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12. AUDITORY REPRESENTATIONS IN THE MUSICALITY OF PRESCHOOL CHILDREN

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Abstract: *Auditory musical representations play a fundamental role in early childhood education, deeply influencing cognitive, emotional, and social development. To foster the development of children's auditory musical representations, it is crucial to identify the components of musicality that facilitate a deeper understanding of musical compositions. This article defines the concept of "auditory musical representation," discusses the key components of musicality, and explores various types of auditory representations, along with the activities that support their development.*
Key words: *early education, musicality, auditory musical representations, musical skills*

1. Introduction

All humans possess a natural inclination toward music. Musicality is innate but can be nurtured and refined through education and practice from the earliest stages of life. Auditory musical representations are a critical component of an individual's overall musicality. The full spectrum of musical skills required for engaging in activities such as listening, performing, and creating music is hierarchically structured and interdependent. Through exposure to music, an individual develops a heightened auditory and emotional sensitivity, which deepens and becomes more nuanced through musical engagement. This is primarily achieved by refining emotional expression, rhythmic acuity, and musical hearing, all of which ultimately determine the quality of auditory musical representations. As a result, understanding a musical composition is dependent on various interconnected musical abilities. Discovering and exploring music through structured musical activities can be a highly significant goal in early education. In this regard, without the formation of auditory musical representations, it is impossible to fully comprehend the depth and meaning of music. Defining auditory musical representations helps clarify the mechanisms behind their development.

2. Components of Musicality

Musicality encompasses the entire range of musical abilities necessary for engaging in practical musical activities. Within the structure of musicality, a series of abilities can be identified, with emotional receptivity to music, rhythmic sense, musical hearing, and auditory representations playing a key role. Musical skills are necessary and continuously develop exclusively through direct participation in musical activities, as music cannot be fully understood in a definitive manner. Each interaction with the same musical composition reveals new aspects and meanings, deepening one's understanding through a personal and emotional lens. The development of musicality is an essential condition in any musical education process, as it enables one to grasp the essence of musical discourse. Musicality allows us not only to perceive music but also to express ourselves through the music we perform and listen to.

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Musicality has been explored from various perspectives by scholars in fields such as psychology, music education, and neurology. According to Edwin Gordon [2], the concept of *audiation* refers to the ability to hear and understand music in the mind without it being physically performed or heard. He emphasized the importance of developing *musical thinking* from an early age, asserting that musicality is learned through active exposure to sounds and practice. The concept of musical intelligence was developed by Howard Gardner [1], who identified musicality as one of the eight forms of human intelligence. He suggested that certain individuals have a natural aptitude for recognizing rhythms, harmonies, and tonalities, and this ability operates independently of other forms of intelligence, such as linguistic or logical-mathematical intelligence.

A child with musical intelligence enjoys improvising and experimenting with sounds, perceives and reacts to the emotional tone expressed in music, has a strong sense of rhythm, responds artistically to music, shows interest in learning about music, forms musical preferences, and easily remembers melodies and songs [4]. The renowned neuroscientist and musician Daniel Levitin [3] studied how the brain processes music, proposing that musicality is a fundamental human capacity. He stated that musicality can be understood as a combination of innate abilities and skills acquired through education, and that our brain is "wired" to perceive and create music.

In his book *A Philosophy of Music Education*, Bennett Reimer advocates for an aesthetic view of musicality, emphasizing that music should be taught and experienced for its intrinsic and expressive value. For Reimer, musicality is not only about technical skills but also the ability to convey complex emotions and ideas through the art of sound [4]. Lev Vygotsky [6] indirectly referred to the concept of musicality in his theory of cognitive development and the importance of social interaction. He suggested that music, through interaction and social learning, contributes to children's emotional and cognitive development. As V.N. Myasishchev and A.L. Gotsdiner highlight, "the transformation of sound signals (speech or musical) into meaningful, semantic, or aesthetic information occurs as a result of training and education, the acquisition of speech experience or musical experience in a specific social environment, within a particular musical culture" [8, p. 21].

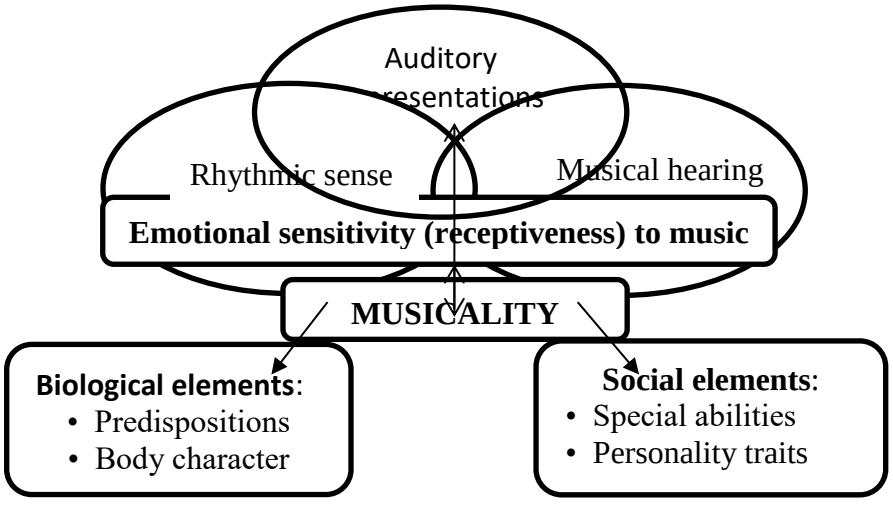

Figure 1: The Components of Musicality and Their Determinants

According to K.V. Tarasova's research, general musical abilities include: emotional responsiveness to music; cognitive musical skills, which are divided into sensory abilities (melodic, timbral, dynamic, and harmonic components of musical hearing and a sense of rhythm), intellectual abilities (musical thinking in its reproductive and productive components and musical imagination), and musical memory [10]. Musicality is characterized by the unity of biological and social elements, as its quality depends on the combination of special abilities and a person's personality traits, as well as the influence of societal musical phenomena. Thus, musicality depends not only on musical education and experience but also on the social contexts where certain musical phenomena prevail.

These ideas highlight how musicality is a blend of biological, cognitive, and cultural factors that can be stimulated and developed through education and experience. In the structure of musicality, according to K.V. Tarasova [10], two substructures are identified: (1) emotional responsiveness to music and (2) cognitive musical abilities. Cognitive musical abilities are divided into three components: sensory, intellectual, and particular. Musicality represents a potential aspect of one's personality, while musical activity is the process. Therefore, musicality defines the direction of the personality, while musical activities reveal and develop this potential.

Table 1: Configuration of Musical Abilities in the Concept of Musicality

Emotional Responsiveness to Music	**Cognitive Musical Abilities**								
	Sensory					Intellectual			Particular Abilities
	Musical Hearing				Sense of Rhythm	Productive Musical Thinking	Musical Memory	Musical Imagination	Absolute Pitch
	Melodic	Timbral	Dynamic	Harmonic					

Musicality is a complex and subjective quality associated with an individual's ability to experience, create, and appreciate music in profound and expressive ways. The combination of auditory, technical, and expressive skills enables an individual to understand and interpret music in a way that conveys emotions and meanings.

3. Development of Auditory Representations in Children

Auditory musical representations refer to the mental images and internal structures we form when listening to, creating, or thinking about music. These representations are essential for perceiving, understanding, and producing music. They are formed during auditory perception and actively shape how we organize and interpret what we hear. Representations can modify perception and create meanings not present in the original sound. Auditory representation is an "active action" rather than a passive reflection. Musical compositions are complex in nature, encompassing language, form, genre, artistic currents, etc. The level of initiation into these aspects of music influences the quality of auditory musical representations [9].

When children listen to music, various auditory representations can emerge, reflecting how they perceive and interpret sounds. These representations are influenced by age, cognitive and emotional development, and previous musical experiences. Developing auditory representations relies on perceiving music through various musical activities. To form these representations, it is necessary to recognize music's characteristics and basic features. Auditory musical representations can be continuously renewed and enriched with each listening or musical performance, manifesting both temporally and spatially (time can compress/expand, and temporality can translate into spatiality, and vice versa).

The clarity and vividness of auditory representation do not have a visual-spatial structure but rather a tactile-emotional one. At the start of musical education, methods such as verbal characterization, analogy, differentiation, comparison, and association can stimulate auditory representations. Auditory representations result from thinking about auditory sensations in relation to accumulated musical knowledge and experience. These representations are rooted in other musical abilities (components of musicality): emotional engagement with music, a sense of rhythm, and musical hearing. The emergence of auditory representations is due to a complex productive and reproductive psychological process, where the emotional and cognitive domains interact. Auditory representations reveal the musical image. Auditory representation formation can be stimulated through the involvement of other sensory channels: vision, touch, smell, etc.

The development of auditory musical representations in children is a complex process involving cognitive, emotional, and sensory factors. This process evolves through repeated exposure to music, active practice, and formal musical education. If children are motivated and interested in music, they will tend to devote more time and effort to its practical understanding, leading to more efficient formation of auditory representations. Commentary, explanation, and guidance from educators help adjust and improve these representations. The development of auditory musical representations in children is a dynamic and continuous process influenced by education, practice, experience, and emotional factors.

Types of auditory representations in children include emotional, associative, structural, visual, narrative, rhythmic, and motor representations. These helps recognize specific musical elements. Examples of activities for developing auditory representations in children: (1) Describing and characterizing the musical image of a selected piece with the use of pictographic imagery. (2) Describing and explaining the expressiveness of language elements that contribute to developing the musical image. (3) Repeated listening of the same musical piece. (4) Auditory guidance through musical stories. (5) Auditory guidance questions. (6) Thematic listening and discussions. (7) Reinterpreting the musical image through other art forms (visual arts, choreography and literature). (8) Drawing activities based on music. By applying these methods, children will develop the ability to "hear" music internally, to understand and respond to sounds and musical structures, which is essential for their overall musical development.

4. Conclusions

"Music is the representation of a world of pure events" [7, p. 287]. We hear and perceive how music "speaks" something, but without anything visually imaginable or nominal. From this arises the difficulty in imagining this type of representation. Through sounds, music represents an ideal world in the same way that colors and shapes represent real or imaginary things. An educator who interacts daily with a preschool child, monitoring their developmental progress, must understand that by initiating cognitive mental processes and stimulating psychomotor development through appropriate pedagogical tools, they contribute to the child's overall abilities, including their musical skills. It is important for an early childhood educator to recognize that a child's musical abilities are primarily the capacity to experience music, to create images of musical works, and to express them through musical activities, as well as through other artistic forms such as play, literature, bodily movements, etc. The development of auditory musical representations ensures the understanding of the diversity of music's content and leads to a discovery of the spirit and self.

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