

# Early Childhood Newsletter

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Marcia Humpal, Editor; Jessica Major, Asst. Editor

## In this Issue:

Welcome	1
Report on the 2000 Early Childhood Roundtable	2
<i>Music Therapy with Young Children</i> Fact Sheet	3
Resources, Activities, and Strategies	3
Fun and Functional	6
Educational Music	7
Sesame Street <i>Music Works</i>	9
A Tribute...	10
Media Moments	11
<i>Babies Make Music</i>	11
Conferences and Workshops	11
Coda	11
Leadership Bulletin	12

Welcome once again to another edition of the *Early Childhood Newsletter*. As I look back on previous issues, one message remains constant: music therapy for young children continues to gain more and more attention. This year is no exception. National grants, media stories and accolades from families across the nation tell of the importance of our work. If you haven't had a chance to read the Spring, 2001 edition of *Early Childhood Connections, the Journal of Music- and Movement-Based Learning* (Volume 7, Number 2), put this on your "must do" list. Editor Martha Hallquist dedicated the entire issue to **music therapy in early childhood**, and worked closely with many music therapists to create a resource that paints a positive, comprehensive picture of how we work with little ones in a variety of settings. A copy of the last page of the journal, it's *Leadership Bulletin*, may be found at the end of this newsletter. It may be reproduced for distribution for educational purposes. Use the back side of your copy to add information about yourself and your particular early childhood music therapy program.

Thank you to everyone who contributed information and articles for this edition of our newsletter. An especially big note of gratitude goes out to our new assistant editor, Jessica Major, who has given this newsletter a new look. Jessica found time to work on typing and layouts during the hectic last few weeks and days of her internship. Her dedication and hard work is much appreciated.

Please plan to join network co-chair Ronna Davis and me at this year's *Early Childhood Roundtable* to be held at the AMTA national conference in Pasadena on Saturday, October 27<sup>th</sup>. Bring along an activity, resource or music that you would like to share with the group. We also encourage you to send agenda topics or issues of concern for discussion to Ronna at:

[RKDavis522@aol.com](mailto:RKDavis522@aol.com)

Furthermore, consider spreading the word about *your* music therapy successes with young children. I'll accept submissions for the next edition of the newsletter at any time, so I hope to hear from *you* soon!

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***Early Childhood Roundtable***

**St. Louis, Missouri**

**November 18, 2000**

By Ronna K. Davis, MA, MT-BC  
*Early Childhood Network Co-Chair*

Once again I have waited too long to summarize all that went on at our annual *Roundtable* meeting in St. Louis last November. As has been the case each year, many important issues were raised, and all attendees were enthusiastic participants in our discussion.

The session began with all participants introducing themselves to one another. Each attendee briefly mentioned where and with what ages and/or populations he/she worked. Next, any volunteers shared activity or resource ideas with the group. The ideas turned in will be printed following this report. Thank you once again to our many contributors!

The *Early Childhood Newsletter*, which you are now reading, was discussed. Our mailing list was updated and volunteers to author articles on various subjects were solicited. Please remember it is never too late to add a friend or colleague to our mailing list, and all offers to author articles will be considered.

I must admit that we “blew our own horns” when discussing the many early childhood successes throughout 2000 and 2001 for music therapists. The *Early Childhood Institute* which was co-chaired by Marcia Humpal and myself at the St. Louis conference was the largest of all the institutes offered that year. Marcia also reported that approximately 10% of music therapists in the country now work with young children. An effort will be made to have our *Early Childhood Fact Sheet* put on the AMTA website. A suggestion was made to list music therapy internship sites with an early childhood focus in this newsletter. [Ed.’s Note: Check out the AMTA Sourcebook 2001, pp. 198 – 224 for this information.]

Marcia highlighted several initiatives that will bring public awareness of the benefits for using music with ALL young children. These included Sesame Workshop’s *Music Works* project and *Start the Music*, which is being sponsored by MENC, Texaco, NAEYC, and the US Department of Education. The latter is a

music education initiative but it focuses on using music toward more nonmusical skills and ends.

Finally, *Early Childhood Connections*, a national journal of music- and movement-based learning, will devote its spring 2001 issue to music therapy in early childhood. Guest contributors to that issue are Marcia Humpal, Jayne Standley, Amy Furman, Sheri Robb, Joyce Jordan-DeCarbo, and myself. Other music therapists also play a role in this edition of the journal. Jean Nemeth reviews AMTA’s *Effectiveness of Music Therapy Procedures: Documentation of Research and Clinical Practice* and Rebecca Tweedle writes a review on *Music Therapy in Special Education* by Nordoff and Robbins. Pat Keefe’s *Playful Harmonies* instrument set is reviewed by Judy Lewis. Please contact Early Childhood Connections, Foundation for Music-Based Learning, at PO Box 4274, Greensboro, North Carolina 27404-4274 (336-272-5303) for information on subscriptions or purchasing back issues. This is a very informative, user-friendly journal, which I highly recommend.

Pertinent Early Childhood Issues throughout the year 2000 and for the future were discussed at great length. (1) I gave a report on the workings of the AMTA Autism Task Force. To keep you all up to date, the *Autism Fact Sheet* is still a work in progress, and there is a first draft of a research protocol to examine the effects of music therapy interventions on the “joint attention” of young children diagnosed within the autism spectrum. (2) Participants in the roundtable were notified that Part C of IDEA, which deals with Early Intervention (ages 0-3 years), was up for review. Presently music therapy is not listed as an approved Related Service. All interested parties were encouraged to send their comments on this matter to the Department of Education ([www.doed.gov](http://www.doed.gov)) and local congressmen by December 3, 2000.

Other issues mentioned and addressed were as follows. Please note that the order in which they are listed by no means indicates order of importance or urgency of need. Please also remember that the issues may vary from institution to institution or state to state, or even therapist to therapist.



**Report on the 2000 Early Childhood Roundtable  
(continued)**

(3) Paperwork time, including documentation and preparation, were discussed at great length.

Seasoned music therapists gave suggestions to newer early childhood network members, including (a) knowing the institution's philosophy, (b) keeping "post-it" notes and pen handy, (c) using checklists during sessions, (d) asking child "did you \_\_\_\_?" to engage him in the record-keeping process, (e) posting charts on the wall noting progress and goals, (f) using a child's "free time" as an opportunity to "write it down" and reinforce the child's appropriate behavior simultaneously, (g) developing a code or "shorthand," (h) using the *Standards of Clinical Practice* and taking these to administrators, (i) utilizing practicum students or interns, (j) alternating when one takes data, and (k) using mini-cassette recorders to note performance.

(4) Some states, such as Wisconsin, do not recognize music therapy in the school.

(5) Monies are needed to fund music therapy programs for the 0-3 year population in particular.

(6) Getting music therapy into the schools was discussed at length. The book *Models of Music Therapy Interventions in School Settings: from Institution to Inclusion*, edited by Brian Wilson, was suggested as a good resource. Of course, one must remember that cities and states differ in the way this process is handled. Important components in the process mentioned were a letter regarding music therapy as a Related Service (available from AMTA), using parents as advocates, the music therapy assessment, proving an educational need for music therapy, using video taped examples of music therapy, developing public relations strategies, and speaking to legislators.

(7) Job insecurity, specifically mentioned by someone from Illinois, was an important concern as well.

(8) On-line resources, including FEAT's newsletter, were listed.

As I mentioned in last year's report, these issues may be used as "seeds" for presentation or workshop topics or to prompt further discussion or action in your local, regional, or national groups. If anyone has any comments or contributions on these or other related topics, please do not hesitate to contact us or each other.

Thank you to all who attended the roundtable, and especially to those of you who submitted activity/resource suggestions. Thank you also to Robin Gentile, who shared her *Kindermusik* big book resources and to Bridgett Aoa from Brook Mays, the computer store. We look forward to seeing many of you in Pasadena!

***Music Therapy with Young Children Fact Sheet***

Log on to the AMTA Web site ([www.musictherapy.org](http://www.musictherapy.org)) and check out all of the Fact Sheets for several specific populations (including *young children*) that are now available on line. Many of you had asked that our Fact Sheet be included at the site, and your request has been granted.

**Resources, Activities, and Strategies for Music Therapy in Early Childhood Education  
Submitted at the 2000 Early Childhood Roundtable in St. Louis**

**Amy Furman**, who works for the Minneapolis Public Schools, recommends Jan Brett's new book, entitled *Gingerbread Baby*. In this story the little boy makes a house where the gingerbread baby can go to be safe. Amy works on animal identification, using only two or three animals, with this story. She chants the recurring line, "Run, run, as fast as you can, can't catch me, I'm the gingerbread baby," with patschen on laps. She also uses a puppet and puts him "IN" a box house, practicing concepts of "in" and "out" from children's IEP's. Classroom teachers wanted to make graham cracker gingerbread houses and Amy provided a way for the children to learn the story.



### RESOURCES, ACTIVITIES, AND STRATEGIES (continued)

**Jolene Nelson**, who is employed by the School District of Janesville, Wisconsin, suggests several resources, which she uses concurrently. She introduces the song “Let’s Go to the Market” from Greg and Steve’s *We All Live Together Volume 5 Youngheart Music* by allowing her students to shake the Remo Fruit Shakes and Vegetable Shakes during the chorus and echoing the food names during the verses. She or the students point to *Boardmaker* pictures as they sing. She then can extend the activity by having each student name the fruit or vegetable he or she is shaking, match it to the picture, and categorize the shakers or pictures. She uses the *Boardmaker* program to make “lists” of the food groups (fruit, vegetables, protein, and pasta). Jolene also mentioned materials she received from the Dole 5 a day web site ([www.dole5aday.com](http://www.dole5aday.com)).

**Robin Gentile**, who has a private practice in Greensboro, North Carolina, shared one of her *Kindermusik* big books, *Shiny Dinah*. She used a repeated rhythmic chant throughout the book. The activity is designed to increase language skills, provide experiences with movement and steady beat. *Kindermusik International* can be reached at 1-800-628-5687 or through their web site ([www.Kindermusik.com](http://www.Kindermusik.com)).

**Pat Keefe**, who works with Playful Harmonies, Inc. in Belleville, Illinois, discussed Playful Harmonies, Inc. and Hohner, USA’s having joined forces to create musical activities for each of the instruments in the Hohner “Play and Learn” instrument line. The instrument line is now called “Playful Harmonies” and has simple, “piggy-back” activities for each instrument in three age groups (0-3 years, 3-6, and 6 and up). Instruments can be purchased through retailers that carry Hohner products and through Playful Harmonies, Inc. either on line ([www.sandboxsymphonyshop.com](http://www.sandboxsymphonyshop.com)) or by calling 1-800-257-1088.

**Marcia Humpal**, of the Cuyahoga County Board of Mental Retardation and Developmental Disabilities, in Cleveland, Ohio, recommends *Sound Play: Understanding Music through Creative Movement* by Leon Burton and Takeo Kudo. Produced by MENC, this book of activities for children ages 3-8, includes lesson plans relating to the national music standards for Pre-kindergarten. A CD with music examples accompanies the book.

**Ronna Davis**, who works for the Cleveland Music School Settlement and the Cleveland Music Therapy Consortium degree program at Baldwin-Wallace College, showed a new assessment for infants and toddlers. It is entitled *The Cleveland Music Therapy Assessment of Infants and Toddlers: A Practical Guide to Assessing and Developing Intervention Strategies*. It was written by Anne Liberatore and Deborah Layman and is available from the Cleveland Music School Settlement Music Therapy Department, 216-421-5806. The book provides developmental checklists encompassing the cognitive, language/communication, gross motor, fine motor, and social/emotional domains for ages 0-3 months through 3 years, at three to six-month intervals. Also included are sample music therapy assessment session plans for each level.

**Bridgett Aoa**, who is employed by Brook Mays Music, Music Therapy Services of Texas in Dallas, listed the following computer software programs to use with young children: *Midisaurus, Making Music, Music Ace, Early Music Skills, and KIDS*.

**Jessica Major**, an intern at Capital District Beginnings in Troy, New York, wrote about a favorite activity of hers, “*Making a Purple Soup*.” The words are as follows: “We’re making a purple soup (2x), With purple potatoes and purple tomatoes, And We... want... you!” Each child comes forward to play the “stir xylophone to “stir the soup” and then picks the next child to receive a turn.



### RESOURCES, ACTIVITIES, AND STRATEGIES (continued)

**Sarah Eberth**, from Mars Music in St. Paul, Minnesota, has had much success with various *Casio* keyboards with blinking lights. There are different levels of play, where the lighted keys wait for the child to depress them in order to produce the notes of the song. Activities with the blinking lights keyboards are great for improving fine motor skills, visual focus, successful play, self-esteem, and so on. Sarah also states that the keyboard works well with children with hearing impairments. Ronna Davis would like to add the keyboard works well with children with visual impairments as well. They may have enough residual vision to see the reddish light on each key. Children with autism and other developmental disabilities have been very motivated by these keyboards in her experience as well.

**Lalah Hightoner**, from the Clayton County Schools in Atlanta, Georgia, shared two activities. First of all, she uses Parachute Express's song "I Like You" from an album entitled *Feel the Music*. She uses steady beat and simple singing to promote interaction among her young students.

Secondly, Lalah included one of her original songs, "Listening Box." Words and melody are below:

1 2 2 3 4 5 6 5 6 5 3 6 5 3

What's in the listening box today? I wonder, I wonder.

1 2 2 3 4 5 6 5 3 5 5 3 3 2 1

What's in the listening box today? I wonder what it could be.

For the activity accompanying this song, Lalah puts an interesting sounding instrument in a closed box. She sings the song and then shakes the box. She shows pictures of several different instruments and asks children which one they heard. She sings and shakes again to see if they still think that's what they heard. She opens the box and asks "Were you right?" She stresses doing an activity using the instrument, then putting it back in the box, then singing the song again to reinforce labeling of the sound.

**Marianne Abene**, from Small Wonder Preschool, Inc. and Lighthouse for the Blind, in Middle Village, New York, suggests one of her original songs:

First comes the wind,  
Then comes the rain,  
Then comes the thunder  
And the thunder stops!  
And the sun comes out again!

She uses body movements to act out the wind, rain, thunder, and sun as she sings the lyrics. Then each child plays the wind chimes (wind), rainstick (rain), drum (thunder), and finger cymbals (sun) in order when prompted by the song lyrics. This strategy of song lyric prompts and corresponding body movements works well to elicit reproduction of a 4-step sequence of events.

Thank you, one and all, for submitting these helpful and creative resources, activities and strategies.





**Fun and Functional!**

By Beth McLaughlin, MS, MT-BC

Here's a recipe for a fun instrument that's easy to make. Up here in the Northeast, we call it a sump pump guiro. Thanks to Brian Melick and his wonderful book *Percussion Instruments Made out of Found Objects* for this great idea!

1. Get sump pump hose and cut into 6-8" lengths
2. Roll small paper plate and stick inside to straighten the pump.
3. Cut a 5x 1/8" dowel and rub along surface for desired effect  
(skewer or chopstick could be used as well)

For more ideas and information about Brian's publications visit his web site at [www.uduboy.com](http://www.uduboy.com)

Once your sump pump guiro is complete, use it to accompany the following chant:

Sump Pump Guiro Jam

If you're feeling sad and low  
Play it for me, baby, on the sump pump guiro.

If you're feeling like an unsung hero,  
Tell it to me, baby, on the sump pump guiro.

If you get invited to the rodeo,  
Rootin' toot-it, baby, on the sump pump guiro.

If you just want to sing hidie-hidie-hidie-ho,  
Sing it to me, baby, on the sump pump guiro.

My last contribution to this issue of *the Early Childhood Newsletter* is a song that as of August 2001, will be included in my latest publication, *Picture Symbols for Communication in Music Therapy and the Music Classroom*. This packet includes 36 icons in 2 different sizes (72 total) of musical instruments most commonly used in music therapy but difficult to find represented in any pictorial libraries. It is available through West Music.

Activity:

Have students choose picture of instrument they desire, then either give it to them or have them match the picture to the correct instrument and take it back to their chair.

Choose one instrument to sing about and have only that instrument play while singing the first verse. All others join in for the rest of the song.

Repeat song for other instruments chosen so each member or group of instruments gets to 'solo.'

If everyone chooses a different instrument, sing only the first verse until everyone has had a chance to play, then finish the song with group performance.

Sung to the tune of *I've Been Workin' on the Railroad*.

I've been playing the (instrument of choice)  
It's my favorite thing to play  
I've been playing (instrument of choice)  
Some folks like to play the conga,  
The conga is okay too.  
But me, I'll stick with my (instrument of choice)  
It's the instrument I choose.

Everybody play. Everybody play.  
Everybody play along with me.  
Everybody play. Everybody play.  
Everybody play along with me.

Someone's making music in the music room.  
Who could it be?  
Someone's making music in the music room.  
I think it's you and me.

I'm hearing shake, tap, rattle and boom.  
Shake, tap, rattle and a boom boom boom boom.  
I'm hearing shake, tap, rattle and boom.  
Makin' music in the music room!



### **Educational Music**

By Patricia R. Keefe, RMT  
*Playful Harmonies, Inc.*

We are all familiar with **Music Education** – getting an education about music. It is the process through which people learn the fundamental principles of reading music, playing an instrument, and appreciating the history and qualities of music and music-making as a pleasurable and fulfilling artistic endeavor. The process is taught by trained musicians whose primary intent is to create skilled musicians, who will then be able to use their musical abilities for a lifetime of musical pleasure.

**Educational Music** is a term coined by *Playful Harmonies* to describe its music therapy-based developmental curriculum – using music to educate. In educational music, the teacher uses music-based activities to help build and solidify emerging developmental and social skills in fun and engaging ways. Our goal is to help young children grow into creative, rational, expressive and social individuals who may ultimately be very musical.

It is easy to confuse educational music and music education, however the differences are distinct if you member the ultimate goals of each. In **music education**, the teacher’s goals are **musical**: keep the beat; sing the tunes; learn to play an instrument. In **educational music**, the teacher’s goals are **educational**: walk smoothly; learn new words; take turns.

The most basic reason that music works as an educational tool is because children love it. Sound is the most effective tool in your classroom: you use it to greet; you use it to get attention; you use it to correct; and you use it to soothe. In particular, the sound of your voice is an absolute constant throughout the day. Sometimes, the sound of your speaking voice may get lost in the classroom but there are very few children who will not stop and look directly at you when you sing. Once a child is looking at you, you have an educational connection. The music hook draws children in - the music fun keeps them connected and learning. Luckily, you can create these music hooks everywhere that you want to connect:

- If you play a drum, they’ll want to take a turn.
- If you do a fingerplay, they’ll want to imitate you.
- If you turn on some music, they’ll want to move with it.
- If you create sound effects with your voice, they’ll want to be louder.

The second reason for using music to teach is that all music – whether it is sung, chanted, danced to, or played on an instrument – has a beat. Not coincidentally, everything in life has a basic beat or rhythm to it as well.

- Speech has a steady rhythm to it that helps one word to flow into the next, allowing our syllables, sentences and ideas to connect.
- Walking, crawling, running and skipping all have absolute, steady rhythms and patterns that must be established so that we don’t trip or fall between steps.
- Writing has a rhythmic flow that allows us to form and connect letters without thinking about every line and stroke.

Music, therefore, is a perfect medium to help establish internal steady beats and rhythms in young children. Given the opportunity, every child will gleefully tap on a drum, repeat silly song lyrics, or walk in time with a musical piece. However, not every child will be quite as excited about counting beads, reciting difficult sounds or walking in a line. A few music hooks can go a very long way.

One final difference between music education and educational music has to do with “mastery versus fun”. Music education is a “skill mastery” based process ... it has to be. Educational music is a “fun-based” process that, with little or no pressure exerted to “do it right”, allows mastery to happen.

However, “mastery” in the educational music sense, is not the perfection of a musical concept such as shaking the maracas only when it’s the maracas’ turn to shake. While that may be the objective of the activity, “mastery” is the



### Educational Music (continued)

child's ability to discriminate when it is time to play and when it is time to wait, not just in music, but in life as well.

Mastery of anything is generally achieved through repetition. And as with everything in life, we get really good at the things that we like because we are willing to do them again and again. That's where another music hook comes in.

- Every time a child does a musical activity, he will get better at it.
- He will want to do it often because it's so much fun.
- Then he will want to do it more to show you how good he is at it.

It's a full learning cycle with the musical activities providing the hook to get the children to practice the same life skills over and over again without even realizing it.

As music therapists, it is important for us to remember that all very young children can benefit from music therapy-based activities, not just those with special needs. Every child goes through an intensive learning process that requires sequential skill development and social awareness. Some just go through the process more easily than others. With a few well-placed music hooks, the journey will be that much more fun, more educational and more memorable. Educational music is for everyone!

### MAKE 'N TAKE FLOOR DRUM

#### Materials

1 plastic 3 to 5-gallon basin (less than 12" tall)  
1" or 1 1/2" wide electrical or duct tape  
1 marker 1 Exacto Knife Fine-grain sand paper

#### Directions

1. **With the basic right-side-up, draw half-moon shapes at the 12:00, 3:00, 6:00 and 9:00 positions. They may be up to 4" across and 2" high.**

2. **With the Exacto Knife, carefully cut along the marker shapes. Discard the pieces.**
3. **Smooth out the cut edges with sandpaper.**
4. **Press electrical or duct tape along the cut edges, making sure that the tape extends into both the inside and the outside of the basin.**
5. **Trim any pieces of tape that extend past the rim of the basin.**
6. **Turn the basin upside-down and play using hands or long-handled wooden or plastic serving spoons as mallets.**

### 1-2-3-PLAY: A-Drumming Along

Tune: "Mary Had A Little Lamb"

Age Level: 6 months and up

Materials: floor drum  
1 or 2 mallets (optional)

Here we go a-drumming along,  
Drumming along, drumming along.  
Here we go a-drumming along  
Until it's time to stop.

Other verses: ...a-drumming so fast; ...a-drumming so slow; ...a-drumming so loud;  
...a-drumming so soft.

Variations: 1. In groups, use one drum and pass it from child to child, taking turns on one or more verses.

2. In groups, give each child a drum so all can play together on each verse.

### A-B-C-LEARN: A-Drumming Along

Fast and slow	Soft and loud
Stop and go	2-handed tapping
Following directions	Body control
1-handed tapping	Mallet manipulation
Turn-taking	



**Sesame Street Music Works -  
An Educational Music Initiative Proposed by  
Sesame Workshop in Collaboration with the  
NAMM International Music Products  
Association**

By Beth McLaughlin, MS, MT-BC

*\*Editor's note: Author Beth McLaughlin traveled to New York City to review materials for this project, serving as a member of a focus group that facilitated the inclusion of music therapy ideas and principles in these project materials. Sesame Workshop has a history of valuing music therapy and has sought out input from several music therapists throughout the country at different stages of this project's development. Sitting on the Advisory Board for the Sesame Street Music Works project are music therapists Marcia Humpal and Deforia Lane. Look for music therapy to be represented in the upcoming video portion of this project (bravo, Lee Morris!).*

The *Sesame Street Music Works* initiative is a program designed to promote the value of music making during the early years of childhood. As part of its development, Sesame Workshop held a symposium of music educators, music therapists, and music retailers to discuss the meaning and importance of music to young children. The materials produced for this project will include a video, activity book and poster.

The educational goals put forth in this project include:

- to encourage a love of music making in children during their formative years
- to provide the means for parents and caregivers
- to use music to help teach children
- to help parents and caregivers understand the role of music in a preschool child's development
- to demonstrate that everyone can enjoy, value and make music
- to illustrate musical connections between cultures

The key messages that will be included in the materials developed for this project are:

- Children grow and learn with music.
- Everyone, everywhere can celebrate with music.
- We express ourselves through music
- Children learn about music by enjoying and making music

As a member of a music therapy focus group invited to help facilitate the inclusion of music therapy ideas and principles in these project materials, I related their goals and values to my work in the following outline:

The educational goals that most support my work in music therapy are:

**1. Encourage a love of music making in children during their formative years**

- Focus on joy
- Children are the authors of the interaction and of the direction of activity
- Music, instruments, props are designed to capture the attention and imagination of the children while enabling them as musicians and participants

**2. Provide the means for parents and caregivers to use music to help teach children**

- Music class is attended by teaching staff
- Songs and activities are developed prescriptively and with input from the team including parents, teachers, social workers, language therapists, occupational therapists and physical therapists
- Music activities are used in multiple environments

**3. Help parents and caregivers understand the role of music in a preschool child's development**

***movement activities teach and reinforce***

- spatial awareness
- laterality
- body awareness and movement control
- attending and focusing
- internalization of movement vocabulary and language concepts
- self-confidence, self-initiation and imagination

***singing activities teach and reinforce***

- awareness & control of vocal qualities (inflection, dynamics, timbre)
- total communication using signs, pictures and gestures
- academics
- sequencing skills
- language skills
- awareness of culture through song repertoire
- listening skills



**Sesame Street Music Works (continued)**

***playing instruments teaches and reinforces***

- social skills through sharing, taking turns, waiting, playing together
- group participation
- listening skills
- language concepts
- following directions
- non-verbal self-statement
- delayed gratification
- impulse control

***listening activities teach and reinforce***

- difference between sound and silence; relaxation and tension; active and passive; voice and no voice
- internalization of concepts of loud, soft; fast, slow; high, low

**4. Demonstrate that everyone can enjoy, value and make music**

This is at the heart of music therapy. We extend this beyond our own environment to include the community through shared music experiences between schools, arts-in-education programs, participation in Music in Our Schools Month, accessing the performing arts

**5. Illustrate musical connections between cultures**

Music is integrated with the educational curriculum that includes study of other countries and cultures. The instrumentarium we use draws from cultures from around the world. Children are exposed to cultural music through special performances and arts-in-education programs.

***How to assure that music activities successfully convey the messages put forth in the project:***

**Children grow and learn with music**

Activities should reflect children’s behavior in song eg. make up songs about what the child is doing whether it’s clapping, eating, playing, yawning. This fosters imitation and reciprocity and validates the child through self-awareness. As the child engages in music we use language that builds concept development eg. put the bean bag on your head; play the pot loud or slow; where’s the stick? It’s under the drum! Nursery rhymes are used to increase language prosody and provide rhythmic experiences through language and movement.

**Everyone, everywhere can celebrate with music**

- Make music part of family rituals be it religious, family celebrations, daily routines, special holidays; build your own culture
- Learn songs that are a part of the American tradition and find similar songs from other cultures (eg. patriotic songs, holiday songs, work songs).
- Collect instruments from around the world
- Dance!

**We express ourselves through music**

- Reserve judgement
- Praise, praise, praise
- Pay attention and engage with your child in their music making, respectfully
- Provide instruments or toys or household objects that can take abuse while providing a vehicle for self-statement
- Make instruments out of household and found objects

**Children learn about music by enjoying and making music**

- Use pentatonic melodies
- Sing songs with lots of repetition
- Incorporate lots and lots of movement
- Use songs and activities that reflect a child’s world, engage their faculties and promote ACTIVE participation.

**A Tribute...**

This issue of the *Early Childhood Newsletter* is dedicated to **J. Craig Williams, MT-BC** who passed away in August, 2001. Craig was a dedicated music therapist who authored several columns in early editions of this newsletter. Always supportive, energetic and extremely creative, Craig loved his profession and those with whom he worked. He will be deeply missed.





### Media Moments

Rebecca Tweedle, M.Ed., MT-BC  
Cuyahoga Co. Bd. of MR/DD (Early Childhood Division)  
Cleveland, OH

***The Mozart Effect for Children*** is Don Campbell's latest book on the influence of music on human behavior. Written for the layperson, Campbell addresses music as a tool for improving children's social-emotional, cognitive, and creative abilities from before birth through age ten. Much of the information is well known to the music therapist, but the book's readable format makes it ideal for parents and educators. Campbell blends research and narratives with concrete suggestions for using music, specifically classical music, in a variety of settings. The book includes a resource section at the end that includes publications, organizations and web sites. The book is published by William Morrow (a division of Harper Collins).

***Keeping the Beat*** (GIA publications) is a compact disc of thirty-six short selections of classical music. The selections were compiled by John Feierabend for use with infants through elementary school children for beat keeping activities. The majority of the pieces are in duple meter and major tonality with a tempo range from MM=120-136. They are arranged in historical order from the seventeenth to the twentieth century. A booklet of suggested activities is included with the CD. At the end of the booklet is a list of the selections, including the composer, length, tonality, meter, and tempo.

Music therapist *Giselle Whitwell* is the editor of a web site on the influence of music on fetal development:  
[www.birthpsychology.com/lifebefore/soundindex/html](http://www.birthpsychology.com/lifebefore/soundindex/html)

The site contains five articles written by several music therapists, a doctor, and a professor of music. Whitwell's article includes an extensive reference list and suggestions for additional reading. Those who are interested in the prenatal experience may find more useful information at:  
[www.birthpsychology.com](http://www.birthpsychology.com)

### Babies Make Music Program

By Sarah Eberth,

For those of you who have had the opportunity to see Lynn Kleiner present her early childhood music program, *Babies/Kids Make Music* at recent conferences or have seen her books and CD's, Mars Music is now offering a new way to experience her curriculum.

Mars Music is a relatively new music superstore that is venturing into offering music education for all aspects of life. Mars worked with Lynn to design the parent/child (ages birth – five) music classes to teach the fundamentals of music as well as motor, verbal, cognitive and social skills through the use of active music making, dancing and singing.

I am excited that I am now beginning the program for the Mars stores in Minnesota, joining with other music therapists beginning to work in the 30+ other Mars stores throughout the country. Since Mars has a broad customer base (rock musicians, music educators, beginning music students, etc.), it is possible to reach a wide range of clientele, with varying needs, right within our stores. This has led me to propose also offering music therapy services in our stores. It is exciting to see how the many programs offered at Mars continue to take off and soar. Watch for Mars stores to move into your area, and check out their programs, all taught by degreed musicians.

### Conferences and Workshops

October 31 to November 3, 2001 – **National Association for the Education of Young Children's (NAEYC) National Conference** in Anaheim, California; sessions spotlighting music will be featured. Visit [www.naeyc.org](http://www.naeyc.org) for details.

November 14 – 18, 2001 – **National Conference of the American Orff-Schulwerk Association** in Cincinnati, OH; music therapy for young children and special learners workshop to be included. For more information, contact national conference chair Rosemary J. Koepfle,  
[RMKoepfle@worldnet.att.net](mailto:RMKoepfle@worldnet.att.net)

April 10 – 13, 2002 – **MENC National Biennial In-Service Conference**, Nashville, TN. On Saturday afternoon, special sessions will address how to incorporate music into early childhood care practices. For more information, log on MENC's web site at [www.menc.org](http://www.menc.org)

### Coda

Remember to 1) send **Roundtable** agenda topics to Ronna and 2) send **Newsletter** items to Marcia!

[Please note: *The information in this newsletter does not necessarily reflect the opinion of AMTA, the Network co-chairs or the editors.*]