship between music and the social, to develop an understanding of how what is going on in the social plays a role in the way music-making happens and in how music is composed. A key aspect transmitted by the literature is that composers make certain musical choices based on what is going on in the social context and that the music speaks of what happens at the level of the social, so that the music and the social go hand-in-hand.

### ***Thematic transformation in music***

Here, I introduce the reader to a key musical concept, which I use as a research methodology. A thematic transformation refers to a composition style used by Liszt, involving the transformation of a theme throughout a piece of music. Themes are independent from each other, unlike in a variation, where they are linked. Authors have noted the evolution of a theme throughout a piece of music that undergoes transformations without losing its essential identity, as themes can have different metres and slight changes in melody (Latham, 2011). It is present in some pieces such as dance movements of suites of the 17<sup>th</sup> century, Liszt's

Symphonic Poems and Sonata in B minor. There is an episodic structure, where episodes are connected by the theme rather than the storyline.

Within the context of a thematic transformation is the double-form, which is also developed by Liszt (e.g. Sonata in B minor). The double-form refers to what happens when a theme attends to both elements of how it is placed within the sheet of music, as well as how it evokes feelings (Lawrence, 2009). The double-form used within the thematic transformation enables the sonata to emerge as a series of episodic events organised according to sonata principles. This has an impact on plot structure, as unities of time, place and action can be ignored, so that the connection between episodes is more at the level of the theme than at the level of the story line, which can be more superficial, so composers do not have to follow chronology.

Characters can also emerge within the thematic transformation. Instead of the characters being defined by their journey from a starting point to a goal (i.e. tension-resolution) the characters evolve through constantly changing contexts (i.e. as the themes evolve the characters evolve). The double-form has an impact on harmony. Liszt's sonata happens without breaks between movements or sections. Arrival points such as the introduction of new themes are mixed with the downbeat of the next phrase, so that harmony acts both as resolution and new beginning. Through thematic transformation the sonata is in constant movement as new themes emerge from previous ones. Points of arrival are transformed into points of departure through chromatic modulation and ambiguous shared chords, so that the transition from tension to resolution happens when the piece reaches the end (Lawrence, 2009).

### ***Musical harmony***

I present harmony here, because just as there is an entanglement (i.e. a bringing together of things) at an interdisciplinary level as well as at the level of the social, harmony also introduces the idea of a bringing together of things, at the level of the musical.

Harmony can be defined as follows:

At its simplest, the simultaneous sounding of 2 or more notes; in this sense synonymous with chord. More broadly, however, harmony refers to organization and arrangement of chords and their relationships to one another. It therefore concerns not only music's vertical, synchronic dimension, but also its horizontal, diachronic progress (Kennedy et al., 2013, online source).

In the context of a polyphonic piece harmony refers to how the multiple melodic layers are interacting together, opening the space for reflecting on how multiple music sounds or notes are coming together.

From a subjective perspective, I feel that harmony can be very intrinsically connected, like two people standing at the edges of a continuous line, which has a zooming in towards one edge and a zooming out towards the other end. Musical texture refers to a form of musical organisation (Scruton, 2018) and hence, to a form of “zooming out”, while harmony refers to how things are coming together and therefore, to a “zooming in”. A zooming in is particularly important in the context of this research, as the research is mainly subjective and therefore, accounts for ephemeral thoughts, feelings and other bodily sensations that emanate when I am interacting with the participants, as I am in a state of deep immersion and mindful awareness. From the perspective of music in the context of the social, the multiple steps of the journey show me that harmony, when used as a research method, involves stepping into

the situation, to experience the situation from the inside, while texture, refers to having a critical distance, to see how multiple elements are interacting together, from a distance.

### **Human geographies as a way of looking at children's experiences**

In the previous chapter, I provided an introduction to human geography in a wider sense, describing what human geography is. However, below I focus on what human geography “looks like” in the context of doing research with children. I want to use this space to show how previous literature acknowledges the relevance of human geography to learning about children's experiences.

Something distinctive about human geography is that it highlights doing research that is *with* and/or *for* children, instead of doing research that is *about* children. The main difference is that research that takes place *with* children includes children's actions, behaviours and perspectives as part of the research. What children themselves want is important, as well as the fact that they play a role within the research process. Research that is *about* children, does not always acknowledge children's views, feelings and perspectives or how children feel about the research they are taking place in. As such, I use human geography to develop an approach that is inclusive of children's voices, where the children can make choices that impact on the direction the research goes, and that also seeks to benefit practitioners who work with children, such as teachers and teaching assistants.

As I mention in the Overview, human geography is not only concerned with the physical space, but also with the social activities that take place within that space. Geographers Barker and Weller (2003) acknowledge that

... geographers have contributed to the growing body of interdisciplinary research developing new ways of undertaking research with children. Traditional research



methods which do not directly involve working with children ...have been criticised for carrying out research on rather than with children. Instead, ... researchers have been developing inclusive and participatory children centred methodologies, which place the voices of children ... at the centre of the research process...(Barker and Weller, 2003, p. 33)

They acknowledge that using human geography to learn about children's experiences allows for children's voices to be more prominent in the research although:

children's responses may not explicitly reveal direct answers to research questions, but instead highlight issues and experiences important to their own lives... (Barker and Weller, 2003, p. 47)

As such, using human geography as a central concept allows me to address what the children do and how they feel within the research as central, as well as what other researchers consider to be important within their research with children.

In addition, Barker and Weller (2003) suggest establishing research relationships with children based on reciprocity, through a "multi method approach" (p. 50), which involves the use of mainly qualitative methods like photographs, diaries and drawings, as children in their research describe them as fun. In the case of quantitative methods, they suggest the use of questionnaires, which can provide large scale information for children's advocates, although they may not necessarily account for child-researcher reciprocal communication to the same extent.

Human geography also "invites" researchers to consider their views on children. Punch (2002) states that:

the ways of seeing children affect the ways of listening to children...the way in which the researcher perceives ... children influences the choice of methods... (Punch, 2002, p. 322)

Punch (2002) mentions that there are researchers who consider children to be “the same” as adults (p. 322) and that therefore, they tend to use the same methods that are used with adults. However, there are also researchers who perceive children to be very different from adults who use qualitative participant observation in everyday contexts and highlight that it is necessary to:

spend prolonged, or repeated periods with anyone in order to get to know them ... understanding the child’s world and the child’s views... (Punch, 2002, p. 322)

And there are researchers who perceive children to be “similar to adults but to possess different competencies” (Punch, 2002, p. 322) who use methods like writing, diaries and drawing.

Considering how the ways of seeing children impact methodological choices is relevant not only in the context of human geography, but also in the context of interdisciplinary research with children. Different disciplines acknowledge children in different ways and propose different methods for working with children.

Moreover Barker and Smith (2001) develop fieldwork in the school context with children between 5 to 12 years-old, suggesting that researchers who engage with human geography can reflect upon their personal experiences of researching, reflecting on how relationships between researchers and child participants are formed and how they impact the findings of the research. Hence, human geography in the context of doing research with children, is concerned with how research relationships form, how the subjectivities of the researcher

impact on the methodology and with doing research with children that acknowledges children's voices and perspectives.

Yet, there is scope for research in human geography to acknowledge research as a way of benefitting practice and practitioners in their practice. A gap I am addressing here is the fact that some of the elements emerging from the academic literature are not always experienced and explored during practice. Indeed, there are methodological approaches that aim to bridge the gap between the theoretical and the experienced, such as close-to-practice research approaches (BERA, 2018) (see Overview chapter) and artistic research on performance (including arts-based methodologies)

Here, I aim to position close-to-practice research in combination with artistic methodologies. Artistic research based on performance can be considered a type of research that uses performance as a field of inquiry, as both a source and as “a way of knowing that performs rather than represents the world” (Savin-Baden and Wimpenny, 2014, p. 9). Artistic research (Savin-Baden and Wimpenny, 2014) begins with the artistic process. It focuses on the end-point (e.g. a performance) as well as on the process, experience and expression of a work of art. This type of research is developed by an artist-researcher and it emerges from the artistic process itself. It leads to a “personal transformation for both the artist-researcher and the viewer” (Savin-Baden and Wimpenny, 2014, p. 2). Knowledge comes into being through the artistic process. It is not always clear from the beginning how knowledge is being generated. The artist is present throughout the work. “The idea in this kind of research is to create, examine and interpret art in ways that illustrate both the artistic process and the impact of arts” (Savin-Baden and Wimpenny, 2014, p. 1).

### **Entanglement: polyphony, bricolage, subjectivity and gestalt**

Here, I return to the concept of an entanglement, a crossover point between the dance and music-like qualities of everyday practice on the one hand, and actual dancing and music-making on the other. The threads that knit the dance-like with the actual dancing are mainly of a methodological nature, and encompass polyphony as a method, bricolage, subjectivity and gestalt. These concepts help me to perform a bringing together of things. Linking back to a deconstructionist approach, this is another layer within the research, which contributes to the making of meaning, to how things matter and what they mean. By adding another layer, the meaning of the previous layers “changes” in such a way that, like a dancer’s body, it stretches and becomes more flexible.

#### ***Bricolage***

More than a key theoretical concept, “bricolage” refers to a methodology. Bricolage defines what I do for my research, what the research is about. As my research addresses methodologies and methodological gaps, is important to show an overall picture of how the key concepts, from different fields of knowledge, can “speak and relate to one another” to develop a wider perspective. Here, I will use the ways of conceptualising bricolage developed by Bowman (2020) and by Madge (2017). Bowman (2020) states that a bricolage can be enacted as “a co-creative and collaborative approach...in which the researcher’s procedures coexist with the ways participants... explore and themselves interpret the data ...” (Bowman, 2020, p. 4). Madge (2017) conceptualises a bricolage in a different way, to show how modes of artistic expression such as dance and music may be put together. In this way, bricolage is more of a creative entanglement, a bringing together of different modes of artistic expression, but still compatible with the overarching ideas of this research.

Moreover, Madge (2017) positions bricolage in the context of an emerging discipline called geo-creativities, which is a concept introduced by human geographies, which refers to a space for geographers to become active creative agents, generating creative works themselves.

Again, this concept refers more to a way of doing research than to the “what” of the research, yet it sits together with concepts from the theoretical literature, as it helps me to establish connections between concepts, which can work as a type of bricolage, a mixture of concepts from different disciplines being brought together.

In summary, a bricolage can be understood as a type of participatory research, where there is a role in sharing and co-creating methodologies, from Bowman (2020), as well as a bringing together of different modes of artistic expression to answer a research question, from Madge (2017). From my point of view, both conceptualisations of bricolage are compatible with developing an approach to research where multiple voices are acknowledged. Multiple forms of artistic expression, such as dance, music and embodiment can be positioned together to find a common meaning. I choose to position myself as an artist/co-artist, as for this type of research, there is no need for distinguishing labels like “researcher” and “participant”, even though I am holding the enquiry. It is not about our differences, it is about what we have in common and how we dance and make music together to develop creative practice.

### **Bringing things together**

Here, I provide a wide spectrum that goes from everyday movement and sound manifestations (e.g. embodiment, musicality) that convey or have music-like qualities all the way to analysing concepts that belong to or describe an actual music-making process, like a thematic transformation. This is to build on understandings on the relationship between music and the social, within an interdisciplinary perspective. Concepts such as embodiment and musicality can describe social qualities associated with music-making and expression of

affect in relation to music-making, while concepts such as harmony and thematic transformation can describe actual music-making processes. Yet, gaps remain as to how musical elements as harmony and thematic transformation can be “expressed” within the social, if there is any social quality or mechanism that might possibly play a role in the emergence of these musical forms. Integrating concepts coming from both the musical and the social in a piece of research can help me to develop a wider perspective and therefore, to shed light on what happens with the relationship on music and the social from an interdisciplinary perspective.

Further analysis needs to be made of the possible reciprocity between what is going on in the social and what is going on in the musical and how they inform and respond to each other. While the literature clearly asserts that what is going on in the social has an impact on what happens in the musical (e.g. on decisions made by composers, on social themes being explored within the music) it is not always clear how the musical in turn, affects what is happening in the social.

Another gap, which jumps out at me, is the fact that people need a body to make music, as well as to connect and develop relationships with other people, from the perspective of the social. While human geographies tend to focus on the relationship between the physical space and the shaping of social interactions, adding an insight to musical processes in this context can help me to develop another contribution to the literature, through merging human geographies with music. This includes a possible scope for future research on the role the body plays within the relationship between music and the social, from how the body relates to different physical spaces, how the body enables people to connect and how the body plays a role during music-making (e.g. bodily positioning in space, bodily positioning while making music). This perspective allows me to bring concepts such as embodiment together with

musical concepts (e.g. harmony) and with perspectives nurtured by human geographies (highlighting the role of physical spaces on the expression of affect),

The practice of music-making can also shed light on how relationships between those who are making music can contribute to the actual piece of music that is being made. As the main area of enquiry relates to the relationship between music and the social, it is important to acknowledge practice, as music is performed, embodied and created through practice and, of course, there are elements of the social in practice. A gap in the literature remains as to how the social can nurture the acts of music-making and how music-making in turn can nurture the social. While the literature acknowledges music-making as an “object of study”, it does not necessarily acknowledge the actual act of music-making, its practice, as a way of learning more about the relationship between music and the social. Therefore, I come up with an aim and a series of research questions to build on existing knowledge on the relation between music and the social, paying close attention to practice as a form of methodological innovation.

### **Overall aims and research questions**

The overall aim of this research is to use practice as a vehicle for methodological innovation through the acts of dancing and making music together with young children and a composer.

Due to the complex nature of the aim, the overall research question is like golden compass, in the shape of a prism, with multiple faces. Here, I pose four questions, each addressing a different face/side of the prism. The answers I develop in response to these questions come together to comprise the whole prism.

- How can a polyphonic bricolage be developed through music-making?

- How can practice be used as a vehicle for methodological innovation where music emanates and takes shape through social interactions, which include both young children and those who have trained in performance, choreography or musical composition?
- How do musical experiences and social activities interrelate, interrogate and shape one another in a children's setting?
- What do harmony, polyphony, embodiment and a thematic transformation mean in a social context?

### **Something new emerging...**

Here, I have started by locating the reader into a methodological context, rather than a conceptual-based context, to illustrate the idea that methodologies can act as a space that provides a meeting point for different fields of knowledge. I have briefly deconstructed the idea of a literature review, to propose the idea that the methodology begins as I am reviewing the literature – how it nurtures my understanding of music and the social, and how my initial understanding on this relationship changes after going through the literature. I then explore the relationship between music and the social, in the context of entanglement and deconstruction, as well as other key concepts emerging from various discussions in the literature.

I provide a reflection on how I am making sense of the multiple discussions I encounter in the literature with thoughts of how I am aiming to bring them together, by spotting gaps and spaces that can provide a meeting point for disciplines, as potential contributions to the literature, where an obvious example is in the connection between music and human geographies, where human geographies acknowledge that there is a space, there is an interaction within the space, and music acknowledges more specific processes.



It is as if all the ingredients have been thrown into a bubbling cauldron. Key concepts from the theoretical literature, a combination of methodologies starting from the way I review the literature (i.e. deconstruction and entanglement) and based on how I am going to be interacting with the participants (deconstruction, artistic research on performance, participatory methods and so on), encourage the emergence of new knowledge through experience and “doing” through the acts of engaging with stories, dancing and making music. A swarm of bubbles rises and this what emerges: the methodology along with the emergence of ideas of how to approach the relationship between the musical and the social in interaction with young children and a composer. I like to think of the journey as a spiralling river, which has many twists and turns. The journey is not necessarily a linear process, as it can be informed by the knowledge and experience developed not only by myself, but also by the participants. It is perhaps my own experience that leads me to remove the possible linearity, and instead to introduce multiple layers of complexity, leading into a polyphonic methodology.

### **3. Methodology: When, Where and How?**

*Let's rise and fly...Let's go higher, higher...We see the deep dark sea. We go higher and see the galaxies of cities scattered across the world...We see the oceans and the snow-capped peaks of mountains...And oh, we go so high we see the whole world itself...See how it turns, how day gives way to night and night to day. See how the seas shine blue beneath the sun and glow darkly beneath the moon... Imagine the people and the stories that can be found upon that sphere...Let's go even higher, so that even our great world diminishes, becomes just one world among many, many others spinning in the endless dark. How many stories now, in all this endlessness?* (Almond, 2012, p. 235-236)

#### **Overview**

This thesis draws an emphasis on the communication of feelings, not only through spoken word, but also through bodily movement in the context of everyday life, dance and music-making. Here, listening is particularly important as it emerges as hearing the voices of other researchers (e.g. by acknowledging what other researchers do and find out in their research), making contact with my own emotions (i.e. listening to myself, how I'm feeling at a given moment), listening to comments made by the children and teachers, listening to sounds the children and I make, as well as listening to the music that we make.

In the empirical chapters that follow, I present research that involves a series of small studies showing how I am engaging in imagined stories (i.e. oral storytelling, pretend play and storybooks), as well as dancing and making music together with young children aged 4-5 years in Reception classrooms in schools in the South of England. Each piece of research happens during a 2-day visit to the school. After developing the research with the children, I

develop a musical composition together with a composer and simultaneously create a choreography that mixes ballet and movements that I observed among the children.

In this chapter, I acknowledge the settings, the participants and the research activities and methods, epistemological and ontological assumptions undertaken for the research. I also provide a description of the ethical review process and how ethical practice unfolds within the classroom space.

### **Contextualisation and characterisation**

Here I provide some context of the schools, the children and the teachers I work with for this research project. I provide some relevant information concerning the participants and the settings in which the research unfolds. The aim here is not to give a detailed backstory of individual children or schools, but instead, I aim to characterise the experience of the research itself, to tell the reader what it is like for me and who I am with. This is an important point, as I have to tell a reader who is not there with me at the time of the research activities, what the schools and the participants are like.

### ***Where? The Setting and Who? The Participants***

For this research I carry out a series of three small ethnographic studies. The setting for each study is slightly different. The first study I carry out is in a small infant school and a nursery school. The second study is developed in the same infant school but with a new cohort of children, and the third study takes place in a different school altogether. All schools are located in rural areas within the South of England.

Another important point is that the research takes place in naturalistic (i.e. everyday) settings. This allows for more ecological validity because while this research cannot be exactly

replicated, because it is very particular to the specific context in which it takes place, it is “partial, socially situated and produced within a context” (Barker and Smith, 2001). The research opens the space for more spontaneous everyday interactions between the participants and me. I develop different “facets of the self” (Barker and Smith, 2001, p. 142), as the relations between researchers and participants are not fixed, but rather they evolve throughout the research process, where identity is constructed in the interaction with participants. As such, this naturalistic piece of research allows me to observe not only the reactions of the participants in response to the research, but also it gives me the space to be mindful of my own feelings in relation to the research itself.

The infant school I go to for the first two pieces of research comes to my attention because it is associated with another project based at the University of Sussex concerning the way in which children can develop empathy from engaging with storybooks. This is of interest to me as I find this compatible with my approach of making contact with emotions (as described in the Overview chapter). I have an initial discussion with the Head Teacher and one of the librarians involved in the empathy and storybooks work at a meeting in London, where staff from different schools, psychologists and librarians gather to discuss reading and empathy. This school has a capacity for 90 pupils from Reception to Year 2. It is a Church of England school with a percentage of 12.2 % (below average) of children eligible for free school meals (UK Gov., 2017). It does not cover nursery, so I visit the independent nursery that is across the road from them, as I am also interested in the behaviours performed by younger children for my first piece of research. I do not visit the nursery for the subsequent pieces of research, as my main interest evolves to focus around the children in Reception (see below).

The Head of Learning at the infant school recommends that I go to the nursery across the road from them when I mention to her that I am also interested in working with younger

children for my first study (see below for more details of what this study entails). The nursery has a capacity for 180 pupils and has 37.1% of children eligible for free school meals (UK Gov., 2019). The children who attend are 2 to 7-year-olds, however, I only work with the 2-3 year olds, as I am working with the older children at the other school.

I would have gone back to the same infant school to do the third piece of my research, yet when I contact the school to discuss the possibility for doing more research I am told this is not a possibility as the former Reception teacher is working at a different school with a different year group somewhere further away and the new class teacher is just starting to work as a teacher. As I need to find another school to do the research, a colleague mentions a teacher at another school who is interested in conducting doctoral research and who would benefit from having someone doing research in her classroom, so she can see an example of research in action, so to speak. This second infant school I go to offers primary education (though again I work with the children in Reception only), has an outstanding Ofsted rating and has only 8.1% of children eligible for free school meals (UK Gov., 2021*b*).

Turning to the specific classes involved in my research, my first study involved engaging in a Reception class of around 20 pupils, with multiple adults present at the time of my study including teachers, teaching assistants (TAs) and librarians. For the second piece of research I go into a Reception classroom with a class of around 20 pupils, with the teacher and TAs. For the third piece of research I go into a Reception classroom of around 30 pupils with the class teacher and one TA. Sometimes the adults in the classroom work with the class as a whole, other times they split them up into groups, and so either I rotate among them or stay with the group addressed by the class teacher, depending on what the teacher tells me is most suitable for her. If the children are working in different groups with different adults within the same classroom space, I usually rotate amongst the little groups. If the children are split into groups

and go with different adults to a different part of the school, I usually stay with the class teacher and children who are with her, as she tells me this is most convenient for her.

I should note, from my subjective perspective I just encounter the settings by going with the flow. Beyond making the choice of working with the Reception classes in the first place, I did not seek to construct or shape particular settings for the research activity. However, the research evolves as I seek to develop a “thicker” and “deeper” understanding of my research questions. This is aided by the fact that the people in the schools I visit tell me they are happy with research being conducted with the teachers and children.

The three studies involve the participation of children in Reception, as dance, music and developing an understanding of how we feel under different situations are an integral part of the Early Years Foundation Stage (EYFS) curriculum (UK Gov., 2021a). Moreover, I realise after a visit to the infant school that the Reception teacher does a lot of dance, music and activities that invite the children to reflect around the topic of feelings already, so it seems like a good choice to me to work with someone who has similar and complementary interests; I feel a sense of flow with the fact that the teacher is already doing activities that I am interested in doing with the children.

I would like to stress that my focus throughout is on the everyday musicality and/or and music-making of the young children themselves. Although the adults in the classroom appear in many of my fieldnotes, I am concerned less with the experience of educational instructions given by teachers and TAs, and more with the choices, behaviours, and expressive communications of the children.

***What? An overview of research activities and rationale***

Here I discuss the choices I make regarding the specific research activities I carried out in the fieldwork, how I decide what to focus on for the research, and why I select those things.

After the first ethnographic study, which involves observations of children's communicative musicality in everyday classroom interactions, the subsequent research revolves specifically around artistic (e.g. dance and music) activities. This is partly because, in line with previous research in psychotherapy (e.g. Levefre, 2002), music (as well as artistic activities in general) can be a vehicle for the expression of feelings that does not rely on words, therefore being an excellent form of communication for young children, and because art can be a way of empowering children and young people (Hanrahan and Banerjee, 2017; Levstek and Banerjee, 2021). The research literature also shows a number of advantages for using artistic activities when doing research with children. Punch (2002) suggests using a combination of artistic methods (e.g. photographs, drawings) as well as more traditional methods:

One of the main advantages of using visual and written methods is that it may lessen the problems of an unequal power relationship between the adult researcher and the child participant ...which allows for familiarity with the researcher to build up over time (Punch, 2002, p. 336).

Punch (2002) also states that using artistic activities allow the researcher to address the whole class simultaneously rather than addressing the participants on a one-to-one basis. This is an important point, as participants can behave differently if they are in their everyday environments, in everyday life circumstances, which can enhance a feeling of familiarity which can encourage the participants to respond more naturally.

Moreover, the literature asserts artistic activities to be

interesting and fun...a combination of techniques can enable the data-generation process to be fun...for the participants as well as effective in generating relevant and useful data...using a range of methods both traditional and innovative (Punch, 2002, p. 337)

Moreover, from the perspective of Samantha Punch (2002) an effective methodology is one that addresses both the research context and who the research participants are. As noted earlier, dance and music are part of the EYFS curriculum. Both teachers and children are used to carrying out artistic activities in their everyday lives in the classroom. As such I focus on dance and music research activities because they are fun, they are age-relevant and, as mentioned above, other researchers report they enhance children's agency.

The fact that I do research in a school that looks forward to having people doing research there, opens a window for possibilities as the teachers are very welcoming and I get a sense (by speaking to teachers and librarians, who confirm this) that the research is a "plus" for them and that it does not feel disruptive. Because I carry out unstructured observations, particularly during the first piece of research, the teachers tell me it is easy for me to blend in, so both my research and their class can flow together. Carrying out research in schools with very welcoming teachers influences the research because the research activities seem to have a very natural flow, where even the teachers confirm feeling comfortable with and, from my perspective, it opens up a friendly atmosphere.

My approach to mindful awareness (described in the Overview chapter) is relevant as it allows me to become aware of my choices and how these can be, at times, influenced by previous experiences. Prior to this research project, I have carried out some narrative therapy and work involving feelings and stories with young children. Thus, when I come into this research project I already have some experience of working with young children, with semi-



structured observations in everyday (‘naturalistic’) and clinical contexts. From this work I develop a curiosity around young children and feelings, which inspires some of my approaches to this work. Moreover, I choose dance and music as a complement, something to “go with it”, as research with children (e.g. Hanrahan and Banerjee, 2017; Lefevre, 2004 ) shows that dance, music and other performing arts are a powerful vehicle for children’s expression of feeling-states, as they give children a “voice”, they allow them to become aware of how they are feeling and they can help them to boost happiness and positive feelings.

Another important point, which I have partly addressed so far, is how I feel in the interaction with the children and teachers (i.e. making contact with my feelings). In particular, I have a sense of the new; new people, new research questions, a whole new landscape seems to be opening up for me. I feel comfortable in the interaction with the children and teachers, and I feel that I am in a mindful state of alertness, peacefully able to go with the flow (e.g. the children and teachers decide the flow of activities, and I just observe and take part).

## **Methods**

Here I outline the main methods I use across all of the studies in my doctoral research. In each of the mini ethnography chapters I explore these methodologies in more depth and describe how I apply them to my work with the participants.

### ***Autoethnography: the main approach***

Autoethnography can be understood as a research methodology that seeks to experience, reflect on, and express through evocation (or in the context of this research through writing up, performance, composition and choreography) the relationship among the self and experience, by fusing personal narrative with research exploration (Holman-Jones, 2007).

Here, I reflect on my interactions with the participants and how these interactions in turn help me to make contributions to the literature, to practice and to the participants, through the acts of making contact with my feelings and writing fieldnotes.

### *Mini ethnography as autoethnography*

Mini ethnography is a method developed by Rachel Thomson and her colleagues (2018), which has also been referred to as a “day in a life” (Thomson et al., 2018, p.22) approach. It draws on both ethnographic approaches, through the use of thick description (i.e. highly detailed descriptions) in field-notes, and participatory approaches, where participants are encouraged to “produce their own day-in-a-life ” (Thomson et al., 2018, p. 24). It is an experiential and sensory approach that takes place between different spaces and face-to-face interactions.

Thomson et al. (2018) speak of a mini ethnography as a documentary-like approach that creates a window into

..uniquely unfolding lives...one life many days; one life one day; one life different days; many lives many days- each animates, juxtaposes and abstracts the everyday into...modes of display” (Thomson et al., 2018, p. 23).

While I draw upon Thomson et al. (2018)’s idea of mini ethnography (e.g. in terms of fieldnotes and thick descriptions), my approach to mini ethnography is different. While Rachel Thomson and her colleagues are tagging along the research participants, I take the role of an artist (in line with artistic research methodologies), the person who is holding the enquiry (i.e. the research question) and I also take the role of a participant.

Here, I develop a research methodology where creative dance and music practice is both a method in-and-of-itself as well as an output of research. As such, in line with Ingold's (2016) approach to ethnography, I develop a research approach that is transformational (i.e. art is transformational), an approach where I can bring my experience of dancing and music making to the participants and do research together with them. This links back to an entanglement and bricolage, as the participants and I can be like two threads that are knitted together, as we make decisions together on how we want to dance, make music and engage with stories, which has an impact on how the methodology unfolds, develops and evolves. This is a particularly important point as most of the contributions of this research are methodological, mainly because the participants take an agentic and active role in the methodology, together with me.

As I note earlier, I develop the research as a series of mini ethnographies taking place with 4- to 5-year-old children in Reception classes in schools in the south of England (I present three mini ethnographies, each lasting 2 days, each in its own chapter). After the research with the children is complete, I develop another mini ethnography focused on my interactions with a composer to develop a ballet choreography simultaneous to a composition for piano, based on the fieldnotes from my mini ethnographies with the young children (this lasted for several weekly 2 hour sessions and I present it as the epilogue chapter).

In the remainder of this thesis, I use the term mini ethnography to refer to a small qualitative study based in artistic, autoethnographic and participatory methods. Both ethnography and mini ethnography focus on lived experience, taking into account daily interactions with people in real life in everyday settings (O'Reilly, 2012) like the classroom. However, a mini ethnography is small in terms of the time spent on the fieldwork. The mini ethnographies I present here last two days, or several weeks, while ethnographies can take years or several

months (Thomson et al., 2018). In the context of this research, the mini ethnography is small in order to address specificity, to observe what is going on, what we (i.e. the participants and I) are doing and how.

I also use a mini ethnography as it focuses on a small set of interactions in order to keep things “fresh”. During a two-day encounter, for example, I become aware of actions, feelings, intentions in both the children and myself. Because the mini ethnography is small, it can draw a spotlight on these elements that arise. In a much longer ethnography, these fresh knowledges can become implicit knowledges (De Certeau, 1984) and fade away. After practicing new behaviours over a long period of time, people can become accustomed to those practices, becoming less aware of them. In the context of a mini ethnography these knowledges remain present and become acknowledged, mentioned and explored. In my thesis, a detailed account of these knowledges is important because they say something about the dancing and the music-making that is happening in the now, in a specific situation.

As stated in the overview chapter, mindful awareness is an important element of the methodology of this thesis. Therefore, being mindfully aware of behaviours that are “fresh” and “in-the-moment”, novel and new, is particularly important, as this is part of the learning, of answering the research questions, of developing an understanding of possible connections between dance, music and social interactions.

I combine a mini ethnography with a deconstructionist approach as my approach to mini ethnography is layered. Each of the different methodological foundations (e.g. participatory, artistic, autoethnographic) can be considered as a different layer. A deconstructionist approach gives me the space of not only describing what is going on but also of stepping back, reflecting on the meanings that emerge between the children interacting with each other and with teachers, as well as my interactions with the teachers and the children, taking into

consideration the feelings that arise as we interact together, acknowledging that while there might be general elements that apply to the dancing and music making that is made over a period of time, there are also elements that are very particular to a specific situation.

*Fieldnotes as “photographs”*

My idea for a photograph approach (i.e. using fieldnotes as photographs) is based on Eggermont’s (2001) work, where Eggermont looks at photographs

from a representative sample of Belgian educational reviews for primary schoolteachers from the 1880s and the 1930s. The material ... collated within the framework of .. research into everyday practice in Belgian primary schools. The research ... compiled its own archive, creating a collection of textual traces of everyday school practice, and permitting researchers to ‘sneak into’ the schools of the past (Eggermont, 2001, p.130)

Eggermont’s (2001) main contribution is around the subject of the choreographies of schooling, which involves

... an ideal of simultaneous movements of pupils at school...lining up when the school bell rings...assuming fixed places in the classroom, raising a hand before speaking, and so on...These bodily movements are regular and standardized and can be found only in the school environment. We therefore call them the choreography of schooling. It is here argued that such choreography...offers an interesting perspective from which to study the relation of teachers and pupils through time. This focus delivers information on social interaction within the classroom and on certain aspects of the ongoing process between teachers and pupils: their...harmony and unity, or the way the two parties exert pressure on each other (Eggermont, 2001, p. 130).

Eggermont (2001) uses photographs as a method for researching everyday choreographies in school, highlighting that the choreographies observed happen within a frame, where there are elements that fall outside of the photograph. These aspects are relevant to my work, as I am interested in the communication of feelings through bodily movement. I am interested in everyday choreographies not as the standardised and rigid movements that only happen in schools described above, but as everyday choreographies and/or bodily movement and gestures in which children communicate their feelings to others.

As everyday choreographies are explored by previous research in the form of photographs, I propose an approach that considers fieldnotes as photographs. The photographs, which consist of written fieldnotes in this case, do not show people “standing still”, but they show people engaging in actions, taking bodily movement into account. The photographs/fieldnotes act as snapshots considering dynamic episodes where the children and I are engaging in activities with others, shedding light on how we communicate feelings through the body. While ethnography describes extensively all that is going on, I propose a photograph approach that focuses on the specific, on the intentions, the choices – things that could be seen as small, but that somehow bring a change with them, a bringing together of things.

Now I want to outline some of the advantages to a pen-and-paper approach to fieldnotes, which is what I use. While I do consider using a camera, as well as writing notes (see appendix B) and I tell the teacher and children about it, I do not use it in the end. This is because, from my perspective, the children can have a say on the subjective impressions I write down, because they include my thoughts, feelings and perceptions about what we do (see below, in the section on participant validation for more information). A camera captures an angle of vision, it does not capture my thoughts, feelings and perceptions, so it does not allow me to share them with the children. Because I think a pen-and-paper approach is more

ethically friendly (see below in the section on participant validation) for the participants in my research, I decide to maintain this approach throughout my fieldwork.

Using a pen-and-paper approach to fieldnotes allows me to capture invisible elements such as feelings, impressions and ephemeral thoughts, musical ideas which, if not captured in the moment, can easily float away. As this is a subjective and autoethnographic piece of research, my thoughts, feelings and impressions of what is going on are part of the answers to the research questions. As such, I need to capture how the participants and I feel about the dancing and music-making that we are doing, for example, so that it doesn't fade away. This is where a pen-and-paper approach comes in, as a video camera can "report" actions, but not necessarily our feelings and subjective experiences. A disadvantage is that because I use a pen-and-paper approach to describe ephemeral sensations, elements such as descriptions of dance movements might not be as clear to someone who is not a dancer or someone fluent in dance. However, one of the main skills of autoethnography writing is showing what is going on to someone who is not at the place where the research is happening with me. This is true not only for the description of dance movements but also for everything that is going on when I am interacting with the participants. Besides, even considering videoing the children raises potential ethical issues, where some of the children could either drop out or not take part in participatory dance and music creative practice, so I also make the decision not to use video, as this means, during the planning stages of the research, that all the children in the class get to take part in the dance and music activities and that it might be more reassuring for parents too.

Also, a pen-and-paper approach is easier to edit when I am interacting with the children. The children very frequently ask me "what are you writing?" as they see me doing things with them as well as writing down in my little notebook. Sometimes they might say "did you write

that?”, in such a way that this approach allows the children to express a voice about what I write regarding what we are doing. Because the children keep asking me about what I’m writing, I ask the teacher at different moments of the day to read my fieldnotes aloud to the children. It is as if we are having story-time, while I’m sitting on the floor in the middle of a cluster of the children sitting all around me.

I will now present an example of a fieldnote in order to be more concise about what I mean regarding bringing together subjectivity, a photograph approach, mini ethnography and a pen-and-paper approach:

Listening to “baby shark” (song):

First we all dance in front of the screen, then a boy takes the role of the shark and chases us around the classroom. We can’t stop laughing. We run and run trying to escape him, but he keeps coming back, his hands going clap-clap-clap like the baby shark. No matter where we go, the shark sees us and runs to get us! It’s so funny, we run and run, he keeps coming.

***Participatory research***

As I note earlier, a mini ethnography encompasses two particular “ingredients” (De Certeau, 1984): autoethnography (it takes place in the classroom/piano room in everyday settings) and participatory activities (e.g. I suggest dance and music activities to the teacher that are flexible, so that she and the children can use them as a prompt and take them in multiple directions, and I also make the composition together with the composer). As such, a mini ethnography is related to participation action research, as it is usually developed by practitioners to help develop practice and it is done at the same time as performing the practice (Webb, 2018).



Both participatory research and mini ethnography focus on doing research *with* children/participants, where children play a role in the direction events take, where they can express choices of what they want to do and how. For example, in a participatory approach the children/participants choose how they want to make music, with whom, what kind of sounds they want to make, how they want to move the body when they are dancing, etc.

While ethnography uses a shadowing or “tag along” (Thomson et al., 2018, p. 22) approach, of floating along in the direction the participant goes, this mini ethnography encompasses a participatory approach because I engage in imagined stories, as well as in creative dance and music practice together with the participants (i.e. young children and the composer). In the context of the mini ethnographies with the children, before stepping into the classroom, I plan some activities that I want to do with them. These activities are flexible and focus on listening to music, dancing, creating and performing music (see mini ethnographies 2 and 3). I discuss the activities with the teacher before going to the classroom. However, in the spur of the moment, when I arrive in the classroom, the teacher adapts them to her own teaching plan, giving me the space to be making music and dancing together with the children, rather than leading or directing the activities myself. The teacher puts the activities in a sequence that gives a sense of flow, of one activity leading on to the next and I flow along them together with the children in mindful awareness. As the activities are being directed by the class teacher, I can be more present and mindful in the acts of dancing and making music with the children. For instance, she gives the instructions and guides us all through the activities by setting a pacing of when an activity starts and when an activity ends; she also sometimes dances and makes music with us.

### *Artistic research on creative dance and music practice*

Savin-Baden and Wimpenny (2014) state that artistic research begins with the artistic process, which can involve a performance through the experience and expression of a work of art. This type of research is developed by an artist-researcher and it emerges from the artistic process itself, leading into a transformation of the people who develop the research, those who participate and those who observe/engage with the products of research (Savin-Baden and Wimpenny, 2014).

This type of research makes the assumption that knowledge comes into being through the artistic process (Savin-Baden and Wimpenny, 2014). It is not always clear from the beginning how knowledge is being generated and the artist is present throughout the work. It is related to practice-based research as ideas come into being from practice, where there is an emphasis on performance as a fluid space, able to evocate knowledges that are always in motion and open to new ideas and interpretations (Lewis and Tulk, 2016).

The knowledge coming from a performance can link back to deconstruction. Just as deconstruction presents the idea of research that can emanate with multiple layers, which contribute to a process of meaning-making, so can the process of developing a performance, or alternatively, engaging in dance and music creative practice. Just as with the literature on music and the social, where what is going on in the social influences understandings on why a composition matters and what it means, the social context of interacting with the participants to develop creative practice adds another layer of meaning, in such a way that it is not the dancing or music-making *per se*; these happen within a context, and they can be unpacked and explored.

Artistic research poses a number of advantages as it is a very versatile method that can be combined with other methodological approaches/theories such deconstruction and the practice of everyday life, as the development of creative practice includes daily interactions and shared experiences with participants. Moreover, in the context of this research, it provides knowledge from two epistemologies, one showing that there is a world “out there” waiting to be discovered and another related to the emergence of knowledge that is “in-the-moment”, emerging through the interaction between the artist and the participants. A main disadvantage is that it entails a “specific” way of creative practice, limited to a certain moment, certain participants, a particular context, a social context that cannot be replicated. As such, it cannot be generalised to a wider population, because it involves a shared experience between those who take part in the making of a performance or in creative practice.

In the context of this research, dancing and music-making are considered as “a way of knowing that performs rather than represents the world” (Savin-Baden and Wimpenny, 2014, p. 9), reflecting on how bringing things together can be a way of actively shaping and re-shaping feelings, embodiments and actions. This is an important point, as this research strongly focuses on expression, on making contact with feelings, on my development of mindful awareness throughout the process of developing the research with the participants. My choice to use an approach based on expression nurtures my interactions with participants, as it allows everyone to express a voice, just as in a polyphonic texture in music.

I decide to combine artistic research with ethnographic approaches (i.e. unstructured observations of lived experience captured through fieldnotes). I use a combination between ethnographic and artistic research to capture what we do within the writing of fieldnotes and to use dancing and music-making both as a method and a product. Ethnography can become

transformational, instead of staying as something documentary (Ingold, 2016). From my perspective, creative practice is crucial in this respect, as it can lead an ethnographic method into a way of doing “something else with it” (Goves, 2017, p. 51).

Through a focus on lived experience and ethnography, then, I can capture some of the transformational elements of creative dance and music practice, joining together multiple threads such as the body, music, the children, actions, and feelings in an entanglement, as a composer working on a harmonic arrangement. The interactions with the participants are essential, as we are performing together, expressing and communicating feelings and subjective states with each other as we perform (Cross et al., 2012). It is as if we are engaging in what previous literature refers to as a “meeting of minds” or a “meeting of bodies”, a shared experience nonetheless.

### **Epistemology and positionality**

Webb (2014) defines epistemology as an element of research that answers the question What is the nature of knowledge? Below I describe some aspects of my background together with the epistemology because it shapes how I perceive the surrounding reality, the classroom space, and thus how I obtain the knowledge.

I have a background in clinical psychology (as part of my undergraduate course) and, as such, some of the assumptions of this research work, mentioned in the overview chapter are rooted in clinical psychology. For instance, in the Overview I mention Violet Oaklander’s (2001) work in relation to making contact with emotions. When I am with the children I constantly make notes in a little notebook in order to be aware of my thoughts, feelings and perceptions. Writing about what the children and I do is a way of becoming aware of how I am feeling when I am engaging in different activities with the children. I draw upon a mindful approach

that helps me to become aware of what we are doing and how I feel about what we do. This becoming aware of feeling-states is my way of making contact with emotions in this research, as I have trained in Gestalt psychotherapy and this is a technique used in this psychotherapy style.

Another important element I know from my studies in psychology and which is relevant here is Saussure's (1972) contribution about how our interpretation of the world is not the world *per se* but rather a perspective of the world. Similarly, Malcolm James (2012) states that there are "epistemological constraints" (p. 43), as it is not possible to document the real as it is, but instead, what researchers express and document is their own understanding of the real. This is particularly important as the fieldnotes I document show my perspective, my personal, subjective appreciation of what the children and I are doing. It is not an objective reality, but rather a subjective one. As cognitive psychologist Albert Ellis (2001) states there is a situation, then we have thoughts about that situation, which in turn lead to feeling-states. The contribution regarding what determines how we feel about a situation is not the situation itself but how we feel about it is one of the foundations for rational-emotive therapy of which Ellis (2001) is a pioneer. Importantly, my fieldnotes show my thoughts about the children and me. They are subjective, and they are not neutral as they are influenced by my background, experiences and impressions. Still, the fieldnotes describe what the children and I do (i.e. actions), which manifests an underlying assumption that behaviour is observable.

I use a subjective approach here as this specific piece of research does not follow the assumption that behaviour is objectively measurable. Ethnography is concerned with learning about everyday life through the acts of writing fieldnotes to describe shared experiences with participants (Webb, 2014). As ethnography is an experiential approach, I use a subjective approach to account for how I learn about the everyday in an everyday setting (i.e. the

classroom) with people (i.e. teachers and children) who engage in everyday life activities. A naturalistic approach, like ethnography, is compatible with subjectivity. I am part of the everyday during the time the research is conducted and thus, my being in the classroom has an impact on the behaviour of the participants, which I account for in the fieldnotes I write (see mini ethnographies 1, 2, 3, and epilogue).

A limitation of my application of this epistemological approach is that the subjective experiences of participants are not necessarily accounted for. However, as the research narrative includes mainly my perspective, I choose to include fieldnotes together with the narrative to make the participants more present. I also invite a composer to participate (see epilogue chapter) so that someone else can also express their subjectivity in relation to the fieldnotes I gather.

### ***The outsider: insights on positionality***

A key point regarding positionality in my research relates to my being an ‘outsider’.

Anthropologist Rachel Burr (2006) introduces the idea that ethnographers are outsiders as they are not part of the context where their research unfolds. I am an outsider to each of the schools in my research. However, another point for justifying why I choose to do artistic activities as research is that they establish some common ground between me and the class teachers. Being clinically trained, as part of my undergraduate course, I have experience of doing art-based activities in a therapeutic context. Being part of the EYFS, doing dance and music activities with the children are part of the teacher’s everyday lives. Thus, the focus on artistic activities in my fieldwork forms a connection between me and those who are in the school environments that I visit.

Moreover, being an outsider to the school context, I need to build rapport with research participants. Rapport is a term coming from the context of psychotherapy, which can be defined as follows:

The interaction, connectedness, synchrony, and working relationship between client and practitioner in psychotherapy which is facilitated through communication and collaboration, may be referred to as...rapport... forming bonds, establishing goals, and setting tasks... the therapist's personal qualities (e.g., warm, honest, trustworthy), responsiveness, as well as displaying competence have been found to influence the working alliance... emphasising the importance of interpersonal interactions...(Barnett et al., 2021, p.556)

Rapport in the context of this research has slight differences and similarities to rapport in a clinical context. One issue concerns duration. The research studies I develop last two days, while rapport in a clinical setting can build across many sessions over a long time frame. However, both types of rapport include responsiveness to the needs of the participants (see section on ethics below) and emphasise reciprocity in interpersonal relationships.

Being an outsider, doing a piece of research that lasts two days, I choose an alternative to try and embed myself in the classroom, which I refer to as 'doing things with'. Psychotherapists Warnock and Spencer (2018/11/22), describe psychotherapy as the process of being with or doing things with the client. This refers to a process where the therapist accompanies the client throughout the journey. An example, previously mentioned in the Overview, is Oaklander's (2001) gestalt approach, where she is doing activities together with the child. In the research context, I do activities together with the teachers and children: I make notes, and then I read what I write to the participants (see below). It's the teachers and children making the choices of what activities to do and how and I just make notes in my notebook and join in

some of the activities. While doing with in the context of psychotherapy aims for behavioural change, here I use it as a way of engaging in participant observation, asking the children and teachers how they feel during a given moment, which allows me to produce thick descriptions. Hence, an approach to being with allows me to acknowledge that I am an outsider, while also carrying out participant observation, through the development of a collaborative approach with the participants.

## **Ontology**

Webb (2014) defines ontology as an element that answers the question, What is the nature of the real?

Here, I present a polyphonic ontology (see Overview chapter for my account of polyphony) where I acknowledge a plurality of voices coming from me, the children, teachers and sounds. As such, I present fieldnotes together with the writing of my research to present a story emanating from multiple voices.

As noted earlier, this approach is more reliant on my perspective than on the perspective of the participants, and so I develop some additional strategies within my subjective approach that help me to acknowledge the plurality of voices coming from participants as well as from me, in the interaction with the participants. There is congruence between the ontology and the types of methods presented here. I use music and artistic research as methods as a way of casting a light on the multiple voices / sounds present in the classroom to ensure multiple voices are seen and heard.



## **Ethics**

The British Psychological Society (2021) acknowledges the following ethical issues in their Code of Conduct:

- Respect; Privacy and confidentiality;
- Communities and shared values within them;
- Impacts on the broader environment – living or otherwise;
- Consent;
- Self-determination;
- The importance of compassion, including empathy, sympathy, generosity, openness, distress tolerance, commitment and courage (British Psychological Society, 2021, p.6)

Similarly, Valentine (1999) acknowledges the following ethical issues to be taken into account in the context of doing research with children and young people:

...consent, access and structures of compliance, privacy and confidentiality, methodologies...(Valentine, 1999, p. 141).

Here, I give an account of the ethical review process, flowing through the gatekeeping process and giving space for teachers to design materials and activities that take place with the children. While I make some suggestions of activities (see appendices A, B, C), ensuring they are age appropriate by discussing them through with the teacher over email or over the phone, it seems to me the function of the suggestions of activities are to give the teachers a sense of what I am planning to do, as the teachers organise, plan and design the dance/music activities that take place in the classroom.

I go through the ethical review process for each study separately, yet here I provide one encompassing narrative. The ethical review process is important as enables me to have more clarity about my research, as well as to minimise potential risks.

### ***Ethical review process***

Prior to conducting each research study, I obtain a DBS check and submit this alongside Information sheets and consent forms for Head Teachers, teachers and teaching assistants (TAs), parents and children to the Sciences & Technology Cross-Schools Research Ethics Committee. Because the research is with children, my studies are considered as ‘high risk’ within this committee’s ethics framework, and all of my proposed research activities and materials are scrutinised in detail by members of the committee, who are able to ask questions and require revisions to the research protocol and documentation. I am only able to proceed with each mini ethnography once I have approval by the committee to do so.

### ***Gaining access, flowing through gatekeeping***

Gaining “informed” consent...clear what the participant is consenting to and where “participation” begins and ends... “consent” should be ongoing and re-negotiated...who is actually giving consent and to what?...verbal consent...written consent... (Miller and Bell, 2012, p. 61,69,71).

There are issues raised by having young children participating in a research study, as this involves a gatekeeping role by adults in the school. Securing consent is a process that takes place before and during the main research activities.

*Before*

I emphasise written consent before the research takes place, drawing upon guidance in the existing literature:

For consent to be 'informed'... providing information leaflets (designed specifically for children and adults) which outline details about the aims, methods and timing of the research, and any anticipated benefits, outcomes, risks or costs, arguing that this can minimise misunderstandings and problems of memory... (Valentine, 1999, p. 144).

Before going to the school, I consider the fact that

Structures of compliance are even more complex within institutions—such as schools—where obtaining access to talk to children often involves a chain of negotiation. This usually starts with the school secretary, who assesses the validity of the request and refers it to the head teacher, who in turn considers its educational value and feasibility before talking to appropriate classroom teacher(s), who evaluate the request in terms of the demands on time and the impact on the class performance, while parents and school governors can also be consulted before researchers are allowed to meet the children. (Valentine, 1999, p. 145)

I initially contact the Head Teacher (HT) via email, introduce myself, briefly narrate who I am and what the research entails. I attach the Head Teacher consent form (see appendices A, B and C), which gives provides an information sheet and asks for the HT to give her consent. Once she says it is ok for me to do research at the school and sends the HT consent form to me in the post, I contact the class teacher initially via email to introduce myself, give an informal account of what the research entails and attach the Class Teacher consent form (see

appendices A, B and C). Once the teacher says it is ok for me to do research with her class I send her the Parent Information sheet and opt out in an email (see appendices A, B and C), which she gives to the parents/carers of children in her class. Then, I contact the teacher via phone to discuss my research ideas and also for the teacher to give suggestions of her own (see appendices as they all present relevant consent and information sheets for teachers). Importantly, speaking to the teachers prior to my visit to the school gives us the possibility to be “on the same page”, and it gives the teachers the opportunity to ask any questions about the research they may have.

For mini ethnographies 2 and 3 I give the class teacher suggestions of activities that she can do with the children (mentioned in the consent forms for teachers in appendices B and C). However, as mentioned above, for both studies the teachers ultimately select their own dance and music activities. This benefits the research because they have experience of the pedagogy on music and dance. Moreover, the teachers tell me they prefer doing the dance and music activities in their own way, which enables me to learn something new, to learn about practices that are different to my own, and it ensures the teachers are comfortable and in control of their own classroom (they tell me they feel this way).

### *During*

One of the first things I do when I arrive in the school is speak to the school secretary to check if any parents choose to opt-out from the study (although none did so). Once I am in the classroom I give teachers an information sheet and a consent form to sign and check if they have any questions.

I give information sheets to the adults that are present in the classroom so that they are all informed (teachers, librarians, TAs). After the teacher introduces me to the children I give

verbal information about the research and ask the children for their assent. To do this, I prepare a script prior to the research which has been approved by the ethics committee (see appendices A, B and C). Importantly, while the information sheet for parents presents an opt-out consent option. I always ask the children themselves to opt-in, not just when they first meet me, before the research takes place as a whole, but also before I write individual fieldnotes about them.

When I am in the classroom, I emphasise verbal consent by asking teachers and children if they are ok with me writing a fieldnote about them. I ask the participants for consent all the way through the research process (Alderson and Morrow, 2011).

When I am in the classroom I always ask for consent before writing fieldnotes particularly about what a single child or multiple children are doing. I approach the children and ask something like Do you mind if I write about what you are doing? I always get positive responses. Most of the time the children nod, or say it is ok for me to write about them. (fieldnote example).

This research addresses giving space for the participants to express themselves. I feel comfortable with a research approach where the teachers and children are in control of what happens in the classroom and how they go about it, and where I am writing fieldnotes and joining in for some of the activities, because:

Using the methodological strategies of participant observation...we...explore the life stories of others while at the same time acknowledging the construction of our own...narratives as researchers...mutual understanding and negotiation between people (Birch and Miller, 2012).

As the teacher is directing the activities that the children engage in during the course of the research, I have the space to observe what the teacher and the children are doing and how. Moreover, I apply Birch and Miller (2012)'s point on mutual negotiation and understanding, by being flexible:

if the teacher wants to do her own dance and music activities I accept it, flow along with it and learn something from the experience (fieldnote example)

Because the teachers are in control of what happens in the classroom by directing the storybook, dance and music activities, I participate in the activities they propose with the children and I ask them if they are ok with me taking part in these. Linking back the epistemological and ontological positions mentioned in this chapter, I let the participants make the choices of what to do, how to do it, where, etc. I flow along with the activities, writing fieldnotes and sometimes joining in.

Letting the participants make their own choices opens up the space for a polyphonic ontology because it allows for multiple voices to be present. The teacher's "voice" is present in the choices of activities. As Valentine (1999) states, teachers/adults play a role in organising and timetabling children's activities. I decide to consider this as a way in which the teacher can express a voice, as well as regularly asking her if it is ok with her for me to be making notes about the activities she is doing with the children. Moreover, children express a "voice" through embodiment, dance, music. As noted earlier Hanrahan and Banerjee (2017) and Lefevre (2004) mention artistic activities are a way in which children communicate their feelings to others. As noted by Valentine (1999) "children should always be asked to 'opt-in'" (p. 145) and they should be given enough information about what the research entails so that they can make a choice that suits them. Expressing consent, asking questions about the

research, telling me how they feel is another way in which children can express a voice and how they feel about the research that is going on.

A participatory research approach also opens the space for reflection on ethical considerations. Specifically, participatory research opens the space “to define new ways of working with...to define more mutuality between and adults and children in research relationships” (Valentine, 1999, p. 141). Doing things with the participants opens up the space for a collaborative approach where I listen attentively to what they say, to how they move, to the sounds they make. I reciprocate/respond by joining in in some of the activities. A polyphonic ontology is also relevant here, because I deliberately seek to acknowledge a plurality of voices and respond to all of them, rather than focusing on one voice in particular.

### *Withdrawal*

In my research I emphasise withdrawal as much as I emphasise consent, but in a different way. Both parents and teachers (i.e. the HT, the class teacher, teaching assistants in the classroom) are informed about withdrawal (see appendices A, B and C). I mention for both parents and teachers that as the fieldnotes are anonymised, withdrawal from the research is only possible up to a point. Once fieldnotes are transcribed it is difficult for me to delete notes about an individual child as these are anonymised. It is important to note that sometimes I refer to the children as a boy or a girl, to avoid mentioning their names, not because I am intending to make a point on gender (indeed, my research questions were not focused on gender).

### *Participant validation – reading fieldnotes aloud to the participants*

I ensure participant validation is taking place throughout the research process by reading fieldnotes aloud to the participants. I use creative writing to write the fieldnotes, as a way to

make the research accessible for the participants. Both processes ensure that the children are fully informed and consulted as part of the research process.

Once I am with the children I ask for consent from the whole class (including teachers, TAs and children) as well as from individual children as the research unfolds in the classroom. I do this to ensure I am asking for consent all the way through. For example:

I approach a TA reading a story aloud to a group of children. I ask her and the children if it is ok with them for me to write some notes in my notebook about what they are doing. At the end of the activity, I read what I have written about them aloud, so that they can have a say about what I've written. The TA says she's ok with it, the children say "yes that's what we did".

I use the idea of reading fieldnotes as a way to verify how the children are feeling during activities (rather than making an assumption) and as a way for the participants to have a say about what I write about them.

Sometimes I read fieldnotes to the class as a whole so both adults and children can have a say about what I write. Other times, I read the fieldnotes aloud to the children who are sitting next to me as I write down on the page, as they constantly ask me What are you writing? (fieldnote example)

### *Material design and data storage*

As noted earlier all materials used in the classroom activities are selected or designed by the teacher to ensure they are age appropriate. This is another way in which the teacher can express a voice during the research and be in control of the activities happening in her own classroom.



In terms of data storage, I write down the fieldnotes in a notebook and then type them up in electronic form, in documents stored on a password protected computer. Personally identifiable information is not included in the transcriptions.

For the epilogue chapter, where I make a musical composition with a composer (taking place after all the research with the schools is complete), collaboration and co-ownership are also relevant. As with the teachers and children, collaboration takes part as joining in and listening to the participant's expressions of feelings. Yet, with the children, even though we engage in dance/music activities there is no final product. The activities are owned and designed by the class teacher. With the composer this is different as we make the musical composition together. Co-ownership is evident as we both play on the piano, we both give suggestions to each other, we both listen to each other and take part.

Moreover, working with the composer is also different to doing research with the children and teachers in terms of consent (see appendix D). As the composer is an adult, the research study is classified by the Sciences & Technology Cross-Schools Research Ethics Committee as low risk. There is not a gatekeeping process like with the children, which is also enhanced by the fact that the research takes place at the University, so I do not need to get consent from an external institution. I give the information sheet and consent form to the composer once the committee has given approval for my study and all documentation. Like with the children, I verbally give information about the research on the first day, and ask if he has any questions. I also ask him for consent before writing individual fieldnotes about what we are doing, throughout the research process. In terms of withdrawal, I clearly state in the information and consent form (see appendix D) that he can withdraw up to the point when the composition is recorded and I also check he feels comfortable with this as the research unfolds.

### **The roadmap: Methodology in evolution**

I mention earlier that a thematic transformation in music refers to the evolution of a theme throughout a piece of music. I link my methodological approach to a thematic transformation in music, because in my research there is the evolution of a methodology throughout the research studies presented in this thesis. As mentioned earlier, thematic transformations involve an episodic structure, where episodes are connected by the theme/methodology rather than a storyline. This is an important point, as the roadmap, which is to say the research studies I present here, are not an evolving storyline with a beginning-middle-end, instead they present the evolution of a methodology that evolves in complexity.

Here, I focus more specifically on my research approach, by outlining the different steps I take in the journey and by mentioning some of the overarching themes they entail. I provide here a roadmap for the journey, which might be of use to the reader, although I recognise the reader might choose to develop their own way of navigating through.

To address some of the gaps emerging within the entanglement between dance, music, human geographies and psychology, I decide to develop a research approach that goes all the way from looking at everyday life, and therefore, at the social (linking to psychology and human geographies) through to looking more specifically at dance and musical/compositional processes within a social context. I begin by looking at children's everyday musicality (behaviours with music-like qualities emerging from everyday life; in Malloch and Trevarthen, 2001) in the context of imagined stories (i.e. storybooks, pretend play, oral storytelling). Then I move on to explore the connection between the communicative musicality of everyday life and the musical communication that occurs specifically when engaging with dancing and music-making. I develop this further in a third mini ethnography by exploring the connection between music, stories and performance. Finally, I use the

fieldnotes to develop a composition for piano simultaneous to a choreography, as a recursive method, a way of making-sense of what happens with the children, to enhance a making of meaning.

Specifically, the first mini ethnography involves observing how young children and I engage with imagined stories, which can come from storybooks, as well as oral storytelling and pretend play. This piece of research helps me to shed light on the musical quality within everyday movements and actions we perform in the context of stories, which aim at expressing to others either how we are feeling at a given moment or that we understand how others feel.

From an exploration on children's everyday sounds and movements, with music-like qualities, in the everyday context of stories, I decide to develop a second mini ethnography where I look at what happens when the children and I are actually engaging in dancing and music-making in the classroom. During the two days of my visit the teacher includes the dancing and music activities she usually does with the children. There is one activity where the children choose songs and we dance along to them. Sometimes the children teach me how to do some of their dance moves (and I choose to include them in the choreography I develop for my last piece of research, at the end). During this mini ethnography the teacher takes out some big boxes with percussion instruments in them and tells the children to explore with sound and, all of a sudden, the teacher and some of the children are sitting in a half moon, while some of us are performing our mini improvisations in the centre. We are playing in little groups, the mini performances are something that happens spontaneously. It is not planned by the teacher, I'm just flowing along with what the children are doing. It is so spontaneous that, it seems to me, it has a sprinkle of magic, of something I have not experienced as a performer before, and yet I find it to be deeply enjoyable. It is one of my

favourite research moments, performing at the centre with the children, or dancing ballet spontaneously to a song, with the children and the teacher gathering around me. It feels like something that lingers between performance and everyday life, and ephemeral and spontaneous moment and yet, deeply special because it feels similar to when I'm dancing on stage, and yet so different.

Then, I develop a third mini ethnography that brings together stories and music, by exploring how the children and I "add" music to a scene of the three little pigs (the teacher asks us to choose if we want to perform, the house of bricks, or straw or sticks, and my team chooses the house of bricks, and I play the role of a fourth little pig because that's what the children ask me to do). I notice that some of the children in the role of the wolf pick up some flutes and blow, as they say "I'll huff and I'll puff and I'll bring the house down", like the wolf in the story. This prompts me to think on the fact that music can act as an "added strength", as it is one thing to just say "I'll huff and I'll puff", but saying it and then blowing through the flute, makes it seem more real, more tangible, with more impact. This piece of research explores the fact that music is not in the background, but actively shapes what it accompanies (Reinsch et al., 2013), as the sounds played by the children and myself can enhance the suspense, tension and expectation that emerge within the scene that we are playing. Also, it is not about "replicating" what happens in the three little pigs, as in some teams the wolf stays in the house and the pigs blow away, whereas in other teams the piggies work together to scare the wolf. Each team has its own version. Each team does a scene, where put together, the scenes show the wolf arriving to a house, an interaction between the wolf and the pigs, and a resolution, then when the next team gets on-stage (here it is the front of the classroom) we see again the wolf arriving to a house, an interaction and a resolution. This happens over and over again as each team has a turn, which enhances the tension of the overall piece. Together the mini scenes stand as independent episodes, that are not aiming to act as a

“variation” of the three little pigs, but more like a “thematic transformation”, where the common theme is about the wolf arriving and interacting with the pigs and this theme evolves throughout the scenes played by the different teams, showing the wolf arriving to a house, an interaction with the pigs and a resolution, over and over again.

Finally, I do a fourth mini ethnography, which I decide to write as an epilogue. Here, I work together with a composer (trained as a contemporary musician) who is also a pianist.

Together, we develop a composition simultaneous to a choreography based on my fieldnotes gathered during my moments with the children. In the choreography I include some the movements the children teach me during the second mini ethnography. Sometimes I am dancing, and sometimes I am playing on the piano. This is a very enjoyable moment for me, to be remembering my moments with the children, but also seeing them from a different perspective through the interaction with the composer, reflecting on them to develop an understanding of “why they matter and what they mean” (Scruton, 2018).

#### **4. A mini ethnography of young children's embodiment of feelings when engaging with imagined stories (mini ethnography 1)**

##### **Overview**

I am standing at the beginning of a journey. It is like being at the place where a river begins to spring, flowing in a state of mindful awareness, encountering new things, reflecting on the accompanying feelings. Here, I do research with young children (2-6 year-olds) in the south of England, in a rural area, in two different schools that are along the same winding road. One of the schools is a nursery and the other is a school that goes from Reception to Year 2. Most of the research takes place at a school where I engage with children in Reception, Year 1 and Year 2. The children at the other, smaller, school are 2-3 year-olds.

I enjoy the fact that I can do research at a place that feels like it is in the middle of nowhere, as there are just the couple of schools, a few houses, a little supermarket and lots and lots of trees. The place is surrounded by trees, with wild animals, including wild ponies walking by, providing a sparkling bubble that nests the research, which is why I find it enjoyable.

For this piece of research, I use an ethnographic-based, tagging along approach, where I keep wondering how we use bodily movement and expressions (e.g. sounds, gesture, etc.) to communicate feelings to others when we are engaging with imagined stories (e.g. pretend play, storybooks, etc.). I pay attention to how expression of feelings through bodily movement, within an everyday context, can be understood as what Eggermont (2001) refers to as a "performance" of everyday life. A "performance" of everyday life, refers to noticing how bodily movement happens within an everyday context as if it was a choreography (e.g. affective choreographies and choreographies of the everyday; in Eggermont, 2001). To capture what is going on, I use a photograph approach (Eggermont, 2001). I write fieldnotes that emerge as written photographs that illustrate affective choreographies in the forms of

actions, feelings, thoughts, interactions between people, and so on, as if taking a photograph of embodiments happening in a social context. Moreover, the writing of fieldnotes plays an important role in connecting with the children. As they see me writing in a little notebook as the day unfolds, the children constantly ask me, What are you writing? As such, I ask the teacher if I can read my fieldnotes aloud to the whole class. It is as if we are having story-time, with the children gathered all around me, I am sitting in the middle of a cluster of children, reading aloud a story that is about us, where the children nod, agree, point to one another saying things like, Yes, you did that. It is like a moment of connectedness, where we listen to the things we do throughout the day and it feels like we are being “seen and heard”, and even empowering, at least for me.

I develop a piece of research that is subjective in nature. Subjectivity involves the inner and the “...personal, based on feelings or personal involvement” (McFee, 1992, p. 22). Through a subjective approach I communicate how we feel when engaging with imagined stories (based on our body language and/or on the naming of feelings), but I also reflect on how I feel along the process. Subjectivity gives me the space to be constantly doing what Oaklander (2001) refers to as making contact with my feelings and for listening to the feelings of others, by drawing my inner sight to my own feelings, “checking-in” with myself how I am feeling as the fieldwork unfolds, as well as by asking the children how they are feeling throughout the research.

The research sheds light on the fact that some everyday manifestations of feelings in the classroom can happen in a similar way as the expressive properties of music. Moreover, the research also sheds light on methodological innovations. Here, I reflect on positioning, which can happen as bodily positioning in space. If the children are sitting down and the teachers are standing up, I choose to sit down together with the children. Positioning can also happen as having a certain trail of thought, following a certain pattern of thought or idea. I reflect on

what are the multiple voices present in the classroom, how the multiple voices are working together and how embodiment acts as another voice present in the classroom, as it has a function for the communication of feelings (i.e. expressing that we understand how someone else feels, as well as communicating our own feelings to others).

### **Introduction: Insights into the performance of everyday life**

Everyday life refers to the daily lived experience of children, their experiences and understandings, their interactions with each other and with adults, their strategies and tactics of action (James, Jenks & Prout, 1998). One of the ways in which children are developing competencies as social actors in their everyday lives is through their bodies and embodiment: the way in which children express themselves and make meaning through their bodies (through bodily posture, eye contact, bodily movement, etc.) (Seymour et al, 2015). It allows children to perform affective choreographies as they not only use their bodies to express feelings, but also to relate to other people, places and spaces (Seymour et al, 2015). Through affective choreographies children can explore the world and develop a performance of their everyday lives, as they move their bodies in ways that can be both meaningful and purposeful (Eggermont, 2001). Here, I present a series of reflections about “shared lived experience” (Nolas, 2009) between young children and me in the context of stories. This context opens the space for wondering: How do we express feelings through embodiment when we are sharing imagined stories with each other, as well as with other adults in the classroom?

### ***Mini ethnography, the road taken***

As mentioned in the methodology chapter, the road taken to capture our performances of everyday life is a mini ethnography. It is the road taken for this particular piece of research because:



- it allows for specificity. In this case, for considering children's embodiment in a particular context: when they are sharing imagined stories with others.
- it allows me to grasp the episodes (or moments) where the children and I are sharing imagined stories, while communicating affect through the body, in the form of manageable chunks.
- it can be a space for capturing our expression of affect in our everyday lives, as well our ways of doing: exploring what is going on within the performance, how we move our bodies and in what spaces in the context of stories.

The mini ethnography includes: a) a focus group with teachers in order to capture teachers' perspectives because they interact with children regularly and are therefore part of their everyday lives (this was audio recorded) and b) participant observation with the children engaging with stories, in order to capture forms of expression of feelings with the body while engaging with imagined stories. It should be noted that the participant observation element is more prominent, as it shows how the children and I express feelings through bodily movement in relation to the story (directly addressing the focus of enquiry). The focus group, however, allows me to consider the wider context. Teachers are part of the classroom too and the focus group is a way of acknowledging their experience and involvement with everyday life in the classroom, particularly in the context of stories.

Greene and Hogan (2005) state that focus groups can make descriptions richer and thicker by considering the wider context. The focus group happens as a way of giving the teachers a space to talk about their experiences with the children in the context of stories, to consider their perspectives, to develop richer understandings about what is going on with children's everyday lives at school. It is important to acknowledge that although the focus group can help to gain further insights on aspects about children's relationships with stories (like the spaces and places where the children like to read) most of my insights around embodiment

and stories come from interacting, playing with, listening to and learning from the children. Therefore, even though the focus group with the teachers is acknowledged at some points, there is more emphasis on the participant observation with the children, as this emerges as a stronger and richer element in terms of the lived experience that we share and enjoy.

Participant observation sheds light on our ways of doing (i.e. what is going on within our performance of everyday life) (Hamera, 2011). This happens as I become part of the children's everyday lives: interacting with them, enjoying stories and learning with and from the children. These allow me to get involved within their ways of doing. Therefore, participant observation can be considered as a fundamental way of doing because it allows me to gain insights on the everyday from a perspective I share with the children. This is captured through fieldnotes and thick descriptions (Geertz, 1973), as they open the space for both immersion and specificity. I interact with the children in class and share experiences and ideas, as I talk to them for example, as well as by making notes in a little notebook about what is going on. Hence, ethnography opens a doorway into the ways of doing of the participants, carrying out participant observations and developing research that is rich, detailed and complex (O'Reilly, 2012), in this instance, by considering our embodied performances of everyday life.

A key element of participant observation emerges through a shared ownership of the children's interactions. For example, if the children are told by the teachers to sit down on the floor to read, I sit down and interact with them, writing fieldnotes in a notebook. One day, the children are having story-time (i.e. a teacher reading a storybook to a group of children) the teacher and the teaching assistants (TAs) are standing up, while the children are sitting down on the floor. I am also sitting down with the children, occasionally writing a fieldnote or two, trying to capture the richness of what is happening. Both the children and I go to the school to learn. What we learn might sometimes be different in content (e.g. the children might be

learning how to read and I learn about how we move our bodies to express feelings about what we read), but we are also learning about each other by interacting with one-another.

Both the children and I are learning from each other. I am observing, playing the children, making notes, interacting with them and the children are also observing and interacting with me. They usually expect me to be with them, doing what they are doing. They sometimes tell me what to do or where to be: they ask me to read the fieldnotes to them. This is a particularly important moment as it gives me the opportunity of reflecting back what I have written about us. I sit on the floor reading from my notebook as if it is a storybook. The children sitting down next to me, in a little circle, listening attentively, as if we are having story-time with the teacher. This is important because the children are able to listen to what I have written about them and they are able to express their feelings about it: they nod their heads in agreement, nudging each other when I describe the actions performed by one of them, etc. It feels like an empowering and affective moment for both the children and me, to be reading or listening to a story about us, where we can express our feelings about what is written. By reading the fieldnotes to the children I am able to gather their views. This moment of reading fieldnotes allows us to “make meaning” by listening to a story that reflects us in shared moments of everyday life. This key moment opens up a reflective space, allowing for insights and further understandings of the children’s embodied performances of everyday life.

### ***Context and setting***

This two-day mini ethnography takes place in a small infant school and a feeder nursery in the south of England. It involves in-depth observations of young children (aged 2-6 years) during selected classroom activities that focus on stories. Activities are selected by both the teachers and me. The teachers kindly provide a timetable that shows me what storybook

activities each group would be doing at what time. I approach the classroom and interact with the children, and occasionally other adults in the classroom, during their everyday storybook activities. I find myself with a particular class/group of children during a specific story activity that the teachers have put in the timetable. The story activities the teachers choose tend to be focus around storybooks: classroom story-time (where a teacher or TA reads aloud to a group of children); reading groups and paired reading (where the children read storybooks with each other); and library time (when the children go to the library to change, and also play, with books). However, there are “gaps” in the timetable where none of the classes seem to be involved in what the teachers would consider to be story activities. This creates a space for me to be doing “free” observations, where I wander (and wonder) around the school. I walk in and out of classrooms when the children are engaged in other activities (i.e. activities that are not related to storybooks). The gaps are particularly important as they shed light on other important story moments.

One day, I am playing with the children in the Reception class (Yr R) during Discovery. Discovery is the name used by the teachers for a period of free time, which usually takes place after the teacher has finished reading a storybook to all of the children in her class. It is a time for the children (and me) to choose what they want to do and with whom. Most of them choose to go outside, to the mini playground attached to their classroom, and play with their friends.

Discovery is a key moment as I make important discoveries myself: some of the children approach storybooks by their own choice, turning the pages; other children choose to engage in stories in the form of oral storytelling and most of the children engage in stories in the form of pretend play, by making up their own games, making choices with each other (and therefore considering each other’s thoughts and feelings) deciding in which direction to take their game, who plays what role, etc. This is a very dynamic story moment as the children

make up songs, while they play with each other and with toys as their stories unfold.

Discovery is a key moment, as it prompts me to develop an inclusive perspective on stories: approaching imagined stories and performance of everyday life from our embodied actions. I previously mentioned the teachers giving me a timetable with the activities that they consider to be story-related. All of the activities in the timetable are around stories as books. In contrast, I discover during the gaps and free moments in the timetable, particularly during Discovery time, that stories do not only take the shape of storybooks, but they also happen in oral storytelling and pretend play. The term imagined stories is inclusive as it encompasses not only the stories present in children's storybooks (or picture books) but also stories that the children and I share with each other and with other adults in the classroom orally and through play. Therefore, stories can be regarded as something that is embedded in our performances of everyday life, as something that we share during our everyday experiences.

### ***Performance, performativity and aesthetics***

It is important to consider performance, performativity and aesthetics because both the children and I are performing everyday life. I find myself in the classroom making notes in a little notebook about the ways of doing of the children (to understand their performances of everyday life) and I am also aware of my own ways of doing, joining the melodious rhythm of the children interacting with stories. Our ways embodiment can be grasped is through an approach to performance, performativity and aesthetics proposed by Hamera (2011):

#### ***Performance***

Performance addresses the question of What is going on? It can be one of the first things that comes to mind when stepping into the classroom. Performance includes a physical dimension (e.g. how does it look, sound and smell?) as well as an affective one, considering affective

dynamics about how feelings are expressed and how they connect with behaviours to produce meaning (Hamera, 2011).

### *Performativity*

Performativity is used to explore multiple dimensions through a process of becoming immersed in performance. It refers to the way a performance makes and does something (Hamera, 2011). It includes both forms of expression and affection. In the context of mini ethnography, I might be wondering about what is going on with our bodily movement, with how it shapes our relationships with each other and with teachers and with where it takes us. The answers to these questions emerge as a sense of discovery. I keep this state of wonder both when I am in and out of the classroom; when I am with the children and when I am going over the fieldnotes at the end of the day and also writing up, reflecting on how I am expressing what happens, finding ways of expressing the affections of both the children and me.

### *Aesthetics*

Being immersed in a performance of everyday life can involve wondering on how a performance “does something”, sometimes through ongoing questions like: What is going on? How is it that the children and I are expressing feelings through our bodily movements? How are we sitting? How are we moving when we talk to each other? Aesthetics gives the space for wondering on the How, or more specifically, on What are the properties or aspects of this performance that make it beautiful? This enriches understandings, enabling learning about the performance the immersion happens in, by creating the opportunity of having an open mind, a flexible mind that, like a dancer’s body, can reach further and further. This way of thinking refers to what some have called an aesthetic judgement (Kant, 1952).

A judgement can be considered as a sense of harmony between imagining and understanding (De Certeau, 1984; Kant, 1952). An aesthetic judgement refers to approaching a performance with no prior expectations (or rather expectations on the outcome, to accept it for what it is) in order to develop a more enriched perspective of the elements that make a performance beautiful. This is achieved through the disinterested judgement that relates to the aesthetic, to a detachment from seeking to prove or establish a predetermined outcome. It refers to approaching performance (or an observed phenomenon) with an open mind. By being inclusive, the spectator can develop a more enriched perspective of the elements of the performance that make it beautiful. This refers to an aesthetic judgement (instead of expecting the performance to be beautiful and just having a satisfied expectation, which does not lead to an aesthetic judgement). An aesthetic judgement needs to be grounded not only on personal preference but on the work itself with its patterns and structures (Kant, 1952). Hence, approaching a performance with an open mind opens the space to wonder, what is it about this performance that makes it beautiful?

Hence, I approach the classroom with an open mind (Webb, 2014) that rests silently in stillness and in a sense of inner calm. I don't know what is going to happen, it feels like it's going to be a surprise. I believe that the knowledge lies both within the children and me. I am therefore stepping into the classroom willing to learn from the children, willing for the children to show me what they know. It is a feeling similar to that of a curtain rising: the performance is about to start.

### **Insights into the affective choreographies of everyday life**

Children use bodily movement in meaningful ways in their everyday life as embodiment can be a means for self-expression. Embodiment is important because children can develop notions of the self in relation to the body, which allows them to have an awareness not only of their own feelings, but also of the feelings of others as well (McGarry & Russo, 2011). The

group of children sitting in the front of the teacher reading a story becomes a world in itself, where both big and little things are happening, like playing with books. These, in turn, encompass spontaneous actions, events and embodied manifestations of affect. Therefore, this section explores how children perform affective choreographies and engage with stories and books in different ways: playing with storybooks (showing embodiment towards storybooks as a fun object), spontaneous story moments (or when they choose to approach stories informally, by their own choice) and spaces and places. These are presented as if they were a series of photographs, grasping different elements of the children's everyday lives, in order to capture the richness, depth and the value of the experience.

### ***Playing with storybooks***

The children show affect not only toward the characters in stories but also toward the books themselves by playing with them. Children can embody feelings in stories not only in response to the feelings of the character in a given situation, but they can also show their engagement by playing with the storybooks themselves. This happens with the children in the different classes. For instance, in the reception class during library-time, the children are deciding which books they want to read:

A boy holds a book and calls out: I like this one!

The book is a Star Wars book. The boy pretends the book is a sword and swishes the book around. The swishing motion is like that of Jedi knights moving their swords around.

This episode comes to mind as, on this occasion, the boy is the only one who is actively playing with the book. Everyone else is choosing books by making suggestions to each other (e.g. read this one..) asking the librarian for suggestions, or



showing others what they are going to read (e.g. I choose this one!, or by holding the book up for others to see).

The experience of seeing the children playing with books is sometimes funny and it even creates little bit of laughter at some points, as it is contrasting to the framing of the activity (i.e. reading a book). An example of this happens with the children in the Year 1 class during a reading activity where the TA (i.e. teaching assistant) is reading aloud and the children have to follow the words in pairs while she is reading. The children are sitting on the floor and they have one book per pair. They have to help each other read a phonics version of The Gingerbread Man (a gingerbread biscuit that has some friends and has to run away from the fox, but the fox catches him up in the end):

The children are helping each other to read. They sit in pairs. Some place the book on the floor, others place the book on in their hands. Some of the children point at the words while their pair reads them out loud. Some of the children are more “static” around the book. They don’t move the book around much and they sit still. They hunch over the book sitting close together. Yet, the movements of the children sitting closer to me come to my attention as:

A boy sits down with his legs straight, he puts the book on his ankles and flexes his feet to hold the book up. The other boy, his partner, reads the book from there.

Another boy bends the book and moves it around. He puts it in his mouth and makes funny faces.

Another boy throws the book up and down and rotates it, as he bounces it on the floor, flipping it up and down.

The boys actively engaging with the books, contrast some of the movements performed by their classmates who sit still.

Playing with books shows an element that seems to emerge from the children's interactions with them: storybooks as fun. It is not only the content in books that is interesting, but also the book itself as an object, which opens the space for the children to explore what they can do with it and see where it takes them.

### *Spontaneous story moments*

In the context of stories and the expression of feelings, it is important to acknowledge that there are "story-moments" that present themselves when we spontaneously imagine our own stories or approach storybooks. These are informal moments that happen outside of the scheduled story activities. Sometimes a story moment is made up of a single child engaging with a story, whereas at other times there are children sharing a storybook in a pair, or in a little group, or sometimes the teacher reads to a group of children too. Also, there are the everyday imagined stories that the children share with one another or the stories that they share in their play and so on. An example of this happens, after the teacher has finished reading a story to the children in Reception:

After the teaching finishes reading the story, most of the children go outside to the mini playground (i.e. a patio space with toys, tents and spaces for the children to play attached to the reception classroom). The teacher has left a couple of storybooks on the couch. Two children quietly approach them. The children stand and turn the pages. One book each. They hunch over, looking at them in concentration, their eyes fixed on the book.

The children show their own way of approaching books. They decide how to position themselves around the book, if they want to be standing or sitting, where they want to put the book, it is their own choice. Moreover, these types of story-moments can happen as a shared

experience between the children, like another story-moment that takes place when the children in Reception and I are engaged in pretend play during the Discovery class:

Outside the classroom, in the mini playground, the children happily play different activities. In the bottom left hand corner, there is a tent, or rather, a pretend tent made with cloths and pegs, using the fence for support.

Four girls are in the tent, dressed-up as princesses. I join them, as they are engaging in pretend play, sharing fictional stories.

There is a pretend Queen and the rest of us are princesses. The pretend Queen starts by calling out the register.

Then, we talk about the things that princesses like: princesses like doing magic and climbing.

Later on, we are playing a game of duck-duck-goose (we sit in a circle, one of us stands up and taps the others on their heads saying, duck, duck, duck, until they choose someone to be goose, the person that is “goose” has to run around in the opposite direction of the person saying duck, and try to take back their place, before the other person takes it). S likes to be the one walking around the little circle, sometimes saying goose, sometimes saying geese; touching our heads, which is fun, as our hair is standing up due to the static, which everyone seems to think is really funny.

We are sitting in a little circle on the floor, we tend to stand up, walk around a little bit and then sit down in a different part of the circle. The girls make movements with their hands when they are talking.

We tend to be slightly curled-up, our voices low sometimes, as if sharing a secret, and then the pitch raises and they are running around.

This story-moment opens an affective space for feelings to be expressed with spontaneous movements, conveying the sense that it does not have to fit within a particular classroom practice, as these “moments” emerge from the children spontaneously. Spontaneity of movement in stories is expressed as playing, in a space that the girls call as their own, as the tent where we played is built with pegs and cloth, which they children shift, make and un-make. At the same time, there is an atmosphere of cosiness in the tent as each of us contributes to the princesses story. Therefore, this story-moment happens as something that can be shared, but at the same time it feels like the moment only belongs to those of us who are present and engaging in it.

We share stories the way we want to and I have a feeling of mastery over the game. They perform wider, bigger movements that occupy most of the space available, like the girls in the tent, sometimes running around, other times curling-up, huddling which reminds me of a feeling of togetherness. Sometimes, during Discovery, we perform even wider movements that occupy most of the space. I notice, when I have a sense of mastery of what I am doing, I tend to stand up straight and perform broad movements. When I am immersed in a game with the children, in concentration, my movements are smaller, they seem to flow as if one movement was linked to the other.

### ***Spaces and places***

Another photograph relates to children’s spaces and places within the school. Spaces and places can provide an opportunity for children to make meaning in the school context (Kraftl, 2013). The classroom space of the Reception class seems to be embedded with meaning. The classroom appears to be divided into different sections. There is a part that looks like any

other classroom would, with tables and chairs. Another section looks like a small kitchen and another has a couch with storybooks next to it and cushions on the floor. Moreover, attached to the classroom is a mini playground, with tents, a pretend tent (with cloths and pegs), a trunk with costumes inside, a sandpit and many toys. Although these spaces are “designed” by the teachers, as I interact with the children in this space, I feel that its design is meaningful for relating to each other, as we have plenty of space to move around and explore with the body both within the classroom and outside in the mini playground. The children can use and choose different spaces including different areas in the school, as well as certain parts of the classroom for reading and engaging with stories. These spaces are significant as they provide an opportunity for the children to decide where they want to read.

The teachers mention in a focus group conversation that the availability of books provides the children with a space for a choice for reading in their free time:

Well there’s always opportunity, we have books available, we’ve got the library ... we have time through the day, where the children have free choices, what they want to do, lots of them will choose to read books....

Different places in the school provide a space for the children to engage with stories. From the teachers’ comments it seems that story spaces play a significant role for sharing stories both during classroom reading time and when the children decide to approach storybooks spontaneously, in contrast to the reading activities that are designed with more specific purposes. Different story spaces allow children to make choices for themselves and decide in which part of the school they want to read. There are times in the day when they can choose if they want to read or if they want to do a different activity. Moreover, by having the possibility of deciding if and where they want to engage in stories, the children can develop a sense of

who they are: by learning about their preferences, if they decide to read with other children that might not necessarily share their interest in the same storybooks or in the same spaces.

Spaces and places play a role in children's perspectives and makings of meaning: story-related activities flow in different ways depending on the place where the children are. In the following example the children are reading in the playground:

Some of the children go out to read in the playground with two teaching assistants.

They each take a small group of children to read in different parts of the playground.

One group of children sits in a little hut that has benches and a table. The children gather around it.

The other mini group of children is sitting down elsewhere in the playground next to a bench. It is a spot where the children can choose if they want to sit on a bench or on the floor. The children are sitting in a circle. Most of the children are sitting on the floor and one boy is sitting on the bench. The talk around the book does not seem to follow an orderly fashion as it would within the classroom. The TA talks and the children talk and talk. When something exciting happens in the story, all the children talk in unison. A girl leans against the TA, she's sitting next to her. She does this when she feels probably sympathy for the fox, as she says: Awww, he got wet... A boy walks around the circle as if playing duck-duck-goose. He was looking at the children in the PE class. The PE class has finished now and he changed seat. He might have had the sun in his eyes and he wanted to move. As they go back to the classroom, a girl says to the TA: I want to read a story all the time!

Story-time in the playground can show how the children embody stories in a way that different to engaging with them in the classroom. For example, in the classroom usually the teacher or TA stands up to read to the children, or sits down on a couch while the children are

sitting on the floor. In the playground, however, both TAs and children are sitting on the ground. This allows for a girl to lean against the TA as she expresses sympathy for the wet fox. Therefore, the playground can be a space where the children show more expansion in their movement and expression when engaging with stories. This takes me back to affective choreographies and the performance of everyday life.

Affective choreographies emerge spontaneously. Children approach stories in diverse ways (e.g. as play or as storybooks) and also in a variety of spaces and places. Sometimes they approach stories on their own, other times they share them with others. However, there is a certain musical flow, to the embodiment expressed by the children, which is subtle and ephemeral. Grasping it opens the space for developing insights, insights into children's musicality.

### **Insights into the children's musicality**

Children perform different actions with their bodies during story activities. They stand up, they sit down, they move around, they breathe, play with their feet and so on, just to name a few. Embodiment flows in different ways as we express how we feel through the body. There is an invisible flow emanating from the actions and sounds that are being performed by the body: it flows harmoniously, sometimes smoothly, sometimes with contrasts, with different rhythms and textures. These manifestations of feelings are expressed in a similar way as the expressive properties of music (Kivy, 1980), therefore conveying musicality. Here, I pay attention to the expressive qualities performed by the body. It allows me to reflect on How is the movement/sound being performed? What type of movements/sounds, with what rhythms and textures? Are the children performing together, expressing feelings as they interact with one another or on their own? This leads me to deeper reflections into the expressive content of the embodiment performed by the children. It is not just the sounds that the children make with

their bodies but also the movements and actions that give a sense of fluidity as children express themselves both through sound and movement.

Children's everyday life can be considered as a performance, where they express feelings in relation to stories not just through what they say to their teachers and peers, but also through their bodily movements, gestures, and positioning. This embodiment can be expressed through dynamics; call and response, rhythm and pacing; and harmony.

### *Dynamics*

Within an everyday life perspective, dynamics address the children showing an increase/decrease in their tone of voice, in the speeding-up or slowing-down of their movements, as well as in other expressive qualities. This is particularly important in the relational context, as the children show crescendos and decrescendos to express their feelings and to express the affect that is being experienced by a character in a story. The most evident examples are when the children express affect through their tone of voice, by whispering and by calling out when they are showing excitement.

Usually, when the teachers read to a group of children during classroom story-time, some of the children are whispering to each other at the back of the classroom. For example, in the Reception class the teacher is reading a book about two scarecrows that are going to get married:

Some of the children giggle, two girls whisper to each other in a corner. Some of the children sit silently, some are fidgeting and some are playing with their shoe laces.

Not all the children are making sounds in response to the story, but some of them are.

Tone of voice is usually used by the children to express how they are feeling to others, particularly their peers. This allows us to grasp the ephemeral as the group of children sitting



in front of a teacher reading a story can be a world in itself, due to the spontaneous events and manifestations of feelings. Different tones of voice present themselves while the children are sharing stories. Sometimes, the tone of voice is related to the affect that a character (or a peer) is experiencing at a specific moment during a story activity. Tone of voice is also relevant when the children are expressing excitement.

When something exciting happens in the story the children are usually calling out, talking all together at once, and also they are moving their bodies, showing confidence and freedom of movement. This happens during moments of book-talk between the children and the adult that is reading the story like a TA, where the children express feelings (probably excitement) through bodily movement:

The TA asks the children another question. I notice most of the children move their upper body, wriggling, moving their torso, shoulders and arms to-and-fro. Others are just sitting down and others are calling out.

Another example of showing excitement happens when a child is in the school library, deciding which book to read:

A child picks up books from the shelves and shows the picture of a big fish to everyone excitedly. This is shown by calling out, higher tone of voice, letting everyone in the room become aware of the exciting event, through the use of firm and confident movements.

Other children are also calling out when they decide which book they are going to read next. Some raise the book up, so everyone else can see what they choose to read.

Others are also choosing books, but in a quieter manner, with smaller movements.

Some seem to stare at the books, perhaps thinking which one to read next.

Excitement can be expressed both through bodily movement and affective language and this happens throughout the different ages (2-6). Still, children use both bodily movement and calling out as behaviours for communicating their feelings to other people. These can happen in response to the feelings of the character in a book, in response to something that someone says. It is an expression of behaviour that tends to be spontaneous and that, it seems, is meant to be shared. This could be because the movements are big and the tone of voice is loud, enabling feelings to be seen and heard by others.

From the previous examples, it can be observed that children use bodily movement in different ways. For example, while the teacher is reading a storybook, sometimes they might be whispering to each other; while at other times they might be performing bigger and more confident movements, accompanied with a louder tone of voice.

### ***Call and response, rhythm and pacing***

As well as the variations in the dynamics of children's vocalisations and movements, it is also evident that within the voices and the different story activities, there is call-and-response, rhythm and pacing. In the context of the everyday, subtle elements of this musicality are observed within day-to-day interactions. Rhythm refers to an aspect of music, which is concerned with sound in relation to time, duration, stress or accent, as well as phrasing and tempo (Bennett, 1990). In this case, the focus lies within mini-events (small events that occurred during a story-reading activity) as well as a zigzag pacing (the rhythm was not even, sometimes it was going fast, then faster, then suddenly slow, then fast again, and so on, like a zigzag line).

Pacing and rhythm happen as we interact with others and the different things we do also have rhythms. An example of pacing and rhythm in relationships happened when I am with the

children in Reception. I became aware that the children (and myself too) are going in and out of the classroom, maybe missing something that is being read, and then asking what had happened, changing the pacing and rhythm of the main story activity taking place between the teacher and the rest of the group of children.

The teacher is reading a storybook to the children. She sits on her chair, while the rest of us are sitting on the floor. After she finishes reading the book, she starts giving the instructions for the next activity.

Suddenly, a child returns from the toilet and asks: what are we doing? - Introducing a new element to the dynamics that are taking place in the classroom, the pacing is different, the children focus on something new.

When the child asks the question, most of us turn around to see him. The teacher pauses giving the instructions, which changes the flow and pacing of the activity.

Rhythm can be set by “mini-events” that take place within the story activity. While the teacher is reading to a group of children, the children seem to be in another world, where different sorts of mini-events can be taking place:

The teacher is reading a storybook, she is sitting on her reading spot on the couch and we gather round, sitting in a spread manner on the floor. A boy stands up to get a tissue. Suddenly and unexpectedly, the tissue box moves like it's going to fall over onto the floor. The boy says “Oh!”. His face and his eyes wide in surprise and...he just manages to catch it.

He takes the tissue, then let's himself drop on his chair with a motion and a sound like a “flop!” *This event has a faster pace than the story activity.*

The cluster of children sitting in front of the reading teacher seems to be a world of its own. It has its own rhythm. Sometimes a story on its own is unfolding within a cluster of children, a story (or a mini-event) that is spontaneously emerging from them.

When the teacher is reading a storybook to a group of children, natural sounds, like sneezes also contribute to setting a rhythm and pace. Moreover, some of the children can also be interacting with other adults in the classroom, who can also modify the pacing of the activity:

A boy sneezes. Another boy throws his water bottle up and down in the air. The TA removes it with a sudden movement.

We are sitting down on the floor. The teacher is sitting on the couch. We seem to be spread out. Some of the children sit down together in twos, or in threes, others in a bigger cluster. I notice the boy sneezing because I can hear him from where I'm sitting and the boy throwing his water bottle up and down because he is sitting close to where I am sitting. These are the only two events that seem to change the pacing of this specific story activity. If other mini events happen as the teacher reads this book, I do not notice them.

These story activities do not seem to have a smooth and even pace, as the children (and I) do things, make comments, as well as enter and leave the room. This changes the pacing, so that sometimes the pace seems to be speeding up and then slowing down in some sort of zigzag motion. Sometimes, the reading activity flows more slowly as the teacher reads and then it speeds up a little with the mini-events that the children come up with as the reading activity goes on: the children moving, the children interacting with the TA while the teacher reads, the children going to the toilet, and so on. Also the quality of movement that the children make to express how they are feeling at a given time sets the pacing of the story activity:

sometimes gently, and sometimes more brusque, like the child sitting down with a flop! (relieved that the tissue box hadn't fallen over).

Moreover, pacing and rhythm within storybook reading also seem to be adding musical elements that seem to emerge from the rhythm within the storybook itself:

The librarian (L) is reading *The Gingerbread Man*. The children say things in unison as L reads the story like "Gingerbread Man!"

The children play with the puppets as L reads.

There are particular phrases in the book which the children say in unison, almost as if they were singing: run, run as fast as you can, you can't catch me, I'm the gingerbread man!

Most of the children say the phrases in unison. There might be one or two children who don't speak up, but most of the children in the class say the phrase.

This gives me the impression that the rhythm within the book can influence how fast or slow I and the children (mainly in nursery and Reception) move at a given moment. When they are almost singing the last phrase on *The Gingerbread Man*, the children are performing wider movements, I feel happier than at the beginning of the story. In addition, they also begin to move in more rhythmic ways while the story is being read, as we step into its flow:

A child rocks up and down with the rhythm and flow of the teacher's reading voice.

Others swing side to side, others move when they are singing the last phrase. Most of the children are moving, each at their own rhythm. There might be a few who are not performing these type of movements, perhaps because they are fidgeting. Still, all of the children in the class are moving, each in their own way.

Hence, different aspects of rhythm can be found within children's engagement with stories. For example, notions of "mini-events" can be referring to duration, and the "zig-zag" notions can show a relationship with accent and phrasing. There are different voices present within the relationships that take place around stories and storybooks, that are calling and responding to one another.

### *Call and response*

Call and response can be defined as succession of two phrases, where the second phrase is heard as in response to the first (Bennett, 1990). Call and Response usually happens in story moments where there is an adult reading a storybook to a group of children, within an exchange between the adult that is reading the book and the children who respond. This can occur spontaneously, with the movements or words that name feelings that the children say, and as the children answer a question or a cue made by the adult reading the storybook (e.g. the teacher or teaching assistant):

The teacher is reading a storybook to a group of children. She reads a sentence saying that a character had a terrible cough. Some of the children start coughing spontaneously... (others are just sitting quietly listening to the story). The teacher tells the children to stand up and perform some of the actions that are written down in the book, like cleaning with a broom. The children had been sitting on the floor, most of them stand up enthusiastically and begin to move...accompanied with fast, sudden movements. Others move more slowly. Some of the children move their pretend, invisible brooms around energetically, others more gently, some march while they make swiping motions.

These call and response moments happen mainly with the children in nursery and the children in Reception. These moments tend to have a certain rhythmicity. The rhythmic patterns of the

adult reading the story and the children responding seemed to “match” one another. Sometimes they follow a more similar rhythmic pattern, but other times the response of the children shows a different rhythm in their response. I feel this within the call and response of the teacher (or librarian) reading a book and the children responding spontaneously.

L reads a gigantic book called *Dear Zoo*. I notice some of the children lean forward and call out the names of the animals in the story.

L reads: ...the monkey was too naughty so they sent a...

Frog!-The whole class calls out the name of the animal in unison as L shows them the picture.

As L reads, she makes deliberate pauses for the children to call out the name of the next animal. The children do this in unison, giving the activity a constant rhythm within the call and response between the librarian’s reading and the children’s responding.

In this case, the librarian is giving the children a cue by making a pause, which opens the space for the children to respond. Another example happens in the Reception class when the teacher is reading *The Scarecrow’s Wedding*:

The teacher reads: ...the best wedding ever, the wedding that no one (higher tone of voice) –pause- will ever-pause-forget (emphasises the ending).

A child calls out: I like that!

All of the children make comments after the story about the things that they like. The pacing is not that of typical turn-taking, as the children tend to be talking over each other.

Call and Response shows one of the many ways in which children engage with stories and relate with their peers listening to the story, with the adult that is reading and with what is being read. Moreover, it opens the space for the children to participate in the storybook reading activities and it plays a reciprocal role between the adult reading and the children's engagement with the story. The relationships that occur around stories can be regarded as bidirectional, where young children impact the quality of the relationship. Three factors that enhance relational quality, according to Laible and Thompson (2008), are warmth (by showing behaviours that promote relational harmony), security (by exploring their environment through bodily movement and developing social competencies like empathy) and mutual reciprocity (by showing an understanding of the feelings of others around them and responding in time and form).

It has been acknowledged that the children's response is not always an exact "match" to that of the teacher reading, as it can be considered a space for the children's expression of feelings, which is not necessarily expressed in a similar way to that of the teacher. The children's expression tends to be much more spontaneous, but still in a reciprocal manner to that of the teacher. This in turn creates a flow: a call from the teacher and a response from the children. Hence, call and response becomes evident within everyday conversations in the context of stories and it allows insights into the voices that are expressing themselves in the classroom and where they are situated.

### ***Listening to multiple voices***

This section will address the presence of multiple voices in the classroom; how the multiple voices work together (i.e. through counterpoint and interactions of multiple melodies) and it will finish by reflecting on how children's embodiment (i.e. physical and affective positioning) acts as a "voice" that allows for the communication of feelings.



*Multiple voices present in the classroom*

Multiple voices are present in the classroom. This can be observed during the conversations about feelings, or book-talk, that the teacher and the children have after the teacher has finished reading a storybook. This also opens the space for the children to name the affective states of the characters in the story, which in a way seems to be giving the characters a voice as well:

At the end of the story, Danny McGee eats all the people in the world.

The teacher asks the children: How do you think he's feeling?

One child: frustrated?

Another child: sad

Another child: lonely

However, the conversations that take place after the story has been read are not only related to the affective content of the book, but also to other aspects of the story, like the topic, giving a voice to other aspects of everyday life. This shows that everyday life topics can also be part of a story moment. An example of this happened between the nursery school children and the librarian (L):

After she finishes reading the book, L asks children questions for further reflection.

L: I'm going to ask you a question.

All the children in the class raise up their hands saying Me!, Me!, Me! Even though L hasn't asked a question yet.

L: Put your hands down, I haven't asked a question yet.

L: Who has pets?

L asks the children to take turns to talk about their pets.

It can be observed that there are multiple voices present in the classroom. These belong to several actors in the classroom like the teacher/TA/librarian/adult reading the story to the children; the children themselves and, sometimes, even the characters in the story as well. Therefore, multiple voices are present in the classroom and they work together in different ways.

*How are the multiple voices working together?*

Multiple voices can work together in a variety of ways. First of all, counterpoint refers to the difference in pitch and rhythm (Lapidaki et al, 2012). There are multiple voices present in the classroom. Even though they are different to each other, they still work together. An example is the difference in the rhythm between teacher's voice and the children's voice. Like birds chirping in the morning, these melodies can be overlapping and interrupting, still supporting each other. Sometimes the melodies are complementary, at other times they are opposites, yet they continue to work together: The children are talking, calling out at the same time, feeling excited (as the teacher is reading aloud to them). On some occasions they are fidgety, moving around, in others they are sitting still. Yet, all the voices present of the participants who engage in a story moment interact together to be able to form a story moment: if one of the voices is removed the situation can become something else (Scruton, 2018). It is in within the interactions the children have with others and how the voices relate to each other, which allows the story moment to emerge in and of itself, as the multiple voices merge into a coherent whole.

The melody of a piece of music can be considered as the "starting point of a musical argument" (Scruton, 2018, p.12). It is a single line in musical space, within a sequence of pitched sounds, where "no note can be altered without changing the whole" (Scruton, 2018,

p.12). This point is particularly important because it suggests that every single one of the voices present is essential. If one of them is removed, the situation would change. It has been acknowledged that when the children are engaging with stories in the classroom there are multiple melodies present. In first instance, it is evident, when arriving in the classroom that singing and book-talk can show a succession of sounds presented after one another. For example, in book-talk, the teacher asks a question and then a child answers it by referring to the feelings of a character in the story. This opens the space to consider the importance of voices. The voices express feelings. This conveys important meanings and significations through the conversations about stories that children have with others.

Within storybook reading activities, usually at the end of the day, the children have conversations with the adults in the classroom in relation to the storybook. These are usually in relation to the affective content of the story, but they can also be in relation to the book itself. These usually happen in the classroom, but they can also happen in other places. These conversations are important because they open a space for children to express and experience feelings.

The TA asks empathy-related questions. The children who want to participate raise their hands and move them up, shaking them, excitedly.

TA: What is collaboration?

Boy: Not doing everything by yourself.

TA: So what do we do?

Another boy: find a friend.- He puts his hands on his eyes like binoculars and stares ahead as if looking for a friend.

These conversations not only occur when the children are enjoying stories in the classroom, but also when they engaging with stories in the playground, in one of the cabins with the TA:

At the end of the story, the TA asks questions for the children to reflect further on the story. She asks questions like: What is trust? Who's ensuring trust?

Something that adults in the school (e.g. librarians, teaching assistants, teachers) do to help children understand affective states in stories is to have conversations with them. These open the space for the children to have the opportunity to learn from their peers and to develop an understanding about a given topic. Therefore, book-talk can be considered as an affective space for reflection, where both the voices of the adults in the classroom and the children are important and need to be present to establish a conversation. If one of the voices is removed, the conversation changes, it becomes something different (Scruton, 2018). A melodious conversation is one in which a question that is posed leads to different answers from the children (with different rhythms and tones of voice), which makes the interaction more enriched and dynamic.

Spontaneity is another way in which the multiple voices can work together. Musical expressions in the classroom (e.g. songs) open the space for expression of feelings.

Sometimes they emerge spontaneously from the children as part of a storybook related activity, once they have stepped into the flow of it. For instance, as the children do story related activities, they get further into the story and immerse themselves into it. Sometimes they accompany this immersion with singing, as if the singing was leading them deeper and deeper into the story.

As they write for an activity related to the Gingerbread Man, some of the children are singing and making notes. The TA says Shhh! Others are just making notes quietly.

(The TA has just finished reading a phonics version of *The Gingerbread Man* to the Yr 1 children. Now they have to do a reading-related activity on their notebooks. The children are no longer sitting on the floor, as they are sitting on chairs around tables.)

Spontaneous singing also happens while the teacher is reading to a small group of children:

The teacher sits on the couch. She is reading to the children who are sitting on the floor. A child sings quietly tuh, tuh, tuh, tuh, tuhhhh while she's reading, adding a new melody that merges with the voice of the teacher for those of us who are sitting close by. He is the only one who sings.

Singing in and of itself also shows how the different voices can relate to each other. The adults guiding the storybook reading-related activity also open the space for the children to sing:

All of the children sit down on the floor, gathering around the couch where the teacher likes to sit when she is going to read them a story and sing a song together before listening to the story.

In this case, the children are being invited to sing. The two melodies (i.e. the voice expressed in singing and the voice expressed in stories) are related to each other. Some singing moments, particularly those that happen when the children sing with the adults in the classroom, can show a contrast between the melody expressed in song and the melody expressed in reading. The voices take turns, as they can be expressed before or after each other (i.e. the singing can take place before and/or after the story has been read, so these voices can take different turns without overlapping)

In general, the everyday moment of an adult reading a storybook to the children seems to be a musical moment in and of itself, as there are many opportunities for singing during story moments in the classroom:

The librarian has just finished reading to the children. She and a child are holding the book together. A really big book, which is nice and colourful. There seems to be something about big books that conveys the feeling that they can be toys. Something to engage with, get immersed in and play with. As a way of thanking the child for helping her to hold the big book, the librarian tells him to pick a song and the whole class sings together, making movements with their hands according to what the song is saying.

It is interesting to note how the Librarian has a big book, like the conductor would while directing the orchestra, while the children each have their little books, just as the musicians in an orchestra have their own scores. One of the ways in which spontaneous expression of affect flows through musical communication in the classroom is mainly in the form of singing. In this case, the singing is an everyday action that carries meaning and intentionality. This can be initiated by both adults and the children themselves. Yet, it feels like there is a space for my meaning-making in that subtle moment when the children are stepping into the flow of the activity, where spontaneous singing emerges, like an ephemeral feeling being captured by singing.

Sometimes the children sing with the adult in the classroom before the reading of the story, and other times they sing together after the story has been read, in a way that turn-taking takes place between singing and reading. Therefore, the voice expressed in song is part of the picture of the teacher reading a story to the children in a space where the children can rely on musical elements to express themselves. The songs that children sing with the adults in the classroom are not necessarily about the story, but singing can be considered as a melody that is being expressed during the same story moment, contributing to the musical flow and to the presence of multiple voices that work together.

The multiple voices present in the classroom work together in different ways. Both counterpoint and interactions between multiple melodies can be relevant. These include singing spontaneously, singing with others and expressing affection towards the characters in stories. Hence, listening to different sounds present in the classroom opens the space to consider different ways in which children express their feelings in the classroom. It can be observed that both singing in the classroom and conversations about stories, where the teacher asks something like: how do you think the character is feeling? are possibilities for the children to do so and for children to make sense of the world around them. A research approach that acknowledges the presence of multiple voices therefore allows me to grasp the making of meaning behind this everyday life activities, including embodiment, where “no note can be altered without changing the whole” (Scruton, 2018, p.12).

*How are the multiple voices related to embodiment?*

Embodiment can also play the role of a voice that is contributing to the ensemble. This voice works together with the different voices present in the classroom. Therefore, this section focuses first on embodiment as one of the multiple voices in the classroom. Then, it proceeds to explain how it works together with the different voices through positioning. It finishes by outlining how positioning creates a space for self-expression, where the multiple voices keep the feeling of togetherness.

Embodiment can be understood as a “voice” because it can be considered as one of the multiple voices that are present in the classroom. Young children rely on embodiment as a means of affective communication to express to others how they feel and to show reciprocity. Children move their bodies in response to the feelings of someone else (it could be a character in a storybook, a peer or an adult in the classroom). For example one day, during a storybook activity with Year 1:

Snip, snap out, the story is out!- Mrs. H calls out to the children.

Mrs H. stands on a big wooden box that resembles a small stage under a tree. The children gather round. Mrs. H starts reading the book (Fantastic Mr. Fox) using a tone of voice and acting out the story as is she was on a real stage.

A boy doesn't want to go and sit with the other children to read during story-time. He lets others know how he feels by marching and stomping up and down.

The boy doesn't say anything to anyone, but we can all observe how he tenses his muscles, changes his facial expression when the TA asks him to sit and read with the rest of the children. Without saying a single word it is clear to everyone in the playground how he is feeling: his embodiment speaks as a powerful voice.

Embodiment can be acknowledged as one of the multiple voices that are present in the classroom. Children rely on embodiment to express their own feelings to others and to express an understanding of the feelings of someone else. Therefore, embodiment is contributing to the musical flow within the classroom because it is also working together with the different voices.

One of the ways in which embodiment works together with the different voices in the classroom is through positioning. Positioning can happen as explicit actions performed by the body, like bodily position in space for example, as well as by playing a role in children's social relationships, as the multiple voices are expressed in a relational context interacting with each other in various ways, which opens the space for different types of expression. A consideration of positioning allows us to develop rich understandings about children's expression of self, including expressions of sincerity and trust (Beard and Gloag, 2005; Kivy, 1997). Self-expression is important as it opens the space for reflection and warmth. This can convey a feeling of cosiness and having a quiet moment to oneself, while enjoying a story:



The teacher is reading a storybook to a group of children about Danny McGee eating everything and everyone in the world. A boy sits very still, with his legs crossed. He listens attentively as his eyes are fixed on the book. He doesn't move. His hands are interlaced, close to his chest as if in prayer.

This seems to contrast with what the rest of the class is doing. As he seems to be sitting down in a world of children shouting and calling out. While everyone else moves around, shouting and calling out, he sits very still. He is the only one who sits very still. Everyone else moves around him.

Here, embodiment is a voice that can provide an affective space for expression. This shows how the aesthetics, or ways of doing, open the space for the expression of affections, which can be shown in the spontaneous and sincere ways of being immersed in the story. Aesthetics can manifest through states of deep immersion and concentration (Shannon, 2013), and these impact on both the children and me, as well as in the context of affect present in performance, including children's expression of feelings in the classroom. We are both immersed in what we are doing: in the stories that we listen to and in the stories that we make up and tell each other. The child in this example is in a very gentle posture, immersed in the story. It seems to contrast with the other children, who are shouting, moving and calling out as Danny McGee continues eating more places and more people. Moreover, positioning happens as we interact with others and make choices. This is an important point as it goes beyond a positioning of the body in space to consider a positioning of the self in a relational context, where different feelings are expressed.

Positioning works together with the different voices present in the classroom, as children use it to communicate feelings to others. Affect can be experienced at an individual level, but they can also be shared in relationships with other people. Relationships can be regarded as dynamic

and affective (Laible and Thompspon, 2008). The multiple voices become interwoven as different strands that are being knitted together. It is important to highlight that embodiment works together with the different voices that are present in the classroom: not only are the voices interacting together but they also help each other.

An example is given during a paired reading moment. The children are happily engaging and sharing storybooks with each other:

The teacher sits on the floor, her back resting on the couch. 2 pairs of children sit around her, one pair on each side, as if they wanted group reading. The children help each other to read, positioning themselves around the book with a similar posture, showing signs that may be of interest and excitement as they are reading together. Generally, one points and the other reads. Two children in another part of the classroom are trying to read in a pair and they are also playing with toy food. Two girls, standing up, place the book on a table and lean over it to read. All of the children in the class are working in pairs, helping each other to read. Yet, each pair does it in a different way.

Not only does embodiment open the space for reflecting on how the multiple voices are working together, but it also creates a space for understanding how the multiple voices are helping each other. As the children are interacting together, they position both their bodies and actions in a way that shows reciprocity, acknowledging that they have seen and understood the intentions and feelings of others, their peers, the teacher and even those of a story character. Therefore, reciprocity highlights how the melodies are acknowledging and supporting each other. Through embodiment the children both express their feelings and acknowledge those of other people. This enables the children to be working together by considering each other's expression of affect.

It has been acknowledged that positioning opens the space for self-expression. It is a space where the children can be themselves and relate with other people, relying on positioning to express feelings, choices, as well as their own purposes. Like the boys playing with toy food, they express their own choices and intentions as they are doing the activity set by the teacher in the way that they choose to do so. The atmosphere around them seems to be very dynamic. They have to help each other read a phonics book, yet what they are doing is a combination of reading, talking and excitedly playing with toy food. Therefore, positioning allows the children to express themselves, while they are immersed in doing different activities with others.

Even within a space for self-expression the multiple voices are interacting together, keeping a feeling of togetherness. Sometimes, they children can be expected to read within the classroom, yet they have the space to decide in which part of the classroom they want to read. They tend to be spread out in the different areas, expressing themselves by deciding how they want to position themselves around the book: some children put the book on a table and read standing up, others read sitting down. Depending on the space available, they might also choose to be playing with toy food, or even bouncing up and down:

A boy, sitting on a chair, taps his feet against the floor and bounces on his chair as he says the phonics words. Each pair has their own way of engaging in the phonics activity.

He is doing this, during the same paired reading activity, as the boys playing with toy food. Here, embodiment opens the space for children to express themselves while they are interacting with others, like the boy in the example, when he was sharing a book with his peers.

Embodiment acts as a voice as it includes the body to express feelings, actions and affections. Therefore, this can open the space for the children and I to position ourselves in the everyday interactions that we have with other people. Moreover, positioning is important to be considered because it allows us to reflect about how the voice of embodiment is working together with the different voices present in the classroom. It also opens the space for considering how the voices are helping each other, expressing themselves with a sense of uniqueness, yet supporting each other, conveying a feeling of togetherness that enables them to merge into a harmonious whole as the children express themselves and show reciprocity toward the feelings of others.

### ***Harmony and embodiment as making of meaning***

It can be argued that the bodily expression of feelings emerging from relationships shows elements that constitute a performance in the context of everyday life, where we are interacting in a context of multiple voices. The voices show different dynamics and rhythms, yet they merge into a harmonious whole.

Musical elements like dynamics, call-and-response, rhythm and harmony have been acknowledged in the context of embodiment. This opens the space for further reflection on the importance of expression (Scruton, 1997), of aesthetics, of wondering on the how. Some of the expressive properties of music are related to the ways in which people express feelings (Kivy, 1980). An example can be that sad music shares the dynamic properties of sad people, like being slow moving. However, another view on expression (Scruton, 2018) states that music can give the impression of moving slowly, but it does not actually move in any particular way, where saying that it moves in a certain way means that a metaphor is being replaced with another, where feelings and meaning making are important because they

happen within a wider context, which is relevant for understanding its purpose: “why it matters and what it means” (Scruton, 2018).

In the context of the expression of feelings through bodily movement, I think that both perspectives can be regarded as relevant and complementary. The way the children move (when expressing feelings) relates to the expressive properties of music. Children’s embodiment alludes to (or conveys) the expression of feelings through music-like qualities. I also find that my bodily movements, tones of voice and other ways of doing have different structures, rhythms, intensities and feelings. The children move in different ways depending on what they want to communicate to other people, performing movements with the purpose of expressing feelings and sharing with others how they feel. These ways of doing, allow the space for our voices to be expressed and to carry within them not just a melody but also a rhythm, pacing, call and response, dynamics and texture, joining in harmony and togetherness.

A feeling of togetherness is enhanced by the presence of multiple voices that enrich and make the context of the children engaging with stories more dynamic. The voices show how feelings are present and can be expressed through various musical ways within the performance of everyday life. To grasp further insights on aesthetics, ways of doing and meanings, it is important to consider how embodiment and feelings occur sometimes within a single child, other times in the context of interactions with other people, within the different tensions, rhythms, pacing, and other musical elements of relationships: During story-time the teacher/TA/reading adult and the children have conversations about stories. This opens the space for multiple voices to emerge and for reflecting about the presence of multiple voices.

The teacher or TA holds the parcel and asks the children a question like How do you think the character is feeling? Then the parcel is passed on to the children, who share the parcel

sometimes taking turns, sometimes calling out, simultaneously or at different times, and moving around. This allows us to reflect on the importance of positioning oneself physically and affectively when interacting with others. This in turn, could take us to a reflection on our sense of self and on how performing particular elements during our everyday lives might also be giving us a sense of who we are by how we position ourselves when we are interacting with other people.

Embodiment in the form of bodily positioning can be a means for self-expression (Glaros, 2013).

In the classroom I notice the children perform different kinds of movements. For example when the teacher asks a yes/no question, some of the children nod, others shake their heads in response to the question instead of answering with spoken language, while others are shouting and calling out.

For me, self-expression comes through as a form of bodily positioning as my position is a way to communicate how I am feeling at a given moment. Self-expression takes place through embodiment as I am experiencing feelings evoked by stories and affects toward the people that are sharing that story in a particular moment, where these in turn are expressed through bodily movement.

The context is important as it allows me to zoom into our ways of doing as embodiment allows me to become aware of my affective states.

As I am interacting with the children, bodily movement allows my feelings to be transformed into something known, something that I am aware of. It gives me information as to how I am feeling about interacting with a particular group of children at a given time.

Relationships are important because we can develop a sense of self through the interactions that they have with others: “self-understanding develops primarily within the medium of intentional, social relationships” (Hart and Damon, 1988, p.20). As such, we develop a sense of who we are by interacting with other people. For example,

I develop a sense of self and of “doing an ethnography” through my constant interaction with the children and teachers. For instance, as the children constantly ask me “what are you writing?” when they see me writing notes about what we are doing in my little notebook. If we are sitting down on the floor in a little cluster and the teacher is sitting on her chair the children who are sitting next to me ask me what I’m writing, while the rest attend to what the teacher says. I read notes from my notebook in a whisper, as the teacher is reading a book.

As such, I develop a sense of doing an ethnography not only because it is something that I plan to do before I step into the classroom, but also because of how it shapes the way I am interacting with the children and teachers, as shown in the example above.

Moreover, embodiment might possibly play a role in the shaping of self-understanding:

Self-understanding focuses on comparisons between the performances and capabilities of self versus the performances and capabilities of real or imagined others. Such comparisons can be explicit ('I do X better than he does') or implicit ('I can't stay in the sun very long') (Hart and Damon, 1988, p. 11).

I have a similar experience to what Hart and Damon (1988) mention in my interactions with the children and objects in the classroom:

There are two tents in the mini patio: a big pretend one (with cloths and pegs) and a small one, which looks like a brown cloth folded into itself. As three children go into the small tent I want to follow because I feel curious, I want to know what is going on

in the small tent, however, I realise that the children are better at going into the tent than I am, as I am too big and I don't fit inside. As such, I make the decision to go to the tent with cloths and pegs because I fit inside it. This is interesting for me because I develop a sense of being "too big" in comparison to the children. For me, interactions with the children and the objects present in the classroom play a role in how I see and develop an understanding of myself, which in turn plays a role in how I see the children and understand how we are interacting together. For instance, the children inside the tent with cloths and pegs can run around, I want to run around too, but realise that I can only manage to sit down in lotus position because I'm too big. For me it is interesting developing a sense of self that is different to my usual when I am surrounded by the children, as I would usually have a sense of being small when surrounded by adults. Feeling too big when playing in a tent awakens a feeling of surprise in me and of relativity. I can be too big when I am playing with the children and I can be small when I am surrounded by other adults. Here "big" and "small" are not an objective perception of size, but rather something shaped by social relationships and everyday expression of feelings.

Self-expression has implications for understanding the expression of feelings through bodily movement, by engaging with stories through musical manifestations (i.e. bodily movement) (Beard and Glad, 2005 and Kivy, 1997).

The teacher is reading a story to the whole class. She is sitting down on her chair while we are sitting down on the floor. The character in the story is performing several actions, at some point in the story these actions are about cleaning up.

The teacher reads a sentence about sweeping the floor.



The children stand up and pretend to sweep the floor with invisible brooms. I notice a boy is marching while pretending to sweep the floor.

Performing an action can be a way not only of understanding the meaning of a word but also of developing a sense of how the character in a story might be feeling. As such, expression of feelings flows not only through language, but also through the way we express feelings to others through bodily movement.

Reciprocity opens the space for us to acknowledge that we hear and understand the feelings and intentionality of someone else. This is an important point, as feelings can be regarded as socially constructed because they provide the space for children to make sense of their experiences, through the interactions that they have with other people (Crawford et al., 1992). Therefore, bodily movement that communicates feelings opens the space for reciprocal affective communication, where feelings can be regarded as dynamic processes that allow for reflection and appraisal (Crawford et al., 1992) as they are expressed through embodiment.

Reflecting on how feelings are expressed opens a door for wondering on the How. This emerges by considering a relationship between expression and evocations (Scruton, 1997), between expressing ourselves while we are experiencing the situation and by considering the stemming thoughts and feelings that emerge when we remember, or evoke, the moment. I am able to express feelings when I am interacting with the children, experiencing story moments with them. Yet, experience can be ephemeral. Some of the actions that we perform in relationships fade away after the interaction ends. Hence, I am also writing down on paper some of the expressions of feelings, thoughts (stemming from the meanings that emerged within the interaction between the children and me) to have something to remember those moments by, for having the possibility of reflecting on them after they have happened.

The mini ethnographic space allows for implicit knowledges (a knowledge present in everyday life that is not necessarily known to its actors; in De Certeau, 1984) to be captured. This is the case even though, due to its 2-day time frame, it might not be possible to get to know the children as deeply as one would in a longer ethnography. It sheds light on novelty as it gives space for having a fresh and focused mind. Here, the bodily movements, feelings, thoughts, things that are being shared and affections, which are within the frame of the photograph, are those that are ephemeral and subtle, and even those that might get “lost” later on (they might seem too obvious that they slowly float away): in the everyday people use their bodies to express feelings. People do not always stop to wonder and reflect that they have a body that is enabling them to express affect. Here, a mini ethnography allows for further reflection on this by focusing on what Scruton (1997) describes as the aesthetics of expression: How is it that this moving body is expressing feelings? For what purpose and with what intentionality? Therefore, I am in a state of alertness and awareness. It provides a space for novelty to be captured: for ephemeral things to be grasped and kept, where otherwise they might get lost or dismissed as obvious. It allows us to develop further insights into musicality and expression of feelings.

### **Conclusion : insights of expression of affect and musicality**

Expression of affect implies aesthetic choices, ways of doing, what Kivy (1997) refers to as intentionality and sincerity. We express affect through different pathways including musicality and the body: gesture, bodily positioning, facial expression, eye contact and also through the warmth that emerges from our relationship. Therefore, expression of affect lies embedded within the musicality of affections, as the children express their intentions and feelings through different manifestations of musicality (rhythm, and so on).

The photograph of the group of children embodying affect in different ways can be considered as an affective choreography that answers a question about how the children are moving. Movement and spoken language seem to contribute to the feeling of musicality. Affective choreographies nurture understandings of musicality by allowing a more enriched perspective, of the elements of children's performance of everyday life that make it beautiful, to be developed. This opens the space for reflections on the importance of, and multiple roles played by, the body in children's expression of feelings and making of meaning. Embodiment can be considered as one of the multiple voices that resonates within the space. Music can also be present as musicality within children's lives. Music, as well as being the art of sound, can also be regarded as an expressive faculty of communication (Scruton, 2018). Musicality can be present within the warm relationships that children have with others, because it is present within children's communication of feelings. Therefore, by considering how children move, when they are together and on their own, musicality and its beauty can be felt.

The musicality emerging from relationships, where we can develop a sense of who we are, can be considered as aesthetics, as way of doing (Hamera, 2011), as a space of wondering not only that affective communication happens, but how it happens, including the movements that children do to embody, understand and express the feelings that they are experiencing. This relates to the aestheticisation of knowledge in that the pacing, rhythms and call and response stemming from children's relationships can be part of a knowledge that is "unaware of itself" (De Certeau, 1984, p. 71). This is an implicit knowledge that is present in everyday practices but that is not necessarily known by its actors, as it is a knowledge that can be known to people "other than its bearers" (De Certeau, 1984, p. 71). Here, it is important to consider that, as an initial ethnographic moment, the pacing, tensions, rhythmicity and so on that emerge as children interact with others, are more evident as I step into their context for the first time. Later in time, if I were regularly engaging in ethnographic work over a long

period of time with the same children in the same context, it is possible that I would become accustomed to those practices which are being observed and therefore, some of the self-awareness might merge into a newly acquired practice of the everyday (De Certeau, 1984). Therefore, one way of grasping an implicit knowledge can be by having a view from the outside (Burr, 2006) by going into a context that is not commonly frequented in our everyday life. This in turn, can lead to “a doorway to a sentimental education for outsiders to the experiential circle of those embodiments” (Qureshi, 2000, p. 811). The interaction between us is an expression of how we can be learning from each other in the everyday. The children are not the only ones learning from stories because, as I interact with them, I also learn from and about them, about their personal stories as well as the imagined ones and how they manifest their feelings and affections, while expressing and embodying feelings, thoughts and ideas.

Reflecting on the musicality of affections can prompt insights into the relationship between musicality and affective choreographies. The children are performing the everyday through ways of doing, ways of moving and ways of expressing. Aesthetics allows us to develop insights like: what is it about the embodiment that happens in the classroom that conveys meaning for us? These behaviours can be expressed as ways of doing (Hamera, 2011) that, like an aesthetic judgement, reveal what is within them when they are approached with an open mind. These are subtle behaviours that express feelings in a fluid and dynamic manner.

Here, musicality is being slowly grasped through a focus on the aesthetics of expression where we are making sense of each other. We are all expressing feelings: sincerity and trust; warmth in relationships; understandings of the feelings of others and even of the characters in stories. These multiple ways of doing can be held through an approach on performance, performativity and aesthetics (Hamera, 2011), where wondering on the How can open a space

for silent awareness. Through that silence, there is more awareness of the presence of the multiple voices, of what they are expressing and what they are evoking, which leads to performing, feeling and becoming aware of the ephemeral and subtle, the call-and-response, harmony, rhythm, colours, dynamics and polyphonic texture, where all the voices are important within the expression of feelings, as they all work together, merging into a harmonious whole.

## **5. Musicality and Music-making: Emerging perspectives into musical**

**communication as a feeling of togetherness emerges when young children and I are dancing and making music (mini ethnography 2)**

### **Overview**

This piece focuses on a two-day mini ethnography, which focuses on two overarching themes: musicality (i.e. listening to the children's everyday sounds taking into account the bodily movements that they make) and dancing and music-making (i.e. this involves the children and I listening to music, dancing along to contemporary music, dancing ballet and making mini musical improvisations). It explores connections between everyday musicality and music-making and how the interaction between the two can lead to insights into musical communication.

### **Introduction**

An aesthetic experience (Wilkins, 2012) can be considered as a relationship between the music and the person experiencing the music. An aesthetic experience develops, is shaped and emerges through the actions of the different people involved, and can therefore be considered as the beginning of a journey. For instance, previous literature (Wilkins, 2012) has focused on what happens with the aesthetic experience from the role of the composer, listener and performer, where it

...takes aesthetic experience as an object of enquiry in itself, rather than accepting it as an unexaminable end-product of an engagement with music (...) it is through an engagement with the music that aesthetic experience can potentially be brought into being (Wilkins, 2012, p. 1)

Wilkins (2012) proposes an “engagement with”, an attitude for having a relationship with, as an experience that is in constant motion, not as an “end-product” but something that develops

through the interaction. I want to take this idea to the context of participatory research combined with ethnography, where the children and I are engaging with music and dance, as there is an interaction between people, with objects, with sounds, with bodily movement, that develops.

Having an approach that is inclusive of the aesthetic experience (Wilkins, 2012) opens the space to consider children listening to music, dancing and music-making. Here, the role of the composer, listener and performer in the context of children can be considered, not as a “label” of a behaviour, but as something that can emerge in the attitude in which the children approach dancing and music-making, within the music and dancing that are already part of their lives (i.e. children performing, listening to music, dancing and exploring with music).

Importantly, in this piece, I show that pausing to reflect on how the body enables people to make music sheds light on how the body is part of the engagement within communicative processes that occur during dancing, listening, performing and creating music and sound. I do this to reflect on the role of the body, to enquire and explore its role during music-making. Therefore, musicality, dancing, music-making and musical communication can be explored in a variety of contexts in which the children are dancing to music, as well as creating, performing and listening to music, where the feelings that flow from being immersed in the activity can be considered “an object of enquiry in itself” (Wilkins, 2012, p. 1): feelings that stem from a relationship between the music and the people experiencing the music.

One of the purposes of this piece of research is to explore how musicality, dancing, music-making and musical communication are coming together within a holistic approach. The body is the vehicle through which each of these actions happens, so it can act as the invisible line that joins them all together (i.e. we need a body to express musicality, to create music, and for musical communication. Without the body we would not be able to perform these

actions, so the body can be considered as a tool for meaning-making). Moreover, the body can act as a bridge and shed light on the relationship between dance and music. This opens the space to consider:

- What happens when the children are creating, performing and listening to music?  
and
- How does the body and a holistic approach lead to an understanding of musical communication in the context of musicality, dancing and music-making?

First, I approach these questions by introducing musicality and music-making, proceeding onto the aesthetic experience, explaining how it is the way in which I approach the research questions.

Then, I set out to explore the musicality that happens when I am listening to the children interacting with each other and with teachers in their everyday activities (such as playing with cards that show how letters sound) taking into consideration the sounds and the movements that the children make.

After that, I proceed to explore the experience of listening to music and dancing with young children. In the context of listening to music, the children are listening to Vivaldi's Four Seasons and I reflect not only on the sonic environment, but also on how the body is part of the sonic environment, as it enables us to make and respond to sound. Dancing emerges when I am dancing spontaneously with the children, who are choosing their own songs, showing me their favourite movements. It evolves into a moment I like to refer to as "a party of colour" because we are dancing playfully, throwing colourful scarves up and down, as we are listening to classical music. The atmosphere is vibrant and it seems to me that the situation



evolves as if we are having a party, arriving into a spontaneous moment of ballet, where we are dancing along to some of the pieces from the Nutcracker Suite.

Here, musical communication emerges as a bridge that can bring musicality, dancing and music-making together, where I reflect on how musical communication and the feeling of togetherness that emanates from making music, provide a space to connect musicality, music-making and a holistic approach, and I also reflect on the relationship on music and dance. I use this space to reflect on how the things I encounter are coming together.

### **Distinction between musicality and music-making**

Through my interactions with the children I learn that musicality and music-making are qualitatively different events, with the body being the vehicle that expresses both of them. This distinction is based on what I learn as I am interacting with the children and teachers in the classroom. It is important to reflect on possible connections between musicality and music-making because in the academic literature, there is research in musicality and there is research in music-making. However, to my knowledge, there is no research that draws upon both musicality and music-making in the context of exploring connections both at conceptual level and at performance level, including the role of the body, how the sound works and interpersonal relationships during the acts of dancing and music-making. In the original ethnographic work that follows, I propose that musical communication can act as a bridge that joins musicality with music-making.

In the context of a holistic approach, musicality looks not only at the sound, but also at the body that is performing the sound, while dancing and music-making focus not only on the dancing and music-making itself, but also consider the body that is performing, the feelings that the dancing and music-making evoke, as well as the wider context, such as the bodily

interaction with the surrounding space. In both cases, the body can be used to express feelings to an audience. This is when musical communication emerges, leading to a moment of connection, a moment when everything flows, where technique, expression and communication are all aligned.

However, musicality and music-making are qualitatively different events, in that they happen in different contexts. Musicality can be expressed by the children during everyday classroom activities, such as story-time and playing with words. Music-making, however, happens as a more structured activity. The children are aiming to perform and make music. For example, the children choose to sit in a half-moon and to perform at the centre (i.e. the teacher does not ask them to do this).

I observe the children and I embody the music-making activities differently from the ones in which I observe a more natural musicality being present (i.e. children's everyday classroom activities). Activities where musicality is more present tend to be activities that are more teacher-led (i.e. the everyday activities that the children do in the classroom), whereas within music-making activities, the teacher has allocated time for this and gives the instructions, but then the children seem to take over by making their own choices about what they want to do, with whom, how, etc and I just go with the flow.

Also, during activities that are specifically focused on making music, there are both an audience and performers, while in musicality everyone is engaging in an activity together (e.g. we might be sitting on the carpet, close together, as we listen to a story). Moreover, it can be said that music-making is a more complex process than natural musicality. Firstly, research (i.e. Malloch and Trevarthen, 2009) shows that musicality happens as an everyday life behaviour as it serves the purpose of the reception and communication of feelings. But for dancing and music-making, there also has to be a specific artistic intention (e.g. I want to

dance, I want to make music, how does this “bang-y” instrument sound?”). Here, music can be considered as a language. It should be noted that musicality can also be considered as a language, but it refers to the everyday communication of feelings (through posture, eye contact, bodily movement, etc; in Malloch and Trevarthen, 2009). Yet language carries with it processes such as realisation, appropriation and communication (De Certeau, 1984). During music-making there is an additional realisation, as the children and I become aware of music as a language, as we use music as a tool to communicate feelings to others. There is also an appropriation of the musical language as music can be used as a process of communication (e.g. speaking musically to someone) and I also experience a feeling of being in the present, in the here-and-now as the music emerges.

### **The aesthetic experience as a way of approaching the research questions**

I use the aesthetic experience as a way of approaching the research questions. This form of aesthetics, as a way of wondering on the “how” (e.g. how something is happening) enables me to be mindfully aware of what is going on around me. For example, if the teacher asks the children and I to sit in a circle to make music, I may wonder how do we position ourselves in a circle? Do we sit close together? What kind of sounds do we make? This wondering on the how in turn, enables me to make meaning, to develop an understanding of what the children and I are doing, which enables me to develop new insights.

Aesthetics can be related to the faculty of wonder. Wonder in turn, can be used a way of “looking at things” (as opposed to taking things for-granted, being able to wonder, being open to finding out something new). McLure (2013) states that wonder can be explained as a feeling, as a state can belong to the body, the mind or both, a state of suspension that tiptoes between knowing and not knowing, a way of making sense of the surrounding world:

It seems to be “out there,” emanating from a particular object, image, or fragment of text; but it is also “in” the person that is affected. A passion: the capacity to affect and to be affected. (McLure, 2013, p. 229).

Aesthetics gives the space to wonder on the how. It is usually used in the shape of “what are the properties or aspects of this performance that make it beautiful?” This enriches understandings, enabling learning about the performance (or what is going with us, the children and I), by creating the opportunity of having an open mind, a flexible mind that like a dancer’s body, can reach further and further. This way of thinking refers to what some have called an aesthetic judgement (Kant, 1952), which I here position as a factual judgement, not as a value judgement, as a value judgement would not have the strength and thrust to contribute to the emergence of new knowledge. A factual judgement here refers to the sense that, for example, I see something, I feel something in response to what I see, I make contact with my feelings (Oaklander, 2001), draw my inner gaze to the subjective experience and narrate what I see and what I find, without making a value judgement about it, just by describing what is there and how I feel.

An approach to aesthetics is related to the making of meaning, of how I develop and understandings of why my interactions with the children matter and what they mean (Scruton, 2017). Feelings and meaning can be considered as part of the experience of “being in the music”. Music can be experienced intellectually, by considering what is going on in the music (i.e. identifying the musical phenomena that are taking place at a given time, such as call-and-response, modulation, a diminished 7<sup>th</sup> chord, etc.), as well as affectively, by becoming aware of the feelings that the music evokes in the listener. I approach the classroom with an open mind (Webb, 2014), through a disinterested focus that relates to the aesthetic, through a detachment from seeking to prove or establish a predetermined outcome.

By being inclusive, it is possible to develop a more enriched perspective of the elements of the performance that make it beautiful.

As I am interacting with the children, I constantly ask questions to myself. It is not only about What are we doing with the sound? What are we doing with the movement? But also, how are we using the body within the sound and the bodily movement? The feeling is one of discovery. This is prompted by wonder and aesthetics because wondering on the how enables me to step back and reflect by having a mindful approach not only about what we are doing but also about how we are doing it (i.e. considering the patterns and structures that emerge). Wonder and aesthetics draw a spotlight on the things that we do. Not only does this help me to gain new insights in relation to the topics here explored, but also enables me to learn more about myself.

### **Context, setting and activities**

This two-day mini ethnography takes place with 4- to 5-year-old children in a Reception class in a school in the south of England. As described earlier, both ethnographic and participatory methods are compatible with the holistic approach mentioned in the Overview chapter because they both acknowledge the context. Instead of only focusing on the music that is being made, they also create a space to wonder on What music is being made? By whom? In what context? What feelings does it evoke? How does the feeling flow that emanates from the music feeds back into the overall context or situation? How do I feel about this? How do the children feel about this? How does this influence the way we relate and make music together? These relate to lived experience in the context of music, where the spotlight is not only on the music or sounds that the children create, but also with how they choose to explore, perform and dance along to the music.

Here, I use mini ethnography to shed light on the feelings and the context (e.g. what is going with the body? where is the activity taking place?) that emerge as the children and I make music. For example, I notice that “dancing” is something that happens in the transitions between activities. Are the transitions between an activity and the other “fast”? or are they “slow”? What makes them move either fast or slow? In this case dancing feels like something happening in the middle, with a spotlight on it (because the children and I are moving around all of the classroom). Mini ethnography also opens the space to consider why relationships with others during music making matter and what they mean. I reflect on the meanings that emerge between the children interacting with each other and with teachers, as well as my interactions with the teachers and the children, taking into consideration the feelings that arise as we interact together, as we dance and make music.

The context in which the music sounds or is being created is important because it allows the person performing, listening or creating the music to make meaning (Scruton, 2018). To say something like sad music moves slowly, introduces a certain level of ambiguity. Following the example, although the word “sad” seems to be naming an affective state, different people experience feelings in different ways, so it is not clear what it is referring to. Moreover, saying that music “moves” in a particular way is a way of substituting one metaphor with another (Scruton, 2018). This refers to saying why the music (or something about the music) matters and what it means, the impact that it creates on the context.

Every performance is unique. Even though the same choreography can be danced over and over again, there is something specific and particular to each performance. In the context of the children dancing and making music in the classroom, there is something unique about the spontaneous dancing and music-making that happens at a given moment. While there might be general elements that apply to the dancing and music making that is made over a period of time, there are also elements that are very particular to a specific situation.

Before stepping into the classroom, I plan some activities that I want to do with the children. These activities are flexible and focus on listening to music, dancing, creating and performing music. I discuss the activities with the teacher before going to the classroom. However, when I arrive in the classroom, the teacher adapts them to her own teaching, giving me the space to be making music and dancing together with the children. The teacher puts the activities in a sequence that gives a sense of flow, of one activity leading on to the next (I flow along them together with the children). As the activities are being directed by the class teacher (for instance, she gives the instructions and guides us through the activities by setting a pacing of when an activity starts, when an activity ends and she dances and makes music with us), I can be dancing and making music together with the children.

There are multiple ways of engaging with a performance. As a spectator, watching what is going on from the outside or performing from the inside out which emphasises that taking part in performing, being present within the act of the performance itself, brings with it a unique set of experiences that creates a perspective that cannot be developed from standing and watching at a distance (Hughes, 2019). I experience music-making with the children from the inside out, instead of seeing the children make music from the outside. If I direct the activities instead of the teacher, this would lead into a perspective of “seeing something from the outside”, like being on a landing aeroplane and seeing the land extending far beyond. Therefore, the teacher is very helpful by directing the activities herself because this allows me to make music together with the children and to experience performance from within (i.e. as a performer instead of as an audience member). Moreover the teacher has a lot more experience about dancing and making music with young children than I do, and as such, it seems a far better idea for her to be directing the activities than for me to do it.

The fact that the teacher adapts the activities I suggest to her own teaching also shows the impact of a close-to-practice research approach. She gives general instructions to the children

and then the children take over and choose what they want to do, how and with whom (including me). Some of the music-making activities I propose also prompt the teacher to do similar activities with the children, so that they get passed on. By suggesting activities, I get to share some of my knowledge and experience as a classical dancer/musician with the children, which is something that the teacher might not necessarily be able to give to them. Therefore, by doing a mini ethnography that is not only about “sit and observe” but that is also about me suggesting to dance and make music with the children, the enquiry can merge with contributions to practitioners, such as the teachers, and it can enable the children to have more variety of experience by doing something that is similar and yet slightly different to their everyday practice.

Although young children engage with dance and music as part of their everyday classroom activities, when I introduce the activities these happen in a more structured manner, which enables them to be replicated, adapted and taken into different directions by practitioners. This in turn can become empowering for practitioners, because there is the space for choice: the teacher chooses to adapt the activities to her own teaching. The children choose how they want to dance and make music, with whom, how they want to position their bodies around the instruments, if they want to make music inside the classroom, if they want to go to the mini patio attached to their classroom, and so on. Therefore, both teachers and children, can take the activities in directions of their own interest not only during my visit to the school, but also after I close the classroom door behind me. However, during my visit to the classroom we embark on a journey where we travel from listening to music, to dancing to making and performing music.



### **Musicality as listening to everyday sounds**

As I step into the classroom I notice that it is a place full of sound, vibrant, alive. Within a holistic approach, acknowledging the everyday sounds that happen in the classroom is a way of acknowledging the context. When the children are dancing or making music, the everyday sounds and bodily movements that they make can be seen as a context, as something that is part of the relational space the children are interacting in.

Moreover, musicality acknowledges that there are music-like sounds, as well as a body that performs sounds, so it opens the space for a holistic perspective, as it considers the sound, feelings that accompany the sound and the context in which the sound happens, as mentioned in the Literature Review chapter. Here, I focus on musicality as listening to everyday sounds because this is the context that gives shape to the dancing and music-making that happen in the classroom. I do this through a reflection on listening, considering what the body does when it is making sounds that can be heard, acknowledging that the body plays a role in sound-making and that therefore it is an active part of the sonic environment, as well as something that enables the children and I to listen to the sounds and feelings being communicated by others. Yet, both sounds and bodily movements are involved in the communication of feelings. I therefore suggest that listening can be a process that is not only about the sound, but also about movement, as movement also plays a role in expression of feelings.

Listening can be explored within a holistic perspective, as it can be considered as something holistic that acknowledges the body as part of the sonic environment. Therefore, I propose a sonic environment that is not only auditory but also visual, including the visual rhythms that emanate from the body itself. This relates to the expression of feelings through music-like qualities because it is not only about considering the sound, but also the body that is making

the sound because the body can be considered as a context to the sound. It also relates to music-making because listening to music involves the music that sounds, the listener becoming aware of the feelings and the wider context in which the music sounds, or even in which the music is being created.

Here, I want to propose that the body, its movements and its actions are an active part of the sonic environment. Listening is not only about what we hear, but also about how the body moves in response to what it hears. This brings in a holistic approach, where acknowledging both the body and the sound can create a sense of unity, a gestalt, where the body is actively interacting and responding to the sound. In this section I explore the idea of listening in the context of interacting with everyday sounds and in the context of listening to music. Within listening to everyday sounds, I consider elements like bodily posture to show the role of the body in listening as people sometimes do not step back and reflect on the fact that a body is needed to be able to listen.

This section considers how listening to everyday sounds can be considered as: an encounter with others, a starting point, as well as a space for entanglement, that enables a bringing together of things. Listening can be used as a tool to develop an understanding of “What is going on?”. Listening is the first thing I do when approaching the children for the first time, in order to get to know them. Listening can be related to keeping an open mind as just listening, becoming aware of the surroundings, can start to bring me into the here and now. In line with the methodology, which uses a focus on the aesthetic judgement (Kant, 1952), an open mind allows me to develop a more enriched perspective of the elements of a situation/performance that make it beautiful. This is achieved through the detachment from seeking to prove or establish a predetermined outcome, by being in a state of mind of silent awareness. Being fully present is like watching, listening and feeling a performance

(Eggermont, 2001). I am there, with a focused attention to grasp what is going on as well as what Kant (1952) refers to as the multiple elements that make up the structure of the performance. It is then that I can develop a sense of What is going on?

***Bodily positioning in space as a way of listening***

Although previous literature refers to the body as belonging to a visual art form (e.g. dance as a visual art form; in Voegelin, 2010), I propose that the body is an active part of the sonic environment. In this section I explore how the body interacts with the variety and richness of sounds emanating from everyday life. In everyday life, the children and I talk, move around, whisper, play. Hence, bodily position, like sound, has a purpose for the communication and expression of feelings (e.g. looking at someone's bodily posture can show how they are feeling at a given moment).

In everyday life sound and movement do not come separately, they come together, as both sound and movement are emanating from the body. Therefore, reflecting on the role of the body expands understandings of both listening and aesthetics, by considering the body as a dimension that is not always considered by the literature in the context of listening, sound or what Voegelin (2010) refers to as the sonic environment. Paying attention to bodily positioning in space can thus be a way of considering the context in which the listening happens. It is important to consider not only what is being heard (e.g. music or everyday sounds), but also the feelings emerging in response to the music, as well as the context in which it happens, allowing me to develop a holistic perspective that considers both the sounds, the body and what is going on with the children and with myself.

Feelings are part of the relationship between sound and the body. Feelings can guide the body into a mode of expression. Listening to sound can awaken feelings, sound is acting directly

on the body. Sound coincides with the body, it is understood by the body, so the body becomes aware of what it is perceiving. Sound is not only something that happens in the surrounding space, but it is also something that has an impact on the body (Voegelin, 2010).

Here, listening can be considered as an encounter, as an “openness to becoming different in one’s encounters with others” (Voegelin, 2010, p. 1). There is an encounter between the body and sound, opening the space for a bringing together of things between the body, sound, space and time (Voegelin, 2010). Sound is something that is happening now. Even if something is recorded a long time ago, sound can be listened to in the here and now, therefore allowing time and space to converge in the body. Therefore, sound and listening can be considered as perceptions leading to bodily sensations that happen in the body, that are being grasped, understood, made sense of by the body (Voegelin, 2010).

Listening is also an experiential act (Lacey, 2011). Sound resonates in the environment. There is a perception of sound. When sound enters the body, it can resonate with something that lies within, which produces affect (Voegelin 2010). Hence, affect acts as the glue that brings the body and sound together. Affect can be considered what allows for sound to be transformed by the body into meaning. Affect brings together perceptions, feelings and aesthetic manifestations within the body.

In the case of my mini ethnographies, listening can be considered as a starting point, as a way of grasping the first encounter with the children. Listening is a way of being there, in the classroom space with the children, which is active instead of passive. Instead of just hearing what happens (as a receptive communicative action), I am “listening out for something” (Lacey, 2011, p. 11), performing an attentive action. This way of listening, as a “communicative and participatory act” (Lacey, 2011, p. 5) is a way of listening attentively where I am immersing myself into what is going on around me, listening as a way of

encountering something new, as a way of accessing an “openness to the not-yet-known, with all (...) that that might entail” (Davies, 2014). Linking back to the idea of Kant’s (1952) aesthetic judgement, it is listening as a way of developing an understanding of what are the elements of the performance/everyday situation that make it beautiful.

Listening to something can also have an impact on the ways in which the body expresses what Malloch and Trevarthen (2009) refer to as a communicative musicality. The body can involve connections with the space, how bodily acts and gestures receive meaning within a particular context, how bodily movements, acts, facial expression, eye contact etc. express and communicate feelings and affect. The affect expressed through the body can be seen and heard by others who are also expressing and communicating feelings through the body, therefore leading into a reciprocal act of communication. Thus, it is important to recognise that listening happens in a context (such as the classroom) that can be shaped and re-shaped by interactions. Listening has a purpose for grasping ideas that are being communicated, where bodily positioning plays a role in showing another person that what they have said has been heard and understood (Malloch and Trevarthen, 2009). Therefore, listening can be a way of grasping the context and understanding meaning. For instance, the children and I listen to the sound in the environment: music, the teacher talking, something that someone said, and almost spontaneously, we react to it.

The body and sound are connected. They can react to one another to produce affect, as sound can become a “sensation and acts directly on the body” (Voegelin, 2010 p. 176), which could then be transformed into a feeling. When we are all scattered in the classroom, we are responding to sound, each in our own ways, and we are also communicating with each other by expressing affect through the body, encountering one another within a sonic experience.

### ***Sound and movement in simultaneity***

As expressed in the fieldnotes that are the focus of the rest of this chapter, I learn that sound and movement can happen simultaneously. The sonic environment can emerge as the result of bodily movement. For example, when a child moves there is a sound that results from that movement. Sound can also happen in synchrony with the movement that is being performed, without being caused by the movement, such as a child humming while turning the pages of a book.

There is a relationship between the body and the way the sound works. Sometimes the children and I perform and behave with sound qualities that are similar to the elements of music, musical responsiveness that is present within everyday life where the body is considered a

.. rich and versatile personal resource for musical expression. Refining, regularising, and repeating the fundamental form and timing of movements with elaboration are innate in the child, and they lead to dance, song and poetry. Agility and control in experiences of manipulation are precursors for the playing of musical instruments (Malloch and Trevarthen, 2009 p. 426).

The body is a way of engaging musically, being with and communicating with others (Malloch and Trevarthen, 2009). The idea of bodily movement having music-like qualities can be linked to the idea of the performance of everyday life (Eggermont, 2001), as elements of performance can be used to develop an understanding of what is going on within everyday life. This in turn, contributes to an understanding between sound and movement, by showing how sound and movement intertwine in the wider context of everyday life. There is the sound, there is the body listening and responding to the sound, and that body might belong to a child or me. That body is doing something. Perhaps it's dancing along to the music, maybe it playing with toys or throwing something up and down. Hence, the relationship between

sound and movement can consider the context in which the sound and the movement happen, to be able to develop an understanding of what Scruton (2018) refers to as why they matter and what they mean.

An entanglement is produced by considering the simultaneity between sound and movement (Voegelin, 2010). The body creates both sounds and movements as we go through everyday life and as we are dancing and making music. Here, I suggest that actions performed by the children can contribute to understandings of the relationship between sound and movement. In the classroom there are sounds that go up and down (ascending and descending) made by both teachers and children as they are engaging in their everyday classroom activities:

One of the boys, he has just come into the classroom from reading groups, hops, jumping up and down on two feet and makes vocal sounds that sound like a song. e.g. Aaa in descending triplets. There seems to be a melodious pattern.

The teacher makes an ascending “ooo” sound kind of like the children.

A few children walk out of the classroom to go to the toilet. The tap-tap of their feet joins in with the music.

E is standing up. He begins to sit down bending his knees as if he’s about to kneel humming something like m-mm-m-mm (ascending “mm”) . He makes each sound simultaneous to a bent in his knees. He makes a sound as he bends his knees further.

The bodily movements and sounds made by the children happen at the same time. Sometimes bodily movement can play a role in the emergence of sound, like with the tap, tap of feet on the floor adding on to the mixture of sounds that are already present in the classroom. Other times, the bodily movement is not necessarily making the sound, but acts as accompaniment,

like with E bending his knees, making an “mm” sound with each bend. Therefore, considering the body in the context of listening to children’s everyday sounds can add a dimension that considers the context in which the sounds happen, where the body can be an element that provides a context to the sound, because it plays a role in the making of the sound.

### *Syncopation and repetition*

Sometimes sound is just emitted as something spoken (i.e. not as the sound created through bodily movement). As I listen to the sounds that the children make, I notice that there are syncopations and repetitions.

A syncopation can be defined as follows:

Device used by composers in order to vary position of the stress on notes so as to avoid regular rhythm. Syncopation is achieved by accenting a weak instead of a strong beat, by putting rests on strong beats, by holding on over strong beats, and by introducing a sudden change of time-signature. (The Oxford Dictionary of Music, 2012, online).

We are doing an activity with cards. The teacher shows us a card with the sound and we have to make the sound ourselves. This seems to work in a similar way to a call-and-response. The teacher performs an action, showing the card, and we give a sound response.

Ng, Nk

The teacher holds two cards one on each hand. One says Ng and the other Nk.

We have to say the sound. She shows one card and flips the other one over so that we can only read what is written on one card and then she switches to the other side.



The whole class and I make funny sounds that go something like Nk, Ng, Nk, Ng, like a made-up song with a rhythm that sounds like a syncopation.

It can be observed that the syncopation is produced by having N paired up with a consonant (in this case g or k). The weak beat falls on the N, while the strong beat falls on the g and k, therefore producing a weak-strong-weak-strong syncopated rhythm, which also seems to produce an alteration in time. An alteration in time can also be produced due to the repetition of the sound:

NK

The whole class repeats nk (nk, nk, nk) over and over with a rhythm that sounds similar to that of an African drum.

This repetition is immediate, where the repetition of the Nk sound itself, is what occurs as a melodic phrase. Here, the repetition is literal (the same sound is said over and over), but sometimes it can also be varied when the children are exploring or alternating different sounds, such as the sounds b and y. These sounds can return to their original form, or they can even be transformed to present nuances by becoming variations of the original sound. That is to say that the original sound is modified, or varied, for example by repetition. During this same activity with the cards, syncopation is produced by the way in which the sounds are arranged (i.e. the way in which they are positioned in relation to each other)

All of the children in the class keep repeating sounds from the card with the “oo” and “k” sounds in a syncopated-like manner. As if someone was playing a drum, they do it with their sounds by alternating the “oo” and “k” sounds.

Most of the time all of the children are saying the same sounds, each in their own time, yet, it is also interesting to listen to the emerging syncopations that emerge from the individual voices:

The teaching assistant (TA) says “by”. A, sitting next to me, repeats it trying different intonations and trying to split up the “b” and the “y”. He alternates the sound in a syncopated manner. The rest of the class repeat other sounds the TA instructs us to repeat.

It can be observed that the sounds b and y are being made, similar to a variation, of the original word: by, as the children say the sounds b and y in different lengths each. There is no stable rhythm as A plays with the sound, yet this splitting up of the word seems to introduce nuances. These sounds that sound similar to syncopations emerge spontaneously. The children are not specifically intending to make them and yet, they happen: mainly through the alternation of sounds and also through repetition (i.e. by saying the sounds over and over again).

### *Contrasts*

The idea of contrasts can help to situate the emerging and spontaneous sounds coming from the children into a wider social context, which is congruent with a holistic perspective. While syncopations seem to arise because the children repeat a sound over and over again, a contrast can be understood as a following section or phrase (The Oxford Dictionary of Music, 2012). While repetition can be understood as an AA form, a contrast can be expressed as an AB form. Here the contrasts seem to have an effect similar to that of a dramatic irony:

The teacher comes in and puts words on the board. She tells the children to sit down.

“Nobody moves now”, the teacher says.

Funnily enough, all of the children are moving their fruits around. Some are still finishing, some are still eating. A boy has finished eating his fruit and moves his hands putting them one on top of the other.

There is a contrast between the teacher telling the children “nobody moves now” and the group of children and myself being so alive making little jumpy moves.

Once again, the sounds that the children make happen simultaneously to the little movements that they make. Like in a call-and-response, the instruction from the teacher seems to act as a cue for the children to start making little movements. The response from the children is related to the instruction given, but happens with a different structure, almost as an equivalent of two contrasting phrases in a piece of music. They seem to be somehow connected, but at the same time they seem to act as opposites, almost as if the children are leading into the next activity by making little moves of their own.

Listening to the resemblances of syncopations, repetitions and contrasts, emanating within an everyday life context, seems to shed light on how the sounds are structured. A structure that emerges as the children interact with each other and with the teacher. These sounds are spontaneous. The mood that the sounds create seems to be of playfulness and exploration (like with the Ng, Nk) and they can even be funny, like when the teacher says nobody moves and the children start moving. Yet, it could be the mood what enhances a feeling of togetherness. Being able to share sounds and respond to them using bodily movement opens a doorway towards a feeling of connectedness, a feeling of being there and being with (Malloch and Trevarthen, 2009).

Some of the sounds happening in the classroom are created by bodies in movement. These sounds are having an impact on the body that responds and engages with the sounds as well

as on the making of meaning. This relationship between sound, mood and the body is not only present during the everyday sounds made by the children and I, but also when we are listening to music.

### **Music-making and dancing**

Here I mention what happens when we (i.e. the children and I) are listening to music, dancing and music-making. This section begins by mentioning how music-making is different from musicality, where the fieldnotes act as snapshots or dynamic photos that show what the children are doing at a given moment. Then, this section moves on to explore what is going on as we are engaging with listening to classical music, dancing along to contemporary music, dancing ballet and music-making.

### ***Developing an understanding of music-making***

During the process of music-making, listening to music and composing (in this case, playing with sounds) there is a body that enables us to perform these actions. It is not only about the sound, but is about what is going on: with the children, with me, with how we are performing, how the children are exploring with instruments, how they listen to each other, if they are standing close together, if they are further apart. Wondering on what is going on enables the creation of a thick description (Geertz, 1973), a written photograph that is dynamic and that therefore, considers the context, the feelings, the dance and the music. Hence, there is scope for using a holistic approach to music (as something that just flows) considering how children express concepts and ideas through their bodies as they dance, create, explore and make music (Seitz, 2002).

As we are dancing and making music there is an emerging feeling of togetherness, which is being prompted by being in the body. Not only is it important to reflect on the role of the

body during dancing, but also during music-making as the body can contribute to feelings of togetherness expressed during ensemble performance, to step back and reflect on the fact that a body is needed to make music. The body is an important element for this feeling of togetherness to happen. The type of movements that the children do, how they do them, with whom, how they interact with each other and the surrounding space, all play a contributing role. When making music, the members of an ensemble use their bodies to express feelings to each other. This in turn can lead into a feeling of togetherness that enables them to communicate through the music that they make. The body is not on its own. It dances and makes music together with other people, using the space in multiple ways. As it makes music, the body positions itself in different ways around instruments, if it is making music with others in an ensemble, there are multiple ways in which the children and myself can position the body in relation to others. As we make music, we can be close together, in a little cluster, listening to each other. I pay attention to both the individual voices and to the ensemble, all those little bits of sounds, the ones I make the ones the children make and how they join together to perform a “bigger” sound.

As mentioned in the Methodology chapter, the people in my written photographs are not standing still, but rather they are moving, performing sounds, actions, expressing feelings and intentions. Moreover, as I believe that the knowledge is in all of us who are making music together, I include myself within the photograph to show knowledge that is what Miller (2012) refers to as both active and particular. Knowledge is active, as the children’s movements, sounds, etc. take shape within the photographs. Knowledge is also particular because the ways of doing of the children in this classroom, might not necessarily be the same as the ways of doing of other children in other contexts. Therefore, an approach that uses dynamic photographs enables me to capture what De Certeau (1984) mentions as what is used and the ways of using.

As I interact with the children, I ask questions to myself, such as What is going on? What are we doing with the dance? What are we doing with the music? It is not only about saying what is, but the feeling is one of discovery (Finnissy, 2017), which happens as an insight or an idea that idea hovers and shimmers delicately, like a soap bubble and I try to capture it delicately, in case it bursts (Pullman, 1996).

Moreover, expression happening at the ethnographic level involves noticing, “photographing” and communicating feelings to others. I notice that there are lots of feelings emanating as I am dancing with the children: the children tell me how they feel, and I also notice my own feelings. Feelings are expressed when the children and I share them by telling each other how we are feeling and as I write them down into fieldnotes that I read to and share with the teacher, teaching assistants (TAs) and the children.

Badley (2009) states that the act of writing can act as a shaping and re-shaping. Here, I want to reflect on the fact that capturing feelings through writing fieldnotes can act as a shaping and re-shaping itself. The classroom feels like a world on its own, with a lot of things going on. Feelings that are being expressed sometimes seem to be as fluttering butterflies, that can easily fly away. Writing about them allows me to take a written picture of them, as they emanate in the moment, while they are still fresh, as they could otherwise get lost (some feelings last longer than others) or they could slip past as there and be camouflaged amongst the many things that are going on in the classroom (for instance, even within one activity, little groups of children could be doing very different things).

Hence, expression refers to something happening in the present, while evocations refer to something happening in the past (Scruton, 1997). In the context of making music with the children I find that expression can be considered as something that is happening in the Now (like with the emanating feelings), while evocations are linked to remembering, evoking

something from the past. The writing of fieldnotes and talking with the children about how we feel, helps me to shape and re-shape with the children a feeling of Now. This is why the writing of fieldnotes and capturing subjectivities when they are still “fresh” is so important, to keep a feeling of Now, within the writing, to write it as it is happening, how we feel when it is happening, taking a written photo of the moment. Otherwise, letting the moment slip away and written about it “later” would be an evocation, a memory from the past, rather than an expression. As such, the writing of the piece of research in itself is an entanglement, a mixture of expressions and evocations, as I have to remember what happens when I am with the children because the children are no longer with me during the final write-up of the research, yet it is full of expression through the inclusion of fieldnotes throughout the writing, which also ensures that all the voices present, those of the participants and mine, are seen, heard and felt.

At the level of dancing and music-making, both sound and music emerge, together with subtle and ephemeral sensations, which can be approached by combining a focus on the expression of feelings through bodily movement. Expression refers to saying something with music (Scruton, 1997). In the context of making music with the children, expression happens as a way of saying something through dancing and making music, as a way of showing an understanding of the feelings of someone else and to communicate our own feelings. It is important to reflect on the role of the body in the context of both dancing and music-making, as the body has a primary role in the expression of feelings. During dancing and making music, subtle and ephemeral sensations emerge. These are relevant because the focus is not only on the music that sounds, the body that moves, but it can shed light on the relationship between the context (i.e. the experience of making music with the children), the children, me and the actions that we make (e.g. how we dance, how we make music, how we express feelings).

### *Listening to music*

Listening to music can be considered as something holistic that acknowledges the body as part of the sonic environment. Listening (to a piece of music) can give rise to either an affective or an intellectual experience. The listener responds in different ways as the music evolves. The listener can become aware of the act of listening, of what responses are evoked by certain cadences of how listening to the music can act as a journey. While awareness of how listening happens has been looked at in the context of perception and feelings, the body also plays a role in how we make meaning about sound and music (Seitz, 2005). Focusing on the body that listens as well as on the sound shows that there is the sound, then there is a perception (or a thought) of the sound, followed by feelings and a physiological response. The body can be considered as part of the context in which feelings and physiological responses in the listening happen.

Listening is not only about what we hear, but also about how the body moves in response to what it hears. This brings in a holistic approach, where acknowledging both the body and the sound can create a sense of unity, a gestalt, where the body is actively interacting and responding to the sound. I therefore acknowledge the body as part of the sonic environment by focusing on aesthetics as wondering on the how. How are the children and myself listening to the music? I do this by exploring the multiple ways in which the children and I are engaging with the music. This happens mainly through a communicative musicality as we communicate to others how the music makes us feel.

Listening to music is part of the act of music-making. As we listen to music we spontaneously communicate to others how the music makes us feel through embodiment. This can be a meeting point for musicality and music-making because as the children are



sitting down during an activity about listening to the music, they are also making spontaneous sounds and little movements.

This section explores what the children and I are doing as we listen to music (i.e. Vivaldi's four seasons). This happens during the second day of my visit to the school. During the first day the children and I listen to classical music (an activity that I previously suggest to the class teacher involving some videos of nature and classical music). This activity gets passed on by a teaching assistant (TA) on the next day, as she invites the children to listen to Vivaldi's music, showing some videos of nature. I explore what is going on when the children and myself are listening to Vivaldi's Four Seasons with a particular focus on the body and expression of feelings. I choose to explore the role of the body in the context of listening because, as Leman and Maes (2014) state, it is part of musical experience. The body can play a mediating role between the sound and the music resonating in the environment and the feelings and perspectives evoked by the sound (van der Schyff and Krueger, 2019). Moreover, affective communication through the body is also explored in the context of listening to music because, when they listen to music, the children move their bodies in multiple ways, use gesture and eye contact to communicate feelings, so there might be an expression of what Malloch and Trevarthen (2009) refer to as a communicative musicality.

Listening emerges within the feelings that we are expressing as we are listening to the music. The role of affect is also relevant here because, when the children and myself are listening to the music, the music evokes feelings, perceptions and feelings, with affection acting as the glue that brings them together. This suggests that affective-corporeal factors (such as embodiment) occur when we listen to music as there is a point when listening becomes an immersive situation, where we "lose" ourselves in the music, flowing along with it (Krueger,

2009). Losing ourselves in something, going with the flow of the activity, can happen not only during listening, but also during other activities such as dancing, performing and composing.

### *Vivaldi's Four Seasons*

Listening to music can be considered as transformational, as it happens in the now (Voegelin, 2010), leading us into a new way of being. When we listen to music something spontaneous emerges because it can elicit different affective experiences (Altenmüller et al., 2002). Here, we are listening to some of the pieces belonging to the four seasons. I present them as if they are photographs taken on a listening journey, as the music travels through some of the different seasons:

#### Vivaldi Spring

We sit down on the floor in front of the screen.

- How does this music make you feel?- The TA asks.

-Violins- some boys notice.

In response, the girl sitting down next to me puts her head on my shoulder.

- What's happened to the music? – the TA asks

- It's slowed down!

- It's making me hiccup!

(B does a pig oink, oink sound)

The music moves on ...

### Autumn and Winter

Four boys pretend to play the violin. Making the movements with their arms and hands.

One of the TAs starts calling the children's names. One by one, the children stand up to go wash their hands. One by one the children leave until there is just one boy, pretending to play the violin, along to Vivaldi's winter melody.

Expression is something that happens in the here and now (Scruton, 1997), eliciting a tidal force of feelings rushing in the exact moment that we are listening to the music. As we listen to the music, the music touches the feelings within. This produces a sensation, which reminds me of how my body feels when it plunges into deep water. There seems to be an invisible force within the music, a river that carries the body along with it. That is to say, as we listen to the music we develop new affective experiences and communicate them to each other through the body.

Expression of feelings through the body can be related to the expression emanating within the role of the listener as:

the listener has in fact constructed a new chain of communication which is separate from, but related to, the original chain of communication within which the work would have been experienced (Wilkins, 2012, p. 78)

The body allows both the children and I to make sense of the music, to develop new meanings, by moving along to the music. Bodily movement can happen as a response to the action of listening to music. Therefore, through these bodily movements we can communicate to others how we feel, how we respond to the music.

As we listen to the music a communicative musicality emerges. As we listen to the music we use the body to communicate to others how we feel. The body therefore plays a role in listening to the sound and communicating the feelings felt. Here, there is a connecting point between listening and movement because when we are in the role of the listener, movement allows us to contribute with an interaction and an engagement with the music, leading into new meanings and understandings, where:

instead showing that despite having little or no contribution to the production of the musical score or performance, the listener's aligning processes can play a vital part in the construction of aesthetic experience. (Wilkins, 2012, p. 79).

Embodiment shows that the body can play a role in immersion and expression, in the here and now, where bodily movement can act as a way to respond to the multiple flowing feelings and intensities that the music awakens. The bodily movement that happens as a response, as a consequence of being affectively moved by the music can be considered as a way of being in the music, not only within the feelings that emerge within one person but as a way of relating to each other, of moving together with others while listening to music. This happens because different components of listening, such as feelings and the body, can be considered as elements that form part of an act of communication, where there is a person (e.g. the children, myself) that is listening to the music. The music evokes feelings that are expressed by the body.

Affective and intellectual experiences, which take place during listening to music, are not necessarily separate from each other, as they can be merged because they are both happening within the body. Listening, with all the perceptions, feelings and motions that it evokes can lead into a making of meaning. Meaning emerges as the feelings and perceptions that are being evoked by the music awaken in the body. Perceptions (or thoughts) can lead on to

feelings and bodily sensations, but also, thoughts can act by having one thought, that leads onto another thought, and so on until an understanding, a new perspective, is developed. For instance, when the listener has musical knowledge, expectation, suspense and the unexpected can come into being (not only as a mental activity but as perceptions that are happening together with feelings and sensations), like looking for the tonic while listening to classical music. In Western classical music, the tonic chord can be expected to follow a specific sequence of harmonies, arriving at the first beat of the next measure. Therefore, the experience of listening can act as a context where both affection and intellectual elements can be entangled.

### ***Dancing!!!***

This section illustrates what is going on as the children and I are dancing together to contemporary music. I use the exclamation marks to show the joy I feel as the teacher announces that we are going to start dancing and to show a moment that comes with a certain affective intensity with the whole class standing close together, jumping up and down, singing lyrics loudly (or shouting).

Musicality and dancing seem to be happening together in the sense that rhythm, embodiment (e.g. when the children are dancing with their favourite moves), the music, all comes jointly within the same “picture” of dancing. In this dynamic photograph the children choose the music. This is important because this shows that this activity is being led by the children. The teacher “makes room” for the dancing to take place and then the children start choosing songs dancing all around the classroom.

There is a difference between using the body in the context of everyday affective communication and using the body in the context of dancing:

After all, dancing is something you do. It involves relating to your own body, and to the bodies of others, in a conscious manner...Dancing affects the *embodiment* of the dancer...Now dancing is not just moving, nor is it moving in response to a sound, a beat or whatever. Animals can do that...But they are not dancing. To dance is to *move with* something, conscious that this is what you are doing. You move with the music...This «moving with» is something that animals cannot do, since it involves the deliberate imitation of life radiating from another source than your own body (Scruton, 2014, p. 43).

The bodily movement performed during dancing is different to the bodily movement performed as everyday bodily movements. The bodily movements that we do during the everyday classroom activities could possibly play a biological role in enabling us to learn. For example, if the children are learning about letters and sounds, when they spontaneously repeat a sound over and over, can enable them to learn that sound. Dancing, like music, is a language, it has a social function because dance can enhance a feeling of togetherness and strengthen social bonds between people (van Mourik Broekman et al., 2015). Although the term “bodily movement” can seem to be somewhat generic, this can be understood as unintentional if it is mentioned in the context of a daily bodily movement, like a reflex, and more intentional in the context of dancing and making music, like in the context of following a choreography. Therefore, this contributes to understandings about the importance of the context in dance.

The movements that the body makes can have different functions depending on the context. For instance, in the context of spontaneous bodily movement with music-like qualities, there is a “sound plus body”. There are everyday sounds with music-like qualities but, there is also body that enables us (the children and I) to make those sounds and to make meaning of them.

In the context of dancing, there is a sense of “dancing plus body, feelings and the wider context”. This can be related to a holistic approach because the focus is not only on the dancing itself, but also on having awareness of the dancing body, the feelings that stem from dancing in certain ways, of dancing and listening to a certain type of music, and of the context in which the dance is being performed. Yet, in both cases, drawing a spotlight on the body enables me reflect on the fact that it is not only about the dancing, but of being in the body as we are dancing. This brings a deeper sense of awareness and therefore, enables me to develop a feeling of togetherness, by being aware of both my own body as well as of how the bodies of those dancing with me are performing.

Musicality and dance come together as the children dance spontaneously, intertwining through the spontaneous communication of affect through the and the performative elements of the dance, such as the use of space, speed, intensity of the movements being performed. There is an aim, an intention to dance, as the children are moving freely along to the music, instead of thinking of what steps go with each song and then trying them and seeing which ones fit best (similar to what a choreographer can choose to do). Yet, we have the conscious intention of dancing to music, which can perhaps lead into a conception of dance as a form of music appreciation, in that the dancing emerges in the shape of a “new musical thought” (Burnard, 2012, p. 323).

When we dance the children and I have the explicit intention of dancing, of exploring how we embody the feelings that we experience when dancing in a state of awareness, instead of dancing as something happening spontaneously.

“We are going to be doing some dancing with Jimena...” the teacher says. A boy looks at me.

Some of the children jointly with the teacher choose music that they want to listen and dance to. They choose the music, not videos, just music. Others, just dance along to the choices of their classmates and the teacher.

I notice that dancing seems to be something that happens in the middle, sometimes in the transitions between activities. It feels like something in the middle that is hanging within space, something that seems to resemble the qualities of air, instead of something solid. Something hanging in the middle, like an in-between moment.

### *Favourite movement*

Suddenly, during a dancing moment, H tells me she wants to show me her favourite moves. The rest of the class dance with the same movement or series of movements repeatedly to different kinds of music. H teaches me her movement:

Arms forth and back leaning to one side with hip movement (when the arms come towards the body you push the hips forwards, when the arms go away move hips back) (1) to the other side (2), hand over eyes, the other arm stretches out to the same side (3).

The rhythm is slow, then fast (1,2,1,2).

Later we dance to Frozen's Olaf's In Summer song (It is a song sung by a snowman, Olaf, who wants to get to know summer because he only knows winter, he shares his ideas and feelings about the summer in the song):

“In summer”- Olaf's song from the Frozen film:

A girl raises her arms and moves them in side to side, like the swaying branches of a tree in summer.



H finishes with her super move, where she slides across the floor, ending with one hand over her eyes, the other arm stretching out to the side as if in triumphant motion.

Each child is doing his/her own dancing movements. As I need to pay close attention to the movements and write about them, I don't manage to write about everyone's movements as the activity is happening quite quickly.

I feel a sense of "reaching out" that emanates from making the arms like the branches of a tree (reaching out and beyond) enhanced by the swaying quality of the movement, which seems to be accompanied with tranquillity.

The music changes and I notice that the song "Where you are Moana" is playing:

As we dance to this song, a small group of children and I perform movements that have a wave-like quality (e.g. arms resembling the waves of the sea). These movements seem to have a fluid property:

- When you are little you don't like coconuts- H tells me. I do H's step, slowly with wave-like motions and it seems to fit into the music.

Arms side to side, like waves (like in Arabian dance) as we step to the side, then the other side with bent knees, crouch, step forward.

I'm making my arms like waves - H tells me.

H teaches me her special steps. We move our arms around as if they were waves.

After, I dance on my own. A boy is looking at me. He just stands there.

So far, the whole class and I have been dancing to music that comes in the form of songs. However, spontaneous dancing to other forms of music seems to be emanating from the children when, one day some of the girls and I are dancing to ballet music in front of the screen, when suddenly an advertisement pops up:

An advertisement comes up with funny music. The girls I am dancing with and some of the children that are nearby start dancing to it, jumping up and down.

Music doesn't happen on its own, it happens within a context (Scruton, 2018). This situation shows music as something that is in context, as a force that can come accompanied by images (like in the advertisement) and by the children jumping up and down. I notice that this isn't just an advertisement. Technically it is, but it is also funny music accompanying something else. It is still fast-paced funny music with a beat. The music seems to be giving shape and strength to the advertisement. Before this happened the children and I had been dancing ballet. When the advertisement popped up the children start dancing to a different type of music with different types of movement. They go from performing structured movements along to classical music, to jumping up and down along to a fast-paced, shaky music. The movements that they perform are more similar to the movements that they do when dancing along to contemporary music.

The children and I dance together, sometimes in a big cluster, other times in little groups. I am dancing with the children at what feels like a "beginning" and then, after we dance together, I notice that we seem closer somehow; as if we share something, when dancing along to the music, and that something unites us somehow. A possible explanation for this resides in movement synchrony or moving together with others at the same tempo (Tunçgenç and Cohen, 2016), where

collective movement, such as in dance, exercise and sport, can ... increase bonding and ... dancing in time to rhythms and playing instruments ... have been shown to increase ... feelings of belongingness... sympathy and prosocial attitudes...bonding and cooperation (Tunçgenç and Cohen, 2016, p. 3).

It is as if, by dancing together, the children and I develop some kind of invisible bond, that emanates when we dance but that remains after the dance and is present in the other activities that flow throughout the day. After dancing together, we sit close together, and we share classroom materials such as cards, etc.

### *A party of colour*

There are colourful scarves flying up and down and the atmosphere is quite vibrant. Most of the children laugh...classical music sounds...we are playing with scarves and props...

This emerges in the shape of a vivid moment, as we are playing with colourful scarves throwing them up and down, dancing (happening more like playfulness) along to classical music. I choose the word “party” to convey a sense of playfulness and “colour” to evoke the multiple colours that are present in the room, where a party of colour refers to a colourful moment of playfulness.

I choose the pieces of music before stepping into the classroom, but as the teacher has adapted the idea of the activity to her own teaching, there seems to be a greater feel of flow: one activity leading to next smoothly. In the classroom, there seems to be a lot of princess dresses, colourful scarves, cloths, pirate and other costumes and so on. As I interact with the

children I learn that dancing does not always happen as moving the body in synchrony with the music, but that it can also emerge as a mixture of dancing and playing.

As I dance with the children I pay attention to what is going on around me. Not only do I see children dancing but I also see a lot of colourful cloths flying up and down. I listen to the music, the sounds coming from the children, they are laughing. The teacher is dancing too with a group of children. There are a lot of colours floating around and the atmosphere is quite vibrant, it is as if we are having a party:

Some boys throw cloths up and down in a rainbow of colour

We are all dancing and moving around. The children, me, the teacher and the TA. It feels as if we are having a party.

We are listening to Tchaikovsky's *Passé Lontain*:

Scarves flying up and down it's like a Harmony of Colour.

Some children dress up in colourful cloths. They put them on as if they were costumes.

Then, the teacher gathers the children round.

The children come one-by-one to demonstrate:

A girl holds a pink cloth, she wears it like a dress and dances to the music

A boy holds a bright orange spring scarf. He comes to the front and throws it up and down.

A girl holds a stick with colourful stripes of cloth and moves it around

Two boys hold these too, but move them around in a circle.

Somewhere at the back A got tangled in his scarf.

Another two boys hold the colourful stripes and mix them together

The music has changed to Chopin, now.

A party of colour shows how multiple elements can take place at the same time: the children and I make bodily movements, playing with colourful props by throwing them up and down and classical music accompanying us, where all of these elements that are present contribute to the vibrant atmosphere of the moment. They need to be all there, they need to be present, for the situation to be what it is. This shows that there is a “centrality of movement and the body in musical expression” (Seitz, 2005, p.422). In this situation if the music is fast, the body moves fast, if the music slow, the body might move more slowly. This can act as a directly proportional relation, where if one increases the other increases. However, something that is not happening here, but that could also happen is an inversely proportional relation, where if one decreases the other increases (e.g. an allegro in terms of music paired up with an adagio in terms of dancing) to create a different feeling, a form of expression:

The sensations afforded by the natural rhythms of our bodies strengthen our instinct for rhythm and create rhythmic consciousness. It is through this instinct and this consciousness, blended with the aesthetic sense, that we experience complete artistic feelings (Dalcroze, 1930, p. 183).

The music plays a role, an influence on the way the body moves (Seitz, 2005) through a process of shaping and reshaping. Just as changes in meter and rhythm impact the overall melody of the piece, changes in the music can also impact how the body moves along to the

music. If the intensity and duration change in the music, they are also likely to change in bodily movement (Seitz, 2005). The way the music sounds has an impact on the way the body moves and therefore there is a correspondence between one and the other, an action of shaping and reshaping. This action does not only happen between the dance and the music, but is enhanced by dancing together with others, as Salter (2010) mentions, the body listens to the music and extends itself through elements such as music and props. Therefore, the correspondence, or relationship, between what is going on in the music and what is going on in the body, impacts dance in terms of

the way gestic form is expressed in individuals such as its length or duration, phases of acceleration and deceleration, as well as the actual form of movement over time (Seitz, 2002, p. 38)

Therefore, dance is not only about the relationship between music and bodily movement, but it shows an interplay of forces (Seitz, 2002), just as in the “party of colour” photograph. There is the music, there are the feelings that I feel as a response to the music, there is the body that expresses feelings in relation to the music and also it might be in relation to something a peer did, or something the teacher said (there is a plurality of events that can possibly account for the feelings I, and maybe the children too, experience in this moment).

There is the bodily movement, the feelings, the music and the props (the colourful scarves for instance). Thus, while dance is stemming from the body, it also refers to how we relate with these different elements. I am mindfully aware and in-the-moment, I enjoy the subjective feelings and sensations that dancing, and choreographing, awaken in me. The children seem to be “keenly interested in the manipulation, intervention and extension of the dancing body through all manner of choreographic systems” (Salter, 2010, p. 241), such as bodily

positioning in space (e.g. occupying most of the classroom space), use of props, moving in synchrony with the music:

I can listen to classical music playing in the classroom space, as this happens, some of the children are running around occupying most of the classroom space and the mini patio that is attached to the classroom. Some of the children are also playing with props. Some children are throwing scarves up and down in the air, others are wearing costumes, engaging in pretend play, pretending to be pirates or princesses, for instance. Some of the children dance in synchrony with the music. I listen to some of the children screaming, others laugh, others remain silent while they dance or whisper to one another, perhaps, to be heard as there are multiple sounds occurring simultaneously in the classroom, which encompass the music and the sounds made by the children, which include mostly sounds made orally, as well as footsteps and claps.

The children seem to enjoy dancing in a variety of ways: moving their bodies freely, through the classroom space to the beat of contemporary music, dancing along to classical music using colourful props, like scarves of multiple colours that go up and down like a colourful cascade. These soft materials can extend the body into space (Salter, 2010), altering the way in which the children and I relate with the surrounding environment. This can lead into a “movement not pre-selected for its characteristics but resulting from certain decisions, goals...” (Kirby, 1975, p. 3) as we choose how to move, with whom, in which part of the classroom. There is a relation with space (i.e. the classroom space), running around the classroom throwing a scarf up and down, dancing with the body along to the music. This movement is spontaneous; it includes a decision-making that might happen on the spot which, for a dancer and choreographer, is not to be taken-for granted.

Through the making of spontaneous movements, the children create their own choreographies. As the dancing is spontaneous the children are creators of their own dances (Salter, 2010): they decide in which part of the classroom to dance, with what movements, with whom. Through improvisation, they develop their own choreographies

whether the prevailing structure is a mathematical system for using space, time, or the body; or arbitrary assemblage; or fragmentation, juxtaposition, the deliberate avoidance of structure by improvisation; or the constant shifting of structures by chance methods, there is always a possibility (Banes, 1987, p. 16)

The body then, allows us to reach multiple possibilities. It is a way of doing everyday things in the classroom (like making music-like sounds, playing with toys and passing the pages of storybooks), as well as of dancing and making music. The body acts as a way of being in and with others in the world (Salter, 2010), enabling us to learn and express feelings, leading into improvised forms of choreography and composition.

### ***Ballet!!!***

...I love ballet... ballet is not just sleeping beauty, ballet can be different, ballet can be contemporary, ballet can be exiting, ballet can be theatre...(Kotchetkova, 2019, online source)

...How smart you accept all the difficulties that come your way...they are there to make you stronger not to push you away from what you love...you just believe in it...ballet is about dancing...everyone can dance...it's about how you express yourself... how smart you use what you have... (Kotchetkova, 2011, online source)



I use the exclamation marks in the title to convey a love for ballet, the joy that I feel of sharing something that I love to perform and choreograph with the children, teacher and TAs and my feeling of gratitude to the teacher for choosing to put ballet videos on the screen. I feel quite “at home” in ballet; after all, I am a ballet dancer.

Ballet refers to a style (Seitz, 2002), a way of moving, where dancers not necessarily express actual feelings, but reveal aspects of reality (like relationships between people, or a situation and how people might be feeling in that context) through gesture and embodied language to show how someone is feeling, enabling dancers to symbolise concepts through the body (e.g. hands pressed together to the side of the head to indicate sleep) (Langer, 1953).

Dance and music come together through rhythm and harmony, as well as when we dance as a way of listening to the music. Rhythm and harmony can be considered as two crucial elements within the relationship between music and dance because they can act as a “bridge” between one and the other. The rhythm in the music is expressed through the movements in the dance, in how long they last, in the shaping of the dance through the accentuation of the music. Harmony can be considered the process for a bringing together of things (Finnissy, 2019 and Finnissy and Miller, 2017). Similarly, a holistic approach also brings things together (the music, the body, the feelings, the context). Acknowledging harmony within a holistic approach opens the space for reflecting on how different elements within the music, the dance and the children come together. Further connections between the relationship between music and dance are made as I mention how dancing can be considered as a way of listening to the music. When we dance we listen to the music, it is as if the music is leading us on a path. As we dance we “find things” in the music.

The rhythm and harmony stemming from the music can influence the way the body moves, therefore leading to insights in the relationship between music and dance (Seitz, 2005). The

way in which the music is structured (or abstracted) has an influence in how our bodies move/dance in response to the music. Accent, metre and tempo are elements of rhythm that are present in both dance and music. The time signature of the music has an influence in how fast or how slowly movements are performed, as well as with where the accent comes in the movement (i.e. the movement is not performed as something flat, it has accents that give it shape). For example, in ballet some movements can be considered as more “gentle” like a *rond de jambe* (usually performed with a  $\frac{3}{4}$  time signature) and others may portray a “stronger” accent or force like a *grand battement* or a *grand allegro*, where wider, more energetic movements are performed including jumping (in the *grand allegro*).

I notice that the teacher has put ballet videos on the big screen. I find myself dancing along, following what the dancers do together with some of the children. The dances have different names like “Waltz of Snowflakes”, “Waltz of Flowers” and “Spring Waltz”. Yet, they all come from the Nutcracker Suite and happen within a  $\frac{3}{4}$  time signature.

During the Waltz of flowers: In the classroom the screen shows a video of the waltz of flowers. H and I try to copy the dancers. H spreads her arms wide.

During the Snowflake Waltz: M-M joins me and she follows the accent of the arms. She moves around and tries to copy from the screen. She hops on one foot, then on the other leg extended to the side and she moves her arms from side to side as she changes legs. She jumps up and down, her arms spread out to the sides and she moves them in circles, as the variation ends.

During the Spring waltz: Some girls grab some colourful stripes of cloth and move them, waltzing around. They half-hop, half-run around the space, trying not to bump

into each other. T comes along and tries to copy the ballet. Some girls hold stripes of colourful cloth. I hold a thin, blue scarf-like cloth. We make a little circle and wave our cloths in the centre.

Then, suddenly, I find myself listening to the song Let it go (from the Frozen 1 film). Then, I suddenly realise I am dancing with wide, flowing movements that seem to resemble water being converted into ice:

Frozen (Let it go): My mini performance

I dance in front of the screen. Some children are coming in from the mini-patio. They pause at the entrance. I notice they see me dancing.

During the Snowflake Waltz we are dancing together, flowing along to the smooth, paved direction, where the music is taking us, when the sound of a voice, a question lands in the middle of our little dancing group, as a tangible snowflake:

- Do you do dance?- A TA asks me, as she watches me dance in the centre of the room.

- Show us your dance!- a girl calls out.

I do more ballet with the girls, finding myself flowing along to the *corp de ballet* variation on the screen.

Before this moment, I had not foreseen that I would be dancing on my own in the centre of the room. Yet, as the moment draws to a close, an invisible curtain falls, I realise that it does happen.

There is a sense of correspondence between the music and the dance. There is something about the music that guides how we dance, with the music acting as an invisible hand that leads our way through an invisible dancing path; a path that we discover as the music sounds and as our bodies move in response to the music. There is a synchrony between bodily and musical processes (Seitz, 2005), where harmony presents itself through the interaction of the different elements working together. Here, is the music in the form of a waltz, some people dancing together, the feelings that the music and the dancing make us feel. There is a take-home message, a main feeling, thought or idea that is being communicated through the sheet of music and the choreography, through the performance of the music and dance and through the perception of the audience watching and listening. Both the rhythm and the harmony of the music can become interwoven with the dance, to make a new whole, acting as a series of mini gestalts, which open and close throughout the search for the tonic, reaching a final resolution once the last chord (or musical moment) is heard. This can emerge as a balance in the relationship between elements in both music and dance:

You dance with music, and that means understanding the music as the source of the movement that is also flowing through you. Since the movement in you is a movement of life, in which your position at one moment propels you to your position at the next, so do you understand the music. You are moving in sympathy with another source of life...The ultimate source of the life is you, the dancer...the dance is your way of imagining it. (Scruton, 2014. p.44)

Dancing with the children can be a way of listening to the music, as the listener develops an internal sense of motion (Seitz, 2005). When we listen to music we are in the “presence of something” (Scruton, 2014, p.42). Dance is a way of expressing that something, a way to consider the context, bringing in a holistic perspective:

Melodies begin, move on, conclude; rhythms propel the music forward, harmonies create tensions and resolutions, which infect the melodic line. Everything is in motion...figurative motion... The person who listens to music is listening to the imaginary movement, following it, and being led by it in something like the way a dancer is led by the music he or she is dancing to (Scruton, 2014, p. 45-46)

Dancing together with the children seems to come with a feeling of holding the rhythm together and of communicating to others what we feel. As we dance, the music leads us on an invisible path. We discover this path through every movement (a turn, a shake, a step). When we are listening to the music it is as if the music keeps revealing more of itself and the body reveals more of itself through the dancing. Therefore, dancing can be a way of “findings things in the music” and interacting with others. Both the dancing and the music are feeding into each other and this creates a gestalt. Here, I develop a holistic perspective, as there is an interaction between the dance and the music that creates a new whole, where there is a little bit of the harmony of the music in the dance, as if the dance was a twinkling river showing watery reflections of the music.

### **Musical communication: insights into music-making**

Musical communication and the body can act as lines that connect musicality and music-making within a holistic approach. Musical communication can act as a bridge that brings musicality and music-making together because it addresses the feeling of togetherness that people can experience during music-making and the body because we need a body to express how we feel through music.

Musical communication (Cross et al., 2012) refers to music as a social and communicative activity, where music can be considered as a language, as a vehicle for expressing feelings,

which involves a sense of togetherness that emerges through affective interaction and empathy. Musical communication can be related to a holistic approach, because the idea of musical communication itself focuses not only on the sheet of music, but also on a social dimension, on the interactions, feelings and togetherness of the people that perform, compose, dance to or listen to the music. Therefore, elements such as how people play a piece of music, the feelings that listening to music and/or dancing evoke and the wider context are relevant.

Musical communication can be linked to music-making, musicality and a holistic approach. Within my dancing, musical interactions with the children lead into a musical communication. When we perform with others we pursue similar intentions jointly, and experience empathy with other performers, which enables us to develop a feeling of togetherness (Cross et al., 2012). This togetherness also happens through bodily movement that communicates affection. Listening can be expressed through the body (the body being part of the sonic environment), where music-like qualities are expressed through the body, such as sitting close together with the children. Moreover, in a holistic approach, the togetherness happens as a bringing together of things.

The music, the dancing, the feelings expressed by the body and the wider context all come together in a holistic way, emerging as a gestalt, a whole. It is not only about the togetherness experienced by the performers themselves, or how the children and I empathise with each other and communicate feelings through spontaneous bodily movement, by dancing, creating, listening or performing music. The togetherness goes far beyond that, beyond the individual people, to include the sheet of music (including the intentionality of the composer who created it) or the sounds that emerge spontaneously, the feelings, the context and subjective experiences. These are like ingredients that are being put together to form a whole,

like flour, almond milk, chocolate and rose petals that end up being transformed into a cake, merging into a whole.

Musical communication can act as a bridge between musicality, dancing and music-making, with the body playing a key role, as it is the vehicle through which musicality, music-making and musical communication are expressed. We need a body to dance, to make music, to empathise with others, to let them know how we feel and that we are empathising with them. Musical communication enables us to work together, eventually leading to moments when everything flows, of merging and melting into the dance and music.

Music has different functions: in performance, throughout history, throughout time and in everyday life (Blacking, 1995). Both musicality and music-making play a role in musical communication. Within the perspective of musical communication, musicality and music-making can be considered as complementary approaches, as the two sides of a whole.

Musicality allows for an approach to music emerging from an everyday life perspective. It focuses on the everyday sounds the children and I make considering that there is a body that is enabling us to perform those sounds and to relate with others by communicating how we feel (i.e. musicality = sound + body). Music-making, like the other side of a whole, happens as the explicit act of making music, where the focus is not only on the music that is being performed, but also on the feelings, dancing, the feelings awakened from dancing to music, the context where the dancing and the music-making happen (i.e. music-making = the act of music-making itself + feelings + the wider context).

On one side is everyday life and on other side is performance, like two points along a continuous line. In everyday life, sometimes the children make multiple sounds, spontaneous singing. Sometimes the children and I decide to get together in making and performing music and dance. When we are creating/performing we shift from the everyday to a

performance focus, as we embody roles related to creating, performing and listening to music:

Listening – being immersed; being “touched” by the sound; dancing as a way of listening to music; gestures are “alive” and spontaneous; musicality plays a role in communicating to others how the music makes us feel.

Performing: the children are paying attention not only to themselves but to what others are doing; being in the moment with other performers; being in the here-and-now; going beyond what is written in the page. Performing emerges as holding a feeling of connection to the whole (e.g. in ensemble performance we each give our own individual contributions, but these come together as a whole, where the whole is greater than the sum of its parts).

Composing or creating sounds with rhythmic synchrony: quiet moment to oneself, and then sharing with others; stepping back and reflecting.

Music-making with the children includes the children and I exploring with percussion instruments, then getting together in little groups to create our own mini-performances. Musical communication is a component of the performance element of the activity. To create a mini-performance the children share ideas, pay attention and listen to each other (i.e. show empathy) and consider that everyone involved in the performance is making their own contribution:

Suddenly, all of the children sit in a half-moon. Some of the children step into the centre to perform in little groups. The teacher notices that this is happening and she sits at the half-moon too.

I find myself dancing along.



The children when they step in the centre. They play and make little movements along with the music...

The children take the centre in twos or in threes. It's nice to listen to the combination of sounds.

I was initially greeted with a cacophony of sounds, but as the children stand in the centre, they listen to each other as they play.

They seem to play with a syncopated manner.

They seem to slow down as they step into the centre and play music, making decisions together on the spot.

The wind blows, scattering leaves around

There is a beginning (exploring with instruments and the cacophony), a middle (getting together with some of their peers to create something) and a mini-performance (some children sitting in a half-moon, some children sharing what they have created).

The teacher takes four big boxes full of percussion instruments. All of the children go into the mini patio to explore with sound. As I step into the mini patio I am greeted with a loud shake, rattle and bang, that sounds like when the rubbish bus comes first thing in the morning. As I listen to the cacophony of sounds, I am stepping outside into the mini patio that is attached to the classroom. As I step outside I have the feeling of stumbling upon something, too many sounds, crashing and colliding with each other. Suddenly, the children start getting together in little groups. As the children step into the centre they listen to each other (e.g. taking turns) and there is a soft structure to the music. The sounds coming from the children are not entirely

structured, as their music relies mostly on improvisation. As they take the centre to perform, mini improvisations are being created on the spur of the moment, but the sounds have more structure than when they initially explore with the instruments creating a cacophony of sound.

Musical communication is present within the expression of feelings that emerges from the music, as the children and I show empathy, when we pursue similar intentions jointly and within the feeling of togetherness that emanates from creating and performing together with others (Cross et al., 2012). A feeling of togetherness emanates both from when we are dancing and when we are making-music, which can show insights into the relationship between dance and music. There is the sound. Then, there is the movement as a way to react to the sound. Doing movements in synchrony can lead to a sense of cohesion that can then be transformed into a feeling of togetherness. Therefore, this shows insights into the relationship between dance and music because in this situation, the music acts as a prompt for the bodily movement to occur.

The dance/synchronous bodily movement acts as a means of musical communication. Bodily movement/dance and music happening together create an invisible bond between the people whose bodies are moving together and a feeling of togetherness where intentions, and feelings can be expressed and heard in a space where meaning-making can occur. Dance can act as a “primal aspect of music” (Hughes, 2018, online source), where the body responds to the beats and rhythms of the music through dance. It is as if the dance is shaped by the music and music can transcend to “become something choreographic - all about dance and movement” (Hughes, 2018, online source). The little movements the children perform when making music (and dancing) can be a way to communicate musically with others. There is a feeling of being in the “now” (Voegelin, 2010), as the children who take the centre making

eye contact, they take turns. I am dancing along to what the children play. The children sitting in the half-moon (and the teacher) are listening. It is as if the moment is suspended in mid-air. Yet, both the children who are performing and the children who are listening are making little movements. It is as if the music begins to be transformed into bodily movement. The way the sound works seems to bring in a certain rhythm, which seems to bring with it a tension, what Voegelin (2010) refers to as an affective charge, which I perceive to result in a feeling of togetherness.

## **6. An Entanglement in The Three Little Pigs: Music as “actively shaping” and Thematic Transformation (mini ethnography 3)**

### **Overview**

This piece of research builds on the views on aesthetics posed by Scruton (2018) and on holistic approaches, suspense/tension and expectation. Scruton (2018) highlights the importance of wondering on the how. This relates to the aesthetic judgement, instead of taking-for-granted that something is beautiful, the elements that make it beautiful can be unpacked. I propose that stories and the social are relevant here. This holistic approach is useful, as it enables me to wonder on the relationship between music and the social as if I am embarking on a journey.

Here, I am music-making with 4-to-5-year-old children in a Reception classroom. The research question is focused on the crossroads between composition, improvisation and live performance. Rather than conceptualising these as entirely separate from each other, I am focusing on the intersection between them. Showing how they mix and combine, like watercolours merging on a palette, I can shed light on the spontaneity of the children and myself. Rather than matching behaviour to a particular category (such as composition or improvisation or live performance), I draw upon my subjective perspective of “doing” a mini performance and making some sound/music together with the children. Subjectivity involves: the “inner”, feelings, experience, personal involvement and perspective (Mc Fee, 1992). I refer to my feelings, experience and perspective arising from my involvement in music-making processes with the children. When I am in the classroom, the teacher reads us the story of the three little pigs, then asks us to make some music in relation to the story and puts us into small teams to perform either house of straw or bricks or sticks. I am a piggy in my team (by choice of the children and myself) and I play the tambourine (my team decides the

piggies play percussion). I notice some of the children in the role of the wolf decide to pick up some flutes and start huffing and puffing. From this I decide to build on a conversation in the literature posed by Reinsch (2013) that mentions that that music is not in the background to the story, as music actively shapes what it accompanies (i.e. music influences how we perceive the thing it accompanies). It is not the same to say I'll huff and I'll puff and I'll bring the house down (line from the wolf in the story of the three little pigs) with music than without it. The music gives strength to the moment.

After all of the teams perform I realise I have not perceived each mini performance as separate, but I have them in my mind together as a whole, as a thematic transformation, which is a composition style used by Liszt (e.g. Sonata in B minor). Throughout the piece I reflect on what happens when the children and I are performing at the intersection between composition, improvisation and live performance, taking into account the suspense that emerges within the relationship between the music (i.e. the sounds the children make) and the story.

### **Introduction: music, stories and the social**

There is a relationship between music, stories and the social. There is a body of literature on music in the Renaissance which illustrates how the process of music-making goes together with the social. Specifically, the process of creating the music carries within it thoughts, feelings, experiences that are happening in the social (Chiu, 2017). Below, I use the example of the carole (see below) to illustrate how I experience music-making emerging as a journey. The sounds we make are not on their own. We are using our bodies to make the sound, we are communicating with each other as we do this and we are engaging with stories. The sound, the stories, the people around us all have an influence in the music the children and I create, in this case, in relation to a story called The Three Little Pigs.

The music-making process for the carole (a Renaissance dance) illustrates relationships between the music, stories and the social. Carole (Taruskin, 2009) refers to public circular dances performed by minstrels, which emerged from the rondeau. Rondeau are dance-songs with a refrain that accompany the carole. Rondeau emerge from poetry and are sung, but then start to be composed by literate musicians using polyphonic techniques (i.e. accounting for multiple voices in a piece of music). The poetry text accompanies the carole, which is why the rhythm is metrical with a rhyming scheme. The poetry emerges as a joint composition by two or more poets. The rhythm of the poem influences the rhythm of the music (which was often unwritten). Sometimes the music is polyphonic in style (i.e. using multiple melodies/voices in a piece of music). People join in and dance in the carole, as dances can reflect themes that are important to the dancers at a particular time (e.g. agriculture) (Taruskin, 2009). Therefore, music-making does not happen “on its own” but it is part of larger process. Two or more people get together to write a poem (rondeau). The poem has rhythm and metric, which influences the music that is composed. Then, people join in and dance in a circular motion. The process from which the carole emerges shows a “getting together” and a “passing on”. It shows people getting together to dance, to compose, to write a poem. It also sheds light on how the poetry influences the music, which in turn influences the dance. The poetry, the dance and the music are performed at the same time. This is an example of how different elements are coming together. A holistic approach is important to consider the different elements that are present and how they interact.

Here, I am going to acknowledge stories as part of the social context in which the music happens. A fictional story is a little world in itself, where the characters relate to each other and experience feelings, things happen to them. Just like with the carole, the process of music-making involves bringing together multiple elements: the children, the stories, and the sounds we make.

I am highlighting two key elements: the journey and the holistic. I refer to “journey” here because music-making involves what Finnissy (2020) refers to as a process of bringing things together, as well as the experiences the children and I have on the way. Just like the carole takes a journey from the creation of a poem, to the creation of the music, to the creation of the dance, there is a process and experience. I also use the word “holistic” because I am considering both the music/the sounds the children make, the story of the three little pigs and the social. Both “holistic” and “journey” capture what is going on at the intersection of composition, improvisation and live performance with the children. The focus here is on how these three elements merge and combine (i.e. not on drawing definitions and distinctions between them).

Moreover, both music and stories carry suspense within them, and this is a key part of the journey. In Western classical music, expectation happens when the tonic is expected to follow a sequence of harmonies, the consequent chord is expected to arrive on the first beat of the next measure. Expectation happens as a result of ambiguity. Suspense arises from uncertainty, from not knowing the future course of events. The more doubt and uncertainty are evoked, the greater the feeling of suspense. The more elaborate the build-up of suspense is, more tension will be experienced, as well as a greater affective release when the resolution arrives. There is an affective pattern not only in relation to the tension itself, but also to the progression from tension to release. The expectation can be shaped by the possibilities given by a specific style of composition. For instance, in a polyphonic piece, multiple voices/melodies are used. Yet, we do not perceive the voices as separate entities, we perceive the piece as a whole. Texture has to do with the ways in which the mind puts together musical stimuli that happen at the same time into simultaneous figures. It is the way the mind organises different sounds in to a whole. Organising the sounds in a piece of music into a particular texture, or the lack of it, can give rise to expectation. In a piece with polyphonic

texture, multiple voices are used, which are perceived as a whole. Therefore, there is a relationship between the listener, the music (or a stimulus) and that which the stimulus points to (which could be a story).

For example, when I'm music-making with the children in the mini ethnography described below, the music we make "points to" the story of the three little pigs. From a holistic perspective, the music and the story happen as two voices/melodic lines interacting together (following from the logic of a polyphonic piece, where there are elements like call-and-response that can happen among the two voices). A holistic perspective considers not only the suspense that arises from the musical processes themselves, but also from the interaction of the music with other elements, such as a story. Meaning is not only present on the musical processes themselves. A holistic approach sheds light on the music, the story and the people making the music, as the way in which these components interact together can form a new whole.

I previously introduced the concept of "entanglement" as a way of understanding how different elements are coming together (Salter, 2010), like multiple threads knitted together. I like to think of the carole in terms of an entanglement: one thread is the music, another thread is the poem, another thread is the dance. These threads are being knitted together (e.g. this can result in the poem, the music and the dance all happening at the same time). An entanglement is a way of understanding, a way of looking at things, which I here use as a way of understanding the plurality of voices present in the classroom.

I reflect on music-making in the context of meaning-making, as it is a term that encompasses multiple elements, allowing me to reflect on what happens at the intersection. There is an intention, a purpose, which is to make music. In the context of this piece of research, the children and I are interacting at the intersection between composition, improvisation and live



performance, and this shows a relationship between music and the social. The social can sometimes act as stories. What is happening in the story can give context to what is happening in the music. This has an impact on the suspense/tension/expectation within the piece. Therefore, this opens the space to wonder on:

- What happens at the intersection of composition, improvisation and live performance (when the children and I are interacting with stories)?
- How does this influence the suspense, tension and expectation that emerge?

I answer these questions following two main threads: music as actively shaping and thematic transformation. Music can be considered as a foreground, as something that is not in the background (Reinsch, 2013). As a foreground, music actively shapes what it accompanies (e.g. a story, a film a dance), strengthening it, making it more real. I also reflect on how thematic transformation enables us to manage the tension within the story. Thematic transformation acts as a bridge that brings together the music and the story of the three little pigs, opening the space to reflect on the evolution of the characters as something that happens simultaneously to the evolution within the music or sound. It is within the relationship between the music and the story that the character becomes more real, more tangible, more alive.

As I have noted earlier in this thesis, my approach to these research question involves entanglement (i.e. an understanding of how different elements are coming together in a performance; in Salter, 2010) as well as aesthetics and expression (Scruton, 2018), as well as asking questions about what are the elements of a performance that make it beautiful.

As a methodological approach, an entanglement allows me to develop a holistic perspective. Attending to the musical, the affective and the social, implies a reflection on how these

elements are coming together to make a new whole: There is the story, our bodies performing the story, the sounds the children make, the feeling of performance that only lasts while the performance happens. These things do not stand on their own. As I am interacting with the children I perceive them as a whole, not as separate elements. The children spontaneously bring things together during music-making. Thus, an entanglement approach allows me to focus on multiple elements that are bringing strength to the moment.

As I enter the classroom, I listen to what is going on around me through mindful awareness. As the research question focuses on music-making processes, I listen to the sounds happening in the classroom, to the sounds the children create with their patterns and structures (Kant, 1952). I do this as I ask myself what is it about this performance that makes it beautiful? I keep asking questions to myself as I am interacting with the children: What are we doing with the sound? What are we doing with the movement? The answers come in the shape of a discovery, of an insight. Constantly asking questions allows me to make meaning, to understand why it matters and what it means (Scruton, 2018).

### **Artistic research based on performance**

Here dancing and music-making are considered as “a way of knowing that performs rather than represents the world” (Savin-Baden and Wimpenny, 2014, p. 9), reflecting on how bringing things together can be a way of actively shaping and re-shaping feelings, embodiments and actions.

Artistic research is related to Performance as Research (PAR) (Lewis and Tulk, 2016). PAR originates in the process of making and reflecting on embodied and practiced performance work. There is an emphasis on performance as a fluid space, able to evocate knowledges that

are always in motion and open to new ideas and interpretations. It is related to practice-based research as ideas come into being from practice.

Artistic research (Savin-Baden and Wimpenny, 2014) begins with the artistic process. It focuses on the end-point (e.g. a performance) as well as on the process, experience and expression of a work of art. This type of research is developed by an artist-researcher and it emerges from the artistic process itself. It leads to a “personal transformation for both the artist-researcher and the viewer” (Savin-Baden and Wimpenny, 2014, p. 2). There is a transformation in both the people onstage and the audience. Knowledge comes into being through the artistic process. It is not always clear from the beginning how knowledge is being generated. The artist is present throughout the work. When I am with the children our interactions show throughout the work. It is not only about the sound itself, but how we use the sound to embody stories and create meanings. The sounds/music that emerge are very spontaneous. When I step into the classroom I don’t know what is going to happen. I am open to having new experiences. I wonder on the “how”, how the music comes into being when I am interacting with the children.

I decide to combine artistic research with ethnographic approaches (i.e. unstructured observations on lived experience captured through fieldnotes). As I interact with the children in ensemble performance, I use a combination between ethnographic and artistic research to capture what we do within the writing of fieldnotes and to use music-making both as method and product. Ethnography can become transformational (not documentary) (Ingold, 2016), leading to performance as a way “to do something else with it” (Goves, 2017, p. 51). Through a focus on lived experience and ethnography, I can capture some of the transformational elements of our performance, joining together multiple threads (such as the body, music, the children, actions, feelings in entanglement). Through a focus on lived experience I perform

together with the children, from the inside out (Hughes, 2019), being part of the performance, of what happens onstage, instead of being outside with the audience. This opens a space for ensemble performance to happen. The children and I are performing together, pursuing similar intentions jointly, communicating with each other as we perform (Cross et al., 2012).

### **Mini ethnography**

This two-day mini ethnography takes place with 4- to-5-year-old children in a Reception class in a school in the south of England. As mentioned in the Methodology chapter, a mini ethnography is a term I use to refer to a small qualitative study based in a) ethnographic and b) participatory methods. I use a mini ethnography for this piece of research because it allows me to capture what the children and I are doing through a “quick glimpse” that is in-the-moment, capturing the freshness of the situations that emerge, attending to the small details (e.g. “small” bodily movement) as well as to the bigger and more obvious. It is like the feeling of swimming underwater, not only capturing what goes on a surface level, but going deep and beyond.

### ***The activities***

Before stepping into the classroom, I give suggestions of music activities to the teacher. An idea I share with her involves the children and I making music in relation to a story. The teacher adapts the activities to her own teaching, so I can be making music together with the children. The teacher chooses to do an activity around the story of the three little pigs. The teacher tells me at the end that she had wanted to include drama and this is why she had asked us to act out the story of the three little pigs. When we take the centre to act out our interpretations of the three little pigs, ideas are coming from the children, me and the teacher, in an entanglement.

When I first step into the classroom I find myself in a new environment. I have done two mini ethnographies before this one, but this one happens in a different school. In this new environment I am more aware of myself and of the novelty around me. This gives me the opportunity to explore different ways of relating to the space. We walk from the classroom to the hall and sit around in a circle. The teacher splits us up into teams, each with 3 pigs and 1 wolf (in my team I am a fourth piggy). The children choose if they want to do house of bricks, straw or sticks. We come up with a mini performance. Some things are planned by the children (who is wolf? who is piggy?). Others emerge as we step onto the centre to perform. Some things are more rehearsed, while others are more spontaneous. I capture our music-making journey by writing fieldnotes, which act as photographs where the people are active, performing actions, rather than remaining static. These help me to explore what happens when the children and I are at the intersection of composition, improvisation and live performance.

Now, I am going to discuss several of these photographs in relation to the music-making process with the children. These photographs present the two key lines of arguments I follow in this chapter: music as actively shaping (i.e. music as something that is not on its own, but accompanies something else); and thematic transformation. The first line of argument shows that music actively shapes what it accompanies, that it is a foreground, something that is not in the background (Reinsch, 2013). This is a photograph that shows some of the children in the role of the wolf picking up some flutes (the teacher had earlier forgotten to take them out of the basket of instruments). The children say: “I’ll huff and I’ll puff and I’ll bring the house down” and then, they begin blowing through the flute. This shows me how music can be considered as an added strength, something that can make things seem more real and tangible. The presence of music actively shapes, giving strength to the moment. The second line of argument refers to thematic transformation (i.e. a composition style used by Liszt,

involving the transformation of a theme throughout a piece of music. Themes are independent from each other, unlike in a variation, where they are linked). It involves a series of photographs that show us in our teams acting out the three little pigs (we choose from house of bricks, or sticks or straw). Each team goes to the front to perform, then another team comes and so on. To me, these are not separate events. Together, from my subjective perspective, all the presentations resemble a thematic transformation.

As the we step into the centre to perform, I get that special feeling that accompanies the beginning of a performance.

### **Music as shaping and re-shaping**

Music actively shapes and re-shapes a story, and this is especially evident when we recognise its position as a foreground (Reinsch, 2013) rather than in the background. Here, I present one dynamic photograph, and throughout this section I will look at the music-making going on in this situation:

The teacher makes teams of four, with three children being pigs and one child being wolf (I am a fourth piggy in my team). The teacher tells us to choose if we want to do house of bricks, sticks or straw.

The teacher has a basket of instruments (she intends to have only percussion, but she leaves some flutes in there). She put us into small teams: one person as the wolf, the rest of us as piggies (we choose who does what). The teacher leaves the basket of instruments in the centre of the room. A big and wide space, where I feel I could do a lot of dancing and waltzing around. Some of the children in the role of the wolf pick up the flutes and start huffing and puffing.

As shown in the fieldnote above, I decide to reflect on music as something that actively shapes a story, as I see the children taking some flutes for the huffing and puffing. The music acts as an added strength, making the wolf more real and tangible. It is not the same thing to have someone saying “I’ll huff and puff and bring the house down” than saying it and then blowing through the flute.

I use a holistic approach towards music as actively shaping, which has taken me on a journey through: music as a foreground not as a background (Reinsch, 2013); the relationship between dance, film and music (dance and film acting as stories and the context for the music); transportation (i.e. the music enabling us to get lost in the story) and narrative shape (i.e. describing structure and organisation in music).

While I mainly focus to how the sound/music enables us to shape our mini performances of the story of The Three Little Pigs, I also bring in how there is a social element present. Linking back to the example of the carole, what happens at the level of the social (e.g. everyday life) is not entirely separate to the music. The children, the teacher, the teaching assistants, and their relationships with each other within that particular classroom (as well as having me, someone new in the classroom) can give context to what is going on in the music. Just as the example of the carole illustrates a holistic process in relation to music-making, here I acknowledge that there is the sound/music created by the children and myself, the feelings it evokes and the people who create the sound. I approach multiple elements that happen in relation to the process of music-making rather than just focusing on the emergence of sound itself. I can wonder on how are we creating the sound? What are we doing with the sound? How is it enabling us to make our mini performances of the pigs seem more real?

At the intersection of composition, improvisation and live performance is music actively shaping the story. Reinsch (2013) mentions that actively shaping refers to the fact that music

is not the background, that it is in the foreground, playing a role in, influencing how we perceive what it accompanies. In the context of this research music is actively shaping, giving emphasis to what the characters in a story say. From my perspective, music enhances the suspense, tension and expectation that emerge within the piece, where the story can be considered as the context in which the music happens.

### ***Music as a foreground***

Considering music as a foreground opens the space to explore how it relates to a story, because it allows us to not take it for-granted. In particular, music can be considered as a foreground because it contributes to how we experience the tension and mood arising from a story (Reinsch, 2013): The music brings sounds and stories together, guiding audiences smoothly between registers. The movement shown in dance and film can be seen as an accompaniment to the music track, where images are shaped (and acquire significance) by the music, instead of by previous images. Sometimes a film can be a background to the music. Music can be the primary vehicle of the narrative, where mood, rhythm and volume contribute to the affective dimensions of the film or dance. There is a dynamic convergence between film and music: music written for film (or dance and stories) is not just an accompaniment to the image. The music actively shapes the image, the image is brought into being because of the music. Therefore, music emphasises the actions that are happening on screen, on stage or in a book.

### ***Dance, film and music***

Music can shape the dance and film it accompanies:



In ballet it is the score that sets the pace...the action...the overall order and movement of the work...In film the score...adds what the action leaves out...the memory of something that has vanished over the horizon of perception (Scruton, 2018, p. 183).

Dance and film have similarities and differences in terms of their relationship with music. While ballet dancers move along to the pacing set by the music, the film score follows the action on the screen (Scruton, 2018). Yet, music can actively shape what is happening in a film or in a choreography. Some dance choreographies and films aim to tell a story. Here, I focus on music shaping the story that is being narrated by a dance or a film. I consider the music, the feelings, the actions of the characters in a film or a dance to be like a storybook. I focus on these elements not on their own, but in entanglement to acknowledge how they are relating to each other.

Dance and film can be considered as stories that can provide context to a piece of music. Previous literature mentions that what is going on in the music can be either “attached” (i.e. linked, dependent on) or “detached” to what is happening in the choreography or film (Scruton, 2018). This concerns questions such as: To what extent is the story needed for the listener to make sense of the music? Does the music evoke the same level of tension without the story? The music can enhance the suspense, actively shaping what is happening in the story. Affect and meaning can emerge from the way in which the music works together with the story, because we are able to perceive them as a whole. Perceiving something as a whole can be the starting point for a making of meaning. Therefore, using a holistic approach to reflect on the relationship between stories (in the form of dance and film) and music can shed light on what happens at the intersection between telling a story through performance and performing/creating sounds to accompany the actions and bodily movements that we perform.

The central coherence theory (Frith, 1989) suggests that the way in which people perceive stimuli in the environment enables them to make meaning. Central coherence is understood as something that flows along a continuum, from weak (perceiving parts over wholes) to strong (perceiving wholes over parts) (Happ et al., 2001). Central coherence can be linked to the way in which the mind organises musical stimuli, which can be explained by the concept of gestalt. Gestalt theory mentions that the mind tends to group the spontaneous organisation of simple shapes (Oaklander, 2001), so that the listener, performer or composer can perceive wholes over parts (e.g. hearing a melody as a whole vs just hearing separate notes). The concept of gestalt is also useful to explain the relationship between melody and harmony. When a piece of music starts, a gestalt opens. Then things happen in between that lead to a feeling of expectation (the listener expects the piece to get back to the tonic/dominant). Then the piece ends, providing a resolution, bringing the gestalt to a close. Yet, in a piece of music mini gestalts can emerge that open and close, before the dominant is reached. These can enhance the suspense by creating doubt and uncertainty that progressively intensify until the closure of the piece.

There is a gestalt, where feelings, context and music can be perceived as a whole. When this happens new meanings emerge. The concept of gestalt is relevant here, as three elements that are the music, the feelings that emanate in response to the music and the context in which the music emerges, come together to make a new whole. Each, on their own, can give the composer, listener or performer a perspective on its own, but together, they can give a new sense of wholeness. This sheds light on new ways of performing (i.e. the children use both instruments and bodily movement to tell a story) that can lead into the emergence of new meanings.

After reading a story to the whole class, the teacher asks us to get up. She asks us to move in ways that evoke some of the feelings felt by the characters in the story. When she says “happy” some of the children start running around in a circle, others jump up and down, others clap, until there is a moment when all of the children are running around the hall, going in the same direction. This happens spontaneously.

When the teacher says “sad” the whole class slows down. Some of the children look down, some stand still, others give tiny steps, a girl frowns, looking down, hunching over, as if she is about to cry...

The fieldnote above is an example of what Scruton (2018) refers to as music and stories interacting together. Stories can bring in meaning and a sense of structure into the music. Stories can add meaning to the music, making it more real. This occurs when the music that is composed is attached to the story (i.e. the listener needs the story to make sense of the music). Yet, in the context of the children engaging with stories in the classroom, the body also plays a role. Acting out the feelings of a character in a story allows us to embody those feelings. Some feelings are embodied in a more collective manner, like when at first it is a few children who run around in a circle and then suddenly it is the whole class running around in the same direction spontaneously, without the instruction of the teacher. Yet, when we are asked to embody feelings like sadness, it seems from my perspective, to be more lonely – like everyone is doing something different and on their own, as if looking for their individual space. Even though there is no narrative as such, we are responding to verbal cues from the teacher, and there are clearly mini stories in each of the individual ways of embodying feelings.

Music composed for stories often takes the shape of the film or choreography, for instance, like water taking the shape of a container. Stories are important because they give context to the music, as they can provide a space for the listener to make sense of the music.

The music composed in the context of stories can be either attached or detached from the story. For example, if we listen to the music composed for *Sleeping Beauty*, it might be easier for us to make sense of it when we see the ballet at the same time as we listen to the music, than if we just listen to the music without knowing what is going on with the choreography. The music goes hand in hand with the action taking place, enhancing the suspense tension and expectation of the story. If Maleficent is approaching *Sleeping Beauty*, the music can enhance the suspense, let the listener know that something is going to happen, making the listener more alert.

Music composed for silent film and ballet can be considered as an added strength, as music can give a “voice” to the story. Suspense emerges through the interaction between the film or dance and the music. Both silent film and ballet are “silent” (i.e. they do not involve words for telling the story, it’s just visual). Watching a silent film (without the music) can give the listener a sense of what is going on in the story. But listening to the music composed for silent film can evoke feelings in the listener and even a sense of suspense. When the music and the film for which it is composed are put together, they can have a stronger effect on the listener (Reinsch, 2013). One example is a silent film called *The Nose* (Alexeieff and Parker, 1963) about a person with an elusive nose who after multiple attempts manages to put the nose back in its place only to face someone who seems like they are going to take the nose away. In terms of what happens visually, suspense emerges through the elusiveness of the nose (trying to catch the nose, just missing it and then the nose escaping again). The main character tries to reach the aim (capturing the nose), it looks like it is going to happen, it is

likely that it will and, at the last second, the nose escapes. This keeps the listener engaged, expecting the main character to reach an aim for a resolution to happen. The music composed for this film goes hand in hand with what is happening in the story, through resources such as repetitive patterns and tonal clashes that can keep the listener on edge (Hughes, 2015). The main character keeps trying to catch the nose, this can be strengthened through the use of repetitive patterns in the music. Thus, while both the film and the music independently can convey suspense, when put together, the music can actively shape what is going on the film by acting as an added strength, giving shape and contour to the actions that are taking place in the film.

In the context of the children making music in the classroom, the music (or sounds) that the children make can make the things they say and the movements they perform more real. Using the flute can enhance suspense as it can enable us to see the wolf as more threatening. It is not the same thing to have someone saying “I’ll huff and I’ll puff and I’ll bring the house down” on his or her own than saying it and then start blowing on the flute. The music gives strength to the moment, making it more tangible, more real.

The music, the story and us (the people making the music) act as a whole. The whole is greater than the sum of its parts. There are people making the music and there is a story. Each of these three things has a meaning on its own, but together they create a new meaning that captures the uniqueness of the situation in which we find ourselves immersed in. The whole is greater than the sum of its parts. There is the music (or sound) that we create. There are feelings emanating in response to the music. These can help to enhance the suspense that is being created. Then, there is the context in which the music happens. The story can give context to the music, be a space for the listener to make meaning of what can be heard. Feelings are being communicated both through the music that sounds and through bodily

movements. Bringing together music with movement can create a new whole, a relationship where the movement and the music continuously support each other (Scruton, 2018).

### *Transportation*

At the intersection of composition, improvisation and live performance lies the feeling of being transported. Transportation refers to a perception of “getting lost” in the story. Just as people can be transported into, or get lost in, stories (Johnson et al., 2012), they can be transported into music (Costabile and Terman, 2013; Strick et al., 2015). As mentioned above, when the music that is composed for either film or ballet is attached to the story, it can be considered as a foreground, as something that actively shapes, and this can transport the listener deeper into the story (Costabile and Terman, 2013). When we are at the intersection between composition, improvisation and live performance, we can experience transportation as a form of being immersed in the stories and music:

The teacher asks us to sit in a circle. We are not in the classroom. We are in a much bigger room. A big, wide, rectangle that is big enough to be a ballet studio. I feel refreshed by not being in the classroom. Here we can perform bigger, wider movements. I find it easier to transport myself into the movement, as I am not restricted by furniture and other materials in the classroom. Here, I can make my movements as big as I want them to be and go with the flow.

The teacher asks us to sit in a circle because she is going to read us a story. She gives us a percussion instrument each and reads us a story. At certain points in the story she tells the children to make sounds with their instruments. H plays with her percussion instrument, not only when the teacher gives the cue, but during other moments of the story as well. I find the experience of listening to the story change, when music is

“added” to the narration. I can feel the suspense when all of the children play with their percussion instruments at the same time, getting me deeper and deeper into the story...

The fieldnote above is an example of how people are more likely to experience transportation into a story when it is accompanied by music. Music can be “moving”, it is capable of awakening intense affective states, which can take people into the story more deeply (Strick et al., 2015). In this way, music can be actively shaping a story. Yet, it is not only about having music present with a story, but also relates to whether the affective tone of the music corresponds to that of the film. Transportation can be enhanced when the affective tone of the music is congruent to that of the story (Costabile and Terman, 2013). For example, if someone is saying “I’ll huff and I’ll puff and I’ll bring the house down” (blowing on the flute) the affective tone of the sound is directly proportional (i.e. related) to the affective tone of the story. Blowing on the flute resembles the wolf huffing and puffing to bring a piggy’s house down. Therefore, the sound of the flute can transport us more deeply into the story of the three little pigs, making it more real and tangible.

Here, I consider transportation as a compositional process. Spontaneity and exploration are key elements for compositional processes, where generating musical ideas is a possible first step for music-making (Wiggins, 2007). Being immersed in the story can be considered as a first step that enables us to develop musical ideas. Through spontaneous music-making (and bodily movement) we generate and invent musical ideas that convey meaning. For instance, having the story being performed at the same time as the sound of the flute gives context to the sound. The sound of the flute acquires a meaning with the context of the story, enabling us to empathise with the characters in the story.

Transportation can also enhance the development of empathy (Johnson, 2012). Stories, and conversations about them, can enable children to understand the feelings experienced by the characters (Ornaghi et al., 2014). Moreover, movement, bodily sensations and postures can impact our understanding of the intentions of others (Behrends et al., 2012). When I am onstage with my team and I listen to the sound of the flute, in combination with the words “huffing and puffing”, it becomes easier to imagine how a piggy feels as the wolf is approaching the brick house. The flute makes the wolf sound more scary and real. I find it easier to “get in character” as I listen to the music. It is as if the music (or sound) moves my body in particular ways that are more aligned with the character. Therefore, the music and movement, can facilitate our “entry” into the story. Music can transport us deeper into the story and, at the same time, the story gives context to the music and the sounds we make. If we listen to the sounds on their own, we might not be able to grasp the meaning. We need the context of the wolf huffing and puffing to know what the blowing on the flute means.

### *Narrative shape*

At the intersection of composition, improvisation and live performance is a narrative shape. Music and dance can be considered as languages (Scruton, 2018) because they have a structure; they are organised in some way. A melody, traditionally, has a structure that includes a beginning, middle and an end, but this is not always the case. Our music-making and storytelling happens as snapshots or mini episodes. This structure is prompted by the fact that the teacher splits us into teams with a few piggies and one wolf and asks us to choose if we want to do house of bricks or straw or sticks. We use spontaneity and experimentation to create the music for the three little pigs. Spontaneity actively shapes how the telling of the story of the three little pigs happens. There is not a pre-meditated structure to the music. Music-making onstage emerges fresh and in the here-and-now. Music can actively shape a



story through its structure. In this case, the structure is shaped through the interactions that happen between us, how we use music to develop a character (e.g. a pig or a wolf) but also to communicate and respond to others who are also onstage with us.

Both music and dance can be considered as languages, because they have a structure and organisation (Scruton, 2018). Just as the story of the three little pigs has a structure (it can be conceived as a beginning, a middle and an end) music itself also has a structure. Perceiving a beginning, middle and an end in stories and music can enable us to make meaning in what is happening in both. Sometimes, music can have the same structure as the story, but music can also begin somewhere in the middle (straight in the action) and also finish in the middle, somewhere closer to the end but not necessarily at a point of full resolution. In a piece of music, there can be mini gestalts that open and close until the tonic (or dominant) is reached . If a half-closure happens within those mini gestalts, it can potentially enhance the suspense that is being made. And if a half-closure happens at the end, this enables the piece to “finish in suspense”, without a “complete” resolution, or it can be a way of “leaving it open” (Hughes, 2019), suggesting that the music can go much further. Sometimes this gives the space for listeners to “put themselves into the music” imagining what can happen next, what the composer has left unsaid.

Our interaction with stories and music also emanates as mini gestalts that begin “in the middle” and finish “at an ending” or resolution. This type of gestalt gives listeners the space to position themselves in the story, as it is up to the listener’s imagination what happens at the beginning, what the composers leave unspoken. Leaving the “beginning” unspoken enhances the tension within the piece, as the listener knows there is a beginning, without being explicitly told what it is. The sounds made by the children do not carry a beginning- middle- end structure within them. They make mainly spontaneous sounds that happen in-the-moment

(e.g. like the children in the role of the wolf using the flute for huffing and puffing). They are sounds that appear here and there, emerging as half closures. A “full” (i.e. complete) gestalt is not created within the music. Yet, the sounds acquire further significance with the actions performed in relation to the story. When each team steps into the centre to act house of bricks or straw or sticks, they start somewhere in the middle, right in the action (e.g. when the wolf is approaching the house of bricks, or sticks or straw) and finish in what could be considered the “dominant” (e.g. when the pigs get the wolf to run away or, in some teams, where the wolf huffs and puffs so hard that the pigs blow away; in any case, this can be considered as a resolution of the plot).

The performances of the three little pigs happen in the form of snapshots or episodes. This structure emerges as a result of the teacher splitting us into teams and asking us to choose what episode in the story of the three little pigs we want to do. I observe that each team selects and performs its own distinctive episode:

When each team steps “onstage” we each do our own part, we do not perform a continuous narrative.

I notice a similar lack of continuity, if it can be called that, when there are spontaneous music moments that happen outside of those scheduled by the teacher.

When the teacher assigns the children different activities, some of the children are drawing, sitting on tables and chairs, others are sitting on the floor, in front of the tables and chairs, playing with lego or with percussion instruments.

W and I are playing with a xylophone. It is a music moment, that happens outside of the “narrative” of music moments constructed by the teacher. We play a game where one of us plays a little melody and the other has to copy it.

- In my house we have big instruments- W tells me.- They are not little like the ones we have here... they are very little..

I notice that what he says is quite true. The percussion instruments at the school are small.

On another occasion he tells me his brothers play instruments, so I assume that is why they have big instruments in his house. I wonder whether he prefers to play with the big instruments than with the little ones. When he talks about the big instruments he opens his eyes widely and he looks up. When he talks about the little instruments he looks down, and speaks with a slightly softer tone of voice.

Returning to the example of the teams performing scenes from the story of the three little pigs, both the story and the sounds happen as a snapshots; there is not a narrative *continuity* present in the music (or sounds) created by the children. The sounds the children make are mainly enhancing what is going on in the story, making it more real. The sounds created by the children do not necessarily have a beginning, middle and an end but they happen in synchrony with the story. It is this synchrony that enables the music to act as something that is strengthening the story.

Importantly, spontaneity and experimentation emerge as key compositional processes for each team. They introduce a constant variation within the music-making process (Wiggins, 2007), as shown in the example below:

Before stepping onstage, we practice what we are going to do. When we step on stage something spontaneous emerges, something in-the-moment, something new...we decide to do house of bricks. The “how” emerges spontaneously onstage.

Children's spontaneity can lead to a constant variation in music-making. This can be related to musical communication, as we are engaging in a relationship where we listen and pay close attention to our co-performers:

There is an organisation to the sound, which is aided by the structure of the story. The structure of the sounds we make emerges in-the-moment, as we listen to others and we respond to the sounds they make.

When we are acting out the story we need to listen to each other to be aware of when is our turn to "come in"...yet, when the teacher is reading a story out loud and asks us to make sounds at certain points in the story we are not necessarily responding to each other, but to a verbal cue given by the teacher... sometimes the cue is in relation to a movement...if the teacher asks us to make movements that show how the character in the story felt, as we hold percussion instruments, we might make sounds in response to how someone else moves, for instance, which introduces a communication between sound and bodily movement...

The children's engagement with stories, movement and music can be considered as a form of triadic communication. Triadic communication has been defined as something that:

... involves a shift from the infant's one-to-one engagement *either* with objects and events in the environment, *or* with another person, to a 'triadic' pattern of communication in which the infant relates to another person in relation to an object or event...critical for the emergence of forms of social interchange and language (Hobson et al., 2004, p. 470).

There is the music, there is the story and the movement that give context to the music. These can be perceived as a triadic pattern that forms a gestalt. The music, the story and the

movement on their own each have their own meaning, but together they acquire a “joint” meaning.

### **The three little pigs emerging as a thematic transformation**

Although the episodic presentation of scenes from the story of the three little pigs by the various teams does not have a narrative continuity, the management of tension by all the teams can be seen as a thematic transformation. A thematic transformation is used to give unity and cohesion to a piece of music and can aid with the shaping of a character. It refers to the evolution of a theme throughout a piece of music that undergoes transformations without losing its essential identity, as themes can have different metres and slight changes in melody (Latham, 2011). In a similar way, I observe that there is a main theme which is set by the story of the three little pigs, but each team does it in its own way; it does not have to resemble or be linked to the original story. The main theme is there but it is being transformed. This is why I perceive a thematic transformation.

The purpose of this section is to bring everything together by showing how the points made earlier apply in the context of the children and I making music together. This section shows the relationship between stories and thematic transformation, using Liszt’s Sonata in B minor as an example, as Liszt is one of the main composers in developing the constant evolution of musical themes. Throughout this section I am going to be discussing and unpacking some written photographs I choose to illustrate thematic transformation (i.e. how the children choose to manage the tension and the conflict in the story), like in the fieldnote below:

#### House of bricks (my team)

*Wolf-flute, piggies – percussion*

*I am a fourth piggy.*

M: I'm like the wolf, I'm going to the brick house, I'll huff and I'll puff and I'll bring the house down!

*M blows on the green flute. I shake the tambourine*

*Another girl shakes her maraca, all the girls in my team are making their percussion instruments sound, loudly.*

Wolf runs away

House of straw

*(The pigs and the wolf are standing on opposite sides)*

Wolf: Little pig, little pig let me in

*The pigs answer.*

*The wolf begins to blow on the flute. The pigs run as if being blown away.*

Again house of straw

There's a group of 3 boys. The teacher is the wolf. She approaches the three little pigs holding a percussion instrument on each hand. She crumples her face. The three little pigs try to blow her away, each piggy holding a flute. The sound of the wolf gets louder. The three little pigs run away blowing through their flutes.

-This is fun- the boy sitting down next to me tells me.

The idea of a thematic transformation emerges from my subjective perspective of making sound together with the children. Subjectivity refers to the personal, inner and experiential (McFee, 1992). A subjective approach allows me to bring together (i.e. entangle) my feelings, perspective, experience and involvement that happen as I make music with the children. After I perform with my team, and all of the teams perform, I think of a thematic transformation. Each team is showing a different episode, an evolution of the theme, which is similar to what happens in a thematic transformation. Characters emerge (become delineated) through the transformation of the theme itself. There is no chronology. The children do not narrate the story of the pigs from beginning to end (as it is presented in the storybook). Rather, as in a thematic transformation, there is an episodic structure, whereby episodes are connected by the theme rather than the storyline. There is no linear chronology as the wolf approaches a house and either keeps the house and blows the pigs away or the pigs stay and the wolf leaves. This happens over and over and over again after all the teams have performed. Each episode (what each team does) is separate to what the rest of the teams do. As in a thematic transformation there is an episodic nature and independence.

Once again, I want to highlight that these ideas emerge from feelings, experience and involvement in performing with the children in my team and watching the rest of the teams. Perceiving a thematic transformation is my way of making meaning of what is going on around me. Within the intersection between creating spontaneous sounds with the children and performing them onstage, a thematic transformation emerges as a result. Linking back to the literature on the meaning of music as related to the idea of gestalt (Oaklander, 2001), I perceive our mini performances as a whole, not as fragmented parts. Thematic transformation is a way of explaining that whole. There is a sense of journey as I observe the evolution of the story throughout the mini performances. In sum, when the children and I perform there is a

little bit of improvisation, composition and live performance, and one of the things that happens at their intersection is a thematic transformation.

### *A deeper analysis of thematic transformations*

As mentioned earlier, a thematic transformation (Latham, 2011) is present in some pieces such as dance movements of suites of the 17<sup>th</sup> century, Liszt's Symphonic Poems and Sonata in B minor. It is used by composers to give unity and cohesion to a piece of music and it can also help with the delineation of a character in opera and ballet. A leitmotif is a process involving the development of a recurring theme in a piece of music (usually an opera) that is associated with a character, object, feeling or idea (Parker, 2011). It can be used by composers to show the listener what is happening in a character's mind, to highlight a change in an important idea or to give rise to emerging tension, creating the feeling that something is about to happen (Muscato, 2020). Hence, a thematic transformation can act as a bridge between stories and music, through the shaping of a character within the music.

Stories and music can be connected through the double-form. The double-form (Lawrence, 2009) emerges within a thematic transformation. The double-form was developed by Liszt (e.g. Sonata in B minor) to show what happens when a theme attends to both elements of how it is placed within the sheet of music, as well as how it evokes feelings. The double-form used within the thematic transformation enables the sonata to emerge as a series of episodic events organised according to sonata principles. This has an impact on plot structure, as unities of time, place and action can be ignored, so that the connection between episodes is more at the level of the theme than at the level of the story line, which can be more superficial. The episodic nature of the musical plot means that the composer does not have to follow a chronology. Characters can emerge within the thematic transformation. Instead of the characters being defined by their journey from a starting point to a goal (i.e. tension-



resolution) the characters evolve through constantly changing contexts (i.e. as the themes evolve the characters evolve). The double-form has an impact on harmony. Liszt's sonata happens without breaks between movements or sections. Arrival points such as the introduction of new themes are mixed with the downbeat of the next phrase, so that harmony acts both as resolution and new beginning. Through thematic transformation the sonata is in constant movement as new themes emerge from previous ones. Points of arrival are transformed into points of departure through chromatic modulation and ambiguous shared chords, so that the transition from tension to resolution happens when the piece reaches the end.

These ideas of a thematic transformation emerge for me after our mini performances of scenes from the *The Three Little Pigs*. There is an overall theme, but each team develops it in its own way. Some teams choose the house of bricks, others the house of straw and they develop it in their own way. The focus is not in replicating or making a variation of the story. As each acted-out moment of the three little pigs stands on its own, independently of each other, but together consist in an overall activity, I get a sense of a thematic transformation.

The written photographs show how we spontaneously manage and illustrate the "conflict" through bodily movement and positioning, as well as sound. The wolf is approaching the pigs, because he is hungry. We know that something is going to happen, but we do not know what, and this leads to the emergence of tension. In the written photographs the "conflict" is shown in various ways: the wolf and the pigs standing on opposite sides (house of straw), the pigs using flutes instead of percussion and running away (in a context where the children come up with the idea that the wolf uses the flute to huff and puff). Dynamics are also used by the children to illustrate the conflict. The children use louder sounds when something key is about to happen, making loud sounds to scare the wolf (house of bricks/my team). Call-

and-response also emerges as a sound exchange between the pigs and the wolf through the wolf blowing on the flute and me shaking a tambourine (house of bricks/my team). Hence, there is a connection between the music and the story, which can be provided by a thematic transformation acting as a bridge. There is a theme that evolves throughout the mini episodes we perform. This theme does not emerge as in a variation, but each team performs it independently. Both sound and bodily movement and positioning are resources that help to actively shape the theme. For example, in a team the wolf huffs and puffs through the flute and the pigs blow away.

The mini performances show a deviation from the original story, which enhances suspense and ambiguity, as we do not know what is going to happen (even though we all know the original story). Each team tells the episode (house of straw or sticks or bricks) in their own way. In some teams the wolf stays and the pigs run away. Moreover, the fact that the episodes are “chopped-up” (we only see what happens at a given house, we do not see a beginning-middle-end narrative) shows a different outcome to the original story. In the original, the pig from the house of straw goes to the house sticks. Together, the pigs from the houses of straw and sticks go to the house of bricks. Here, there are three pigs and one wolf (in my team I am a fourth piggy) and the pigs are together in either the house of sticks or bricks or straw. This creates a different flow in the narrative. It starts with the wolf approaching a house, then the wolf and the pigs interact and then something happens (either the pigs stay and the wolf leaves or vice versa). Therefore, I think of a thematic transformation, as the cyclical form (in a sonata) of allegro-adagio-allegro, or exposition-development-recapitulation becomes blurred. While a sonata can usually take the shape of exposition, development and recapitulation, Liszt’s sonata uses a different shape that includes allegro, adagio, scherzo and finale compressed into a single sonata movement with exposition, development and recapitulation (Lawrence, 2009).

Just as there is a change in the structure (or the way of telling the story) there is a change in the chronology. The wolf approaching the pigs happens over and over again, in each of the episodes/mini performances. This is similar to a thematic transformation in the sense that, as Lawrence (2009) states, a thematic transformation works at the level of the theme, not at the level of story, so the composer does not have to follow chronology. The end of each mini performance, such as when the wolf blows the pigs away, is like a half closure. Then another team comes to the front, opening another mini gestalt and transforming the theme. In thematic transformations, points of arrival become points of departure (Lawrence, 2009): an ending can become a new beginning.

## **Conclusion**

From my subjective perspective, arising from my involvement in music-making together with the children, two key lines of argument emerge: music as “actively shaping”; and thematic transformation. When considering the question, “What is going on at the intersection between composition, improvisation and live performance?”, I have not provided definitions of these concepts but rather, draw upon subjectivity to show how they merge, entangle, intertwine. I draw upon spontaneous insights I develop through the spontaneous actions of the children.

Music actively shapes what it accompanies. The sounds the children make are not in the background, but rather, actively shape the story of the Three Little Pigs. When the children in the role of the wolf say I’ll huff and I’ll puff and I’ll bring the house down, the action of blowing through the flute makes it more real, enhances the suspense and transports the audience deeper into the story. The entanglement between the music and the story allows us to develop new meanings (i.e. the story is necessary to understand what the sounds mean, because the story is there the sound is able to evoke suspense). So, at the intersection of composition, improvisation and live performance there is sound. The sound acts as the

invisible thread that holds these concepts together. To a certain extent, sound is allowing us to have a music-making process, although the role of silence could be further explored in future research.

I relate the idea of a thematic transformation to the concept of gestalt. As the different teams perform I get “a sense of” thematic transformation. As I perform with my team and as I see the other teams perform I think of mini gestalts that open and close. When something is closing, something else is opening up, keeping the audience in suspense. Here, a thematic transformation acts as a bridge between the musical and the story. The sound can shape the character (like with the children and the wolf). Characters evolve through constantly changing contexts (e.g. changes from house of bricks to straw and back to straw), where chronology is not necessarily present, as it is of a more episodic nature than a linear (i.e. beginning to end) approach. Here, thematic transformation is my way of making meaning of what the children and I are doing. It feels different to the way it would sound on a piano and yet, there is a constant process of evolution of endings turning into beginnings through sounds that are shaping feelings.

**7. Epilogue: Bringing things together through dancing (as a way of developing a choreography) and playing on the piano (as a way of engaging in musical composition)**

*It was the music. The tinkling tune of a piano that had danced through her head all night, and trilled through her fingers all morning...the notes rippled across her like pebbles skimming across the sea running through her fingers, her toes (Bruton, 2019, p.11-36).*

**Overview and Prelude**

The purpose of this piece is to perform a bringing together of things by establishing links between mini ethnographies 1, 2 and 3 within a journey, holistically. The journey starts with mini ethnography 1, in a Reception classroom, the children and I are enjoying the teacher reading us storybooks out loud, imagining stories and playing with others, using our bodies to play with books and position ourselves in little clusters as we listen to stories. I learn that stories are not only in books, but also enable a space where we can engage in the reception and communication of feelings with others. I learn that bodily movement and sound play a key role within expression of feelings. Then, the journey moves on to mini ethnography 2, again in a Reception classroom. We listen to music, we dance, we play and explore with percussion instruments, we perform mini pieces in little groups. I learn about connections between the sonic environment and feelings. Sound/music is something happening in the now, which touches something within, which prompts bodily movement. Expression happens in the here-and-now, when the music touches something within, while an evocation happens from remembering something that happens in the past. Then, there is mini ethnography 3, where we act mini sections of the story of the Three Little Pigs. In teams, we choose if we want to perform the scene with the house of bricks or sticks or straw (my team does house of bricks). Some of the children in the role of the wolf pick up some flutes from a basket of

instruments and begin to blow through it after saying, “I’ll huff and I’ll puff, and I’ll bring the house down”. I realise that music acts as an added strength, as something that is in the “foreground”, actively shaping the unfolding scene of the Three Little Pigs, causing suspense. I also see that the mini scenes performed by the various teams stand independently of each other, but there is a recurring theme, which is that of a piggy (or pigs) being in a house with the wolf approaching. Sometimes the pigs are successful and shoo away the wolf, other times the wolf succeeds in seizing the house for himself, blowing the pigs away.

Looking back at all of these mini ethnographies, I see that they have not yet been brought together. The purpose of this final piece of fieldwork, where I develop a composition together with a composer, is to bring the previous mini ethnographies together, to see the whole that the three of them cover. The composition acts as a way of closing a gestalt opening at the beginning of the journey in mini ethnography 1, like a return to the tonic in a piece of music.

Here, I am dancing and making music together with a composer (who I refer to as “the composer” or “composer P”). The composer is a pianist, and I play the piano too. Drawing insights and feelings from the fieldnotes I write in my previous mini ethnographies, we make a composition for piano, as it is a language I can understand and play around with. Together we make this composition for piano at the same time as making a choreography, which incorporates movements performed by the children in mini ethnographies 1, 2, 3 in combination with ballet movements. Sometimes I dance, sometimes I play on the piano to remind the composer of something. The composer chooses to sit at the piano, play, watch and listen to me dance (e.g. my feet make sounds on the floor) and listen to me play, and we also talk and share ideas. The composer is cooperative (cooperation refers to two or more people working together towards a common aim; in Downs and Smith, 2004), for the most part. He helps me to develop a musical composition, bringing the mini ethnographies together, which

is a shared goal that we both have. However, he agrees he can be a bit resistant when it comes to incorporating elements from the classical tradition, like notation. Therefore, we come up with a hazy contemporary classical piece to suit both perspectives.

The focus here is on the compositional and choreographic processes, which are mainly exploratory. Emphasis is placed on the process. We are not necessarily aiming to come up with a “clean” and defined product. We are focusing on a bringing together of things (i.e. harmony) and how this happens both at the level of the musical and the level of the social/interaction.

Compositional processes allow me to pause, breathe and establish connections between “journey” and “holistic” as making way for “reinterpretation” through “subjectivity”. At the beginning of a journey, I set out to do three small pieces of research together with young children, which I bring together here. This moment gives me the opportunity to look back at the music-making the children and I do together. Finnissy (2020) acknowledges that a composition can be defined as a “bringing together of things”. This enables compositional processes to act both as method and enquiry, as a way of looking and as a way that performs. The composer and I bring mini ethnographies 1, 2, 3 together through composition to develop a wider, holistic view. In turn, the holistic leads onto reinterpretation, as a way of casting a new light, a new perspective on earlier steps of the journey. It is a moment of turning my head behind and changing the colour of the earlier steps of a journey. I develop a holistic perspective through subjectivity, which shapes the bringing together of things, as decision-making (e.g. what elements to use in the composition and how) is guided by feelings and the inner.

The epilogue acts as a space for mini ethnographies 1, 2, 3 to come together. It is a different process to the mini ethnographies, as it has a more recursive nature, where “fieldnotes of

fieldnotes” are captured. When I enter the piano room I know we are going to make a composition. I do not know how it will happen. I only know it will. At the suggestion of the composer, some of the fieldnotes captured during the mini ethnographies are used to prompt the music into being, as part of the compositional processes. More fieldnotes are taken of what is going on during the compositional process with the composer, within a compositional sketchbook method, where I write what is going on within the interaction with the composer, I write bits and pieces of music the composer makes, some of the things he says, some of the things I say, and I also make sketches of ballet and choreography movements. The “movement” captured sheds light on how the fieldnotes from the interactions with the children, the dance and music come together as a harmonious whole.

To illustrate how different elements come together within the composition itself and within compositional processes, I decide to include sections of the compositional sketchbook. A sketch refers to an idea written in musical notation, which can include verbal remarks and it acts as a written element of compositional activity that is not yet finalised (Marston, 2001). Haziness makes the relationship between dance and music more visible. It illustrates how the music and the dance are emerging and shaping each other (something that is not as clear to convey through a finalised product) showing the process of finding a flow that facilitates a relationship, a “conversation”, between the dance and the music (as well as between the composer and I), and I use it to communicate abstract ideas. The compositional sketchbook opens a window into “being in the piano room with the composer” and is essential for making meaning on the relationship between music and the social in the context of compositional processes. Here, the social encompasses my interaction with the composer (e.g. when we talk, when we both play on the piano, when he plays on the piano and I listen and/or dance), the music is what emerges on the piano as a result of the interaction, as well as something that feeds back into the interaction with the composer. I include hazy sections from the



compositional sketchbook to show a process, a work in progress, how the compositional processes come into being.

Here, I address my feelings, experience and perspective arising from the acts of dancing and making music together with a composer. The aim is to reflect on how the ephemeral thoughts, feelings and sensations that emerge when I am with the children can be expressed (by the composer and myself) within a piece of music with choreography. That is to say, how do we transit from the “inner”, the intangible, the subjective into a piece of music? What happens in the in-between?

To get the composer into the scene I use my fieldnotes, which work as written photographs, as prompts. The composer reads them and imagines what is going on with us (i.e. the children and I) at a particular moment. The interaction with the composer resembles that of a polyphonic texture, where there are multiple voices or melodic lines in a piece of music, and the role of prominence is shared amongst them (Lapidaki et al., 2012). Here the “voices” are coming from the piano (which makes sounds as the composer and I play), the dance (emerging from my body, prompted by the piano sounds), talk (the composer and I share and discuss ideas). There is a 4-way process where the piano, the dance, the composer and I are all “making suggestions”: the piano through timbre, the dance as movement sequences are adapted to the surrounding space (i.e. the piano room) and the composer and I are talking and trying things out.

I open a door. The composer is sitting at the piano. I put my ballet slippers on. The composer begins to play. I begin to dance.

## Introduction

The practice of everyday life (De Certeau, 1984) can be a source of inspiration for the creation of choreography (H'Doubler, 1998). Feelings and impressions arise out of the experience of everyday life, where ideas and memories emerge. A dance begins with impressions (H'Doubler, 1998), which can be subjective and personal. These impressions lead onto emerging feelings. Therefore, living everyday life can become a source of ideas, feelings, impressions that can be used as material for choreography. One of the ways in which material emerging from everyday life can be used within choreographic processes is through abstraction. Margaret H'Doubler (1998) highlights that movements and elements for dance need to be abstracted from their everyday life situation as, otherwise, they can become too literal, belonging more to everyday life than to dance. Yet, the role of musical composition, as a way of shaping dance, is not always addressed by the literature.

As discussed earlier, Taruskin (2009) describes how, during the times of music in the Renaissance, a rondeau poem is written by two poets who collaborate. The poem has metrics, a rhythm (including a refrain) that is then taken into consideration by two composers who make a piece of music based on the poem. People join in to dance carole, a type of public circular dance. It seems that there is a cascading effect (i.e. something that gets passed on or has repercussions) from the poem, to the music to the dance. Yet, it remains to be further explored how dance choreography and musical composition can mutually shape and re-shape each other, when choreographic processes happen simultaneously to compositional processes. Therefore, I decide to explore the following question or point of enquiry:

- How can ephemeral thoughts, feelings and sensations can be transformed into piece of music?

Here, I shed light on the compositional processes themselves, rather than drawing on a finalised product. The focus and emphasis are on the transformation of ephemeral feelings and sensations, bringing the process to the here-and-now, without contemplating a future aim; there is no need to deliver a finalised composition, it is only about changing the ephemeral into music, exploring and playing with it.

A composer and I set out to explore together how some of the feelings and sensations I have when I am with the children can be converted into music. We embark on a journey that takes us through:

- the selection of fieldnotes (the composer asks me to choose 4 moments/ fieldnotes of when I am interacting with the children)
- using affect as a golden compass that can give a sense of direction
- developing a sense of playfulness that emerges through a thematic transformation, where the transformations of the theme open and close like mini gestalts, like the waves of the sea that rise and then fall back and merge into the water
- developing a polyphonic texture.

A consideration of polyphony facilitates the emergence of a 4-way process (the composer and I are suggesting things, and so are the piano and the dance). This process enables me to shed light on an intersection point between composition and the choreographic. I draw upon Susanne Langer's work to reflect on an interplay of forces casted by the dance and the music. I picture this interplay as two people holding two extremes of a rope to hold it straight. This interplay in turn, shows connections between harmony (as a bringing together of things), polyphonic texture and dance/embodiment, within the context of music and the social.

To answer the research question effectively, I take several elements into consideration:

- **Performing from “the inside out”:** The process of making the composition is in line with Ed Hughes’s (2019) idea of performing from the “inside out”. The experience of being “inside” a performance (e.g. performing, composing) is different to the experience of being “outside” (e.g. watching other people perform). By being inside and by collaborating with others (in this case with a co-composer), I feel the rhythms and pulses of a composition emerging, developing insights into the relationship between harmony, polyphony and dance as a vehicle for expressing feelings. The interaction with a co-composer helps to shape the composition, through collaboration and sharing of ideas.
- **Composition as research:** For this piece of research, I introduce the practice of composition as a method, as a source for enquiry. Here, we (i.e. the composer and I) are using compositional processes as both method (enquiry) and activity. By taking part and making choices regarding the composition, the composer is also playing a role in the direction the research goes (e.g. he chooses to use feelings and mood as a sense of direction).
- **Participatory research:** This is a form of research that enables researchers to “act as participants” and participants to “act as researchers”. For instance, with the children (in mini ethnographies 1, 2, 3), I engage in dancing and music-making activities with them. Here, I make a composition together with the composer. Yet, the children decide how they want to make music, with whom (sometimes they even tell me where to stand and what to do). The composer also plays a role within the direction the research goes.
- **Aesthetics as wondering on the “how”:** It is not only about thinking what are we doing with the dance? what are we doing with the music? It is about wondering on how the dance interacts with the music (and vice versa), how music and dance

mutually shape and re-shape each other, drawing insights on the relationship between music and dance.

### **Insights into composition and choreography (through playing on the piano and ballet movements)**

The process of engaging in compositional processes feels like going through a journey. Here, I share some of the insights developed with the composer in relation to the research question, which addresses how the ephemeral can be transformed into a piece of music. Within what I do with the composer, a sequence of events seems to emanate from the interaction, which would look something like: *Everyday/looking at fieldnotes of my interaction with the children - ephemeral –abstraction- musical sounds- dance*. A summarised version of the sequence would look like: *Fieldnotes – musical work – choreography* (including writing down the process of making both the music and the dance, as well as the music and dance itself in the compositional sketchbook). Both the fieldnotes and the choreography play a role in shaping the music. The social plays a role in shaping the musical, which in turn shapes the dance.

### ***Choosing fieldnotes***

The composer suggests we choose four different moments or dynamic photos of when the children and I are dancing and making music together. I try to recall one moment from each fieldnote. Whichever one comes first, is the one I tell the composer about. I remember some of the fieldnotes by heart, so I can recite them again. Then the composer asks questions, usually about how the children and I are feeling during that moment: There is a vibrant atmosphere in the classroom...multiple colours flying up and down in a cascade... we are happy..(we are in a party of colour- mini ethnography 2)...then there is the teacher reading a story...multiple flashes of story-

time cross my mind...all the fieldnotes merge in my mind...like a collage made up of little bits of different story-time fieldnotes...there's a bit of whispering, of being immersed in a story as two boys stand in front of a couch where the teacher has left 2 books, the children turn the pages of the books..(we are in mini ethnography 1, enjoying imagined stories, stories from books, stories through play)...then, I'll huff and I'll puff and I'll bring the house down...I recall being a little pig with the girls...(we are in mini ethnography 3, during the acting out of the three little pigs)...then, the end of the piece ...I can feel a *rallentando*, things getting quieter...the children leaving one by one until there is just one boy pretending to play the violin along to Vivaldi's winter melody...(we are in mini ethnography 2...Vivaldi Autumn/Winter... when the boys started to pretend to play the violin)..this feels like a natural ending...an everyday life situation with *rallentando*, getting quieter, one last moment...the children have been excited listening to Vivaldi until the TA (Teaching Assistant) starts calling them one by one to go wash their hands until there is just one boy...like getting closer to the tonic...until the final chord arrives...

It is as if my mind has created a piece, a flow with the different fieldnotes. There is an energy there. The flow's in there. Now we just have to discover the music within that flow...

I have the sequence now. I describe a fieldnote to composer P, who then asks questions about it...He begins to play on the piano...I begin to dance...

(fieldnote/compositional note captured just after the first meeting with the composer. It describes what happens as the composer asks me to evocate four different moments with the children and my emerging feelings and sensations)

*Feelings as a golden compass: past and present merging together*

The idea of a golden compass sparks into my mind. The golden compass comes from an imagined story by Pullman (2003). In the story, the arrows on the compass point at different drawings that are also symbols, which enables characters in the story to make choices. Here, feelings work as a golden compass as the composer decides upon “feelings and mood” to guide the choices that he makes. Feelings and mood address how the children and I are feeling during a particular dynamic photograph and probably how he as a composer feels when he reads the dynamic photographs or listens to me evoking them. While the idea of abstraction refers to a stimulus being unpacked into essential elements (H’Doubler, 1998), composers may choose to have a stimulus that prompts and “pushes forward” the compositional process. The process of abstraction begins. The composer decides to unpack the fieldnotes into essential elements. He decides to use feelings as an element from everyday life that can give a sense of guidance for the composition. This is why I decide to call it a golden compass.

Everyday life can act as a source of inspiration for choreography (H’Doubler, 1998). Here, I suggest that everyday life can also act as a source of inspiration for musical composition. The fieldnotes become our connection to everyday life. They can be seen as pages of a diary that mentions everyday life observations (Thomson et al., 2018). Even though the fieldnotes speak about something happening in the past, the feelings described within them enable evocations to take place. These act as a space to bring back to the here-and-now something happening at another time, space and place – a way of remembering from the past (Scruton, 1997). Feelings about how the children and I are feeling at a given moment are embedded within the thick descriptions used in the fieldnotes. The composer decides to use feelings as a way to guide the direction the music goes. From the feelings comes the sound. Sound enables

us to experience some of the feelings described within the fieldnotes in a different way, in a different context. The process of abstraction begins (selecting a moment from everyday life and unpacking it into its essential elements; in H'Doubler 1998). The feelings are there, but they change, being transformed into something else through sound.

Sound acts as a bridge between the descriptions of feelings within the fieldnotes and the feelings evoked through movement and choreography. Voegelin (2010) mentions that while visual history happens in the past, sound is something happening in the now. That is, even if it is recorded a long time ago, the experience of sound happens in the now. Happening in the now enables a connection to be made between evocations from the past and the expression from sound and movement happening in the here-and-now. Feelings from the past can be re-experienced within a different moment and context. The fieldnotes mention actions between the children, teachers and I that start and finish in the past. We, the people in the picture, are experiencing feelings as we engage with dance and with music. The composer and I then explore these feelings within the music itself. As I tell the composer about the fieldnotes, I am re-living the moment. Because the music is based on the fieldnotes, which acquire new meaning and significance through sound, we can say that the past and present are merging together.

The composer Hughes (2019) introduces the idea of hearing the past and writing the present, where composers find their voices by building on the work of past musicians. For example, *Symphonia* is a piece that is inspired by the work of composers in the Renaissance period, such as John Cooke's *Stella Celi Extripavit* and Orlando Gibbon's *The Silver Swan*. Here, the composer and I use fieldnotes written in the past as prompts, as meaningful objects that can work as tools to enable us to develop musical ideas. The composer listens to fieldnotes evoking actions, feelings from the past, while coming up with musical ideas within the



present. It is important to highlight that the music is not just a new form of expression from the fieldnotes (i.e. the music is not saying what the fieldnotes say in a different language). The music brings in new ideas, feelings, thoughts and interpretations. Although the music emerges from the fieldnotes it is independent to them. The music emerges as something new, fresh, as something happening in the now.

- What are the key elements?- The composer asks me about how I feel when I am with the children, as well as of how the children feel during a particular moment.

The composer says a key element is “mood”, because it can enable us to capture ephemeral sensations.

For example:

We are looking at a written photograph called A party of Colour (The photograph shows the children and I listening to classical music pieces, throwing colourful scarves up and down in the air, where I feel as if we are having a party).

What is the mood?- Asks the composer, after I share my experience of being in A Party of Colour. I take myself back to that moment with the children and answer:

-Vibrant

- Happy

The composer explores these on the piano.

I let my body move along to the music taking myself back to the moment of being with the children, but also incorporating the new sensations that emanate from working with the composer.

We begin with an intention, to develop a piece of music with choreography, exploring how ephemeral thoughts feelings and sensations can be transformed into a piece of music. Then, we select the relevant fieldnotes (the composer asks me to choose four moments, and I recount them just as they emerge within my mind). Finally, we express, we say something through dance and music. Here, compositional processes emerge between the selection of relevant fieldnotes and saying something through music. After the selection of what fieldnotes/dynamic photographs we are going to use, the composer unpacks them into essential elements. He decides that the emerging feelings from the children and I during moments of dancing and music-making are the essential elements. This is what gives the piece a sense of direction, feelings acting as a golden compass.

The idea of abstraction can be related to the idea of aesthetics as wondering on the how, where abstraction becomes a step in a journey towards an aesthetic experience, where expression and evocation are key components. As composer P is going through the essential elements I go through a process of both expression and evocation, bringing elements from the past (i.e. dancing and making music with the children) together with elements from the present (i.e. dancing and making music with the composer). There is a difference between expression and evocation. Expression refers to experiencing something that is happening in the now, while evocation refers to remembering something that happens in the past (Scruton, 1997). Here, both expression and evocation happen within the process of making the composition itself. The fieldnote acts as the prompt for the music. The fieldnote is an evocation. The act of playing on the piano becomes a mode of expression. Sound as acts a vehicle of feelings happening in the now. As both expression and evocation are present, when we bring ideas, sounds and feelings together, we are also bringing multiple time points together to create something new.

Hughes (2019) highlights that composition enables past and present to come together. In my experience of making music together with a composer, bringing together things from past and present brings a sense of harmony within the piece of music. Multiple voices from different time points (i.e. mini ethnographies 1, 2, 3, as well as working with the composer) merge, as they acquire new meanings and modes of expression within the composition. Within the composition and choreography we bring together elements from both the past and present. Bringing things together can relate to a sense of harmony in music. Making music with the children is within the past, making music with the composer is happening in a present that will become a past (just as the dancing and making music with the children does) while the sound of the composition itself is living in the now. Within the composition the past and the present merge. Evocations from the past take a new shape within the expression of the now.

So, we are using fieldnotes from the past to make a composition with sounds happening in the present. The process of making the composition itself, including coming up with the sounds, happens as a back-and-forth process. Past and present merge within musical feelings and ideas:

P plays with the sound ...I play a bit of the music from last time on the piano...

Me (playing on the piano): last time you did something that sounded like this...

I find it funny, playing on the piano to remind composer P of something created by him...probably because the sounds feel harmonised with the movements... there is a gentleness emanating from the piano that makes me feel lifted and supported when I'm dancing...

During another session:

Usually the composer sits at the piano and I am somewhere behind him dancing along. Today the composer sits at the piano and I stand next to him, playing bits and pieces on the piano. Bits that he comes up with last time, as well as a few inventions.

The composer comes up with different ideas. Sometimes he varies something he comes up with and asks me how it feels to dance to it. I let him know which passages, which musical ideas not yet complete, feel more in flow with the dance. He tries to bring them together. We decide what bits of music stay and what bits of music leave, the composer through a musical choice and me, based on what takes me back to being with the children and makes the movement flow. It is not a rigid process, but rather something flexible and malleable, like a melting metal being transformed from a stone-like state into something else.

*Playfulness and a possible thematic transformation*

Here, I present some dynamic photographs linking to the idea of playfulness (i.e. referring to spontaneous, in-the-moment, emanating, sparkling, fun qualities) and consider these to constitute a possible thematic transformation (i.e. the evolution of a theme within a piece of music; in Latham, 2011). I suggest that the double-form of the thematic transformation can happen as the musical theme relates to both the piece of music as well as the playful qualities evoked by it. I also use the idea of playfulness to reflect on the relationship between music and the social. The social plays a role in the way in which the musical is shaped. I use a holistic approach to see how feelings, expressions from everyday life (i.e. the social) can be transformed into a piece of music and dance. I explore how playfulness within the social becomes embedded, cascading into the playfulness within the music and the dance.

P likes the idea of “playfulness” and says he wants a feeling of playfulness to emanate from the music. In order to keep the feeling of the flow of everyday life, he chooses to make the time signature “timeless”.

Each fieldnote has its own mini section of music, the music sections/episodes are independent from each other, but there is an overall sense of coherence within the piece. The feelings from each of the fieldnotes/photographs are different, and this is also expressed within the music.

Playfulness emerges from my interaction with the children in the dynamic photographs/fieldnotes and within my interaction with the composer. Here, the playfulness from the “past” merges with the playfulness from the “present”. A thematic transformation is relevant here as the story narrated within the dynamic photographs is not emerging in a linear form, but rather emerges in an episodic manner.

The dynamic photographs referring to four different moments with the children enable the piece of music to emerge within an episodic nature. The composer asks me to choose 4 different moments with the children. I present them to him not in a chronological order but as they emerge within my mind. When I arrange them into a sequence I sense the rhythms and pulses of everyday life and use these to guide my decision. For instance, I use a dynamic photograph from mini ethnography 2 where the children and I are listening to Vivaldi’s Four Seasons:

Autumn and Winter

Four boys pretend to play the violin. Making the movements with their arms and hands.

One of the TAs starts calling the children's names. One by one, the children stand up to go wash their hands. One by one, the children leave until there is just one boy pretending to play the violin, along to Vivaldi's winter melody.

This feels like a *rallentando* to me (the children leaving one by one until there is just one boy pretending to play the violin along to Vivaldi's winter melody), so I choose it for the end, a closure, an approach to the tonic, a slowing down until the tonic chord is reached. Moreover, I choose another moment from a photograph called *A Party of Colour* (from mini ethnography 2). Here, the atmosphere is quite vibrant. We are listening to classical music and playing as we do so. I think of this moment as the beginning of the piece, to convey to the listener what it feels like to step into the classroom, with me and the children running around and playing. I choose bits and pieces from storybook moments from mini ethnography 1 for the middle of the piece, to convey a sense of immersion (suggesting being immersed in a storybook or pretend play, as the listener starts to get more deeply in the music). I choose a moment from mini ethnography 3, "I'll huff and I'll puff and I'll bring the house down!" as the climax, as a high moment of tension. When the wolf approaches a house belonging to one of the three little pigs, there is a moment of suspense, tension and expectation. The audience wonders, what is going to happen? As this is a high moment of tension I choose it as the climax. Therefore, the spontaneous bodily movement of everyday life guides my decisions into the order in which I put the written photographs in. Then, the composer begins to make suggestions on the piano, following that sequence.

Composer P: I think I can imagine the situation quite well...sometimes chaotic...sometimes peaceful....

Me: ...Thematic transformation, what is the original theme?

Composer P: It's not quite fully formed...from B to D...which is kind of an unusual one...usually Bm to D...

There is a theme that evolves as it goes from B to D. This theme evolves throughout the 4 moments shown in the dynamic photographs, which also become 4 moments within the music. P develops musical ideas in relation to a particular written photograph. So there is the “bit of music” for Party of Colour, the bit of music for listening to Vivaldi's Four Seasons and so on. Here, I present some passages we write for the story-time fieldnotes:

Polishing the bit of music for the story-time fieldnotes: B-D-F-A<sup>b</sup>-B

We are talking about how the music shows the listener the idea of being immersed into the story with a hazy passage that uses some of the following sounds for the right hand: E<sub>5</sub> G<sub>5</sub> A<sub>5</sub> D<sub>5</sub> (just notes, where E and D last twice the length of G and A); D<sub>5</sub>C<sup>#</sup><sub>5</sub> (repeats four times as quavers); F<sub>6</sub> A<sub>6</sub> G<sub>6</sub> E<sub>6</sub> F<sub>6</sub>; C<sub>7</sub> A<sub>6</sub> E<sub>7</sub> C<sub>7</sub> ; D<sub>5</sub>C<sup>#</sup><sub>5</sub> (repeats four times as eighth notes) ...(in this sketch I separate the phrases with a ; to see clearly where a phrase begins and ends).

How do we wrap up the story time bit- I ask P, as I play on the piano- ...to convey to the listener a sense of *stepping inside a book?* – I play separate octaves. Trying to make invisible steps that walk through a storybook. I can see it happening right there, as if invoked by the piano...P agrees with the separate octaves.

The separate octaves are a way for conveying immersion, taking steps to get inside a story-book as the children and I become more and more immersed in stories.

As noted earlier, a thematic transformation has a double-form, which relates the theme to other elements within the sheet of music, as well as to the affective quality of the piece. Here,

the theme addresses other musical elements and both playfulness and dance movements as the affective quality of the piece:

P comes up with a phrase that uses: F<sub>5</sub> A<sub>5</sub> D<sup>b</sup><sub>6</sub> G<sub>5</sub>. I dance this phrase out. The D<sup>b</sup> is like an elevation, a *piqué relevé*, but then in the G the *tombé* falls too low. Going from an elevation, to a big drop on a low deep *plié*. I ask P if he can come up with some music that leads on to a more gentle fall. P comes up with a B D F B A<sup>b</sup>. From the repetition of D<sub>5</sub>C<sup>#</sup><sub>5</sub> four times (as quavers) to D F<sup>#</sup> C<sup>#</sup> G. So that F<sub>5</sub> A<sub>5</sub> D<sup>b</sup><sub>6</sub> G<sub>5</sub> becomes D E F<sup>#</sup> G D<sup>b</sup> G. P goes up the scale. In the dancing the sequence of notes D E F<sup>#</sup> G D<sup>b</sup> G leads to a turn (playful turn in *attitude*, which is like an *arabesque* but a with a bent leg) instead of a fall (i.e. *tombé*).

Dance can be a form of expressing a visual rhythm (Hughes, 2018). Here, dance can be considered as a visual, embodied aspect that opens up the possibility of expressing what is happening with the music. It is not only about the music, it is a way of communicating abstract ideas. For example, we have the idea of expressing stepping inside a book. With music we do it through separate octaves, to show the steps. Dance, however, opens up other possibilities so that it is not just replicating what is said in the music, but also bringing in the expression of new ideas. With dance we are not going to replicate someone stepping. Instead, we abstract the idea of someone stepping and import it to dance. We can show a movement, perhaps going forward, perhaps sinking in, trying to regain a new balance. The melody in the music enhances a transformation in the movement, showing that the way we embody the world from being perceptually outside a book is different from being inside, for example. Therefore, although dance can be used as a visual rhythm it can also be used as a means of expression that offers complementary possibilities to the musical composition we create.



I incorporate some of the movements of the children (they appear in the dynamic photos) and mix them with the ballet language to develop a new movement quality, which is playful, spontaneous, musical, light and lifted. Light and lifted are two particularly important qualities of the movement, which convey a sense of playfulness, as “lightness” enables me to shift between one episode to the other in a swift manner.

There is a very dynamic relationship between the dance and the music, as it is interactive (through the simultaneity of the creation of the dance and the music) and reciprocal (transitions in the music are related to transitions in the dance). Certain musical transitions, or changes between notes or melody, lead me to move in a particular way. It is as if the music shapes the terrain, the ground I’m dancing on. Yet, some dance transitions are more smooth (or organic) than others. Being able to see how movement develops from the music we create enables us to make choices as to what remains and what we change. Doing the turn in attitude conveys a more playful quality of movement than going from a *rélevé* into a deep *plié*.

Playfulness and musical elements come together within a possible thematic transformation, mainly through the opening and closing of mini gestalts happening throughout the music. Playfulness comes through embracing spontaneity, taking each moment as it comes, with joy and clarity, greeting what emerges with open arms. In a thematic transformation, the themes can have different rhythms, metres and slight changes in melody (Latham, 2011), which is something that we stumble upon within this composition. Changes in rhythm, metre and melody happen not just at the level of the music, but also from the interaction between the music and the dance. A thematic transformation opens the space for the unexpected. Points of arrival become points of departure, which can take the “plot-line” in a new direction, introducing the unexpected. From the unexpected, suspense, tension and expectation can emerge, as the listener wonders what is going to happen next. The idea of gestalt also allows

us to introduce playful turns as transitions between episodes (or moments narrated in the dynamic photographs). As we play on the piano we don't know what is going to emerge, which is part of the magic of it.

...the composer sits at the piano, I put my ballet slippers on. He begins to play something that reminds me of Japanese music, of the children, of playfulness, some flats with slight duration.

It is as if the music is a gust of wind that propels my body to move, blowing me away from the everyday world, into a magical place.

Playfulness illustrates the relationship between the musical and the social, in such a way that what is happening in the social influences what is happening in the music. Playfulness emerging from the social becomes embedded in the musical. During the times of the Renaissance people have the belief that stars and celestial bodies have an influence on people's bodies (Chiu, 2017). This idea is explored within a piece of music called the Stella Celi (Macklin, 2010). Beliefs, ideas, feelings emerging from the social, appear within some of the music that is composed at the time.

Elements from the social can be expressed and reflected upon within a piece of music through musical qualities, elements and dynamics. For instance, elements like friendships in the social can be expressed within a composition through musical elements like harmony (Chiu, 2017). Here, "playfulness" happens initially in the social and then it becomes part of the musical. Playfulness starts as the children and I imagine stories and engage in pretend play (in mini ethnography 1), but it also continues in the process of musical composition and choreography. It emerges not just as a musical quality (as shown in some of the examples I mention) but also from the interaction between the composer and myself (through words,

sounds and movements). The latter is a flavour that is embedded in both the music and the choreography, which also contributes to the quality of playfulness in both the music and the dance.

It is not just about the music and the feelings that emanate as a response to listening to the music, but also about the context in which they are created. The context in which the music is created can provide an explanation, a what for?, a meaning of why the music is the way it is. The creation of the music and dance goes hand-in-hand here, as a fun, funny and playful process. Playfulness comes in-the-moment, from the interaction between the people creating the music and dance, from the children and I in the classroom. Therefore, creating the composition and dance together comes as a playful process, just as interacting with the children in the classroom can be playful too. The playfulness that happens within social interactions is also expressed within the music, showing that the musical and the social are not separate but complementary.

The context not only refers to the social per se, but also to the physical space in which the music happens, in this case the piano room:

The piano room is a tiny room, with a carpet (not good for a ballet dancer, a ballet floor is usually a soft surface with some traction, which can help dancers with the impact of jumps for instance) so my movements can only go around in a straight line that crosses the room from one side to the other. I want to get a piano into the black box room ... and dance there.

Movements for choreography emerge within the piano room and happen along the diagonal (as this is what the space allows for). The piano room happens to be “small and confined” instead of “big, light and airy”. To some extent, the diagonal does determine transitions

within sequences (of how to go from one movement to the other). Yet, it is fun to be dancing and making music with the composer, as I feel the flow of music and movement:

Usually the composer sits at the piano and I am somewhere behind him dancing along... he plays something on the piano, I dance, flowing along to the music, occasionally calling out “yes, that!” or “mmm, not quite”

The composer cannot see me dancing as he has his back to me. When listening to a mini recording he made, of some exploratory passages, he says “that’s your feet on the floor”. When he talks about his mini recordings the composer mentions to me how it is not only about the music as there are other sounds like my feet or our voices when we talking. Therefore, to a certain extent the space, as well as our use of space (me dancing, playing on the piano or standing next to the composer playing the piano watching what he does, and the composer on the piano) plays a role in the social (in the way the composer and I interact) and in the choreographic (by prompting the dance to happen within a diagonal line).

In sum, there is scope here for developing a holistic view, where the social, the musical and feelings are acknowledged. This in turn, illustrates that there is a relationship between the music and the social. In this case, the social happens in the classroom with the children and teachers, as well as in the piano room with the composer. In both instances, the social plays a role in the way in which the musical is shaped. It is through a holistic approach that the interactions between multiple factors can be grasped to see how feelings, expressions from everyday life (i.e. the social) can be transformed into a piece of music.

*Polyphony and a 4-way process*

Polyphony can be used as a concept that brings together the musical, the embodied and the social. It can also be used as a way of bringing together past and present in the here-and-now, as it opens the space for both expression and evocations to happen simultaneously. Not only does my interaction with the composer influence what is happening in the music now, but it influences my reflections on the past moments in which I am with the children in the classroom (in mini ethnographies 1, 2, 3). In other words, polyphony plays a role in helping me to look back and re-interpret my past interactions with the children through music, while at the same time opening a space in the present for reflection and expression with the composer.

Here, I present dynamic photographs that show a hazy polyphonic structure within the social. By this, I refer to compositional processes happening as an interaction between what I say, what the composer says, what the piano suggests, what the dance expresses. This is the “structure” of what is going on in the social, which happens to become somewhat embedded within the musical. I suggest to the composer using the idea of polyphony and multiple melodic lines within the piece, as a way of evoking my interactions with the children and teachers, as well as the music-making processes taking place within the classroom amongst the children and myself.

Multiple voices emerge within the piece, within the landscape of a thematic transformation (there is a theme involving within the piece). The evolution of the theme, happening as a series of transformations, is essential, as this is what enables the voices to be “held” together. Therefore, what is happening in the social can influence compositional processes, which in turn influence what is happening within the music and dance. In this case, multiple voices

interacting together happens due to a) the way the piano, the dance, the composer and I are all interacting with each other and b) the multiple voices that are present within the classroom:

The sounds of the piano, the movements of the dance and the composer and I talking are sounds and movements happening simultaneously, which shows an intersection point, a possible way in which the musical and the social are coming together. The piano has a distinctive timbre (it is different to use a piano than to use a flute or a violin); due to the shape and small size of the piano room the dance happens within a diagonal line, which enables certain movement transitions but not others; the transitions in the music have an impact on the transitions in the dance and they help the dance movements to flow and emerge; these processes happen while the composer and I are creating the composition and choreography. Yet we are also talking things through as we go along, so the interaction happens at both the level of the social (e.g. the composer and I are talking) and at the level of the musical (there is the timbre in the piano and the shape of the room allows for the dance to happen within the diagonal).

This reflects the polyphony of the multiple intersection points between the musical and the social that happened in my fieldwork in the Reception classrooms. I first discover this in mini ethnography 1. There are sounds which belong to the children, me, the teachers, imagined stories, musical instruments, music-making processes and sounds happening within the sonic environment in general (e.g. feet on the floor, laughter) that get tangled within the music-making sounds or with pretend play around stories with which the children and I engage. These interactions happening in the social (in both the classrooms in the three mini ethnographies and in the piano room when creating the composition and dance) take shape in the music, through a polyphonic texture.

*Polyphony as an emergent property*

Here, I suggest that polyphony goes beyond the sound to act as an emergent property (i.e. the whole is greater than the sum of its parts; in Lehninger et al., 1993) within the social. The concept of emergent properties emerges within biology (e.g. the heart as a whole can pump blood to the rest of the body, but a heart cell on its own does not pump the blood, all of the cells together are needed). Like with emergent properties, it is the multiple voices/melodic lines together that creates the polyphony. The idea of polyphony as an emergent property, in a social context, sheds light on cooperation. Cooperation happens when two or more people are working together towards a common goal (Downs and Smith, 2004): the children and I explore dancing and music-making together (in mini ethnographies 2 and 3), and in this final piece, the composer and I work together to create a piece of music and choreography. Polyphony in the context of both emergent properties and cooperation shows possible ways of linking together the musical and the social/psychological.

The presence of cooperation in the social, enables polyphony to happen in the musical. Just as in the case of the rondeau and carole (Taruskin, 2009), the music and the dance come into being not by the action of a single person, but by the joint cooperative action between the composer and myself, as well as by the fieldnotes referring to the interaction between the children and I. These multiple interactions are part of what give both the dance and the music a “substance” and coherence.

Polyphony in music, could be enhancing cooperation in the social and vice versa. The people performing a polyphonic piece need to cooperate in order for polyphony to happen. Chiu (2017) states that during the Renaissance, harmony in friendships was reflected upon by composers through harmony in music. When I make music with the children polyphony is something that happens spontaneously. The children and I listen to each other as we make

music, which leads onto multiple voices (or sounds) intertwining with each other. The composer and I are also listening to each other and sharing ideas that influence both the music and the dance. There is polyphony in music that captures, what the children and I do and there is cooperation in the social. Polyphony comes about with the children through the spontaneous process of listening and turn-taking, which leads to an overlap amongst the sounds that we are making, which seems to resemble the beginnings of a polyphonic piece. These actions become a prompt within my interaction with the composer, we aim to develop a piece of music that is polyphonic, so that it can consider the children, me, the composer and the imagined stories that I share with the children (in mini ethnography 1).

The aim of wanting to develop a piece of music that encompasses, actions, sounds and imagined stories from the children; my insights, reflections, embodiments and music-making; and the composer's act of creating music leads onto developing a polyphonic piece. Yet, it is not only about the music; the idea of polyphony also influences the making of the choreography as I use both bodily movements I see the children perform, spontaneous movement that is prompted by the music the composer creates and ballet.

Here, the dance acts as another "voice", that happens in a different dimension to composition, but that still allows me and the composer to reflect on and develop a sense of how polyphony emerges within the music. Although the composer does not join in the dance with bodily movement, he attends and responds to the dance with music. Something happens in the dance and the music responds to it and vice versa. This process leads onto a cooperative approach and to a way of creating dance and music simultaneously. Simultaneity leads to a sense of wholeness. Just as in a polyphonic piece where voices happening at the same time can create a sense of new whole (i.e. it is not the same to hear only one voice than to have the sound of another voice or more voices/melodic lines being played at the same time, working together),



the choreography is playing a role within compositional processes. Decisions made within the choreographic have an impact on the music, decisions made within the music have an impact on the choreographic. Even though at first glance, dance and music can appear as two “separate” activities, they are part of the same “whole” because they are continuously shaping each other.

Polyphony and the social/psychological can be brought together at a conceptual level and an embodied, relational level. This happens within both the music, but also within my interactions with the composer and the children (in mini ethnographies 1, 2, and 3). From a conceptual level, there is the cooperation that is happening in the social with the children and the composer, which facilitates a polyphonic texture to emerge in music. Yet, this leads onto a relational, embodied level. At this level, aiming to use a polyphonic texture in music allows me and the composer to bring together what happens in the fieldnotes with the children, as well as the interaction between the dance and the music that is developing during the moment of dancing and music-making with the composer. This enables multiple voices to join and merge.

*Merging of voices, merging of time*

Bringing the voices of the children from the fieldnotes/dynamic photographs into the compositional process, creates a “merging of voices”. The composer and I are physically present during the dancing and music-making process. Even though the children are not physically present, the memory (and experience) of being with the children is written in my fieldnotes. Something that the composer says or does on the piano prompts me to move/dance in a certain way, but so does taking myself back to the moment of being with the children. The spontaneity, the freshness, the being in-the-moment, running around and laughing in the classroom – it all comes back to me as I am dancing and music-making in the piano room

with the composer. It sets the mood. The mood sticks. It is as if what I am feeling act as a river and the composer chooses to follow the current to see where it leads.

Within the music, polyphony happens as a texture; within the embodied, polyphony happens as positioning, leading to a merging of voices within the social (including how the composer and I are interacting together and how we are bringing multiple musical elements together). Scruton (2018) highlights that texture is a form of organisation. Texture can activate expectations of return (this relates to the suspense, tension and expectation discussed in mini ethnography 3) in relation to previous forms of organisation, as it gives the listener a sense of “the direction” in which the music is going. There is a continuity of texture (e.g. in a fugue a single type of texture is present within the piece), which can contribute to a listener’s sense of completeness when listening to a piece of music.

Organisation, texture and harmony can enable a person to develop a sense of wholeness, of “encountering” (listening, performing, composing) the piece of music as a whole. A listener for instance, can perceive a texture because the music is organised in a particular way (Scruton, 2018), which in turn can lead to perceiving a whole (like multiple voices working together) instead of listening to separate notes that seem to happen within a short space of time to each other. Harmony can also play a role in developing a sense of wholeness within a piece of music. In a polyphonic piece for instance, there are multiple melodic lines happening in a simultaneous manner or together in some way. It is not the same to have a piece of music with only one voice/melodic line, than having a piece where multiple melodic lines begin and end at different points in time.

Moreover, with both the children and the composer, bodily positioning is something that happens simultaneously to polyphony. We need a body to dance, to make music and to communicate feelings. As shown in mini ethnographies 1, 2, 3 and within the work with the

composer, bodily positioning plays a role in the communication of feelings. Yet, positioning can happen at the level of the mind (e.g. following a train of thought) and at the level of the body (e.g. through bodily positioning in space). With the children in the classroom, I sit on the floor together with the children, as the teacher reads us a story sitting on her chair (mini ethnography 1). With the composer, we are both creating the composition together in a shared space. We both play the piano and share ideas. Within the social, multiple voices merge. The children (in mini ethnographies 1, 2, 3) receive me and make me feel welcome in the classroom (e.g. by being “chatty” with me, sitting down next to me as the teacher reads a book or asking me if I want to sit next to them, sometimes they make little clusters around me if I am sitting on the floor...), during their games at recess (e.g. asking me if I want to join in and play, approaching me if I am on my own in the playground), as well as within their little music-making groups when we dance and make music together (e.g. music-making with the children in a little group where we each hold a percussion instrument and we make a little improvisation together). Something similar happens with the composer, who doesn’t mind me talking as he plays (e.g. about the feelings the music awakens in me) and he lets me play and try things out on the piano.

Polyphony and a “merging of voices” within the social can enhance a feeling of togetherness when people are music-making, leading to musical communication and a better understanding of the feelings of co-performers. I become aware of the importance of the feeling of togetherness that emanates within ensemble performance, as I perform with the children in little groups (mini ethnography 2). I remember the children and I sitting in a half moon as a little group of four children performs in the centre, holding a percussion instrument each. They stand close together, listening to each other as they play. As I make music with the composer I realise that people can be considered as co-performers, but so can dance and music. What happens in the dance influences what happens in the music and vice-versa. From

a holistic perspective, dance and music can interact like two voices that become “merged”, like two parts that together make a new whole.

During the dancing and music-making process I learn that polyphony encourages a “merging of voices” but also a “merging of time”. Dancing and music-making allow me to bring together mini ethnographies 1, 2 and 3, enhancing what I call a merging of time. The piece of music, and choreography, are based on different moments, yet they all come together in the composition. I am dancing and making music with the composer, evoking the moments with the children in the classroom. Yet, these moments become part of the here-and-now. I am able to re-signify, draw upon new meanings, of the stories, dancing and music-making I share with the children by creating a piece of music about them. Compositional processes allow me to take something from the past and use it as clay, something that can be shaped and moulded. From my subjective experience of music-making with the composer, compositional processes involve shaping and re-shaping, encouraging meaning-making.

Polyphony, from a holistic perspective, plays a key role in the emergence of new meanings. The interaction with the composer facilitates my developing a holistic approach to polyphony, which encompasses polyphony in the musical and multiple “voices” coming from the social. How polyphony and dance link together is partly influenced by my having a cooperative relationship with the composer. The composer is happy for me to just approach the piano, when I feel like it, and play something on it: a sound that contributes to dance, a sound that contributes to the composer’s thoughts.

Texture can play a role in giving the piece a sense of continuity (Scruton, 2018) of moving forward, as a way of bringing together the dance/choreographic and the music. Multiple melodic lines can be used to illustrate multiple time points “merging” and/or the multiple actions the children perform in the classroom within one moment, like listening to music or

standing up to go wash their hands. Contrasts used within the multiple melodic lines can be used within the transformation of a theme to delineate a “character” (i.e. the actions of a particular child. For example, if the children are reading picture books in little groups, in mini ethnography 1, and someone stands up and the footsteps make an echo, the idea of “echo” can be used to contrast the other voices present).

The idea of “merging” relates to harmony because it opens the space to reflect on a bringing together of things. As discussed in mini ethnography 1, there are mini events happening in the classroom. For example, if the teacher is sitting on her chair reading a storybook (this would be the event, or what a passer-by would describe as what is going on), the cluster of children sitting in front of her are not passively listening. The little things that the children do are what I refer to as “mini events” – things that might only be noticed by paying close attention or interacting with the people within a given moment. They are actively listening, which means that some children might be whispering at the back, others might be making little movements or humming, all within that same storybook reading moment. In the context of compositional processes, each of these actions can be included within a melodic line. The melodic lines interacting and shaping one another can be used to show the bigger picture through a polyphonic texture.

How things come together within the musical, the social and the choreographic, as illustrated in the three mini ethnographies and within this piece, shows that the coming together of multiple elements opens the space for meaning-making. How people come together (e.g. cooperation), can create a particular type of mood (as the composer says at the start). How certain musical notes and elements come together create a particular type of texture. Coming together in the social and harmony in music contributes to the evolution of a theme, or idea, where points of arrival become points of departure.

*Intersection: dance and music as a merging of voices*

Just as a polyphonic piece can have two voices intertwining with each other, within the social and compositional processes, dance and music seem to be “intertwining” around each other as we are creating the choreography and composition simultaneously. Changes in the music, lead on to changes in the dance, if the dance changes the music responds to this. The suspense, tension and expectation within the music influence the suspense within the dance and vice versa (as in mini ethnography 3). There is a reciprocity, which is partly influenced to the cooperative environment that takes shape through the interaction with the composer.

Within my interaction with the composer, the dance and the music join through a mutually inclusive, 4-ways method. In a performance-as-research approach, the artistic method can be used as a research method (Savin-Baden and Wimpenny, 2014). From the perspective of Savin-Baden and Wimpenny (2014), arts-related approaches use the arts to explore and understand actions and experience, “letting research and creativity unfold together” (p. 1), which can cause research and the artistic process to merge and combine. Knowledge is generated through the work (e.g. knowledge can be generated by the artistic researcher for themselves through the work they are creating, or it can also be used in terms of what the work awakens in other people). The presence of the artistic researcher is evident throughout the work. In some instances arts-related research involves both the artistic researcher, as well as others who can be participants, and it can also focus on the development of “complex, liquid and messy...performances” (Savin-Baden and Wimpenny, 2014, p. 9) that evoke meaning through the performance creation process. It can be used as a response to experiences and research methods, as a way of adding “new layers of meaning” (Savin-Baden and Wimpenny, 2014, p. 9). In this case composition and choreography can be used as both research methods as well as what is being looked at in the research process, enabling me

to add new layers of meaning to insights I gather when I am with the children (i.e. through the compositional sketchbook acting as a way of creating “fieldnotes of fieldnotes” or musical fieldnotes of written fieldnotes). It is another way in which dance and music can contribute together to my development of meaning-making, to a process of making “new sense” of previous experiences. It is important to reflect on the method because it sheds light on a subjective aspect relating to compositional processes. We make the composition through a 4-way process (this is the process that includes the dance, the music, my voice and the composer’s voice, as we talk throughout the music-making process):

P: It’s a 4-way dialogue...I’m talking ...you’re talking...usually it’s just me and the piano...and I am suggesting things...you are suggesting things...the piano is suggesting things...

P: What you say affects how I play and what I play affects what you say

When the body moves, it adds to the sounds taking place within the sonic environment:

P: That’s your feet on the floor (when we are listening to a recording of the piece)

I am talking constantly over P playing, my dancing body makes sounds too. Although these sounds don’t go into the composition, they are part of the sonic environment and of the shaping of the piece.

This 4-way process contributes to understandings of the relationship between music and dance. Compositional and choreographic processes are happening simultaneously. The concept of abstraction shows what happens between having the material emerging from everyday life and transforming it into choreography (H’Doubler, 1998). Here, the transformation happens through the relationship between dance and music. Musical aspects

can be used to understand dance, while choreographic aspects can be used to understand music (Felföldi, 2001). Having a mutually inclusive process between the music and dance facilitates a making of meaning. The dance allows us to feel and analyse the music in different ways and the music allows us to explore different possibilities of movement (just as when the composer develops a new sequence of notes that leads me onto a playful turn in *attitude*, which is like an *arabesque* but a with a bent leg, instead of a fall or *tombé*).

Here, I experience the relationship between dance and music at the intersection of composition and choreography from a perspective that is both holistic (e.g. by taking into account relational elements within the interaction with the composer) and subjective.

Creating choreography as a response to the music that sounds leads me into being in the here-and-now, which propels a cascading expression of feelings emerging through movement, as I listen to the music. At this ephemeral moment, lies a connection between the music and the dance, but that connection is only possibly through the subjective, the feelings and the inner. It is only possibly by the music touching something within, which enables me to move and dance in the now, where there is nothing else but dancing and listening to the music.

In this case, choreography emanates as a way of making sense of the music, as a way of experiencing the music. I create some music together with the composer. The composer plays the bit of music. I listen and, as the music starts to awaken feelings within, I move. Here, I experience dance as coming in within a holistic approach to music. I am using dance and choreography to give shape to feelings evoked by the music. Dance reveals aspects of reality, through gestic form, as a dancer's gestures capture forms of feelings through the body (Langer, 1953). Gestic form can be expressed through length or duration, phases of acceleration and deceleration (Seitz, 2002). Duration, acceleration and deceleration are elements that are not only present in music but also in dance. As we are creating the dance



and the music together, there is a constant overlap amongst the two. Like mixing colours on a palette, there aren't two separate colours, but rather, there is something like an in-between, a little bit of yellow in the white and a little bit of white in the yellow, but it is something that is neither white nor yellow. Something new is emerging.

Dance and music act as an interplay of forces in relation to expression. Being in-the-moment opens the possibility for bringing together the subtle, the ephemeral and the aesthetic to happen. Langer (1953) introduces the idea of an interplay of forces in dance, by acknowledging that dance evolves from postural-gestural forms (like circling and gliding) and can create the feeling of virtual forces for the observer through what is seen and what is physically felt. Seitz (2002) acknowledges that dance can be understood as a field of virtual forces that include the dancers, dance elements, space, time and gravity. However, this changes at the intersection between composition choreography. Like in a Yin-Yang, there is a balance of forces, between dance and music. We develop them through a playful approach, while they are both influencing each other. What happens in the music has an impact on what happens in the dance and vice versa. Just like in the example of the composer changing the sequence of notes, which leads to a change within the sequence of movements.

It is at the intersection of music and dance, composition and choreography, that I can be fully present in the here-and-now. It is like having a quiet moment to myself, while at the same time experiencing a cascade of feelings. Through music and dance-making I am able to re-interpret, cast a new light upon elements I previously encounter, to make new meanings and to open a space to pause and reflect on the insights from the journey.

### **Insights from the journey, knitting it all together**

I experience engaging in compositional processes as a journey. I learn about dancing and music-making through the experience of engaging in dance and in music. Here, learning happens through experience, from the inside out. By engaging in compositional processes, I am able to look behind (at mini ethnographies 1, 2, 3) and cast a new light, a new meaning by the re-signification process provided by music-making.

Embarking on a holistic journey, through compositional processes, enables me to shed light on several aspects, such as:

- **the relationship between dance and music:** By creating the dance simultaneously to the music, an interplay of forces happens. What happens in the dance has an impact on what happens in the music and vice versa.
- **the relationship between music and the social within mutual reciprocity:** The literature on music in the Renaissance clearly illustrates that what happens in the social can have an impact on what happens in the music. The interaction with the composer not only reflects this, but also, it shows that a reciprocal relationship takes place between the musical and what happens in the social. Reciprocity happens through a feedback loop, that is to say, something happens in the social (e.g. cooperation) that facilitates a polyphonic texture to happen in the music. Yet, a polyphony happening in the music will also encourage certain conditions (like cooperation) to happen in the social.
- **the relationship between harmony, polyphony and dance:** Here, in the context of this particular research moment of composition, the relationship between dance and music emerges through a double abstraction process. Bodily actions from the everyday (including embodiments performed by the children and by me during mini

ethnographies 1, 2, 3) can be abstracted and expressed through music. The music, in turn, works as part of a double abstraction process as it makes a space for a dance to happen (i.e. there is an abstraction going from the everyday to music, and then another point of abstraction happens going from music into dance).

The dance “plays” together with the music, through reciprocity. As the melodic lines in the music evolve, so does the dance. Both polyphony and harmony are relevant here. Multiple melodic lines can be used to give a sense of “merging” (e.g. merging multiple time points together). Polyphony acts as a horizontal axis within the presence of multiple melodic lines sharing the same ground, while harmony happens within a vertical axis, within merging and bringing things together. Polyphony gives a sense of continuity, of flow and direction.

Harmony shows multiple things happening together at a given moment, throughout the flow provided by polyphony (the piece goes in a certain direction, and within the piece there are mini gestalts or moments when different voices/elements come together, these are spread throughout the piece). Here, thematic transformation also plays a role within the flow (polyphony) and togetherness (harmony). Texture and direction reveal a theme that is constantly evolving. The direction/texture can be used to show the multiple evolutions of the theme (i.e. its process of transformation, similar to caterpillar, chrysalid, butterfly, which can be conceptualised as similar to a story-line). Harmony acts as a “zooming in” into a particular moment of that transformation (what are the elements that are coming together at a certain phase of the transformation and how are they coming together, how do the elements that are coming together are enabling the theme to transform?).

Being in the present moment, through a focus on the here-and-now, enables me to grasp complexities within the relationship between music and the social, as well as between harmony, polyphony and dance within a holistic approach. Within the stillness of awareness,

I am able to grasp the evolution happening within a thematic transformation, which folds and unfolds like mini gestalts opening and closing. Yet, as a musical theme evolves through different manifestations, there is also a sense of stillness within harmonic processes (happening as a bringing together of things). By making the choreography simultaneously to the composition, there is a musical line evolving, there is a choreographic line evolving. Yet, what is important is to remain in a state of peaceful awareness. This sense of “stillness” allows me to grasp the multiple dance and music transformations happening around me. Mini ethnographies 1,2,3 also happen as unfolding transformations, and now is the time to develop a wider perspective, reflecting on how the three shed light on the relationship between music and dance. Using composition as both a way of looking (method) and what is being looked at (activity), together with dance and bodily movement, allows me to develop a holistic perspective. It allows me to “bring together” the mini ethnographic steps of the journey, while at the same time developing insights for ways in which the choreographic and the musical can nurture one another.

## **8. Conclusions: Integrating the journey steps, reaching the top of the mountain**

*Everything stilled. The air, the water, the boat. It was as though the night was holding its breath* (Harrison, 2020 p. 136).

### **Overview**

Looking back across my studies of children's musicality and music-making, what comes through most prominently is an innovative methodological approach, one that emerges as a mixture of methodologies. The mini ethnography approach I propose combines the principles of ethnography with participatory methodologies and close-to-practice artistic research in the context of music-making.

The mini ethnographies unfold by arriving in the classroom, joining in the dance and music activities the children do, while documenting my thoughts, feelings and experiences along the process. In this way, I am able to do research where I document how the children and the teachers perform music-making activities in the classroom, while acknowledging how my "being there" (i.e. my participation in the activities) has an effect on how the research unfolds.

### ***Symbiosis: the participants and I mutually benefitted***

Symbiosis is a term from biology. It refers to a close and long-term interaction between two organisms of different species (Lehninger et al., 1993). For example, a clownfish lives in an anemone. By living in the anemone the clownfish is protected from predators because the anemone has stinging cells, to which the clownfish is immune. The clownfish can emit high pitch sounds that prevent the butterfly fish from eating the anemone. If the clownfish living in

the anemone is affected, so would the anemone and vice versa. They need each other to survive.

An advantage to doing a PhD that brings together psychology, childhood studies, dance and music is that I can develop artistic research activities that are close-to-practice, and thus, benefit the participants (as well as researchers if they are also practitioners) in their practice. I develop research practices where everyone is involved: the teacher and other adults in the classroom, like teaching assistants, the children and I. For example:

The teacher prepares the dance/music activities she usually does for the day of my visit, as well as developing new activities. She is the one who directs the activities. I choose to be dancing and making music together with the rest of her class...at the end of the day I reflect on the fact that I am developing a method where everyone is involved. The teacher, who organises and directs the activities, she decides when one activity starts and other one ends, the teaching assistant who proposes music activities too, the children who engage in them, and me, who writes up about what we do and takes part in the activities too. All of us are essential. If someone were to remove... me...there would be no research...the teachers...there would be no organised and fun activities to do (it is great the teachers do the activities as they know the right timing so that they are not too long/not too short in duration)... the children...I wouldn't have any observations to make. All of us are essential, like the fish in a coral reef. If one of the elements of a coral reef is modified, it affects the rest of the ecosystem.

(fieldnote extract)

Thus, I develop an approach to music-making that is participatory, collective and symbiotic: music-making as a methodology in itself. By mixing participatory research with close-to-practice approaches, I am able to develop a form of research where the music-making that is

produced is shared amongst the children, the teachers and I. It is a form of research that seeks to benefit practitioners in their practice and to be fun for the children who participate in them. In my research, I find that developing a methodology through a novel mixtures approach allows me to develop contributions that go both at the level of the research and of practice.

### **Mini ethnographies as a mixture of mixtures: insights across all studies**

Here, I outline the contributions across the three mini ethnographies as a whole. Across studies it can be observed that mini ethnographies can be a potential contribution to doing research with children (particularly in the context of reading the fieldnotes aloud to the participants). As I write fieldnotes as a way of documenting the research, these contributions emerge across all studies, showing ways of doing research with children.

Using small studies when working with young children can take the field forward than by doing a single big study (particularly in the context of PhD research, where the research usually lasts for several years) because the researcher can assess the strengths and limitations of the methods used in study 1 and propose stronger methodologies for subsequent studies, because a research question can be answered in more detail by breaking it up into smaller questions answered by smaller studies, which look at different dimensions of overall research questions. The mini ethnographies show an evolution of the approach I develop in relation to working with young children. As in a thematic transformation in music, I present multiple studies that show the evolution of a research enquiry, which are independent of each other. The first enquiry (see mini ethnography 1), shows a tagging along approach to mini ethnography, in relation to how children approach imagined stories. Then, I take a more active role in children's dancing and music-making activities in the classroom during mini ethnography 2. I then proceed to explore possible connections between children's engagement in music and with imagined stories in mini ethnography 3. Finally, in the

epilogue, I develop a musical composition as a methodology, together with a composer, based on what I learn from the children in mini ethnographies 1, 2, 3. These studies show a methodology that evolves through the mixture and combination with other methods.

I propose doing mini ethnographies that combine the ethnographic “tagging along” approach together with participatory methods. Previous research using mini ethnographies has been conducted by Thomson et al. (2018), who describe how mini ethnographies can be used in the context of a day-in-a-life approach, where researchers tag along the research participants. For example, they ask the participants to take a picture of things that are important to them. A strength of this method is that it gives the participants a “voice” because they can choose and express what is important to them. However, a potential limitation of this method is that the researcher has a passive role by tagging along. Across the research studies that I present, I propose not just tagging along and following the participants, but also actively participating in what they are doing. Therefore, the researcher can tag along, as well as asking the participants questions such as, How do you feel about that? How do you feel when you engage in this activity? How do you feel about the fact that I am taking part in what you are doing? Asking questions that help us to talk and reflect about feelings enable participants to express how they feel, while allowing researchers to learn more about how children engage in a variety of activities, considering how they feel, not only the researcher’s perspective.

Moreover, as described throughout this thesis, I use mini ethnographies in combination with participatory research and artistic research on performance. This gives both the participants and the person developing the research a more active role. For instance,

when I am with the children I am not just tagging along, I am also dancing and making music with them. I learn more about spontaneous dancing and music-making by doing it with the children than by just watching or tagging along.



Thus, I can produce a more detailed account of how the dancing and the music-making happens with the children by taking part and by talking about how we are feeling, rather than just describing an activity. Thus, I learn more about dancing, making music and engaging with stories together with young children by being on the “inside” (i.e. doing activities together with the children) instead of being on the “outside” (just watching or tagging along). Being on the inside allows me to develop shared experiences with the participants.

It is important that the written account of shared experiences with children express the voices of all who are involved in the activities, not just the voice of the person developing the research. Punch (2002) points out that methods such as drawings and photographs can be used to gather children’s perspectives. Yet, it is also important to obtain the perspective of the person who does the research with the children, as well as the perspective of the children, as this is also part of the context, and the presence of the researcher could be having an effect on the behaviour of the children, particularly if the researcher is an outsider and the children are not familiar with them. As mentioned in the Methodology, the fieldnotes I write contain my subjective impressions, and I read them aloud to the children and teachers. This allows the children to say what they think about what I write about what we are doing, if they agree, if they want me to add something, and so on. In this way the research takes a perspective of a plurality of voices (see Methodology) and of the collective. Even if I am the person writing up the research I do not only listen to my own voice but also to the voices of the children, the teachers, the composer, as well as to the sounds and music that they make, as art is another voice, another means of expression.

Moreover, as stated in the Methodology, it is also important to ask the participants before writing individual fieldnotes about them. For example,

when the children are working in small groups and I approach a small group, I ask them if it is ok for me to sit with them, join them in the activity and to write notes about what we do. (fieldnote example)

Individual children might feel differently about having someone, who they know very little of and who is not part of the everyday school context, writing fieldnotes about them. In my case, most children say yes, or that it is ok for me to join them or that they don't mind. There is an occasion, where a little girl shakes her head when I ask her, so I just join another group of children who feel comfortable with my making notes about what we do.

### **Creative music-making practice: impact of polyphony and bricolage**

Bowman (2020) proposes that a bricolage can be understood as a collaborative approach that involves sharing and co-creating methodologies between the person developing the research and the participants. I take this further by applying it to the context of doing research with young children and in the context of an autoethnographic framework. For example:

I participate with a small group of children in making music. We each hold a percussion instrument. We listen to each other, each taking a turn. All of the children are playing with instruments. Some play with their friends, some on their own.

Bowman (2020) uses a bricolage approach with teenagers, and I show it can be applied to work with children as well. The implications of this are crucial as Bowman (2020) uses photographs in his bricolage research, while I adapt it to the context of creative music practice, therefore showing that the bricolage method is versatile. It can be applied to diverse age groups, and is compatible with other methodologies like using photographs as method (e.g. Punch, 2002) and creative methods. Suggestions for other researchers are to share the method with their participants, experience the uncertainty, give up control (literally) and let

the participants make choices for themselves. This in turn, shows that there are key ethical implications to the method as it requires researchers to surrender control, so that the participants' voices can come through.

Using research approaches involving cooperation and co-creation with young children can open a doorway into new methodological approaches/ways of doing. The interaction I experience leads into taking account multiple voices emerging at the level of the sound/music/improvisation. For example,

during moments of ensemble performance (see mini ethnographies 2 and 3) the children and I are making music together, making decisions together on the spot.

Co-creation with the children contributes to the development of a methodology through practice, which opens the space for both the voices of participants, as well as of the researcher-participant to be seen and heard. It is a methodology that is shared and lived. It is about sharing, about doing things together.

In my research I take ideas regarding music-making in clinical contexts and take them into a context regarding creative methodologies with young children. Lefevre (2004) states that young children can use music as a metaphor, to give voice to feelings they find it difficult to articulate, in the context of psychotherapy methods with children. My research takes the idea of using dance and music as a way of giving children a voice, by being applied in the classroom (i.e. outside of a psychotherapy context) and by acknowledging a plurality of voices present, where the dance and the music that are being created are shared amongst all who participate, as shown in the example below:

The children and I explore how the wolf and the pigs feel, as the teacher reads the story, asking us how we think the characters feel at different points in the story. We

also explore how the characters feel when the wolf is approaching the houses of bricks, sticks and straw by acting out the scene and adding music to it.

Here, movement and music help us to develop an understanding of the feelings of the characters in a story. The research acknowledges dance and music not only as a voice, but also as a creative act and as a way of interacting, listening to and reciprocating the feelings of others.

Hanrahan and Banerjee (2017) and Levstek and Banerjee (2021) point out that theatre and music can be used as creative mechanisms that gives the participants a “voice” and fosters happiness. They obtain these findings through a range of qualitative and quantitative methods. The research here presented supports the idea that dance and music can give the participants a voice, through the use of ethnographic and artistic methodologies. In my research, giving the participants a voice mainly refers to the use of music as a vehicle to express emotions to others, from which I learn how the children who take part in the research communicate through music

I am standing close together with three children. We each hold a percussion instrument.

A begins by making a sound. B follows by imitating the rhythm that A makes. Then C starts to play the percussion instrument with a similar rhythm but then begins to speed it up. Then, I notice the children are looking at me and I assume it’s my turn... some call-and-response follows, it feels like we are having a dialogue, some kind of conversation, we take turns, someone “says” something with their percussion instrument, then someone “answers”. It’s not like in a rehearsed piece of music, where

everyone knows when to take their turn, this feels more like an everyday conversation  
(it is an improvisation) through music...(fieldnote extract)

As shown in the above example, the mini ethnographic work I propose validates the feelings and perspectives of both participants and researchers. I can learn about children's musical communication not only by observing the children and/or asking them about it, but also by engaging in musical activities with them, so I can develop my own perspective and understanding, of what it feels like for me, to be engaging in music-making with young children. This is an important point. Even if I write about observing children music-making in the classroom, I am actually writing about my perspective of what the children are doing. What I write is not the reality *per se*, but a perspective on it. In this way, by taking part in the activities, I document what it feels like for me to be engaging in a music activity with a small group of children, for example (see fieldnote above). In this way, I am still giving my perspective, but coming from the "inside" of the activity, instead of from the "outside" (or just looking at what is going on without taking part in it).

### **Mindfulness and making contact with feelings as subjective methodologies**

Barker and Weller (2003) suggest using photographs, diaries, interviews, surveys and considering the space where the research takes place in the context of doing research with children. Stating that children might find methods like questionnaires intimidating, inappropriate or boring, they highlight that research methods with children need to consider

communication...and aim to be inclusive and to build rapport, trust and confidence  
with participants...recognise...researchers...influence upon the research process and  
the production of data...researchers must reflect upon their own position...and

evaluate their research in its attempts to achieve meaningful participation (Barker and Weller, p. 36-37).

I take this further by considering music as a way for doing research with children (described above) and by developing an autoethnographic approach where I reflect upon my role in the research process. To develop a reflective role, I use two main ingredients: mindfulness and making contact with my emotions. I suggest for other researchers, doing research from a subjectivity standpoint, to analyse themselves as well as the participants (not necessarily in the ways I propose here – I encourage them to find their own ways, as these are highly personal). Analysing oneself too improves research, because if researchers treat themselves as if they are participants too this can create more approachability and reciprocity in research relationships. When researchers appear “vulnerable”, do not pretend to have all the answers, etc., participants are less likely to feel that the researcher is “above” them and that the researcher wants to learn from them too. In my case, showing this emotional sincerity creates a more “friendly” atmosphere with the teachers, as well as with the children themselves.

I develop the research through mindful awareness, noticing sights, smells, touch (e.g. if percussion instruments are cool or warm to the touch), and sounds. This was my way of producing “thick” descriptions. I choose to write about not only of what can be observed, but also to be open to the impression I could gather through the five senses. For example:

When I enter the classroom, I am aware of my surroundings, as well as being aware of myself being aware of my surroundings. I notice the colours in the classroom, how the space is being used, if the children are sitting down on a big cluster in the centre of the room. Yet, I also notice myself being aware of all this. How do I feel about this? curious. And how does this feeling take me into producing research in a particular way? Perhaps it is the feeling, the impression that leads me to produce research in one

way and not another. This seems to be the key to subjective research. Something a lot of people do and yet different to each person. To learn about myself doing research I need to be aware of myself doing research. I need to be conducting this process of self-observation constantly to learn something about myself. At a personal level, that is perhaps one of the biggest lessons this PhD has taught me, to observe myself, write it down and meditate on it later on in the day. (fieldnote extract)

This is a subjective piece of research, where I reflect on my role in the data production. Mindful awareness is my way of developing such knowledge and reflecting about it. As it can be observed from my fieldnotes across studies, I am not only observing the children and what they are doing. I am also observing myself in interaction with the children, asking the children how they feel, asking myself how I feel. This in turn allows me to develop an approach where I listen to myself, to the children, to the teachers, to the composer, to the sounds and noises that we make, and so on.

A mindful approach naturally takes me into making contact with my feelings because it makes me more open to noticing what is inside myself (thoughts, feelings impressions), thus showing me what my role is in the research process. I become aware of how I interpret my surroundings and how I feel about them. I notice how I feel and reflect back to the participants about these feelings and impressions. As stated in the Overview, the idea of making contact with feelings has its foundations in gestalt psychotherapy (e.g. Oaklander, 2001). Here, I take this further by using it as a subjective research method, by taking it out of the therapy room, as shown in the example below:

This sense of learning about music by experiencing it from the inside, by taking part, stayed with me. It was because of this experience that I could understand how ... from

the music's inner voice, in other words its structures, shape, and its large-scale rhythms and patterns (Hughes, 30-1-2019, online source).

I add mindfulness to the idea of experiencing from the inside, through the act of being aware of myself and then giving something/sharing with whatever and whomever are in the outside, making way for methodologies that are not only about nurturing the academic literature, but also day-to-day interactions with participants.

Both mindfulness and making contact with feelings nurture my approach to autoethnography. Autoethnography can act as a process of self-transformation. In my experience, autoethnography implicates a process of self-observation. By observing myself I can become more aware of my thoughts, feelings and bodily sensations. Here, I use the process of making contact with feelings, by drawing my inner gaze to them. Becoming aware of thoughts, feelings, sensations and other subjectivities, opens the door into decision-making. Do I want to keep behaving in the same way or do I want to change? For example,

How do I feel about developing a tagging along approach after doing mini ethnography 1? I feel I want to get more involved in what the participants are doing. I want to take part. Therefore, I combine participatory research with mini ethnography for mini ethnography 2. The research process and my feelings about it are not necessarily two separate things, this is why I choose to reflect on my role in the research process because, in my case and from my personal perspective, my feelings are my main golden compass in going about the research (fieldnote extract)

Writing fieldnotes plays a role in making contact with my feelings as it helps me to be reflecting on how I am feeling throughout the research process. Being able to read fieldnotes aloud with others is a way of sharing my process of making contact with my feelings. Yet, it



remains unclear if reading a text in which I make contact with my feelings can also help children to make contact with their own feelings.

Self-transformation becomes part of the participatory research process and experience, by leading into transformational ethnography: an autoethnography that is about change and evolution, a bricolage that is shared. Ingold (2016) introduces the idea of an ethnography that is transformational rather than documentary. My impression on this is that it is not only the participants who are “transformed” by the research process, but also the person with the golden compass enquiry, who is also transformed.

Sharing the method, as Bowman (2020) says, is relevant here because both the participants and the researcher-participant learn something from the method, for example,

- I appreciate that you came to do music activities with us- says the teacher. – I hope you don’t mind that I directed the activities with the children. I tell her I don’t, as she gave the activities a nice order, a flow and her own personal touch, which was even better than the research I initially plan. I noticed the teacher enjoyed this and she confirms this. She says she was looking for a reason to do more dancing and music-making with the children and that she was able to do dancing and music for two whole days because I visit her class. She tells me she was able to do her usual dance/music activities with the children, as well as developing ideas for new activities, through some of the suggestions I share with her.

The above fieldnote illustrates that there are multiple layers in the bricolage, which give a sense of polyphony. It is as if different little bits come together in the bricolage. Developing a layered approach improves research because it allows researchers to be more attentive to the different voices, which allows us to develop a richer understanding, like in the example above

where I demonstrate that I am not only attentive to the children, even if my research questions are about the children, I am also considerate of the teacher's thoughts, feelings and perceptions because she is part of the classroom too and the children are under her care. This in turn, allows me to develop "thicker" descriptions, showing a wider view, by not only giving an account of what happens in the interactions between the children and myself, but also considering the teacher as part of the picture.

Mini ethnography as a method is also a way of doing research through a layered approach, as it allows me to pursue different lines of enquiry. For example, I can come up with a "big" research question and chop it up into smaller questions. It is as if each mini ethnography becomes a little puzzle piece, a layer. I develop mini ethnography as a participatory, close-to-practice, and artistic research approach. There are layers within the mini ethnographies themselves, but each entire mini ethnography can become a layer in turn, when positioned together with the other mini ethnographies/epilogue. When all the layers are put together a wider picture emerges. Mini ethnography as a whole (i.e. encompassing other ways of doing like artistic research on performance) is an effective way for addressing this, as ethnography is bottom-up, little by little the wider picture emerges. As the layers, in the shape of mini ethnographies and epilogue are put together, a wider picture emerges of an entire journey, a picture made up of a plurality of voices and of making contact with feelings.

In my experience of doing research. making contact with feelings has a major role in self-expression, in learning something about myself, how I respond to and reciprocate to what the participants express and communicate. Being in a state of mindful awareness, allows me to reciprocate, as if reciprocity were a flow, like a ball that is passed between me and the participants. It is not only about reciprocating, but also of being aware of the reciprocity and documenting it within the fieldnotes and reflections of the fieldwork. Future research can

address if and to what extent making contact with feelings has a role in the self-expression of participants and if it helps participants to develop happiness or feelings associated with happiness when engaging with music-making.

### **Creative writing**

Samantha Punch (2002) acknowledges methods like drawings and photographs to be child-friendly and to work as a means where young children can express themselves. I take this further by adding creative writing, as it also offers possibilities as a methodology. Using creative writing can improve research as it can account for a plurality of voices to be seen, including during the dissemination of the research, as it makes the participants' voices visible to others.

I use creative writing as the way of writing my fieldnotes and thesis, to account for plurality when working with the participants and when I introduce the voices of other researchers from various fields of knowledge. I also use creative writing because it makes it easy for the participants to develop an understanding of what I communicate in the fieldnotes. This research therefore presents creative writing as a way of bringing things together, as a way of bringing a plurality of voices together.

Yet, other researchers propose asking the children to write their own fieldnotes. Riika Hohti (2016) asks the children who participate in her research to write their own fieldnotes.

However, the children who participate in her research are older than the 4-year-olds who participate in this research, and have the advantage of being able to read and write fluently. Still, this raises the question of whether there could be other ways of enabling children to more directly express their own views of what is going on, so it isn't just the perspective of the person developing the research.

While Hohti (2016) focused on ethnographic writing with children, other researchers report advantages to creative writing with children. Göçen (2019) finds out, through a pre-test and post-test experimental design, that creative writing can promote academic achievement and higher levels of motivation in children in primary schools. Vass (2017) develops longitudinal observations of children aged 7-9 writing collaboratively and finds out that creative writing provides a mechanism for exploration and expression of one's own emotional experiences in a meaningful way.

In my research I do the creative writing through the writing of fieldnotes and read these aloud to the participants. I therefore propose the use of creative writing as a research method.

Firstly, it opens a doorway of communicating the subjective (e.g. thoughts, feelings, impressions). Second, it allows me to take a plurality of voices into consideration, where the writing of the research is not only made up of my own voice, but also includes descriptions of things that the children say, how they move and how we communicate with each other through music, for example. Third, creative writing is useful in the context of reading the fieldnotes aloud to the participants, because it is easier for young children to understand, than if I were using a "traditional" academic writing style. However, future research could look for ways in which 4 to 5 year-olds can make their own fieldnotes, not necessarily through writing, but in the form of drawings for example.

Expressing multiple voices through the writing of fieldnotes is in line with epistemological and ontological foundations of this research (see the Methodology). I discuss in the mini ethnography chapters that writing fieldnotes gives me a way of making contact with my feelings as the research unfolds. Future research can explore if participants have a similar experience, if the can writing makes it easier for them to become aware of and address their feelings.

### **We need a body to make music**

Research using different methodologies shows that children use music as a form of self-expression. Levstek and Banerjee (2021) develop a mixed methods study with marginalised young people. They highlight that music-making enhances children's self-awareness, as it works as a non-verbal tool for self-expression and self-exploration. Young (2005) uses a participatory research approach with young children, and finds out that, during ensemble performance, children use strategies like organisation and elaboration (i.e. through variation or other kinds of transformation, composers may discover new expressive worlds that extend or displace the starting point) to communicate musically. Andsell and Pavlicevic (2005) report that, during music therapy encounters, therapists report using music as a way to give a "voice" to feelings, where young people report experiencing a sense of companionship, where music provides a "safe" space. Rather than using speech, music is a way that unfolds, or uncovers, that which resides in the unconscious and needs to come to the conscious. As such, different pieces of research, with different methodologies and research questions show that music provides a space for "voicing" feelings. The research I here present, reveals similar findings, with younger children, and through different methodologies, which include ethnographic, participatory and close-to-practice research. Using different methodologies to answer different aspects about a research question, improves research, as it sheds light on the plurality, on how a research question can have multiple answers, making answers to research questions richer and "thicker".

Building upon these foundations, my research unpacks the idea that a body is needed to make music, highlighting that the body plays a primary role for the expression of feelings (e.g. embodiment) particularly in the context of dance and music-making. This is an important point, as the fact the role of the body in music-making is not addressed by the research

mentioned above, which explores children's music-making. This has been a core focus throughout my doctoral work:

When I am making-music with a small group of children I try to keep an open mind. How are we positioning our bodies as we make music? How do our bodies help us to give cues to each other so we know when our turn is? We each hold a percussion instrument, we are standing close together. It makes it easier for me to listen to what we are playing as the teacher has instructed the whole class and me to play with percussion instruments. I find myself playing with a small group of children...(fieldnote extract)

I mention across the mini ethnographies that, after dancing and music-making with the children in the reception class I visit, I develop a feeling of togetherness, particularly after moving/playing in synchrony to them. Levstek et al. (2022) reveal that music-making can enable young people to develop feelings of togetherness, engagement and coping with challenging circumstances, through mixed methods, including structured observations of virtual group music sessions. In the context of my research, developing a feeling of togetherness is particularly important, as it allows for a reciprocity to emerge in research relationships, which other researchers (e.g. Barker and Weller, 2003) mention is crucial for subjective research. I suggest for other researchers working with children and music to explore if/how music enables them to experience a feeling of togetherness in the research relationship and to reflect on how the methodologies they use enable and facilitate this.

Here, I want to make three points. First, this qualitative, subjective study shows similar findings (i.e. music is a vehicle for self-expression and music can enhance a feeling of togetherness) to studies that use mixed methods approaches, through the use of a different methodology (ethnographic, participatory and close-to-practice) and in the context of young

children in the classroom, which is an everyday context, under everyday circumstances. Thus, the mini ethnographies support the findings of previous research with a higher level of ecological validity.

Second, the role of the body in some music-making research has not always been addressed. For example, Lefevre (2004) and Young (2005) mention that music is particularly important in the context of young children because it can act as a powerful means of communication, giving a “voice” to feelings, yet if/how the body that is making music plays a role within musical communication processes is not necessarily addressed. In addition, Levstek and Banerjee (2021) report that music plays a role in self-expression, yet it remains unclear if/how the body plays a role in self-expression during music-making. Hence, I take the literature forward, as I present across the mini ethnographies reflections about the fact that we need a body to make music, where I explore how the children and I position our bodies during music-making, and use our bodies to show that we understand the emotions of someone else and to express our own emotions to others.

Third, while the mini ethnographies support, to some extent, the findings of previous research I say this with caution. The research cited above (i.e. Levstek and Banerjee, 2021) used a mixed methods approach, where the researchers ensure their findings can be applied in the context of a wider population. The mini ethnographies cannot be generalised. Therefore, this is one of the major limitations of this work, as I mention in the next section.

### **Future research**

Based on the epistemological approach presented in my Methodology chapter, the research I present is qualitative and subjective. I recognise that different approaches can be combined with the insights from this work to build an expanded picture of musicality, music-making,

performance, and composition. For instance, Hanrahan and Banerjee (2017) propose mixed methods approaches when working with the creative arts with children and young people. Quantitative studies can be developed in relation to how the body works as mechanism for the expression of feelings and for the role of the body in dance and music-making. Indeed, Barker and Weller (2003) propose using questionnaires in addition to qualitative methodologies. Questionnaires could be used together with the mini ethnographic methodologies to gain more insight on children's perspectives of music-making.

Also, the research takes place with young children, and more research could be developed in the context of children of different ages to see how the body is used as a means for making music, as this may vary. The mini ethnographies reported here were all carried out in rural contexts in Southern England. A bigger picture can be developed if the mini ethnographies were to be developed in different cultures. I mention in the Methodology chapter that the UK syllabus for early years includes music-making and, as such, this could have an impact on how teachers address music-making in their classrooms in the UK. The way in which teachers and children approach music-making in the classroom can be different in different countries. It would be interesting if the mini ethnographies were to be developed in other countries, as this could shed light on if/how teachers approach music-making with 4 to 5 year-olds as well as how children use their bodies to communicate musically in different countries, to learn more about young children's musical communication in different countries and cultural contexts.

While the research provides a high level of ecological validity (it takes place in natural setting under everyday circumstances), the observations I make cannot be assumed to be replicated across contexts. This raises major questions about whether subjective research needs replicability in the first place, and if so what would be the advantages and



disadvantages of this? Should research on children's music-making focus more on ecological validity, or should reliability and replicability be privileged over ecological validity?

Overall, I suggest that the subjective research I have presented in the form of artistic and participatory mini ethnographies can in the future be directly integrated with other forms of research using a variety of methods. This would allow the insights gained from the research to be applied to larger populations, while still taking into account children's experiences and perspectives.

### ***Further thoughts on mini ethnographies***

Especially as I have highlighted my methodological approach as a key contribution of this work, it is important to note the advantages and disadvantages of my approach. The mini ethnographies are less time consuming than a traditional ethnography (which can last several months or years), and they open the space for capturing the new and fresh, allowing the researcher to become aware of knowledges that would start to become tacit or implicit, after spending more time with the participants.

Still, Punch (2002) acknowledges that it is important for ethnographic research to develop ways of getting to know the participants to get to know their views and experiences. Mini ethnographies 1, 2, 3 are focused on an in-depth analysis of two-day visits, but if these were to last longer there could be ways for participants and researcher to get to know each other better. That would result in an additional set of layers in considering children's musicality and music-making, beyond those considered in this thesis.

Moreover, using autoethnography within the mini ethnographies gives me the space to acknowledge that it is just my perspective of the children making music, and it is not what James (2012) refers to as a neutral reality (see Methodology and Overview). Acknowledging

deauthorisation is important here, as it enables me to make sure that the voices of the participants come through. I do this by including fieldnotes together with the findings, discussion and analysis of the research. In addition, I do the last piece of research with a composer, so that someone else can also look at the fieldnotes I develop when I am with the children, so that it is not just my perspective, as his own thoughts, feelings and perspectives of the fieldnotes are important for the development of a musical composition we develop jointly.

A major point I want to get across is being aware of the fact that what I report in the mini ethnographies is my subjective perspective. Mindfulness is crucial, as it allows me to step back and reflect on how I am positioning myself with respect to the participants, how I am treating the participants, how I feel, how they feel, what I want, what they want (and how to make ends meet), which leads me into a reciprocity in the research relationship.

As a take-home message, I would like to encourage those planning future research in this area to look for more ways in which researchers can acknowledge that the research we produce is just a perspective, as well as to consider ways in which shared subjectivities can be produced in the context of participatory research with young children.

#### *Suggestions for bringing mini ethnography into a behavioural context*

In addition to the strengths and suggestions for future mini ethnographic research, I want to make some suggestions for using mini ethnography in a context different to that in which my research unfolds, a behavioural context, as I think this method can be relevant in some instances.

First, I would like to suggest that studies in developmental psychology can address children's music making using more thick descriptions in the context of everyday life circumstances.

While Hanrahan and Banerjee (2017) and Levstek and Banerjee (2021) show that music-making can lead to feelings of empowerment in marginalised young people, studies can also be developed in everyday contexts such as at school (within the interactions with teachers and peers) and in the home environment (within the interactions of caregivers and children).

Within such an approach, it would be of particular value to follow the same group of children longitudinally, to assess how music-making benefit children at different stages of their lives (e.g. during early childhood, youth transitions and so on) as well as to acknowledge the voices of children and young people as to if/how music benefits them and if/how it plays a role in their life.

Finally, I propose that the approaches I have taken to creative music making and creative writing could fruitfully be incorporated into other work on the psychological impact of engaging with the arts. Overall, there is great scope for more participatory research in the context of psychology. Subjective research is useful for addressing the particular, and this could be used in the context of individual differences in psychology. Moreover, some researchers have conducted interviews and focus groups with children and young people (e.g. Hanrahan and Banerjee, 2017) with regard to research in psychology and creative arts. It could be interesting to use mini ethnographies (including use of music as method) in the context of psychology and the creative arts to give thick descriptions of embodied behaviours.

Some psychologists such as Peter Hobson (2004) assume that cognition does not just happen in the mind, but also that it happens as the body interacts with the external environment (i.e. embodied cognition, to use a psychological term). Mini ethnography could be used to give descriptions of how children and young people's bodies interact with the environment in the context of engaging with the arts, while other methods could be used to shed light on how the

body-environment relationship relates to cognitive processes, as well as the behavioural outputs of these associations. Adding the mini ethnographic methods of this research to existing work can offer a much richer picture of children and young people's engagement with the arts.

## 9. References

- Alexeieff, A. & Parker, C. (1963). *Le Nez* (The Nose). Available in: <https://edhughescomposer.com/the-nose>.
- Almond, D. (2012). *The boy who swam with piranhas*. England: Walker Books.
- Alward, A. (2017). The magic of Midwinter. In: A. Elphinstone. (Ed.). *Winter Magic*. London: Simon & Schuster.
- Andsell, G. and Pavlicevic, M. (2005). Musical companionship, musical community. Music therapy and the process and value of musical communication. In: Miell, D., MacDonald, R. A. R., & Hargreaves, D. J. *Musical communication*. Oxford: Oxford University Press. Available in: <https://oxford-universitypressscholarship-com.ezproxy.sussex.ac.uk/view/10.1093/acprof:oso/9780198529361.001.0001/acprof-9780198529361-chapter-9>
- Badley, G. (2009). Academic writing as shaping and re-shaping. *Teaching in Higher Education*, 14(2), pp.209-219.
- Banerjee, R. (2002). Children's Understanding of Self-Presentational Behavior: Links With Mental-State Reasoning and the Attribution of Embarrassment. *Merrill-Palmer Quarterly*, 48(4), 378–404. <https://doi.org/10.1353/mpq.2002.0015>
- Banes, S. 1987. *Terpsichore in Sneakers*. Wesleyan: Wesleyan University Press.
- Barad, K. (2007) *Meeting the Universe Halfway: Quantum physics and the entanglement of matter and meaning*. Durham, NC: Duke University Press.

Barnett, C. (2009). Deconstruction. *International Encyclopedia of Human Geography*, 3, 23-30. Available in:

<https://www.sciencedirect.com/referencework/9780080449104/international-encyclopedia-of-human-geography>.

Barnett, M. D., Parsons, T. D., & Moore, J. M. (2021). Measuring rapport in neuropsychological assessment: the Barnett Rapport Questionnaire. *Applied Neuropsychology. Adult*, 28(5), 556–563. <https://doi.org/10.1080/23279095.2019.1663523>

Barnhill, K. (2017). *The Girl Who Drank the Moon*. London: Piccadilly Press.

Blacking, J. (1995). *Music, culture and experience* (Chicago studies in ethnomusicology). Chicago ; London: University of Chicago Press.

Bland, A. M. and DeRobertis, E. M. (2019). Humanistic Perspective. In: V. Zeigler-Hill, T. K. Shackelford. (Eds.) *Encyclopaedia of personality and individual differences*. Springer, Cham. [https://doi.org/10.1007/978-3-319-28099-8\\_1484-2](https://doi.org/10.1007/978-3-319-28099-8_1484-2).

Beard, D., & Gloag, K. (2005). *Musicology : The key concepts*. London: Routledge.

Behrends, A., Müller, S., & Dziobek, I. (2012). Moving in and out of synchrony: a concept for a new intervention fostering empathy through interactional movement and dance. *The Arts in Psychotherapy*, 39(2), 107–116. doi:10.1016/j.aip.2012.02.003.

Bennett, R. (1990). *G.C.S.E. music dictionary*. London: Longman.

BERA (British Education Research Association). (2018). *BERA Statement on Close-to-Practice Research*. Available in: <https://www.bera.ac.uk/publication/bera-statement-on-close-to-practice-research>.

Birch, M. and Miller, T. (2012). Encouraging participation: ethics and responsibilities. In: T. Miller. (Ed). *Ethics in Qualitative Research*. London: SAGE.

Bruner, J. (2003). *Making stories: Law, literature, life*. Cambridge, Mass.; London: Harvard University Press.

British Psychological Society (BPS). (2021). Code of Ethics and Conduct. Available in: <https://www.bps.org.uk/sites/www.bps.org.uk/files/Policy/Policy%20-%20Files/BPS%20Code%20of%20Ethics%20and%20Conduct.pdf>

Bond, K. 2009. The human nature of dance: toward a theory of aesthetic community. In: S. Malloch & C. Trevarthen (2009). *Communicative musicality : Exploring the basis of human companionship*. Oxford ; New York: Oxford University Press.

Bowman, B. (2020). Remix this method: a creative approach to young people's everyday lives as political arenas. *Journal of Youth Studies*. pp.1-17.

Bruton, C. (2019). *No Ballet Shoes in Syria*. United Kingdom: Nosy Crow

Burnard, P. (2012). Commentary: Musical Creativity as Practice. In: G.E. McPherson and G.F. Welch. *The oxford handbook of music education, vol. 2*. Oxford University Press. Available in: [www.oxfordhandbooks.com](http://www.oxfordhandbooks.com).

Burnard, P. (2000). Examining experiential differences between improvisation and composition in children's music-making. *British Journal of Music Education*, 17(3), 227-245.

Burr, R. (2006). The outsider. *New Scientist*, 191(2569), 37-39.

Caputi, M., Lecce, S., Pagnin, A., & Banerjee, R. (2012). Longitudinal effects of theory of mind on later peer relations: The role of prosocial behavior. *Developmental Psychology*, 48(1), 257-270.

Chaplin, L. N., & Norton, M. I. (2015). Why We Think We Can't Dance: Theory of Mind and Children's Desire to Perform. *Child Development*, 86(2), 651–658.  
<https://doi.org/10.1111/cdev.12314>

Chiu, R. (2017). *Plague and Music in the Renaissance*. Cambridge University Press.  
Available in: <https://www.cambridge.org/core/books/plague-and-music-in-the-renaissance/0DEA8D7F400E840730E861FC65E29E09>.

Ciaunica, A. (2019). The “Meeting of Bodies”: Empathy and Basic Forms of Shared Experiences. *Topoi*, 38(1), 185–195. <https://doi.org/10.1007/s11245-017-9500-x>.

Cirelli, L., Wan, S., & Trainor, L. (2014). Fourteen-month-old infants use interpersonal synchrony as a cue to direct helpfulness. *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences*, 369(1658), 20130400.

Costabile, K., & Terman, A. (2013). Effects of Film Music on Psychological Transportation and Narrative Persuasion. *Basic and Applied Social Psychology*, 35(3), 316-324.

Csikszentmihalyi, M. (2002). *Flow : The classic work on how to achieve happiness* (Rev. ed.). London: Rider.

Crawford, J. Kippax, S., Onyx, J. Gault, U & Benton, P. (1992). *Emotion and gender: Constructing meaning from memory*. London: Sage.



Cross, I. Laurence, F and Rabinovitch, T. (2012). Empathy and creativity in musical group practices: towards a concept of empathic creativity. In: . In: G.E. McPherson and G.F. Welch (Eds.), *The oxford handbook of music education*, vol. 2. Oxford University Press. Available in: [www.oxfordhandbooks.com](http://www.oxfordhandbooks.com).

Dalcroze, E. (1930). *Eurhythmics, Art and Education*. London, MCMXXX. Available in: <https://archive.org/details/in.ernet.dli.2015.13901/page/n5/mode/2up>

Dallal, A. (2006). *Estudios sobre el Arte Coreografico*. Mexico: Universidad Nacional Autonoma de Mexico (UNAM).

Davies, B. (2014). *Listening to Children: Being and Becoming*. Oxfordshire, U.K.; New York, N.Y. : Routledge. Available in: <https://ebookcentral.proquest.com/lib/suss/detail.action?docID=1707458>

De Certeau, M. (1984). *The practice of everyday life*. Berkeley: University of California Press.

Diana, B., Argenton, L., Muzlo, M. (2014). Positive change and flow in sport. In: Inghilleri, P., Riva, E., Cipresso, G., Csikszentmihalyi, P., Przepiórka, M., Coleshill, A., . . . Coleshill, Matthew. (Eds.). *Enabling Positive Change : Flow and Complexity in Daily Experience*. Warsaw, Poland ; Berlin, Germany : De Gruyter Open. Available in: <https://www.degruyter.com/document/doi/10.2478/9783110410242/html>

Derrida J. (1976). *Of Grammatology* translated by G C Spivak (Johns Hopkins University Press, Baltimore, MD).

Downs, A. & Smith, T. (2004). Emotional Understanding, Cooperation, and Social Behavior in High-Functioning Children with Autism. *Journal of Autism and Developmental Disorders*, 34(6), 625-635.

Drozdewski, D. (2021). *Emotion, Space and Society*. Available in:  
<https://www.journals.elsevier.com/emotion-space-and-society>.

Eggermont, Betty. (2001). The Choreography of Schooling as Site of Struggle: Belgian Primary Schools, 1880-1940. *History of Education*, 30(2), 129-40.

Ellis, A. (2001). *Stress counselling : a rational emotive behaviour approach*. London: Continuum.

Felföldi, L. (2001). Connections between Dance and Dance Music: Summary of Hungarian Research. *Yearbook for Traditional Music*, 33, 159-165. doi:10.2307/1519640

Frith, U., & Happé, F. (1994). Autism: Beyond "theory of mind". *Cognition*, 50(1-3), 115-132.

Furnham, Adrian, & Christoforou, Irene. (2007). Personality traits, emotional intelligence, and multiple happiness. *North American Journal of Psychology*, 9(3), 439.

Geertz, C. (1973). *The interpretation of cultures : Selected essays*. New York: Basic Books.

Glaros, A. (2013). Turning the Song: Music, Power, and the Aesthetics of Collaboration. *Collaborative Anthropologies*, 6, 130-148.

Glass, P. (Music) and McDermott, P. (Director). (2019, July 20). *Tao of Glass*. Manchester International Festival. Live performance in Royal Exchange Theatre, Manchester.

Glover, J. (2002). *Children Composing 4-14*. Hoboken: Taylor and Francis. Available in:  
<https://ebookcentral.proquest.com/lib/suss/reader.action?docID=164981>

Greene, S., & Hogan, D. (2005). *Researching children's experiences : Methods and approaches*. London: SAGE. Available in: <http://methods.sagepub.com/book/researching-childrens-experience>.

Göçen, G. (2019). The effect of creative writing activities on elementary school students' creative writing achievement, writing attitude and motivation. *Journal of Language and Linguistic Studies*, 15(3), 1032-1044.

Goves, L. (2017). Michael Finnissy and Wolfgang Amadeus Mozart: The Composer as Anthropologist. *Tempo (London)*, 71(280), 47-55.

Gratier, M., & Apter-Danon, G. (2009). The improvised musicality of belonging: Repetition and variation in mother-infant vocal interaction. In S. Malloch & C. Trevarthen (Eds.), *Communicative musicality: Exploring the basis of human companionship* (p. 301–327). Oxford University Press.

H'Doubler, M. (1998). *Dance : A Creative Art Experience*. Madison, WI : University of Wisconsin Press. Available in:  
<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=3445243>.

Hall, L.M.(2021). *A short definition of human geography*. Dartmouth Library Online. Available in: [https://researchguides.dartmouth.edu/human\\_geography](https://researchguides.dartmouth.edu/human_geography).

Hamera, J. (2011). Performance ethnography. In: N., Denzin & Y., Lincoln. (2011). *The Sage handbook of qualitative research* (Fourth ed.). Thousand Oaks: Sage.

Hanrahan, F., & Banerjee, R. (2017). “It makes me feel alive”: the socio-motivational impact of drama and theatre on marginalised young people. *Emotional and Behavioural Difficulties*, 22(1), 35–49. <https://doi.org/10.1080/13632752.2017.1287337>

Happ, F., Frith, U., & Briskman, J. (2001). Exploring the Cognitive Phenotype of Autism: Weak Central Coherence in Parents and Siblings of Children with Autism: I. Experimental Tests. *Journal of Child Psychology and Psychiatry*, 42(3), 299-307.

Harrison, M. (2020). *A sprinkle of sorcery*. London: Simon & Schuster.

Hart, D. & Damon, W. (1988) Self-understanding and social cognitive development, *Early Child Development and Care*, 40 (1), 5-23, DOI:101080/0300443880400102

Hobson, R. P. (2004). *The cradle of thought : exploring the origins of thinking*. London: Pan.

Hobson, P., Patrick, M. P., Crandell, L., García Pérez, R., & Lee, A. (2004). Maternal sensitivity and infant triadic communication. *Journal of Child Psychology and Psychiatry*, 45(3), 470-480.

Holman-Jones, S. (2007). Autoethnography. In: G. Ritzer (Ed.). *The Blackwell Encyclopaedia of Sociology*. Available in: <https://doi.org/10.1002/9781405165518.wbeosa082>.

Hughes, E. D. (2019/1/30). Hearing the inner voice – experiencing music from the inside. Available in: <https://edhughescomposer.com/writing-music-today/2019/1/30/hearing-the-inner-voice-experiencing-music-from-the-inside>.

Hughes, E. (2019, 6<sup>th</sup> March). Distant Voices: hearing the past and writing the present. (Live Open Lecture). University of Sussex (UK): Attenborough Centre for the Creative Arts.

Hughes, E. (2019). Distant Voices: hearing the past and writing the present. (Open Lecture).

University of Sussex (UK): Attenborough Centre for the Creative Arts. Available in:

<https://edhughescomposer.com/talks>.

Hughes, E. (2015). *The Nose*. Available in: <https://edhughescomposer.com/the-nose>.

Ingold, T. (2016). *Lines: A Brief History*. Abingdon: Routledge.

Isabella, Russell A., & von Eye, A. (1989). Origins of Infant-Mother Attachment: An Examination of Interactional Synchrony during the Infant's First Year. *Developmental Psychology*, 25(1), 12-21.

Jackson, Paul, & Neely, Abigail H. (2015). Triangulating health. *Progress in Human Geography*, 39(1), 47-64.

James, A., Jenks, C., & Prout, A. (1998). *Theorizing childhood*. Cambridge: Polity Press.

James, M. (2012). *Upcoming movements: young people, multicultural, marginality and politics in Outer East London* (Published Doctoral Thesis). The London School of Economics and Political Science, London, U.K.

Johnson, D. R. (2012). Transportation into a story increases empathy, prosocial behaviour, and perceptual bias toward fearful expressions. *Personality and Individual Differences*, 52(2), 150-155.

Kant, I. (1952). *The critique of judgement*. Oxford: Clarendon Press. Available in:

<https://ebookcentral.proquest.com/lib/suss/reader.action?docID=415216&query=>.

Kehily, M. (2008). *An introduction to childhood studies* (2nd ed.). Maidenhead: Open University Press. Available in:

<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=409764>

Kennedy, J., Kennedy, M. & Rutherford-Johnson, T. (Eds.). 2013. *Harmony*. The Oxford Dictionary of Music (6 ed.). Oxford University Press. Available in: [https://www-oxfordreference-](https://www-oxfordreference-com.ezproxy.sussex.ac.uk/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-4217?rskey=fRlk19&result=5)

[com.ezproxy.sussex.ac.uk/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-4217?rskey=fRlk19&result=5](https://www-oxfordreference-com.ezproxy.sussex.ac.uk/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-4217?rskey=fRlk19&result=5).

Khayyal, O. (2019). *A Study of Rendering Stylistic Shifts and Their Thematic Transformations in Mahfouz's The Cairo Trilogy*. (Doctoral Dissertation). Available from: ProQuest Dissertations Publishing. (No. 2019. 27641711).

Kirby, Michael. 1975. Post-Modern Dance Issue: An Introduction. *TDR* 19, no. 1 (March): 3– 4.

Kivy, P. (1980). *The Corded Shell: Reflections on Musical expressions*

Kivy, P. (1997). *Authenticities : Philosophical reflections on musical performance*. Ithaca, N.Y. ; London: Cornell University Press.

Kotchetskova, M. (2019). *Catch Her If You Can*. Available in:

<https://www.youtube.com/watch?v=Qq3T0ecWYdI&t=45s>.

Kotchetskova, M. (2011). *Anaheim Ballet Special Guest: Maria Kochetskova!*. Available in:

<https://www.youtube.com/watch?v=mmRpNwb0NZ0>.

Kraftl, P. (2013). *Geographies of Alternative Education : Diverse Learning Spaces for Children and Young People*. Bristol: Policy Press. Available in:

<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=1224282>

Lacey, K. (2011). Listening overlooked: An audit of listening as a category in the public sphere. *Javnost*, 18(4), 5-20.

Laible, D., & Thompson, R. A. (2008). Early Socialization: A Relationship Perspective. In J. E. Grusec & P. D. Hastings (Eds.), *Handbook of socialization: Theory and research* (pp. 181–207). The Guilford Press.

Lapidaki, E., de Groot, R and Stagkos, P. (2012). Communal creativity as sociomusical practice. In: G.E. McPherson and G.F. Welch. *The oxford handbook of music education*, vol. 2. Oxford University Press. Available in: [www.oxfordhandbooks.com](http://www.oxfordhandbooks.com).

Langer, S. (1953). *Feeling and form : A theory of art developed from "Philosophy in a new key"*. Routledge.

Latham, A. (2011). Thematic Transformation. In: Latham, A (Ed). *The Oxford Companion to Music*: Oxford University Press. Available in: <https://www-oxfordreference-com.ezproxy.sussex.ac.uk/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-6884?rskey=tX6x84&result=1>.

Laurence, F. (2010). Listening to Children: Voice, Agency and Ownership in School Musicking. In: R. Wright, R. (Ed). *Sociology and Music Education*. Farnham: Ashgate, pp. 243-262.

- Lawrence, K. D. (2009). *Paratextual Relationships, Aesthetic Meaning, and Phenomenological Intelligibility in Franz Liszt's Sonata in B Minor*. (Doctoral Thesis). ProQuest Dissertations and Theses. (No. 2009. 3352679).
- Lefevre, M. (2004). Playing with sound: The therapeutic use of music in direct work with children. *Child & Family Social Work*, 9(4), 333-345.
- Lehninger, A., Nelson, D., & Cox, M. (1993). *Principles of biochemistry* (2nd ed.). New York: Worth.
- Levstek, M., & Banerjee, R. (2021). A Model of Psychological Mechanisms of Inclusive Music-Making: Empowerment of Marginalized Young People. *Music & Science*, 4, 205920432110597–. <https://doi.org/10.1177/20592043211059752>
- Levstek, M., Barnby, R. M., Pocock, K. L., & Banerjee, R. (2021). “It All Makes Us Feel Together”: Young People’s Experiences of Virtual Group Music-Making During the COVID-19 Pandemic. *Frontiers in Psychology*, 12, 703892–703892. <https://doi.org/10.3389/fpsyg.2021.703892>
- Lewis, William, W. and Tulk, Niki. (2016). Editorial: Why performance as research?. *PARtake: The Journal of Performance as Research*. 1(1), 1-7.
- Macklin, C. (2010). Plague, Performance and the Elusive History of the Stella Celi Extirpavit. *Early Music History*, 29, 1-31. Retrieved from <http://www.jstor.org/stable/40800907>
- Maclure, M. (2013). The Wonder of Data. *Cultural Studies ↔ Critical Methodologies*, 13(4), 228-232.



Malloch, S., & Trevarthen, C. (2009). *Communicative musicality : Exploring the basis of human companionship*. Oxford ; New York: Oxford University Press.

Marston, N. (2001). Sketch. *Oxford Music Online (Grove Music Online)*. Available in:  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042828>.

Maslow, A. H. (1962). Lessons from the Peak-Experiences. *Journal of Humanistic Psychology*. 2(1), 9-18.

Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370-396.

McGarry, L. M., & Russo, F. A. (2011). Mirroring in dance/movement therapy: Potential mechanisms behind empathy enhancement. *The Arts in Psychotherapy*, 38(3), 178–184.  
 doi:10.1016/j.aip.2011.04.005.

McPherson, G., & Welch, G. (2012). *The Oxford handbook of music education. Volume 1* (Oxford handbooks in music). New York, N.Y.; Oxford: Oxford University Press.

Miller, T. (2012). *Ethics in Qualitative Research*. London: SAGE.

Miller, T. and Bell, L. (2012) Consenting to what? Issues of access, gate-keeping and “informed consent”. In: T. Miller (Ed.). *Ethics in Qualitative Research*. London: SAGE.

Murris, K. (2016). *The posthuman child: Educational transformation through philosophy with picturebooks* (Contesting early childhood). Available in:  
<https://ebookcentral.proquest.com/lib/suss/reader.action?docID=4454086>

Nolas, S. (2009). Between the Ideal and the Real: Using Ethnography as a Way of Extending Our Language of Change. *Qualitative Research in Psychology*, 6(1-2), 105-128.

Oaklander, V. (2001). Gestalt Play Therapy. *International Journal of Play Therapy*, 10(2), 45-55.

O'Reilly, K. (2012). *Ethnographic methods* (Second ed.). London; New York: Routledge.

Ornaghi, V., Brockmeier, J., & Grazzani, I. (2014). Enhancing social cognition by training children in emotion understanding: a primary school study. *Journal of Experimental Child Psychology*, 119, 26–39. <http://dx.doi.org/10.1016/j.jecp.2013.10.005>.

Pennebaker, J. W. (1997). Writing about Emotional Experiences as a Therapeutic Process. *Psychological Science*, 8(3), 162–166. <https://doi.org/10.1111/j.1467-9280.1997.tb00403.x>

Petteway, Ryan J, Mujahid, Mahasin, Allen, Amani, & Morello-Frosch, Rachel. (2019). The body language of place: A new method for mapping intergenerational “geographies of embodiment” in place-health research. *Social Science & Medicine* (1982), 223, 51-63.

Pinch, S. (2009). Knowledge Communities. *International Encyclopedia of Human Geography*, 6, 25-30.

Pullman, P. (2003). *The golden compass* (His dark materials: Book 1). New York: Dell Laurel-Leaf.

Pullman, P. (1996). *Northern lights*. London: Scholastic.

Qureshi, R. (2000). How Does Music mean? Embodied Memories and the Politics of Affect in the Indian Sarangi. *American Ethnologist*, 27(4), 805-838.

Reck, Corinna; Aoife Hunt; Thomas Fuchs; Robert Weiss; Andrea Noon; Eva Moehler; George Downing; Edward Z. Tronick; Christoph Mundt. (2004). Interactive Regulation of

Affect in Postpartum Depressed Mothers and Their Infants: An Overview. *Psychopathology*, 37 (6). DOI: 10.1159/000081983.

Reinsch, P. (2013). Music over Words and Sound over Image: "Rock Around the Clock" and The Centrality of Music in Post-Classical Film Narration. *Music and the Moving Image*, 6(3), 3-22.

Rowling, J. K. (1997). *Harry Potter and the philosopher's stone*. London: Bloomsbury Pub.

Salter, C. (2010). *Entangled : Technology and the transformation of performance*.

Cambridge, Massachusetts : MIT Press. Available in:

<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=5652151>.

Saussure, F. (1972). *Cours de linguistique generale*. Paris: Payot.

Savin-Baden, M and Wimpenny, K. (2014). A Practical Guide to Arts-Related Research.

Boston: Sense Publishers.

Seitz, J. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music*, 33(4), 419-435.

Seitz, J. (2002). Mind, Dance, and Pedagogy. *Journal of Aesthetic Education*, 36(4), 37-42.

Seymour, J., Hackett, A., & Procter, L. (2015). *Children's Spatialities : Embodiment,*

*Emotion and Agency*. London : Palgrave Macmillan. Retrieved from:

<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=4082313>

Schneegans, S. and Schöner, G. (2008). Dynamic Field Theory as a Framework for Understanding Embodied Cognition. In: P. Calvo and A. Gomila. *Handbook of Cognitive Science*. U.S.A.: Elsevier.

Scruton, R. (2018) *Music as an art*. London: Bloomsbury.

Scruton, R. (2014). Music and Morality. *Disputatio*, 3(4), 33-48.

Scruton, R. (1997). *The aesthetics of music*. Oxford: Oxford University Press. Available in: <http://www.oxfordscholarship.com/view/10.1093/019816727X.001.0001/acprof-9780198167273>.

Shannon, J. (2003). Emotion, Performance, and Temporality in Arab Music: Reflections on Tarab. *Cultural Anthropology*, 18(1), 72-98.

Stern, D. (2018). *The interpersonal world of the infant : a view from psychoanalysis and developmental psychology* (First edition.). Boca Raton, FL: Routledge, an imprint of Taylor and Francis. <https://doi.org/10.4324/9780429482137>

Strick, M., De Bruin, H., De Ruiter, L., & Jonkers, W. (2015). Striking the Right Chord: Moving Music Increases Psychological Transportation and Behavioral Intentions. *Journal of Experimental Psychology: Applied*, 21(1), 57-72.

Taruskin, R. (2009). *Music from the Earliest Notations to the Sixteenth Century*. New York: Oxford University Press, USA. Available in: <https://ebookcentral.proquest.com/lib/suss/detail.action?docID=648046>.

Thich Nhat Hanh. (2006). *True love: A practice for awakening the heart*. London: Shambala.

Thomson, R., Berriman, L., & Bragg, S. (2018). *Researching Everyday Childhoods : Time, Technology and Documentation in a Digital Age*. London: Bloomsbury.

Trevarthen, C., & Aitken, K. J. (2001). Infant Intersubjectivity: Research, Theory, and Clinical Applications. *Journal of Child Psychology and Psychiatry*, 42(1), 3–48.  
<https://doi.org/10.1017/S0021963001006552>

Tunçgenç, B., & Cohen, E. (2018). Interpersonal movement synchrony facilitates prosocial behaviour in children's peer-play. *Developmental Science*, 21(1), N/a. DOI: 10.1111/desc.12505.

Tunçgenç, B., & Cohen, E. (2016). Movement Synchrony Forges Social Bonds across Group Divides. *Frontiers in Psychology*, 7(MAY), 782. Available in:  
<https://www.frontiersin.org/articles/10.3389/fpsyg.2016.00782/full>.

Tunçgenç, B., Cohen, E., & Fawcett, C. (2015). Rock With Me: The Role of Movement Synchrony in Infants' Social and Nonsocial Choices. *Child Development*, 86(3), 976-984.

UK Gov. (2021a). Early years foundation stage (EYFS) statutory framework. Available in:  
<https://www.gov.uk/government/publications/early-years-foundation-stage-framework—2>.

UK Gov. (2021b). Get Information About Schools. Available in: <https://www.get-information-schools.service.gov.uk/Establishments/Establishment/Details/114528>

UK Gov. (2019). Get Information About Schools. Available in: <https://www.get-information-schools.service.gov.uk/Establishments/Establishment/Details/120436>.

UK Gov. (2017). Get Information About Schools. Available in: <https://www.get-information-schools.service.gov.uk/Establishments/Establishment/Details/116302>

Valentine, G. (1999). Being seen and heard? The Ethical complexities of working with children and young people at home and at school. *Philosophy and Geography*, 2(2), 141–155. <https://doi.org/10.1080/13668799908573667>

van Mourik Broekman, A., Gordijn, E., Postmes, T., Koudenburg, N., & Krans, K. (2015). Dance for Solidarity: Uniting Dancers and Audience Through Movement. In: H. Koolen, J. Naafs, R. Naber, & L. Wildschut (Eds.), *Danswetenschap in Nederland* (Vol. 8, pp. 79-88). Amsterdam: Vereniging voor Dansonderzoek. Available in: [https://www.rug.nl/research/portal/files/37557646/Danswetenschap\\_in\\_Nederland\\_Dance\\_for\\_Solidarity\\_Aafke\\_van\\_Mourik\\_Broekman.pdf](https://www.rug.nl/research/portal/files/37557646/Danswetenschap_in_Nederland_Dance_for_Solidarity_Aafke_van_Mourik_Broekman.pdf)

Vass, E. (2007). Exploring processes of collaborative creativity—The role of emotions in children's joint creative writing. *Thinking Skills and Creativity*, 2(2), 107–117. <https://doi.org/10.1016/j.tsc.2007.06.001>

Voegelin, S. (2010). *Listening to noise and silence : Towards a philosophy of sound art*. New York: Continuum. Available in: <https://ebookcentral.proquest.com/lib/suss/detail.action?docID=601993>

Warnock, T. & Spencer, R. (2018/11/22). *How musical engagement and interaction can support positive relationships*. Live workshop. Brighton: Our Future City.

Warren, S. (2009). Postmodern City. *International Encyclopedia of Human Geography*, 8, 355-362.

Wiggins, J. (2007). Compositional Process in Music. In: L. Bresler (Ed). *International Handbook of Research in Arts Education*, vol.16. U.S.A: Springer. (pp. 449-465). Available in:

[https://www.researchgate.net/profile/Magne\\_Espeland/publication/225230946\\_Prelude\\_Making\\_Connections\\_in\\_Assessment\\_and\\_Evaluation\\_in\\_Arts\\_Education/links/54b7ae470cf2e68eb2803c87/Prelude-Making-Connections-in-Assessment-and-Evaluation-in-Arts-Education.pdf#page=449](https://www.researchgate.net/profile/Magne_Espeland/publication/225230946_Prelude_Making_Connections_in_Assessment_and_Evaluation_in_Arts_Education/links/54b7ae470cf2e68eb2803c87/Prelude-Making-Connections-in-Assessment-and-Evaluation-in-Arts-Education.pdf#page=449).

Wiggins, J. & Espeland, M. I. (2012). Creating in Music Learning Contexts. In: G.E. McPherson and G.F. Welch. *Oxford handbook of music education. Volume 1* (Oxford handbooks in music). New York, N.Y; Oxford: Oxford University Press.

Webb, R. (2018). *Research Design, case study and action research* (Unpublished Lecture Slides). Available in: <https://studysdirect.sussex.ac.uk/course/view.php?id=31602&topic=47>.

Webb, R. (2014) *Doing the rights thing: an ethnography of a dominant discourse of rights in a primary school in England*. Doctoral thesis (PhD), University of Sussex.

Young, S. (2005). Musical communication between adults and young children. In: Miell, D., MacDonald, R. A. R., & Hargreaves, D. J. *Musical communication*. Oxford: Oxford University Press. Available in: <https://oxford-universitypressscholarship-com.ezproxy.sussex.ac.uk/view/10.1093/acprof:oso/9780198529361.001.0001/acprof-9780198529361-chapter-13>

## Appendices

### *Appendix A: Information and consent forms for mini ethnography 1*

(This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.)

#### **Script for the children**

*This is a script I read to the children on the day of my visit to give a description of the research and answer any questions they may have.*

Hello, my name is Jimena Bernal. I am a research student at the University of Sussex. I am interested in how you feel about the things that happen in books and stories. I would like you to help me learn about what happens when children read or talk about stories, and how they let other people know about how they are feeling.

- ❖ I will visit your classroom once or twice. I will be looking at what happens in the classroom and listening to you and your teachers.
- ❖ I will be seeing what happens in the classroom when you are reading with the teacher, with your friends or by yourself.
- ❖ I will also be making notes about the things that you do when you are reading or sharing stories.
- ❖ I will also be visiting other children in other classes in your school.

It is okay to say if you don't want me to make notes on what you are doing or saying. All you need to do is tell me that. No one will mind or be cross. You can also change your mind



at any time. I want you to know that even though I might write down some notes about the things that you are doing and saying, I will never use your real name. Also, I will not tell your teachers about what you say or do. And if there is something that you don't want me to make notes about, all you need to do is tell me. Do you have any questions?

## Reading in the classroom pilot study– PARENT/GUARDIAN INFORMATION SHEET

Hello, my name is Jimena Bernal. I am a doctoral researcher from the University of Sussex and I would like to tell you about a pilot study about how young children talk about and express emotions when they are reading and working with storybooks.

I will be visiting your child's school on one or two occasions, and will be spending time in your child's class. I will be sitting in the classroom, observing and making notes of what children do during reading time, how they interact with others when they are reading, focusing on how they express and discuss emotions, in response to the story that they are reading, and to others. The children will be taking part in their everyday school activities, which are consistent with usual curriculum studies.

The Head Teacher, has given her consent for me to visit the school to do this work. There will be no means by which your child could be identified from the observations. Your child's participation in this pilot study is anonymous. No personal details will be recorded as part of the observations made in the classroom.

The data gathered in this study will be used for research purposes only, which could include scientific publications, after the data has been analysed. Therefore, only my supervisor, Prof. Robin Banerjee and myself will have access to the observations of your child.

If you do not want anonymous observations of your child to be included in the study, you can fill out the form below to let me know. Your child can also change his/her mind about being involved in the study at any time and withdraw their participation.

If you or your child decide to stop participating after the researcher has started making observations, no further observations will be collected from this point. However, as all observations will be made anonymous, it will not be possible to withdraw observations gathered before this point.

Please do get in touch with me, or my supervisor, if you want to find out more about this research. You can contact me by Email: [jr413@sussex.ac.uk](mailto:jr413@sussex.ac.uk) or by Phone: 01273 877052.

You can also contact my supervisor, **Prof. Robin Banerjee**, by Email: [robinb@sussex.ac.uk](mailto:robinb@sussex.ac.uk) or by Phone: 01273 877222.

If you are happy for your son/daughter to take part in this study you do NOT need to do anything more.

If you DO NOT want your son/daughter to take part in this pilot study no observations of your child will be made. Please complete the form below and return to me or to your class teacher by the **11<sup>th</sup> of May**.

Your child will not be disadvantaged in any way for not participating.

This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

-----  
-----

**IF YOU DO NOT WANT YOUR CHILDREN TO PARTICIPATE IN THIS PILOT STUDY:**

I do NOT agree for my child, \_\_\_\_\_ [Name of child], to participate in this Study.

Name of parent/carer: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_



**School of Psychology, University of Sussex**

**INFORMATION SHEET FOR TEACHERS AND LIBRARIANS – OBSERVATIONS  
IN THE CLASSROOM**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved. Also, this study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

**What is the purpose of the study?**

This is a pilot study where the researcher is going to be doing classroom observations of children's everyday reading activities. The researcher aims to learn how children express emotions when they are reading on their own, with other children and when they are being read to by the teacher.

**What will be involved?**

The researcher will be sitting in the classroom, observing and making notes of what children do during reading time, how they interact with others (i.e. other children, teachers, teaching

assistants, etc.) when they are reading, focusing on how they express and discuss emotions, in response to the story that they are reading, and to others. The children will be taking part in their everyday school activities, which are consistent with usual curriculum studies.

### **Do I have to take part?**

You can withdraw from the study at any time. You can also withdraw any child at any stage.

There will be no repercussions for not taking part in this study.

### **Why has my class been chosen?**

Your class has been chosen because the target age group for this study are children between the ages of 3 to 7 .

### **Will the observations be kept confidential?**

Yes. All the information about participants in this study, will be kept confidential. It should be noted that the main focus of this study is to do observations of the children, where all observations will be anonymised and names will never be used. Also, the observations of how children express emotion when they are interacting with others, could involve teachers, however, this will remain completely anonymous and will not be shared with anyone else at the school or beyond, in a way such that any teacher could be identified. Only the researcher and her supervisor, Prof. Robin Banerjee, will be able to access the notes of the observations made for this study.

### **How will the data be used?**

The observations from this study will be used for research purposes ONLY, which could include scientific publications, after the data has been analysed.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 877052 E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

**CONSENT FORM FOR TEACHERS AND LIBRARIANS**

I have been informed about the aims and procedures involved in the observations of children's reading in the classroom described above.

I reserve the right to withdraw at any stage and I understand that the information gained will be anonymous and that names will not be used.

Name:

Signed:

Date:



**School of Psychology, University of Sussex**

## **INFORMATION SHEET FOR TEACHERS – FOCUS GROUP**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved. Also, this study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

### **What is the purpose of the study?**

This is a pilot study where the researcher is going to conduct a small focus group with you about your experiences regarding reading with the children and engaging with stories. This work accompanies a parallel programme of classroom observations of children's reading activities.

### **What will be involved?**

The researcher will conduct a small focus group with teachers about their experiences of reading with the children and will, therefore, be asking you questions about everyday school

activities that include reading, stories or reading-related activities. Also, the focus group will be audio recorded.

**Will the observations be kept confidential?**

Yes. All the information about participants in this study, including the audio recording of the focus group, will be kept confidential and anonymous. Names will never be used. It should be noted that the focus group transcription from this study will only be used for research purposes. There will be no means from which anyone participating in this focus group could be identified. However, as this is a focus group where others, apart from the researcher, will be listening to what you say, we would like to ask you NOT to share what is said with others to respect the privacy of the other members of the focus group.

**How will the data be used?**

The transcription from this study will be used for research purposes ONLY, which could include scientific publications, after the transcript has been analysed.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 877052 E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk



**CONSENT FORM FOR TEACHERS**

I have been informed about the aims and procedures involved in the focus group described above.

I reserve the right to withdraw at any stage and I understand that the information gained will be anonymous and that names will not be used. I also understand the importance of NOT sharing what is said in this focus group with anyone that did not participate in it and I will not disclose information that was given by others in this focus group.

Name:

Signed:

Date:



**School of Psychology, University of Sussex**

**INFORMATION SHEET FOR HEAD TEACHER (SCHOOL 1)**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved for the school. This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

**What is the purpose of the study?**

This is a pilot study where the researcher is going to be carrying out observations of children in the classroom, and will also conduct a small focus group with teachers about reading and engaging with stories with the children. You can expect from 1 to 2 visits to your school. There will be no means by which participants could be identified.

**What classes will we work with?**

As part of this research we are looking for children from Nursery to Year 2 to take part in the study.

**Who will give consent for a child to take part?**

We are asking you as Head Teacher to give consent for us to carry out research at your school. In addition, we have provided a parent information letter, which includes an opt-out form if they do not wish their child to take part. Also, parents and/or children can decide to withdraw from the study at any time. The teachers taking part in the focus group and observations in the classroom can also decide to withdraw their participation at any time.

As Head Teacher we will be asking you for some initial suggestions of teachers who you think are willing to take part in the observations and focus group. The teachers will be approached by the researcher. They will be informed about the nature of the study and they will be asked to take part.

**What will be involved?**

The researcher will be sitting in a classroom making fieldnotes on observations of children's reading and engagement with stories, focusing on how they express and discuss emotions with each other and with the teacher and/or teaching assistants present. The researcher will spend time in the classroom of each year group during the visit(s), at the most appropriate times for observing whole-class, small-group, paired, and/or individual reading activities. These times will be agreed in advance with each teacher. Also, during the observations the children will be taking part in their everyday school activities, which are consistent with usual curriculum studies.

The researcher will also conduct a small focus group with teachers about their experiences of reading with the children. Each teacher taking part will complete a consent form and the focus group will be audio recorded.

**Will all the children's details and observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. It should be noted that the observations gathered in this study will only be used for research purposes.

Also, children's names will never be used in the observations and, similarly, teachers' names will not be used in the focus groups and observations in the classroom.

**Is it possible to withdraw?**

Yes. Both teachers and children can withdraw at any time. You can also withdraw any child at any stage in the proceedings and also withdraw from the project if you think it necessary.

There will be no repercussions for taking part in this study.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 877052 E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

**CONSENT FORM FOR HEAD TEACHER**

I have been informed about the aims and procedures involved in the research project described above.

I reserve the right to withdraw any child at any stage in the proceedings and also to terminate the project altogether if I think it necessary.

I understand that the information gained will be anonymous and that children's names and the school's name will not be used.

Name:

Signed:

School:

Date:

Please return this form to **Jimena Bernal** , **signed** and **in the post**, to the following address:

School of Psychology

Room 2B8

Pevensey 1 Building

University of Sussex

Falmer

Brighton

BN1 9QH



**School of Psychology, University of Sussex**

**INFORMATION SHEET FOR HEAD TEACHER (SCHOOL 2)**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved for the school. This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/1. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

**What is the purpose of the study?**

This is a pilot study where the researcher is going to be carrying out observations of children in the classroom. You can expect from 1 to 2 visits to your school. There will be no means by which participants could be identified.

**What classes will we work with?**

As part of this research we are looking for children from Nursery to Year 2 to take part in the study.

**Who will give consent for a child to take part?**

We are asking you as Head Teacher to give consent for us to carry out research at your school. In addition, we have provided a parent information letter, which includes an opt-out form if they do not wish their child to take part. Also, parents and/or children can decide to withdraw from the study at any time. The teachers taking part in the observations in the classroom can also decide to withdraw their participation at any time.

As Head Teacher we will be asking you for some initial suggestions of teachers who you think are willing to take part in the observations. The teachers will be approached by the researcher. They will be informed about the nature of the study and they will be asked to take part.

**What will be involved?**

The researcher will be sitting in a classroom making fieldnotes on observations of children's reading and engagement with stories, focusing on how they express and discuss emotions with each other and with the teacher and/or teaching assistants present. The researcher will spend time in the classroom of each year group during the visit(s), at the most appropriate times for observing whole-class, small-group, paired, and/or individual reading activities. These times will be agreed in advance with each teacher. Also, during the observations the children will be taking part in their everyday school activities, which are consistent with usual curriculum studies.

**Will all the children's details and observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. It should be noted that the observations gathered in this study will only be used for research purposes. Also, children's names will never be used in the observations and, similarly, teachers' names will not be used in the observations in the classroom.

**Is it possible to withdraw?**

Yes. Both teachers and children can withdraw at any time. You can also withdraw any child at any stage in the proceedings and also withdraw from the project if you think it necessary.

There will be no repercussions for taking part in this study.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 877052 E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

**CONSENT FORM FOR HEAD TEACHER**

I have been informed about the aims and procedures involved in the research project described above. I reserve the right to withdraw any child at any stage in the proceedings and also to terminate the project altogether if I think it necessary. I understand that the information gained will be anonymous and that children's names and the school's name will not be used.

Name:

Signed:

School:

Date:



Please return this form to **Jimena Bernal** , **signed** and **in the post**, to the following address:

School of Psychology

Room 2B8

Pevensey 1 Building

University of Sussex

Falmer

Brighton

BN1 9QH

### **Appendix B: Information and consent forms for mini ethnography 2**

(This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/2. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.)

#### **Script / information for the children**

*I am going to be observing children's engagement with dance, stories and music in the classroom with the Reception class. This will include observing the class teacher doing a music lesson with the children, including activities that incorporate both music and stories.*

*Greeting the children:*

Hello, my name is Jimena Bernal. I am a research student at the University of Sussex.

I would like you to help me learn about what happens when children are dancing, playing/listening/making music and when they are talking about stories and how they let other people know about how they are feeling.

- ❖ I will be joining your classroom today and tomorrow. I will be looking at what happens in the classroom and listening to you and your teachers.
- ❖ I will be seeing what happens in the classroom when you are making music, sharing stories and dancing with the teacher, with your friends or by yourself.
- ❖ I will also be making notes about the things that you do when you are sharing stories, enjoying music and dancing.
- ❖ The teacher has designed some activities for you to do with me and your class teacher and I am going to video them (show them the camera). In some of these activities we can learn

how musical instruments make different sounds; in others we can move, dance or play while we are listening to music; and in others we can make music while listening to a story and even create our own story through music and movement/dance!

- ❖ The activities are very flexible. For example, if we are doing an activity about music and dancing, if you don't like dancing you can choose if you want to move or if you want to sit and watch the others, while you're enjoying the music. The activities are meant to be fun.

I want you to know that even though I might write down some notes about the things that you are doing and saying, I will never use your real name, and if there is something that you don't want me to make video or notes about, all you need to do is tell me.

Do you have any questions?

### **Musicality in the classroom study– PARENT/GUARDIAN INFORMATION SHEET**

Hello, my name is Jimena Bernal. I am a doctoral researcher from the University of Sussex and I would like to tell you about a study about how young children express emotions when they are engaging with dance, music and stories in the classroom.

I will be visiting your child's school on one or two occasions, and will be spending time in your child's class, focusing on how they express and discuss emotions, in response to activities focusing on music, dance and stories, which are part of the children's everyday school activities and are consistent with usual curriculum studies. I will be writing field notes and interacting with the children while they take place.

In addition, I have designed some activities involving dance, music and stories for the children to take part in. For example, the children will be given the space to explore how different instruments sound. Also, they might be asked to dance or move in response to classical music and to stories. The activities are flexible and are meant to be enjoyable for the children. For example, if we are doing an activity about dancing and there are children that do not like dancing, they can choose if/how they want to move or if they want to sit and watch the others, while enjoying the music. It is valuable for me to learn about the ways in which children respond to music. The class teacher will inform you when the research will take place, so that the children can wear PE clothes for the activities, as they are going to be moving around. Moreover, some of these activities will be videoed.

Videos will be stored in a password protected computer and only my main supervisor, Prof. Robin Banerjee, and myself will have access to them. Videos will be transcribed, coded and

anonymised. Videos will be deleted after anonymous transcriptions and coding are completed. I will ask the children for their verbal consent on the day.

The Head Teacher has given her consent for me to visit the school to do this work. There will be no means by which your child could be identified from the observations. Your child's participation in this study is anonymous. No personal details will be recorded as part of the observations made in the classroom.

If you do not want anonymous observations of your child to be included in the study, you can fill out the form below to let me know. Your child can also change his/her mind about being involved in the study and withdraw their participation. *You and your child can choose to withdraw up until the observations start because both the videos and the notes that I make will be recorded anonymously.*

The data gathered in this study will be used for research purposes only, which could include scientific publications, after the data has been analysed and anonymised. Therefore, only my main supervisor, Prof. Robin Banerjee and myself will have access to the observations of your child.

Please do get in touch with me, or my supervisor, if you want to find out more about this research. You can contact me by Email: [jr413@sussex.ac.uk](mailto:jr413@sussex.ac.uk) or by Phone: 01273 872 426.

You can also contact my supervisor, **Prof. Robin Banerjee**, by Email: [robinb@sussex.ac.uk](mailto:robinb@sussex.ac.uk) or by Phone: 01273 877222.

If you are happy for your son/daughter to take part in this study you do NOT need to do anything more.

If you DO NOT want your son/daughter to take part in this study no observations of your child will be made. Please complete the form below and return to me or to your class teacher by the **21<sup>st</sup> of March 2019.**

Your child will not be disadvantaged in any way for not participating.

This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecsitec@sussex.ac.uk). The project reference number is ER/JR413/2. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

-----  
-----

**IF YOU DO NOT WANT YOUR CHILDREN TO PARTICIPATE IN THIS STUDY:**

I do NOT agree for my child, \_\_\_\_\_ [Name of child], to participate in this Study.

Name of parent/carer: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_



**School of Psychology, University of Sussex**

## **INFORMATION SHEET FOR TEACHERS – OBSERVATIONS IN THE CLASSROOM**

Researcher: Jimena Bernal

*(Main Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved. Also, this study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/2. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

### **What is the purpose of the study?**

This is a study about children's dance and musicality. The researcher is going to be doing classroom observations of children's everyday dance, music and story activities. The researcher aims to learn how children express emotions through music and dance.

### **What will be involved?**

The researcher will be sitting in the classroom, observing and making notes focusing on how they express and discuss emotions during music, dance and story activities. This can include how they interact with others (i.e. other children, teachers, teaching assistants, etc.) during

these activities. These will be everyday curriculum activities that are developed by the teacher with the children (e.g. projecting Swan Lake in the big interactive board during Discovery time and encouraging the children to dance)

Also, the researcher has designed some activities involving dance, music and stories: she will be doing some of these with the children and others are designed for the teacher to do with them, as they could be incorporated within everyday music and dance activities in the classroom. It should be noted that some of these activities will be videoed.

#### *Activities:*

*It is preferable if the activities can take place in the Hall, as the children might have more space to move. Some activities can also be adapted to the classroom space if needed.*

- Books and music (approx. 20 minutes)

Book: Giraffes can't dance

The children will be read the story and will be given the space to try some of the different dances mentioned in the book.

- Exploring with instruments (10 minutes)

The children will be provided with a basket of percussion instruments and will be asked to sit on the floor and explore with them.

- Music and emotions (10-15 minutes)



The researcher will put on some musical videos (on the white interactive board) for the children to dance to, to learn more about how children respond to classical music and how they express themselves through the body. This activity can be videoed.

- Performance Time (aprox.30 minutes)

As a follow-up of the previous activity, the researcher will put on a musical video for the children on the white interactive board. Then they will be given the opportunity to develop a story about it, or any of the musical videos that they have seen, in teams. This second part of the activity can be developed mainly by the class teacher.

The researcher will be writing fieldnotes in a notebook during this activity and will video the performance.

- Reflecting on emotions (5-10 minutes)

This activity will be developed by the researcher and it is for the children to reflect on the emotions that they experienced while participating in the different activities.

### **Do I have to take part?**

You can withdraw from the study at any time. You can also withdraw any child at any stage.

There will be no repercussions for not taking part in this study.

### **Why has my class been chosen?**

Your class has been chosen because the target age group for this study are children between the ages of 4-5.

### **Will the observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. It should be noted that the main focus of this study is to do observations of the children, where all written observations will be anonymised and names will never be used in the fieldnotes and in the transcription of the video. Also, the observations of how children express emotion when they are interacting with others could involve teachers or teaching assistants, but this will remain completely anonymous and will not be shared with anyone else at the school or beyond, in a way such that any teacher or teaching assistant could be identified. Only the researcher and her main supervisor, Prof. Robin Banerjee, will be able to access the video and the notes of the observations made for this study.

**How will the data be used?**

Videos will be transcribed, coded and anonymised. Videos will be deleted after coding. The observations from this study will be used for research purposes ONLY, which could include scientific publications, after the data has been analysed.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 872 426      E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

**CONSENT FORM FOR TEACHERS**

I have been informed about the aims and procedures involved in the observations of children's engagement in dance and music in the classroom

I reserve the right to withdraw at any stage and I understand that the information gained will be anonymous and that names will not be used.

Name:

Signed:

Date:



**School of Psychology, University of Sussex**

## **INFORMATION SHEET FOR HEAD TEACHER**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved for the school. This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/2. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

### **What is the purpose of the study?**

We developed this study to learn how children express emotions through dance, music and stories.

This is a study where the researcher is going to be carrying out observations of children in the classroom. She will be observing the children in their everyday activities in relation to dance and music with the class teacher and she has also designed some activities for the children to do. She will develop these activities, together, with the class teacher.

You can expect from 1 to 2 visits to your school. There will be no means by which participants could be identified from any reports on this research.

### **What class will we work with?**

As part of this research we are looking for children in Year R (reception) to take part in the study.

### **Who will give consent for a child to take part?**

We are asking you as Head Teacher to give consent for us to carry out research at your school. In addition, we have provided a parent information letter, which includes an opt-out form if they do not wish their child to take part. Also, parents and/or children can decide to withdraw from the study at any time. The class teacher can also decide to withdraw her participation at any time. She will be informed about the nature of the study and they will be asked to take part.

### **What will be involved?**

The researcher will spend time in the reception classroom writing down fieldnotes of children's everyday activities involving dance and music. The researcher will be sitting in a classroom making observations of children's engagement with stories, dance and music focusing on how they express and discuss emotions with each other and with the teacher and/or teaching assistants present. The children will be taking part in their everyday school activities, which are consistent with usual curriculum studies. The teacher will be contacted in advance and will be asked to develop some of her everyday music and dance activities during the visit of the researcher.

In addition, the researcher has designed some activities involving dance, music and stories for the children to take part in. These activities will be developed by the researcher together with the class teacher. The class teacher will be given an information sheet and will be asked for her consent. She will be able to withdraw both herself and the children at any point during the study. Also, some of these activities will be videoed. This is mentioned in the information sheets for parents and children, as well as in the information sheet for the class teacher.

**Will all the children's details and observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. Only the researcher and her main supervisor, Prof. Robin Banerjee will have access to the observations of the children. It should be noted that the observations gathered in this study will only be used for research purposes. Video recordings will be coded, transcribed and anonymised. Videos will be deleted after they have been analysed. Also, children's names will never be used in the observations.

**Is it possible to withdraw?**

Yes. Both the teacher and the children can withdraw at any time. You can also withdraw any child at any stage in the proceedings and also withdraw from the project if you think it necessary. There will be no repercussions for choosing not to take part in this study.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 872 426      E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

### **CONSENT FORM FOR HEAD TEACHER**

I have been informed about the aims and procedures involved in the research project described above. I confirm that the content of the research activities is in line with/do not deviate from the normal curriculum and will pose no risk to students or staff involved.

I reserve the right to withdraw any child at any stage in the proceedings and also to terminate the project altogether if I think it necessary.

I understand that the information gained will be anonymous and that children's names and the school's name will not be used.

Name:

Signed:

School:

Date:

Please return this form to **Jimena Bernal** , **signed** and **in the post**, to the following address:

School of Psychology

Room 2C1

Pevensey 1 Building

University of Sussex

Falmer

Brighton

BN1 9QH



### **Appendix C: Information and consent forms for mini ethnography 3**

(This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/3. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.)

#### **Script/Information for the children**

*I am going to be observing children's engagement with dance, stories and music in the classroom with the Reception class.*

*Greeting the children:*

Hello, my name is Jimena Bernal. I am a research student at the University of Sussex.

I would like you to help me learn about how children create dance and music. I want to learn how children perform music to others and how children let others know how they feel using dance and music.

- ❖ I will be joining your classroom today and tomorrow. I will be looking at what happens in the classroom and listening to you and your teachers.
- ❖ I will be seeing what happens in the classroom when you are making music and dancing with the teacher, with your friends or by yourself.
- ❖ I will also be making notes about the things that you do when you are dancing and making music with others.
- ❖ To do this the teacher has designed some activities for you to do with me and her and I am going to video some of them (show them the camera). In some of these activities we can learn how musical instruments make different sounds; in others we can move, dance

or play while we are listening to music; and in others we can make our own musical compositions!

- ❖ The activities are very flexible. For example, if we are doing an activity about music and dancing, if you don't like dancing you can choose if you want to move or if you want to sit and watch the others, while you're enjoying the music. The activities are meant to be fun.

I want you to know that even though I might write down some notes about the things that you are doing and saying, I will never use your real name, and if there is something that you don't want me to make video or notes about, all you need to do is tell me.

Do you have any questions?

## **Children's performances in the classroom study– PARENT/GUARDIAN INFORMATION SHEET**

Hello, my name is Jimena Bernal. I am a doctoral researcher from the University of Sussex and I would like to tell you about a study about how young children express emotions when they are engaging with dance, music and stories in the classroom. I have planned some activities to do with the children about engaging with music and dance and I am going to be making anonymous observations about how the children dance and make music. This is an opt-out study. If you and/or your child DO NOT want to participate you need to complete the form below. If you and your child are happy to take part you do NOT need to fill-in the form.

I will be visiting your child's school on one or two occasions, and will be spending time in your child's class. I have designed some activities involving dance, music and stories for the children to take part in. I will be writing field notes and interacting with the children while the activities take place. These activities are in line with usual curriculum studies. I will be focusing on how young children use performance, music-making and dancing in the classroom as a way of expressing emotions to others. For example, the children will be given the space to explore how different instruments sound. Also, they might be asked to dance or move in response to classical music and to stories and they will be given the space to create their own musical improvisations/compositions. The activities are flexible and are meant to be enjoyable for the children. For example, if we are doing an activity about dancing and there are children that do not like dancing, they can choose if/how they want to move or if they want to sit and watch the others, while enjoying the music. It is valuable for me to learn

about the ways in which children respond to and make their own music. Moreover, some of these activities will be videoed.

Videos will be stored in a password protected computer and only my main supervisor, Prof. Robin Banerjee, and myself will have access to them. Videos will be transcribed, coded and anonymised. Videos will be deleted after anonymous transcriptions and coding are completed. I will ask the children for their verbal consent on the day.

The Head Teacher has given her consent for me to visit the school to do this work. There will be no means by which your child could be identified from the observations. Your child's participation in this study is anonymous. No personal details will be recorded as part of the observations made in the classroom.

If you do not want anonymous observations of your child to be included in the study, you can fill out the form below to let me know. Your child can also change his/her mind about being involved in the study and withdraw their participation. *You and your child can choose to withdraw up until the observations start because both the videos and the notes that I make will be recorded anonymously.*

The data gathered in this study will be used for research purposes only, which could include scientific publications, after the data has been analysed and anonymised. Therefore, only my main supervisor, Prof. Robin Banerjee and myself will have access to the observations of your child.

Please do get in touch with me, or my supervisor, if you want to find out more about this research. You can contact me by Email: [jr413@sussex.ac.uk](mailto:jr413@sussex.ac.uk) or by Phone: 01273 872 426.

You can also contact my supervisor, **Prof. Robin Banerjee**, by Email: robinb@sussex.ac.uk  
or by Phone: 01273 877222.

If you are happy for your son/daughter to take part in this study you do NOT need to do anything more.

If you DO NOT want your son/daughter to take part in this study no observations of your child will be made. Please complete the form below and return to me or to your class teacher by the **19<sup>th</sup> of November 2019**.

Your child will not be disadvantaged in any way for not participating.

This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/3. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

-----  
-----

**IF YOU DO NOT WANT YOUR CHILDREN TO PARTICIPATE IN THIS STUDY:**

I do NOT agree for my child, \_\_\_\_\_ [Name of child], to participate in this  
Study. Name of parent/carer: \_\_\_\_\_ Signature:

\_\_\_\_\_

Date: \_\_\_\_\_



**School of Psychology, University of Sussex**

## **INFORMATION SHEET FOR TEACHERS – OBSERVATIONS IN THE CLASSROOM**

Researcher: Jimena Bernal

*(Main Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved. Also, this study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/3. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

### **What is the purpose of the study?**

This is a study about how children express emotion through performances in the classroom, which involve dancing and music-making, with a particular focus on exploring with instruments, improvisation/composition. The researcher is going to be doing classroom observations of children's everyday dance, music and story activities. The researcher aims to learn how children express emotions through music and dance.

### **What will be involved?**

The researcher has designed some activities involving dance, music and stories: she will be doing some of these with the children and others are designed for the teacher to do with them, as they could be incorporated within everyday music and dance activities in the classroom. It should be noted that some of these activities will be videoed.

The researcher will be sitting in the classroom, observing and making notes focusing on how the children express and discuss emotions during music, dance and story activities. This can include how they interact with others (i.e. other children, teachers, teaching assistants, etc.) during these activities. These activities are in line with everyday curriculum activities that are developed by the teacher with the children.

#### *Activities:*

*It is preferable if the activities can take place in a big space, as the children might have more space to move. Some activities can also be adapted to the classroom space if needed.*

- Exploring with instruments (10 minutes)

The children will be provided with a basket of percussion instruments and will be asked to sit on the floor and explore with them.

- Books and music (approx. 10-20 minutes)

Book: Penguin by Polly Dunbar (the researcher will take a copy with her to the school).

The children will be a section of the story and then they will be given the space to decide how they would like the story to continue through music-making.

An alternative to this activity can involve the teacher making pauses as the story is being read to invite the children to express with music how a character is feeling at a certain point in the story

- Free musical play (10 minutes)

The children will be invited to “name the emotion” using percussion instruments instead of words. Small pieces of music can be used as prompts to invite the children to make their own compositions.

- Performance-time (approx. 20 minutes)

The children will be invited to make their own musical compositions/improvisations and present them to the rest of the class.

- Reflecting on emotions (5-10 minutes)

This activity will be developed by the researcher and it is for the children to reflect on the emotions that they experienced while participating in the different activities.

### **Do I have to take part?**

There will be no repercussions for not taking part in this study. Observations will be recorded anonymously. You can stop the study at any time. You can also stop any child from participating at any stage. However, as observations are going to be recorded anonymously it will not be possible to withdraw the observations of a particular child after the study has begun.

### **Why has my class been chosen?**



Your class has been chosen because the target age group for this study are children between the ages of 4-5.

**Will the observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. It should be noted that the main focus of this study is to do observations of the children, where all written observations will be anonymised and names will never be used in the fieldnotes and in the transcription of the video. Also, the observations of how children express emotion when they are interacting with others could involve teachers or teaching assistants, but this will remain completely anonymous and will not be shared with anyone else at the school or beyond, in a way such that any teacher or teaching assistant could be identified. Only the researcher and her main supervisor, Prof. Robin Banerjee, will be able to access the video and the notes of the observations made for this study.

**How will the data be used?**

Videos will be transcribed, coded and anonymised. Videos will be deleted after coding. The observations from this study will be used for research purposes ONLY, which could include scientific publications, after the data has been analysed.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 872 426

E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222 Email: robinb@sussex.ac.uk

### **CONSENT FORM FOR TEACHERS**

I have been informed about the aims and procedures involved in the observations of children's engagement in dance and music in the classroom

I reserve the right to withdraw at any stage and I understand that the information gained will be anonymous and that names will not be used.

Name:

Signed:

Date:



**School of Psychology, University of Sussex**

**INFORMATION SHEET FOR HEAD TEACHER**

Researcher: Jimena Bernal

*(Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved for the school. This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk)). The project reference number is ER/JR413/3. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

**What is the purpose of the study?**

We developed this study to learn how children express emotions through dance, music and stories.

This is a study where the researcher is going to be carrying out observations of children in the classroom. She will be observing the children in their everyday activities in relation to dance and music with the class teacher and she has also designed some activities for the children to do. She will develop these activities, together, with the class teacher.

You can expect from 1 to 2 visits to your school. There will be no means by which participants could be identified from any reports on this research.

### **What class will we work with?**

As part of this research we are looking for children in Reception to take part in the study.

### **Who will give consent for a child to take part?**

We are asking you as Head Teacher to give consent for us to carry out research at your school. In addition, we have provided a parent information letter, which includes an opt-out form if they do not wish their child to take part. Also, parents and/or children can decide to withdraw from the study at any time. The class teacher can also decide to withdraw her participation at any time. She will be informed about the nature of the study and they will be asked to take part.

### **What will be involved?**

The researcher will spend time in the reception classroom writing down fieldnotes of children's everyday activities involving dance and music. The researcher will be sitting in a classroom making observations of children's engagement with stories, dance and music focusing on how they express emotions with each other and with the teacher and/or teaching assistants present. The children will be taking part in their everyday school activities, which are consistent with usual curriculum studies. The teacher will be contacted in advance and will be asked to develop some of her everyday music and dance activities during the visit of the researcher.

In addition, the researcher has designed some activities involving dance, music and stories for the children to take part in. These activities will be developed by the researcher together with the class teacher. The class teacher will be given an information sheet and will be asked for her consent. She will be able to withdraw both herself and the children at any point during the

study. Also, some of these activities will be videoed. This is mentioned in the information sheets for parents and children, as well as in the information sheet for the class teacher.

In one of the activities the children will be asked if they want to draw while listening to music. The researcher would like to keep the drawings of the children to include them in the write-up of the research (if the children want to keep their drawings she can take photographs of the drawings instead). The researcher wants to include the drawings of the children because it is important for her to acknowledge children's perspectives. The children will be asked not to write their names on their drawings to ensure that drawings are kept anonymous.

**Will all the children's details and observations be kept confidential?**

Yes. All the information about participants in this study will be kept confidential. Only the researcher and her main supervisor, Prof. Robin Banerjee will have access to the observations of the children. It should be noted that the observations gathered in this study will only be used for research purposes. Video recordings will be coded, transcribed and anonymised. Videos will be deleted after they have been analysed. Also, children's names will never be used in the observations.

**Is it possible to withdraw?**

Yes. Both the teacher and the children can withdraw at any time. You can also withdraw any child at any stage in the proceedings and also withdraw from the project if you think it necessary. There will be no repercussions for choosing not to take part in this study.

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 872 426      E-mail: jr413@sussex.ac.uk.

Prof. Robin Banerjee

Phone: 01273 877222   Email: robinb@sussex.ac.uk

### **CONSENT FORM FOR HEAD TEACHER**

I have been informed about the aims and procedures involved in the research project described above. I confirm that the content of the research activities is in line with/do not deviate from the normal curriculum and will pose no risk to students or staff involved.

I reserve the right to withdraw any child at any stage in the proceedings and also to terminate the project altogether if I think it necessary.

I understand that the information gained will be anonymous and that children's names and the school's name will not be used.

Name:                                  Signed:                                  School:                                  Date:

Please return this form to **Jimena Bernal** , **signed** and **in the post**, to the following address:

School of Psychology , Room 2C1, Pevensey 1 Building , University of Sussex , Falmer ,  
Brighton, BN1 9QH

***Appendix D: Information and consent forms for the composer/epilogue***

(This study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/4. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.)



**School of Psychology, University of Sussex**

**INFORMATION SHEET FOR THE COMPOSER**

Researcher: Jimena Bernal

*(Main Supervisor: Professor Robin Banerjee).*

This document explains why we are doing this research project and sets out what will be involved. Also, this study has been approved by the Sciences & Technology Cross-Schools Research Ethics Committee (crecscitec@sussex.ac.uk). The project reference number is ER/JR413/4. The University of Sussex has insurance in place to cover its legal liabilities in respect of this study.

**What is the purpose of the study?**

This is a study about transforming some field-notes that Jimena, the researcher, wrote during previous ethnographic work with young children. The field-notes narrate what was going on when the children were dancing, making music (in the shape of mini performances,

compositions and improvisations) and engaging with stories. The field-notes show thick descriptions of how the researcher felt as she was interacting together with the children (e.g. if she felt surprised by something the children did, if she felt curious about something and what she did about it, etc.). In this study the researcher wants to learn more about how ideas, feelings, sensations and thoughts that she narrates within her field-notes can be transformed into a piece of music. She also wants to create some dance movements to go along with the music, incorporating some of the movements that the children made (and that are mentioned in the field-notes) in the choreography. This will also enable the researcher to learn more about the relationship between performer and composer.

### **What will be involved?**

As this is participatory research (participatory research focuses on doing research *with* instead of doing research *about* something), the researcher will be working together with the composer. The researcher will be writing field-notes about her experience of the process of making the composition and she will also develop some dance-steps to go along with the music. The researcher wants to see the composer “at work” and write about how the composition is made. The researcher wants to document how feelings, thoughts, ideas that are mentioned in her field-notes are transformed into music.

As discussed during an initial meeting with the researcher, the research will take place at the University of Sussex.

### **Do I have to take part?**

You can withdraw from the study up to the moment when the piece is recorded. The recording will be included in the researcher’s thesis and it is also for the composer to keep. The piece of music that is created will be made available for practitioners. You can change



your mind about having the piece recorded (before the recording is made, once a recording is made it will not be destroyed) and sharing it with practitioners (before the recording is made).

### **Why have I been asked?**

You have been asked because a professor in your course shared a brief written by the researcher, where she mentioned the nature of the research, that she was looking for a composer to help her and she gave her email so that anyone interested could contact her. As you emailed the researcher expressing interest in taking part, you are kindly asked to participate.

### **Will the observations be kept confidential?**

It will be possible to identify you as the composer who helped within the creation of the piece of music, as a way of acknowledging and giving you credit for your assistance. It will also be possible to identify you, in case you want to share the piece of music that is created with a wider audience.

### **How will the data be used?**

The data gathered in this study will be shared within research publications (e.g. doctoral thesis). A recording of the piece and the score will be included in the thesis of the researcher.

The piece of music that is created will be made available for practitioners (for instance, the teacher and the children who assisted in the research, as well as anyone interested in playing it).

If you have any ethical concerns, please contact the ethics chair ([crecscitec@sussex.ac.uk](mailto:crecscitec@sussex.ac.uk))

**Contact:**

If you require any further information or have any questions about this study, please do not hesitate to contact:

Jimena Bernal

Phone: 01273 872 426      E-mail: [jr413@sussex.ac.uk](mailto:jr413@sussex.ac.uk).

Prof. Robin Banerjee

Phone: 01273 877222 Email: [robinb@sussex.ac.uk](mailto:robinb@sussex.ac.uk)

**CONSENT FORM FOR THE COMPOSER**

I have been informed about the aims and procedures involved in this study involving the transformation of field-notes into dance and music.

I reserve the right to withdraw up to the moment when the composition is recorded and I understand that the information gained by the researcher will be used for research purposes, that the compositional product (i.e. the piece of music) will be recorded for the researcher to share in her thesis and also for the composer to keep. The composition will also be made available for practitioners.

I also understand that, because I am a composer helping the researcher to create a piece of music, my name will be used, as a way of acknowledging my assistance in the creation of the piece of music.

I understand that the researcher will share will me some of the field-notes that she wrote during her ethnographic work with children. I understand not to share these with a wider audience.

Name:

Signed:

Date: