

## Early Childhood Music Therapy Newsletter

Please note the information printed in this newsletter does not necessarily reflect the opinion of AMTA or your editors.

### 1998 Early Childhood Roundtable

Once again, last November seems like a long time ago, but before we know it the World Congress will be upon us. Thank you to all the enthusiastic professionals and students who attended our most recent Early Childhood Music Therapy Roundtable in our hometown of Cleveland, Ohio. This short time period at the conference continues to be very helpful to us in our work. Below are highlights of the session:

The newly completed final draft of the *AMTA Music Therapy and Young Children* Fact Sheet was distributed and discussed. We have contacted AMTA to see what the plan is for publication and distribution of these sheets. Many pertinent website addresses were shared. The following is a list for your convenience:

- <http://www.rarediseases.org> (homepage of the National Organization for Rare Disorders, Inc.-NORD)  
e-mail: [orphan@rarediseases.org](mailto:orphan@rarediseases.org)
- <http://www.musicblvd.com> (for CD's and cassettes, plus album reviews, articles, and sound samples)
- <http://www.geocities.com/Heartland/Lane/2273> (Amy Mordant's webpage)
- <http://home.att.et/~bk-brunk/> (Prelude Publications' page info on assessment and many useful visual aides packages and other resources).
- [www.perkana.com](http://www.perkana.com) (Perkana Perkussion, manufacturer of Go-Jo bags, which were demonstrated at the Roundtable)  
email for Stephen Perkins (the person who demonstrated them --drummer for Jane's Addiction, Banyan, et al): [velvethammers@stephenperkins.com](mailto:velvethammers@stephenperkins.com)

Many regions of AMTA were represented at this roundtable, and representatives shared news of recent happenings in their areas. M. Diane Bell, from the *Western Region*, announced that ideas for resources, books, and tapes for child-care providers and non-trained non-music teachers were being sought. Kathleen Coleman of the *Southwestern Region* discussed the difficulty in standardizing music therapy assessment tests but encouraged us to standardize the music therapy assessment **process**. She also reminded us to be familiar with the laws and to give clear results for documentation. Marcia Behr from the *Midwestern Region* discussed experiences in St. Louis regarding music therapy assessment. She pointed out that if a parent asks a music therapist to go to ask for music therapy in a school, the music therapist is overstepping professional boundaries. However, the music therapist is able to do presentations for support groups. Beth Schwartz from the *Mid-Atlantic Region* reported on some of the work that she and Amy Thomas and others have been doing lobbying in New York state. Beginning in 1999, for children aged 3-5 years music therapy is on the Related Services list, and a "fee for service" system is being implemented, with music, speech, occupational, and physical therapies all being covered at the same rate. However, for children from birth to three years, music therapy is not included in Related Services, and funding comes from the Department of Health, not the Department of Education. Also discussed was the fact that New York state has decided to create a commission on interventions for early infantile autism. ABA (Applied Behavioral Analysis) was mentioned in this regard.

The majority of the roundtable session was spent sharing successful music therapy activities, strategies, and resources. As was the case last year, if someone completed an index card, his or her idea has been included below. If someone listed his or her name, it was included. If not, the idea was presented anonymously. Thank you for your overwhelming response to this request. We hope you, our members, will find this a useful service.

### Strategies

- One participant state that if she is doing what the children are to be doing, instead of directing the activity, she has observed that participation and on-task behavior levels are higher.
- A parent of an eight-year-old boy with autism reported that when the child was younger and more tactilely defensive, his parents would help him through tasks he found unpleasant (such as hair-washing and tooth-brushing) by doing the activity within the duration of a favorite song. For example, his morn would sing the "Ninja Turtles" theme song while he was brushing his teeth, and he knew he had to brush for the duration of the song. This particular song was chosen because it was one of the child's "obsessive" interests at that time.
- Paula Jordan suggested providing a session for parents to make musical instruments to use

at home.

- Kimberly Bradstreet shared some of her strategies, which are based on the work of Tomatis. She suggested playing Mozart, particularly violin concertos, to help stimulate the brain. She also feels Mozart music is good as background before starting activities or during others, such as art activities. Gregorian chants are useful for a calming effect. She reminds us that each child is unique and reacts to different kinds of music in different ways. We must find what works best for the individual.
- Marcia Humpal states that for great sensory input she uses Chinese therapy balls to "shake hello" or "shake good-bye." The musical balls, used usually to relax hand muscles, are intriguing and fit very nicely into little hands. She presents them with upturned hands. The children put their hands over the balls and her hands, and then they shake and sing together.
- Doug Ramsay uses low C Suzuki tone bars to touch body parts when singing body songs. This activity offers vibrotactile stimulation and aids attention.

#### Activities

- + Kathryn Stevenson suggests a ball/balloon and lycra activity to address the goals of sensory stimulation, socialization, and increased movement. She seats children in a circle and has them hold a large piece of stretchy material, e.g. lycra. She then places a ball or balloon on the material, turns on music, and asks the children to move the material fast and slowly. She tells them the ball must stay on the material. She also states that one can use a variety of music, depending on children's abilities and the desired tempo.
- + Betsy Claire Jolly has found that simple circle dances, particularly from the Phyllis Weikert tapes of World Music, really help in body "macro"/ "micro" movement skills. She uses a tape that primarily focuses on body laterality through alternating hand and feet movements and marching, jumping, or hopping.
- + Community drumming and improvisation were suggested to aid in building cohesiveness and self-esteem.
- + Donna Klembczyk uses the song "Down by the Bay" (Raffi "Singable Songs for the Very Young") in her work with young children. She plays the song and encourages free, creative movement through the verse, stopping after the "My mother will say..." After the line "Did you ever see a . . .?" the children start moving again for the final line ("Down by the Bay"). Children can also be encouraged to make up their own rhymes and to play instruments.
- + Two music therapists in attendance at the Roundtable suggested activities with the song "Five Green and Speckled Frogs." Beckie Tweedle uses a carpet tube or other type of cardboard tube and decorates it with speckles. She puts five pieces of velcro on the tube and takes five finger puppet frogs, laminated paper frogs, or "fun foam" frogs and attaches a piece of velcro to each frog. She then velcros them to the "log." She sings the song and has the children pull off the frogs one at a time. She has a "pool" (a blue cloth or Rubbermaid basin) into which the children can throw the frogs. Note that the song has to be done more than once so everyone gets a turn. Iris Shiraishi's twist to this activity is having child on his/her "lily pad" or "log," which in reality is a carpet square. Children jump or swim on cue and they eat "gummi worms" after jumping into the water.
- + Carol Colombo uses the 2.4.6.8 Food Song by the Song Sisters in her work with young children. Each child chooses a food item from a container of play food and then fills in the blank in the song. This is a great speech activity, and Carol also suggests sequencing all the food items. The words are as follows:
  - "We're gonna have some (name of food), hooray, hooray (2x).
  - It's \_\_\_ for breakfast, it's \_\_\_ all day,
  - We're gonna have \_\_\_, and \_\_\_, and \_\_\_ in our bellies,
  - Hip, hip, hip, hooray."
- + Halloween was the topic of two music therapists' suggestions. Trish Peddecord stated that school based programs often have problems with Halloween, due to religious or social connotations. One activity which has worked for her in this situation is singing a passing song while passing a plastic pumpkin around a small or large group. When the music stops, the person holding the pumpkin is able to try on a pair of glasses/hat/etc, that he or she removes from the pumpkin. Some of the benefits of this activity are experiences in taking turns and waiting, passing, focusing of attention, reducing anxiety sometimes associated with Halloween, and allowing children the freedom to be laughed at and to

laugh with other in appropriate ways.

+ Stephanie Fiskum uses a "Pooh" Halloween tape with a recording of a werewolf song.

In it the concepts of loud and soft are addressed. She has children use "groaner wands" during the howling. During the verses they tap the floor, their shoes, or shake the wands. A werewolf puppet is a good visual cue for this song as well.

+ Cindy Edgerton suggests creating a maraca activity which consists of active silences one to two measures of rests which create a space for the child to interject). During the active silences, use the maraca as a microphone and say words/phrases (e. g., "oh yeah," "Hurraaaaay," "ahahahahah," etc.).

+ Katherine Nagy uses an "object share" activity to increase responsibility and encourage sharing at the appropriate time. She has children bring an object for "show and tell". She may or may not have a certain theme related to what the children bring. She then has a song available, where she sings and fills in a space to include each child's object. Her suggested words are below:

"It's a wonderful day here today,  
(Name of child) has a (object) to share,  
A(n) (object) to share, a(n) (object) to share.  
(Name) has a(n) (object) to share.

+ Asherith Even proposed the following rhythm stick activity. She has used it with a group of four-year-olds. Each child has a pair of smooth rhythm sticks. The therapist leads first, tapping sticks loudly, softly, fast, slowly, etc. Then the group "pretends" with the sticks, rubbing them together to make a fire, using them as ski poles., and so on. She asks the children for ideas and gives them a chance to lead the group in playing.

+ The following "Windshield Wiper" song offered by Doug Ramsay gives Opportunities for arm movements and practicing fast/slow concepts. Vocally one can address high and low ranges and production of certain sounds ("w," "sh").

F F F C F F F C  
Windshield wiper, windshield wiper

F F F E F G  
What do you do all day?

B flat` G E C  
Splish, splash, splish, splash,

C C C D E F  
I wipe the rain away.

#### Resources (recommended by)

- \* "Babies Make Music, Kids Make Music Too!" by Lynn Kleiner (Iris Shiraishi)
- \* "Baby Beluga" book and tape by Raffir (Janet Barton)
- \* Better IEP's book by Barbara Bateman and Mary Anne Linden, Sopris West 1-800-547-6747, \$20.00. Excellent book by an attorney, covers what school districts are or are not required to provide. Essential for therapists working in public schools (Kathleen Coleman)
- \* "Blues Clues" songs and videos
- \* The Child with Special Needs book by Stanley Greenspan, M. D. and Serena Wieder, Ph.D. --\$26. (Ronna Davis)
- \* First Feelings book by Stanley Greenspan, M. D.
- \* Learning through Music. Learning through Song books by Herb and Gail Levin --just republished and rebound, available through MMB ( M. Diane Bell and Beth Schwartz)
- \* "Music Together" books and tapes. Center for Music and Young Children (songs are traditional and original, include minor, major, and modal melodies, with even and uneven rhythms (Kristen Chase)

## 1999 Early Childhood Music Therapy Roundtable

K Any *issues* or *topics* you would like to see on the agenda for this upcoming meeting should be sent to Ronna Davis or Marcia Humpal, no later than October 15, 1999. We hope to hear from you and see you in Washington!

### Music Therapy as a Related Service -- Know the Facts

By Marcia Behr, MT-BC

So - you want to work with kids who have special needs in the public school system. Then you need to be educated and prepared to function in a new world. You will need to know the new rules and regulations regarding music therapy as a related services which vary from state to state, new terminology, and the IEP process itself. You must be able to answer pointed questions from administrators who are less than eager to embrace our profession. Prepare yourself to respond to the following comments and questions.

✓ "Music therapy is not a related service and therefore we cannot *fund* it."

Response: Following the most recent revisions in the *Individuals with Disabilities Education Act* (P.L. 105-17), music therapy continues to be identified as a related service and is defined in the bill under Part B as, "those services deemed necessary to help the child **benefit** from special education."

✓ "How do you determine which children receive services?"

Response: Our national organization, AMTA, has appointed a task force to develop a standardized *process* by which students are assessed for services. Presently this is the format I am using for assessment. (Be prepared to present sample forms and explain rationale for determination of type of service recommended, i.e. individual, group, consultative, combination.)

✓ "We already have adapted music education. How is music therapy different?"

Response: The main purpose of adapted music classes is to teach music concepts and develop musical performance skills. The music educator has a degree in music education. Music therapy is the use of music or rhythm based experiences, designed and implemented by a board-certified music therapist, to address individual non-musical goals. (Prepare clear examples that illustrate the use of music therapy strategies to develop cognitive, social, communicative, and motor function.)

✓ "Who is qualified to provide music therapy services?"

Response: A qualified music therapist has completed a degree or equivalency program at one of more than 60 colleges or universities throughout the United States including a clinical internship of 1040 hours. He/she is then eligible to sit for the Certification Board for Music Therapy Board Exam - 150 item, multiple choice test, that must be passed with at least a 70%. Following successful completion of the Board Certification exam, the music therapist must complete a minimum of 100 hours of continuing music therapy education every five years or retake the exam to maintain Board Certification. (Call CBMT for handouts that clearly explain the importance and benefits of Board Certification.)

Working with kids who have special needs is rewarding and fun, but dealing with administrators can be very intimidating. Call AMTA for copies of our most recent *Code of Ethics, Standards of Practice*, and list of *Professional Competencies*. Be familiar with these documents, hold yourself accountable for following them, and present copies to administrators questioning our profession.

### New Go - Jo Bags From Perkana Perkussion

By Stephen Perkins

Stephen Perkins (drummer for Janes' s Addiction, Pomo for Pyros, Banyan) and Joey Klaparda have teamed up to make versatile instruments for the physically challenged, grade school students of all ages as well as senior citizens. The Go-Jo Bag provides an unlimited yet controlled palette of sounds and effects. Easy to attach velcro allows quick placement in hand, unlike conventional shaker instruments which must be hand held by the user.

Our bag is made by using special lightweight beads placed in mesh bags with velcro straps to fit users condition and hand size. Available in a convenient 3-pack of different tones (Green/low. Red/mid and Yellow/high), Go-Jo's can be played individually or in matched and unmatched pairs. These bags are

professionally designed and constructed for years of use.

Perkana Perkussion was founded in 1996 and has stirred things up with musical therapists, camps for the physically challenged as well as high - powered producers and musicians. For additional information, please contact us at 800.406.0402. You can also check us out on the web at [www .perkana. corn](http://www.perkana.corn) Stephen can be emailed at [velvethammers @ stephenperkins.com](mailto:velvethammers@stephenperkins.com)

### **Music Therapy on the Internet** *By Amy Mordaunt, M.Ed., MT-BC*

Before writing this article, I had decided I was going to educate you on how you can create your very own web site. About three single-spaced pages later, I realized that this wonderful information would be a bit too much for the *Early Childhood Newsletter*. The following article assumes that you are familiar with the Internet and have access to it. If you do not and/or would like to learn how to create a web site, please email me at [leibee@en.com](mailto:leibee@en.com) or send me a stamped, self-addressed envelope at 1912 Alcott Lane Brunswick, OH 44212 and I will send you a copy of that article.

Since you're subscribing to this newsletter, I'm assuming that you spend some time with the early childhood population. Perhaps you're looking for new music ideas and activities or want to provide parents with some helpful sites. If you're like myself, you have become frustrated about the type of music therapy information on the Internet. It is usually geared towards educating people about our field. While that is certainly great information, it simply does not help us! To save you some time (because I realize that you are all such hard workers), I have compiled a list of links which include *ideas* for both parents and professionals (such as activities, songs, etc).

I would encourage you to consider creating your own web page. Currently, there are very few web sites that give actual ideas and resources. Remember, sharing is good! Again, email me if you are interested in learning how to do this. Below are a list of links to get you started. If you know of any other terrific sites, drop me a line (via email or above address). Good luck and happy surfing!

#### **Music Therapy for Young Children with Special Needs**

<http://www.geocities.com/Heartland/Lane/2273>

#### **Daycare Providers Music Page**

<http://www.icomm.ca/daycare/cardsi07.html#CIR0717>

#### **Marcie's Music Therapy Page**

<http://members.home.net/mse168/index.html>

#### **Idea Box—Music and Songs**

<http://www.theideabox.com/ideas.nsf/music/song>

#### **Children's Music Web**

<http://www.childrensmusic.org>

#### **Music Education for Young Children**

<http://www.2-life.com/meyc/>

#### **KIDiddles**

<http://www.kididdles.com/>

#### **Musical Activities from Parent Soup**

<http://www.parentsoup.com/library/imu004.html>

#### **Fun Music Ideas**

<http://members.tripod.com/~Trip/newsletter.html>

#### **Children's Music Web Guide**

<http://www.cowboy.net/~mharper/Chmusiclist.html>

### **Thoughts About Music Therapy Assessment**

**Kathleen Coleman, MMT, MT-BC**

Assessment in music therapy has always been a topic of ongoing discussion, and it has gained momentum particularly in these past several years for those of us who work with public school systems. As music therapy is becoming more familiar to the public, more parents are inquiring about this service, and music therapists are finding it necessary to refine their methods of assessment.

In the public school arena, there are two routes by which music therapy ends up in a school system. One route is **"by decision of the school district"**. In this service delivery route, the school district (not the IEP committee) makes the decision to identify and prioritize groups of students who could benefit specifically from music therapy intervention. Service provided in this manner is described as "*educational enrichment*" or, perhaps "*consult to teacher and/or program*". Assessments are **not** conducted for each individual student, and music therapy goals and objectives do not appear on the students' IEPs. However, a description of the student's class/program in the IEP may include a statement such as: "a music therapist serves as an educational consultant to the (name of class) class."

The second route by which music therapy ends up in a school system is **"by decision of the IEP committee"**. With this service delivery route, the IEP committee (at the request of a parent or school district representative) may request a music therapy assessment for a particular student based on that student's responses to music in the classroom, therapeutic setting, or home. The assessment, administered by a board certified or registered music therapist, needs to satisfactorily answer the question "does this student require music therapy as a related service, and if so-why?" It is important to think about the assessment you are using and to determine if it really answers the questions that are being asked by the IEP committee. Most of the time, the IEP committee is looking for an "*eligibility*" type of assessment-determination as to whether that student really *does* require music therapy as a related service. Later, if the student does qualify, you may want to use other assessments as "program planning" assessments-to determine in more depth what types of musical responses, reinforcers, etc. are effective for the student as you develop his/her therapeutic program.

For further information on the topic of assessment:

**Better IEP's: How to Develop Legally Correct And Educationally Useful Programs**

by Barbara Bateman and Mary Anne Linden  
Sopris West  
1-800-547-6747

**SEMTAP: Special Education Music Therapy Assessment Process**

by Betsey Brunk and Kathleen Coleman  
817-481-2323

***A Note from the Editor...***

I'm putting on my other "hat" as a member of AMTA's Affiliate Relations Committee to urge all of you to take advantage of opportunities to educate members of other professions about the benefits of music therapy with young children. I know that *many* of you already are presenting at conferences, giving in-services to your agencies and parent groups or preparing proposals for starting new contract services. AMTA needs to know what you are doing and who your audience is. **Please send this information to me** so that your efforts can be counted and recognized. Each region has an affiliate relations chairperson who reports to the national chair of this committee (Sr. Donna Marie Beck). Also notify your regional representative whenever you represent our profession to other groups.

Our members have a wealth of expertise. Consider speaking and/or writing whenever you have the opportunity to do so. Using music with young children is getting much publicity. Let's insure that using music *therapy* with young children attracts attention, too.

