

Music in the Early Stages of Life: Considerations from Working with Groups of Mothers and Babies

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Abstract—This paper discusses the role of music as a ludic activity and constituent element of voice in the construction and consolidation of the relationship of the baby and his/her mother or caretaker, evaluating its implications in his/her psychic structure and constitution as a subject. The work was based on the research developed as part of the author's doctoral activities carried out from her insertion in a project of the Music Department of Federal University of Rio Grande do Sul - UFRGS, which objective was the development of musical activities with groups of babies from 0 to 24 months old and their caretakers. Observations, video recordings of the meetings, audio testimonies, and evaluation tools applied to group participants were used as instruments for this research. Information was collected on the participation of 195 babies, among which 8 were more focused on through interviews with their mothers or caretakers. These interviews were analyzed based on the referential of French Discourse Analysis, Psychoanalysis, Psychology of Development and Musical Education. The results of the research were complemented by other posterior experiences that the author developed with similar groups, in a context of a private clinic. The information collected allowed the observation of the ludic and structural functions of musical activities, when developed in a structured environment, as well as the importance of the musicality of the mother's voice to the psychical structuring of the baby, allowing his/her insertion in the language and his/her constitution as a subject.

Keywords—Music and babies, maternal voice, Psychoanalysis and music, Psychology and music.

I. INTRODUCTION

MUSIC is an important element in the context of human history, playing different roles in it, depending on the social group and period observed. Some of these functions are described by [1] that mentions, among others, entertainment, accompanying rituals, education of citizens and even the use of music for therapeutic purposes. Considering these functions, several authors emphasize the importance of music for humans in various contexts, illustrating different aspects that enable us to relate this area of knowledge and psychology. Attempts in this direction have been conducted since the sixth century BC, attracting the interest of philosophers such as Pythagoras [2] and Plato [3]. Similarly, the relation between music and Psychoanalysis, specifically focused in this study, although it is still new, has been discussed by analysts such as Richard Sterba, Kohut, Winnicott, among others [4].

In different aspects, these authors have investigated issues such as the processes involved in the effects of music in

humans [5], the life of certain composers and their relationship to psychoanalytic theory and, in particular, the famous and often discussed Freud's ambivalence towards music, as observed [6]. Articulating Psychoanalysis to music, we also find authors such as [7] who investigates the correlations between musical experience and psychoanalytic experience, establishing, for example, the similarities and differences about listening to both disciplines, but considering it essential under both approaches.

Also establishing relationships between music and Psychoanalysis, [3] weaves convergences between the latter and the experience of singing, both related to listening and interaction of the subject with himself and with others. For the cited author, voice and music could be considered in the perspective of elements close to the pure affection. Unrepresentable and, thus, likely to be related to the ties between the baby and his/her mother, with great feelings of involvement observed.

The musical experience and its relationship to the processes involved in the development of the baby, which will be discussed in this work, is also a topic that has often been found in the work of different authors. It is essential, in this sense, the contribution of [8], who inserts the music between the elements found in the perspective of objects and transitional phenomena, and these, in the context of the mother-infant relationship. Other authors, such as [9], [2], [6] and [10], have also been studying this subject, resuming the correlations between music and the baby's development, from Winnicott's theory.

Some studies, in recent decades, have emphasized the relationship between human beings and music, also from the theoretical perspective of Jacques Lacan. Among the authors who opt for this approach, we find [11]-[13], who discuss the process involved in the human experience of relationship with music, theorizing the feeling of happiness and nostalgia that is characterized as the "Blue Note". This author also comments on the importance of voice in subjective constitution. Using the concepts of French Psychoanalysis, [3] he says that the voice, heard, understood and intoned, marks the beginning of the relation of alterity and recognition in the human experience. In this sense, the maternal voice and its musicality would allow the child to experience the primordial exchanges with the mother and, concomitantly, a first insertion in the linguistic and cultural community in which he/she lives. The maternal voice, therefore, would be a prelude to all relationships established later by the subject.

The author, in other studies [14]-[16] also has been investigating this subject, articulating the music and especially

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the musicality of the voice, to the study of parent-infant relationship. This paper discusses this approach, from the research carried out as part of her doctoral studies, articulated with subsequent observations established under her private practice, developing groups with mothers and babies, in order to offer them a first musical experience. In this context, more than specifically art form, musical experience is considered as a mediation between the individuals involved in the activity, and includes lullabies and children's folklore, but especially the maternal voice, crying, babbling, and the first sound experiences of the baby.

II. RESEARCH AND METHOD

The research that brings the foundation for the reflections in this work was developed from the insertion of the author in a project that existed between 1999 and 2010 in the Department of Music of the Federal University of Rio Grande do Sul, Brazil. Coordinated by Dr. Esther Beyer, the project was created with the goal of offering babies, accompanied by their parents or caregivers, a first experience related to music.

The project was developed in the format of an extension course, with groups with capacity for 10 infants, divided according to their age and accompanied by their caregivers. It began with two classes and, during the following semester, considering the large demand and the number of enrollments requested, it was later expanded to six and then seven classes, some of which the author started to coordinate.

The activity was developed with weekly frequency and duration of approximately one hour each meeting, throughout each semester. Babies from 0 to 24 months old were enrolled, with the completion at the end of the semester in which the baby completed 24 months old.

During the period of data collection for the research, the author participated in 20 groups. Initially as an observer, in the phase in which observations constituted the pilot research study and 98 infants were accompanied. Later, the author worked as coordinator of several groups, period in which 97 babies were followed. Of the total of 195 babies, all were observed and accompanied through direct contact, which was made possible by the practice as the coordinator of these groups, with data collected also through audio and video records, questionnaires completed by parents and caregivers and comments throughout the course of the meetings. Of all the participants, however, 8 babies were investigated in more detail, with the observations about them articulated with interviews with parents or caregivers, to establish considerations on the functions of music in their relationship, motives for seeking the project and the effects observed from the insertion of the baby in the activity and his/her participation in it. Respondents were selected from invitation to all participants to report their observations on the inclusion of their children in the project.

All participants who were among any of the 195 babies' broader group, however, filled out, before entrance, a form about the sonorous and musical habits of children and their families. At the end of the period of their participation in the project, they also filled out a questionnaire on its effects and

an evaluation form used as instrument for extension courses offered by the University. The participants of the research, in order to join the project, also completed a consent form, authorizing the data collected for use in scientific studies, since it maintained secrecy regarding the identity of the participating infants and their families.

Considering the importance observed from the pilot study, of music in the relationship between mothers and their babies, and the social objective of the project, as an extension activity linked to a public University, the author proposed, in the groups she coordinated, the inclusion of babies coming from shelter institutions. Each group of 10 infants, therefore, welcomed, from then, 3 babies from these institutions, who came accompanied each by a caregiver. These babies were selected by the institution team for presenting problems related to the relationship with their caregivers as well as deficits in the psychomotor development expected for their age.

Among the 8 interviews which functioned as a tool to further reflections on the role of music in the context of the project, 3 were conducted with caregivers who accompanied, over one or more semesters, babies from the shelter convening. One of these caregivers, at the time of her interview, had recently ended the process of adopting the baby who she initially followed as an employee of the shelter institution, presenting herself, therefore, as the mother of this baby in the interview and in the final questionnaire.

The research described was developed; therefore, investigating the functions of music and musicality of the maternal voice, the songs present in babies' communications throughout his/her participation in the study, development and subjective constitution.

The discussions made possible by the development of the research were complemented by later observations of the author, both as coordinator for other groups developed in the University after its completion, within the project described, and as in her private practice. In this case, the operation still follows the activities and occurs similar to the other project, with the only difference in the number of participating infants and caregivers, limited to 6 pairs of babies and mothers in each group, and an expansion of the age range served, which was extended until 36 months.

Both within the project linked to the University and in the private practice of the author, the groups are developed with the use of free and directed activities, in which music, sounds, aspects of intonation and rhythm of the voice elements are used, such as stories, rhymes and rimes. Through these activities, usually offered to mothers or caregivers to develop with their babies, listening to music and many styles are made, exploring music instruments for easy use (rattles, bells, triangles, drums), singing, dancing and moving to the sound of songs, among others. In all the time it took to collect data for research and eventually in meetings coordinated groups since then, the classes were recorded on video and, a specific time of the meetings, in which participants are asked to report their observations on baby participation in the activity, was recorded in audio.

The author has also devised, throughout the development of the research and, less systematically later, a diary, containing observations about coordinating groups, feelings mobilized by certain activities or events of each meeting, informal comments to mothers or caregivers, among others.

Considering the musical training of the researcher and her career as a psychologist working in established practices from the concepts of psychoanalytic theory, data analysis involved a multiplicity of theories, including the Developmental Psychology, Psychoanalysis, Education and Music Education, with the interpretations also underpinned by the French Discourse Analysis, discipline created by Michel Pecheux in the 1960s, from the Lacanian assumptions, Marxism and Linguistic [17]. This discipline, in line with the principles proposed by Psychoanalysis, stresses the importance of the researcher's subjectivity in the treatment of the collected data. The understanding of this aspect has been proven crucial, considering that, being part of the group the researcher observed, since this part as coordinator, the study can be characterized in the perspective of participant observation [18], a technique compatible with qualitative methodology and the author's position in relation to the group observed in this research.

III. RESULTS AND DISCUSSION

One of the questions inserted into the form about the sonorous and musical habits of children and their families sought to investigate the motives that led parents to enroll their children in the project described. This question was included because the researcher was intrigued about the great demand for the activity that generated, in the first semester that it was offered, a queue of over 100 babies.

The reasons given by participants for the enrollment of their babies in the project which served as a point of departure for the author reflects on the social imaginary about the functions of music in early periods of the development of the baby. At the same time, the reasons given in answer to the question asked on the form could subsequently be compared with those that the participants commented after the baby's participation in the project, either through the final questionnaire completed by all participants and the interviews with 8 mothers or caregivers who volunteered to further discuss the topics investigated in the research.

A wide range of motives were presented by parents and caregivers to enroll the babies in the project. In general, however, we split them into two groups.

One of these groups is characterized by evoking the musical experience and its effects as a way to achieve certain goals: global development, musical development, socialization, contact with other parents or caregivers, strengthening the bond with the baby, among others. In this context, therefore, the song is positioned as a *means to an end*.

Another group, on the other hand, also often mention side effects of musical experience, but say the project has sought to be the music an important element in family life and, in this way, they want to offer for the baby, since the beginning of his/her existence, something related to it. This aspect appears

frequently also in the comments of parents seeking the project developed under the private practice of the author. In such cases, more than a means to a specific end, music is positioned as an *end in itself*.

Among participants who consider music a way of acquiring specific skills, we find references to various spectra, as we can see in the speech of parents who completed the form about the sonorous and musical habits of children and their families. This perception towards music and participation in groups can be illustrated by the response of a mother who believes her daughter's participation in the project is *a way for the child to interact with music in an organized manner and with specific goals*.

Also in the perspective of means to achieve various purposes, we can find a mother who says that she enrolled her son in the project *because it stimulates the nervous system, which is in formation, it is good to strengthen the mother-child bond, to connect with other mothers and she was curious about the work to be done*.

At the same time, caregivers accompanying babies who are institutionalized under the tutelage of the government, express their perceptions about music as instrument for specific purposes, mentioning the importance of inserting the baby in the group *to encourage their overall development (psychomotor, affective, perceptual) and equip people to take care of children, strengthening the emotional bond*.

The reasons given by these participants are in line with some aspects raised by the literature on the subject.

In this sense, [19] and [20], for example, focus on the influence of music on *cognitive and neurological development* of the baby, aspects mentioned among the goals sought by some of the project participants.

Likewise, the importance of music in *socialization* is emphasized by several authors, especially those who work in the area of Music Education, as [21]. Music as a function of inserting the subject in society is also pointed out by [22], who emphasizes its role in adaptation to social norms and other purposes as aesthetic pleasure, leisure, and communication, among others.

There are also authors, such as [3], [14]-[16] and [23], who have been developing works about the effects of music on subjective constitution of the baby and his/her psychic structure, understanding the term structure in the way it is designed by [24], ie, as a "private arrangement in which the subject is organized in relation to the other, the objects and the significant". For these authors, there would be an emphasis on *psychological aspects* influenced by musical activities when developed with babies.

To approach music as a means for various purposes, while not excluding other approaches, the author prioritized in the development of her research, the emphasis on the psychological aspects involved in the musical experience and therefore their importance as a connecting element between the babies and their parents or caregivers.

The importance of music in establishing ties with the baby was particularly emphasized, in both the form about the sonorous and musical habits of children and their families and

in the interview, by two mothers of the group of 8 babies focused in more detail in the research.

One of these mothers, which we will call A., initially mentioned in the form, that she had pursued the project because it would be a *less aggressive way to socialize and also to have access to a group and interact with it musically*. In the interview, however, she described the goals that had made her to enroll her daughter in the project and the effects she had observed from the insertion of both in musical activities. She said that her baby had been adopted a few weeks before joining the project, and reported that she had sought the activity as a way of approaching the child, establishing, through a directed activity, a time to have fun with her child. *Our alone time, a way to create an intimacy that is only ours*, as she says. And she then adds, referring to the results of the participation of both: *It was a relationship established through this, too*, speech that refers to propositions by [3], for whom the maternal voice and the songs sung by the mother are important elements in her relationship with her baby.

Also according to [8] music can be a relevant element in the relationship between the baby and his/her mother. For this author, music can be important in creating what he termed *potential space*, described as the area of shared experience that is set between mother and baby and is essential for the development of the latter and the relationship they create. For this author, the potential space is related to the *objects and transitional phenomena*, conceived as the elements that the baby uses to process the relationship and is necessary to the progressive separation of his/her mother. For this same author, these objects are paradoxically perceived by the baby not as internal or external reality, but as part of a third area of experience, connected with the *potential space* and linked to the development of the creativity and the feeling that life can be authentically lived.

Perhaps for these motives, A. concludes in the final interview, that participating in the activity was therapeutic for her and her baby. In this respect, this mother explains that, in addition to enabling the experience of specific and special moments with her daughter, participate in the project also allowed her to relive processes related to their childhood and, thus, to remember important moments related to music that she lived with her parents. So, in a moment of the activity in which mothers or caregivers are invited to choose songs to sing with their babies, this mother opted for those she recalled from childhood, mentioning in the interview the emotion that such choices provided her. This mother said that through the project, she could *rescue from the winchester* significant experiences with music that she lived with her original family.

In this sense, to A., singing to her baby the same songs she heard her parents singing during her childhood, seems an important way to sign the baby in the chain of signifiers that make up the family history, aspects that authors like [25] remember to be essential to the subjective constitution of the baby.

In the author's private practice, after the development of the research, the inscription in the project and the search for musical activities for the baby as a way to enhance the

formation of ties, is presented with relative frequency, and were not uncommon cases where such a search was to start a process of adoption.

The other mother, among the 8 interviewees, who mentioned the importance of music, which here we will call B., reported that the search for the project was motivated by the decision to seek resources to tackle postnatal depression that she was living. The perception of B., when she mentions that *music was a way to communicate with the baby*, seems consonant with theoretical formulations about the importance of music in establishing ties with the baby, that, in this case, this mother describes as impaired by depression, an important aspect present in the formulations of [16].

The use of musical activities as a resource in the treatment of postnatal depression also shown to be important if we consider that the modulation of the voice, that we can understand how its musicianship, is a changed aspect in maternal depression [26], [27]. And singing to the baby, engaging in recreational activities related to music, may thus be a way of rescuing the fluidity of the relationship and, with it, the musicality of the voice. A. reports, in the final interview, that singing to her baby was a way to reconnect with him, what will reinforce aspects described by literature. Importantly, the *motherese*, as described by Fernald, is characterized by sound changes of the speech of adults when in maternal position in front of infants [28], and shown to be essential for the psychic constitution of the latter, as well as for the development of language. Its absence, in the case of maternal depression, may be, in fact, very harmful for the baby, and rescuing him/her can be one of the key elements in the prevention of futures pathologies.

The importance of music in establishing ties with babies is also described by the caregivers who accompanied children from the shelter. This aspect was frequently mentioned in the form about the sonorous and musical habits of children and their families, and was also evoked in the interviews with all the three caregivers who accompanied these babies. While positioning themselves in relation to them in different ways, all expressed ideas related to music as an important means to *capture baby's attention*, as one of them says, *strengthen the emotional bond* as another caregiver comments, and *develop a relationship*, as said by the third one. The latter, which here we will call C., alludes, although indirectly, the characteristics of potential space. As an effect of *stimulation* in various aspects provided by the musical activity, C. comments that *the baby seems much more cheerful, more 'alive' after the project experience*.

Another caregiver, D., accompanying one of the babies, mentions that after her involvement with the baby in the project, could *take a moment to be alone with the little one, devoting herself only to this child*. She comments that this dedication has enabled not only the formation of significant ties with this baby, but also the observation of things that in other contexts, such as the daily life of the institution, she did not have time to realize. So she was thrilled to notice, through the musical activities, times when the baby took her first steps and clapped when she heard a song that she liked.

Among the caregivers interviewed, however, perhaps the most significant example of the function of music in establishing ties with a child, can be seen in the interview with E., who along with her participation in this project, requested custody of the baby in order to adopt her.

E. considers that music was essential in the relationship with her daughter, even before entering in the project. At this time, as she says, she liked to take care of the smallest babies in the institution, and as a way to capture the attention of this particular baby, she used to sit beside the cradle, holding her little hand and singing lullabies. And the baby, whose evaluation pointed large deficits relative to psychomotor development expected for her age and great difficulty in establishing links with any caregiver, began to look at her while she sang.

Already as a mother, she says, about the baby, that *all her development happened through music*, adding that she *does not know what would have been of her daughter if it was not for music*. Similarly to A., this mother also comments on the importance of music as a therapeutic activity for her baby, alternating, when talking about the project, the words *class* and *therapy*.

In the case of this pair, the music seems to have had an important function in the perspective described by [11]-[13], when he says that it functions as an element that allows the subject to feel summoned to take part in the relationship, as seen in this report. The music, for this author, is related to the perception of fundamentals of otherness, allowing at the same time, to the subject, rather than hear it, feels heard by musical work.

In fact, throughout the various modules in which this baby participated in the project, all group participants were able to follow the important transformation she experienced. Initially apathetic and seemingly disinterested, the baby was at the conclusion of the period in which she participated in the project, a lively and participative child. She had started her experiences singing with her mother and both amused themselves enough to participate in musical activities. Evaluation before the baby came out of the shelter, to live with her adoptive family, no longer showed the same problems in relation to psychomotor development and concerns as indicated prior to her psychic structure, and the girl was, in all respects, one healthy child.

The author, in this case, had the opportunity to meet E. and her daughter some years later, when they went to her office for a visit. The girl was cheerful and communicative, and although she still needed specific therapeutic treatment in questions concerning to learning, presented an appropriate development for her age and an excellent relationship with her adoptive family, with whom she shared a love for music and for playing musical instruments.

If for some parents and caregivers to participate in a project that offers the babies musical activities is related to the pursuit of achieving specific goals, unrelated to music, for others the activity was specifically sought as a way to offer children musical experiences from the beginning of life. With this, music, in the perspective of these parents, before *media* can be

understood as an *end in itself*.

In the form about the sonorous and musical habits of children and their families, several answers are linked to these propositions. Like the speech of a mother who says she enrolled the baby in the project because she thinks she could have a *major musical experience* and another that says that *they enjoy music at home and realize that the baby also likes it, because she sings and dances whenever she listens to music*. This latter mother, who here we will call F., is one of those willing to participate in interviews, reporting the importance it had to provide for her daughter musical experiences from the beginning of her life, as this artistic form is an element that she values and that has had, in its own history, significant importance.

F. reports that music has always been part of her history and, just as A., remembers important moments in her childhood that are related to music, such as when she heard her own mother playing the accordion. So, this mother says that since pregnancy, she enjoyed playing piano for her daughter, and she felt this experience was pleasurable and thought it would be perceived by the baby in the same way. F. commented further that she liked seeing the first musical experiences of her daughter in the project, like when she was trying to sing a song well known in the Brazilian children repertoire, whose sentences always end in repetition of phonemes, that her baby loved to sing.

In the speech of this mother, the importance of functional anticipation is evident, described by [29] as “primary violence”, since it is performed from the maternal interpretation but a normal and even fundamental element to the psychic structure of the baby. When we look at video recordings of the scenes described by F., it is clear that, in the strict sense, this baby can not sing yet. The perception of her mother that the daughter is now able to sing, however, assigning meanings to the sonic experiments of the baby, is what will allow, in a near future, this child to be able to sing.

Another mother who emphasizes the relevance of the experience of singing with her son is G., who opted, in the moments of the meetings in which is possible to share songs with the group, a song of her own, which she composed during pregnancy. While expressing certain shyness to show her work to the group, she was clearly thrilled to do so, commenting that this song has become, for them, *an important element in family life*, that they like to play, with variations, according to the events that mother and baby witness or experience.

The story of G. refers to a function of music often described by authors such as [30], who indicates that this may favor for the baby, after birth, the recognition of the context in which it was inserted from pregnancy. This mother has thus observed that the baby, hearing, in the first few weeks, the song she had been singing during pregnancy, expressed recognizing it, calming down when listening to the song. This aspect is also emphasized by [3], which says that surveys show that the recognition of musical phrases heard in the period of pregnancy can soothe babies when they are heard by them after birth.

Recognition of songs used during pregnancy, and especially

the importance of music as an end in itself, is highly emphasized by H. This mother, who mentions having wanted to participate in the project so that *she and the baby could have more contact with the music*, account that throughout gestation she used to sing for her daughter, and her husband liked to do the same. One of the most memorable experiences she has had, from this, came when the baby, with a few hours of life, heard her father singing the same song he sang during pregnancy. H. describes that *it was creepy*; to see her daughter opening her eyes and listening intently to the song until her husband finished it.

This mother shows another relevant aspect of music while element linked to the recognition, when she mentions her experience when realizing that the baby could already hear, throughout pregnancy, which she herself heard. Reflecting on this made she feels the pregnancy in a more intense way, thinking about the music and sounds that involved both as an experience they could share.

H. also discusses the importance of music as musicality connected to words and voice. Because of this, she says that when she was in the process of choosing her daughter's name, she used to try out its sounds. And then, she remembered one that was also connected to the cultural origins of her family, choosing this name because she liked the way it sounded and commenting: *for me, this name had musicality*.

This mother also says that, from her involvement with the baby in the project, she started to pay more attention to the sounds and, especially, the sound of the voices of people around her. For example, her husband's voice, that she realized, for the first time, how it pleased her.

She also began to perform plays with her daughter, using her own voice, its rhythms and melody and to realize that the changes that she used in the prosody of speech itself, to address to the daughter, increased her attention and engagement in communication. These aspects are related to what [27] and [28] postulate, to study the communication between the mother and her baby, its features and functions, describing the *motherese* and their presence in the early human relations, in a way that the authors consider universal.

Just as H., also other mothers with whom the author worked with after the completion of the research emphasize the value of music, voice and musicality, as an element of connection with their babies. The sounds and musicality implied in relation of the other and the baby, included the maternal voice, babbling, crying and experiences in which the baby makes sounds, therefore, appears to constitute important elements in the relationship between mothers and their babies.

Different from words, whose ambiguous character has been studied by authors of diverse areas, such as [31] does from studies on heterogeneity and its presence as a constituent of the discourse, the musicality that involves initial relationship between mother and baby presents a univocal character, serving as a foundation for the psychic structure, and allowing the baby to become, one day, a subject able to talk and sing, not just the words and songs chosen by the mothers, but his/her own repertoire.

This will allow the baby to position itself also as a subject

capable of desiring and, as noted by the author quoted above, able to negotiate the illusion of autonomy about the words that will feature all communication between humans.

However, maybe there are going to be moments in the life of this subject, that will make him/her feel the need to express feelings beyond enabled by spoken words. Music, in these moments, could prove a key element enabling the evocation of the first contacts with the mother and the safety experienced in this relationship, with all communication and its inherent musicality.

Perhaps because of the importance of music as a founding element of subjectivity and related with first experiences of connection with the mother, all interviewees discuss at some time of the interviews, the particular relationship that they developed throughout life with music. B. speaks of music as a *companion*, relationship that she also wants to bequeath to her son, A. mentions that she has a *soundtrack for every moment of her life*, G. mentions the *musical background* to the song composed for the child and its importance in their lives. For these subjects, at some point, music seems to acquire the function described by [12], characterizing the Blue Note. Experience that makes, as H. says, as if that music seems to be *entering the person*, allowing, paradoxically, the repletion of initial experiences and, at the same time, always tangent to novelty, presenting a never dull or boring character.

IV. CONCLUSIONS

Music, as can be seen in the speech of respondents of the forms and questionnaires, interviews and analysis of images and audio enabled by the video records of musical activities with babies and their mothers or caregivers, seems to be an essential element if experienced early in life. And as a means to achieve various goals, either as a activity in itself, presents itself as an element able to offer the baby a wide range of possibilities, especially with regard to the communication with his/her mother or caregiver.

Singing and enchantment seem to combine in the experience of playing with the baby, using music. Perhaps this is why many mothers who participated in the research describe how *magical* and *unique* were the moments they experienced while in a project whose goal is to provide first musical experiences to babies and parents or caregivers. As E. says at one point, while watching the baby who then she accompanied as a caregiver, playing with sounds throughout the meetings, she realized that she felt *charmed* by this child, fundamental aspect to come to think that she was not already positioned in the relation to the child as an employee in charge of their care, but as a mother.

Likewise, H. commented that she felt *more connected to music* after participating in the project. Perhaps this mother can express various aspects highlighted during this study, summarizing some propositions presented in this, when she concludes that she realized the importance of music as a playful element in contact with her daughter and as a voice component. These aspects, so well described by [3], were synthesized by this mother at the end of the interview, when she says: *When you speak, ok, fine! But singing... ah, you put*

another thing in singing!

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