# 134 - THE MUSIC AND THE MOTIVE STIMULATION IN THE DEVELOPMENT OF BABIES

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Usually when we think about music, we try to discuss their technical aspects, its form, sometimes content, but always in mind a study for a public that already has a certain knowledge or musical formation. It also exists another study field involving the music as interesting element for the children's education, once, through the musicalization, they develop the child's other countless potentialities (and of the individual in general) preparing it to understand better other contents, stimulating its sensibility and its reasoning to expand its understanding capacity and interaction with the world, and to make perfect its formal education.

Other works try to show the influence of the music in the being's psychological formation, once, as other art forms, it transmits, it acts, express and recreates an infinity of sensations, emotions, that act in an intense and unquestionable way, in the child and in the adult, finally, in the being of all of the ages, social classes, independently of its formation. But, evidently, each cultural way, each social segment, produces its own culture, own music and movement, besides receiving elements generated in other cultural ways, happening like this, in a complex society as the one that we live today, a circularity of these cultural elements that are generated, emitted, absorbed and preordained in several ways, always promoting a totally intense dynamic among the several cultures that inhabit a same society.

To talk a little of the infantile development we cannot forget about some fundamental points, the motive coordination, that it is the physical quality that constitutes necessary condition for the daily life and of the music that is essential to the individual's sensibility.

Beyond of those two points the child's motor development depends also on the physical and mental health, after all it is through the body that the child plays and wins appropriate resources for its sociability, looking for its independence and still contributing so that it has a good concept of itself.

In the corporal mobility they act a group of muscles that are part of the coordinated action of the voluntary type, in this action the ripening of the neurons structures is observed, of the bones, tendons and some fabrics corporal that together unchain the motive coordination (Weineck, 1991). However that doesn't mean that the child should be pressed so that it does movements that are not to be adapted its age; because that could unchain a series of unfavorable effects that they could end for leaving the retracted child, full of fears and tensions. The precocious stimulation motivates this muscular chain to acquire ability and reflexes with safety.

Considering these elements, it is then, the psycosocial aspect of the music and its apprehension that interests in this work, in other words, to notice how to introduce the child musically and as the music it is able to act in the emotional and corporal aspect of the listeners, that in this case are the pregnant woman and the baby, transmitting them all of the benefits of emotions and well-being sensations, love, comfort, among other, besides half promoting an integration between the listener and its environment.

Walter Howard (HOWARD, s/d, p.12), through observations and studies proved his hypotheses about the way as the child notices the music and interacts with it. For him, the study of the relationships between the music and the child should begin by a general analysis of the child's nature and their reactions for, afterwards, to think in the reactions of it with the music. Like this, the author develops a series of experiments with babies through whom it will question the presupposition of the hereditariness and the called musical predisposition.

To begin, the babies are "individuals", he means, they are unique and they will manifest their preferences in a differentiated way some one to the other, independently of that what will be suggested them by the social way. To say that for the babies the sounds, the images, the odors are not distinguished, it is not also correct. For the author, *the first impressions are the most important* (Same, p. 23), and through his investigations the gender and the quality of these impressions are very clear and they let to define even in the most advanced age. Repeating his experiences it was clear for Howard that these first impressions are the baby's experience with this world and they are the substratum of the preferences that he will manifest very early. The author noticed that the babies recognize, for instance, the People through the speech and they know how to interact with this or that person, in other words, to cry with one to have attention, to be whiny with other if they are hungry, finally, the baby distinguishes the form as each one acts with him, and he answers to that.

The baby is also the adult's ancestor, not could be taken as someone limited and inferior in relation to this, and the education systems should support the child's development, leaving of the presupposition that it contains all of the possibilities in itself. An adult that reaches success was a child stimulated in his/her freedom and creativity, according to Howard

For us, the baby is in certain way the adult's god, it means, it embodies the capacities of that in his/her purer state, more resistant. I learned with a lot of interest, in some years, that this is the way of seeing of the East people for a lot of years. There it is affirmed that the man cannot take place without reestablishing in himself his state in the moment of the birth. (HOWARD,... p.37).

Therefore, that a newborn child is or not endowed with musicality, it is not so important. We should not label them of more or less endowed because this harms a correct evaluation besides denoting prejudice. The hereditariness is not a decisive factor, it is another possibility to develop this or that talent, but it is not the differential. According to the author, it is necessary to consider a lot the hereditary spiritual as an amount of possibilities of the which any one is susceptible of developing, and he calls the attention for the way as the Chinese philosophy faces this subject, that worries about the hereditariness yes, but, mainly, with its history, with their ancestors' deepest knowledge. With the Westerner the process is other, because, if it's not found a talent that wants to develop in a grandfather, uncle, cousin or in a near relative, it can rise as a barrier among what is wanted and what is believed to be possible to develop.

Therefore it's necessary to consider that all of the talents exist in the baby and they can be developed starting from a conscious and loving motivation of the baby's environment, without prior requirements for this or that talent, but exploring all the multiplicity that the human being is able to contain and to notice. It is, however, later, in contact with the middle and with the adults' mentality, that the "impediments" that will prevent the child of developing their musical capacities will appear: the university exists, but contradictory feelings prevent it to show up The assumed lack of talents, in the adults and in the children, it is nothing else than the difficulty of familiarizing with the conditions of the instrumental game.

As well as the music, the motive stimulation is essential for the babies' development, the perception and the discovery of the new is fundamental factor to structure the elaboration of a better-elaborated motor repertoire, allowing the discovery and improvement of a new coordinative system. It is important touching made by the student in the discovery phase, it is when for the exploration he discovers his possibilities due to new situations (Camargo, 1994).

The musical development is a "continuum" in whose course happens resulting changes of the own learning process. Some psychologists tell that the aspects of the development, in general, are not fixed, because the development is something that can change. There is who defends the theory that the human being should go by all of the development stages, without ruptures or anticipations. But, recent researches showed that not always there is a correspondence between the level of age and the quality level

than the child is capable to do, because of this these concepts are constantly being revised (MARSICO, L. O. 1982, p. 28).

It is believed that each child is born with potentialities that are him/her own and that each one has a peculiar way of growth, determined by those potentialities and for the environment in which it will grow (Same, p.29). With base in this one thought the following table of stages for the musical development:

1st stage: from 0 to 2 years.
2nd stage: from 3 to 6 years.
3rd stage: from 7 to 12 years.
4th stage: adolescence.

For the present work, we will use the first pointed stage.

There are researches indicating that the exposed children to a hearing atmosphere and musically rich during the first months of life, grow more quickly than those that don't have a favorable atmosphere in that matter.

But, caution should be taken, because according to Howard, there is nothing more harmful to a child's musical education than to start by the principle that we should stimulate it from the tenderest age, starting by the simplest (and infinitely more tedious) to that is considered more difficult. That limits, destroys knowing wish, the child's curiosity. It's necessary, sure, to give attention to the technical exercises that will work in the child, beginning from baby, the repetition notions, of rhythm, and of time, because:

The children only get to understand the musical activity when everything that is technically necessary to accomplish it gets to be plenty family for them before they produce the first sound (HOWARD, W. p.97)

In this sense starting by the conscience of the body requests the performance of specific cognitive abilities, for that reason the work of incentive of the motive coordination and of the music in elapsing of the first years of the child's life, it is in narrow relationship with the intelligence, because usually the child that presents a motive difficulty, and a precarious hearing sensibility can suffer a delay in his/her intellectual development (Gallardo,1997).

According to Mársico (1992), the specialists of the infantile development in the first years attest that the musical aptitudes show much early, could already be observed in the first year of life. But, it is noticed frequently that a lot of children manifest their musical aptitudes lately and many times in a contradictory way. Therefore, in terms of infants musical education, it is necessary to admit, a priori, the existence of musical aptitudes and to have patience to wait them show. (Same, p. 33)

The child's contact with the world, since its first moments of life, constitutes the base for the development of their perception capacities. According to Manuel Sérgio, the human development has social origin, it involves therefore an interaction and a qualified interaction among the elements of the society. For Gorini (apud MÄRSICO, p.35) all of the children's movements, from the birth, they are accompanied of resonant expressions, and he affirms, though, that the children sing spontaneously since they begin to try with their voice and they are capable to create melodies freely. But, she notices that the family atmosphere and the partner-school can produce inhibitions that are many responsible times for the loss of these potentialities.

It seems that there is no doubt that the individual originality of the newborn child is something unanswerable, for the that it is affirmed that the children differ among themselves and for that they request appropriate procedures and different for them to educate themselves. The newborn lives in a half at the same time natural and human, that he/she discovers little by little. However, its insert in the world should preserve its individuality.

In this sense their statements make echo to the experiences and exposed suggestions for Howard.

Nowadays, researches in the area of the biomusicology suggest that as much the human being as some animals have organisms with a predisposition to order the sound in some rhythms and similar frequencies.

"It is not possible to define or to explain in that it consisted the human nature as a quality or group of real qualities and transmitted by biological inheritance. The reason of it lays, partly, in the man's fact to be a malleable animal, much modified by education, that only for the music it can take place, so that human being and culture get confused, happening what we cannot conceive a humanity without invention of cultures. The culture originates the man and it is her product." (Manuel Sérgio, s/d pp 15).

The music is a phenomenon found in all of the communities of the planet, being like this, the scientists already believed that a biological base should exist for his/her creation. The specialists affirm that in the animal kingdom, the appreciation for the music exists for dozens of millions years. The called "musical instinct" preceded in a lot the human race and it can be so diffused in the nature "as the taste for the brilliant colors, musky perfumes and ostensible attitudes during the cut." (ANGIER, 2001)

The babies from six to nine months of age react in a different way when they hear different kinds of music. There are tough evidences that babies tend to stay calmer when they hear a calm melody, and, if the music goes more accelerated they are more alert. This experience came to prove what already was believed ages before (CAVALCANTI, 2001), but what was clear is that behind that is the rhythm of the own human body. Besides, this research indicates that the babies are born with defined musical preferences

They smile when they listen certain groups of musical notes, as Wednesdays and perfect Thursdays (sequences of notes as the Pity and the Fa and about the Pity and the Sol). In compensation, they hate the dissonant chords as the tritone, formed by the simultaneous touch of a Pity and of a Fa sharp (CAVALCANTI, 2001, pp. 70-74)

The babies' perception is very sensitive and it demands a special kind of music. Some studies about lullabies revealed that mothers of the whole world sing for the babies the same sequences and intervals of sounds, in the same rhythm and with the same course. Starting from that, there is a market a production returned especially for the baby and for the pregnant woman, elaborated from these studies with the lullabies. The objective of those musics is to needle a relaxation in the baby, because of this, after the birth, a loss feeling that results in a lot of cry suffers before and after falling asleep, especially during the first weeks after the birth. The American scientist Dr. Fred Schwartz, developed a form of combating that stress of the baby reproducing the sounds of the uterus, the sounds that the baby heard before the birth, returning its safety's sensation and well-being.

Some educators consider that the ability for the music is an intelligence form as important as the ability for logical-mathematics or linguistic, as believes the psychologist Haward Gardner, author of the book Multiple Intelligences. He got to propose that seven types of intelligences exist:

Logical-mathematical: capacity to accomplish mathematical operations and of analyzing problems with logic. Mathematical and scientists have that privileged capacity.

Linguistic: ability to learn languages and of using the spoken language and writing to reach objectives. Lawyers, writers and announcers explore her well.

Space: capacity to recognize and to manipulate a wide or more restricted space situation. It is important for navigators and for surgeons or sculptors.

Physical-cinestesic**:** potential of using the body to solve problems or to manufacture products. Dancers, athletes, surgeons and mechanics are worth for it..

Interpersonal: capacity to understand the intentions and the desires of the other ones and, consequently, of relating well with them. It is necessary for salespersons, leaders religious, political and, the most important, teachers.

Intrapersonal: the person's capacity if he/she knows, including their desires there, and of using those information to reach personal objectives.

Musical: aptitude in the performance, appreciation and composition of musical patterns. (LOURENÇÃO, G. 2001)

For him the school should value the students' different abilities and not just the logical-mathematics and the linguistics, as it happens in most of the schools all over the world. Since all these intelligences are developed, the child cannot just be seen as mere

executive of tasks, it should be stimulated to solve problems. (Same) we can notice a connection link here between this thought and Walter Howard's theories, presented previously, that it had already advanced them in many years.

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**THE MUSIC AND THE MOTIVE STIMULATION IN THE DEVELOPMENT OF BABIES**

**ABSTRACT**

Our body lives through a rhythm that produces, it means the life produces rhythm and sound, and consequently that is reflected in our world, in our production. The music, been understood as it goes, it is indeed very important for the child's development, of the baby, as it is it, of rest, for all of us. The music can calm, relax and transmit to the baby a series of positive references on the half that it surrounds it, giving it the safety's sensation and good feelings. As well as the music the child's motive coordination also depends on the physical and mental health, and the music aids in the maturation process. After all it is through the body that the child plays and wins appropriate resources for its sociability, guaranteeing its independence and still contributing so that it has a good concept of itself. The music is also the receiver of a series of cultural references that will reproduce to the listener whenever necessary. In it there are, in a certain way, the roots, the known and family atmosphere, elements that bring comfort, pleasure, relaxation for the mother and consequently for the baby. The human development should be understood as much more than the simple and pure formation of reflexive or associative connections or just the synapses formation. **Keywords:** Stimulation, Musical Perception, Babies

**LA MUSIQUE ET LA STIMULATION MOTRICE DANS LE DÉVELOPPEMENT DE BÉBÉS**

**RÉSUMÉ**

Notre corps vit à travers le rythme qui produit, c' est à dire, la vie produit rythme et son, et conséquente ment cela se reflète dans notre monde, dans notre production. La musique, soit elle considérée comme sera, elle est efficacement très importante pour le développement de l'enfant, du bébé, comme le c'est, de reste, pour tous nous. La musique peut calmer, détendre et transmettre au bébé une série de références positives sur le moyen que les entoure, en lui donnant la sensation de sécurité et le bien-être. Ainsi que la musique la coordination motrice de l'enfant dépend aussi de la santé physique et mentale, et la musique assiste dans le procès de maturation. Après tout c'est à travers le corps que l'enfant joue et gagne des ressources appropriées pour sa sociabilité, en garantissant son indépendance et encore en contribuant à qu'il ait un bon concept de lui. La musique est aussi le dépositaire d'une série de références culturelles qui iront se reproduire au auditeur si nécessaire. À elle sont, de certaine forme, les racines, l'environnement connu et familier, des éléments qui apportent confort, plaisir, relaxation pour la mère et conséquente ment pour le bébé. Le développement humain dont doit être considéré comme davantage la simple et pure formation de connexions réfléchies ou associatives ou seulement la formation de synapses.

**Mots clés :** Stimulation, Perception musicale, Bébés

**LA MÚSICA Y LA ESTIMULACIÓN MOTORA EN EL DESARROLLO DE LOS BEBÉS**

**RESUMEN**

Nuestro cuerpo vive a través de un ritmo que produce, es decir, la vida produce ritmo y sonido, y en consecuencia eso se refleja en nuestro mundo, en nuestra producción. La música, sea entendida como sea, es efectivamente muy importante para el desarrollo del niño, del bebé, como tal y también para todos nosotros. La música puede calmar, relajar y transmitir al bebé una serie de referencias positivas sobre el medio que lo cerca, dándole la sensación de seguridad y bien estar. Así como la música, la coordinación motora del niño depende también de la salud física y mental, y la música ayuda al proceso de maduración. Al final es a través del cuerpo que el niño juega y gana recursos adecuados para su sociabilidad, garantiendo su independencia y además contribuyendo para que tenga un buen concepto de sí mismo. La música es también la depositaria de una serie de referencias culturales que se reproducirán para el oyente siempre que sea necesario. En ella están, en cierta forma, las raíces, el ambiente conocido y familiar, elementos que traen acogimiento, placer, relajamiento a la madre y consecuentemente para el bebé. El desarrollo humano debe ser entendido como mucho más de que la simple y pura formación de conexiones reflejas o asociativas o apenas la formación de sinapsis.

**Palabras clave:** Estimulación, Percepción musical, Bebés.

**A MÚSICA E A ESTIMULAÇÃO MOTORA NO DESENVOLVIMENTO DE BEBÊS**

**RESUMO**

Nosso corpo vive através de um ritmo que produz, quer dizer a vida produz ritmo e som, e conseqüentemente isso se reflete em nosso mundo, em nossa produção. A música, seja ela entendida como for, é efetivamente muito importante para o desenvolvimento da criança, do bebê, como o é, de resto, para todos nós. A música pode acalmar, relaxar e transmitir ao bebê uma série de referências positivas sobre o meio que o cerca, dando-lhe a sensação de segurança e bem estar. Assim como a música a coordenação motora da criança depende também da saúde física e mental, e a música auxilia no processo de maturação. Afinal é através do corpo que a criança brinca e ganha recursos adequados para sua sociabilidade, garantindo sua independência e ainda contribuindo para que tenha um bom conceito de si. A música é também o depositário de uma série de referências culturais que irão se reproduzir ao ouvinte sempre que necessário. Nela estão, de certa forma, as raízes, o ambiente conhecido e familiar, elementos que trazem aconchego, prazer, relaxamento para a mãe e conseqüentemente para o bebê. O desenvolvimento humano deve ser entendido como muito mais do que a simples e pura formação de conexões reflexas ou associativas ou apenas a formação de sinapses. **Palavras chaves:** Estimulação, Percepção musical, Bebês.