



Early Childhood Music Newsletter

Early Childhood Music Special Research Interest Group

In collaboration with The Music Education Research Council of the Music Educators National Conference:
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Prepared by Lori Custodero and Rachel Nardo

Newsletter No. 23

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Important Notice

Are you still a member of this SRIG? If you did not attend our research session at MENC-Kansas City, please take a moment to confirm that you wish to stay on our mailing list. Renew your free membership subscription to the *Early Childhood Music Newsletter* by notifying <Custodero@aol.com> or <rnardo@paccd.cc.ca.us>, or use snail mail addresses listed on page 6. Include your updated address, professional affiliation, and email address. Better yet, renew at our website <<http://www.paccd.cc.ca.us/~menc>>.

NOTES FROM THE CHAIR

Mary Lou Van Rysselberghe

Growing interest in the crucial years of early childhood is observable across the country. It is generating a momentum of energy in innovative programs that may well benefit the young child. We are eager to be involved in both their design and practice. Research conducted by music educators in our SRIG can be helpful in confirming our belief that every child benefits from quality experiences with music. The impressive teaching done by individuals associated with our SRIG may also serve as models for new programs.

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BOOK REVIEW

Donna Brink Fox

Musical Beginnings: Origins and Development of Musical Competence, edited by Irène Deliège and John Sloboda. New York: Oxford University Press, 1996. 222 pp.

This volume is a collection of invited papers which were presented at the First Summer School at City University in London, organized through the European Society for the Cognitive Sciences of Music (ESCOM). The four thematic sections of the book emphasize (1) current knowledge on prenatal auditory experience, (2) reviews of research on the first months of life, (3) research on the temporal dimensions of perception, and (4) musical development in school age children. While this organization is naturally linear, proceeding from the earliest stages of musical behavior in Section I to the accomplishments of the adolescent performing musician in the final section, the content of the book is unequally divided among these four sections. Single chapters on prenatal and on temporal dimensions are juxtaposed with more varied papers on broader areas of musical development in sections II and IV. It is interesting to note that these two single chapters comprising sections I and III are written by researchers from the same agency in Paris.

I.	Prenatal	Chapter 1	33 pages
II.	First months	Chapters 2-4	77 pages
III.	Temporal	Chapter 5	29 pages
IV.	School age	Chapters 6-8	69 pages

The first chapter by Jean-Pierre Lecanuet provides a thorough overview of prenatal auditory experience, concluding that "prenatal musical experiences as well as—and some readers will say more than—a structurally organized acoustic stimulation may contribute to shaping auditory abilities and to developing long-term preferences or general sensitivity to the type of sounds experiences" (p.25).

Entitled "From the Baby to the Infant," the second section includes three chapters by German researchers. Hanus Papousek of the Department of Developmental Psychobiology at the University of Munich writes, as he has often done in previous publications, on musicality in

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**MUSIC AS INTELLIGENCE
1996 CONFERENCE
ITHACA, NEW YORK
Danette Littleton**

Can you believe it has been 13 years since Howard Gardner published his theory of multiple intelligences in *Frames of Mind*? Last September, 350 music educators and psychologists gathered at Ithaca College to probe issues and questions generated by Gardner's concept of musical intelligence. Papers by Donald Hodges, "Neuromusical Research Supports the Concept of Music as Intelligence"; Frances Rauscher, "A Cognitive Basis for Facilitation of Spatial-Temporal Cognition Through Music Instruction"; and others provided a rich context for the formal and informal exchanges of information and perspectives. Gardner gave the keynote address, responded to participants' questions before the large group, and was available throughout the conference for conversations with individuals.

In the Q & A session, Gardner identified a primary concern for the application of his theory: "MI [Multiple Intelligence Theory] is not a goal, as in 'I teach MI'." Rather, he explained, "it is a good tool, a technique, a technology for the study of evolution, a 5 year-old's mind, music . . . It answers questions about new discoveries. The power of MI [is that] you think about something in many ways, at different entry points . . . there are many ways to show what you know . . . MI is a powerful tool in understanding connections." Another question, "Can MI save music in the schools?" elicited Gardner's longest response. He explained that "music versus basics doesn't make the case. We need to change the rhetoric. Answer the hard questions. Do our homework." Using a popular analogy, he asked us to consider music as the client and the school administration as the jury. Supporting arguments include the degree to which music contributes to the economy, the degree to which research studies demonstrate the efficacy of music education, and the relationship between "function and economics versus caring." Gardner urged the audience to take "the rhetorical high ground," reiterating his position on the importance of music in the early years. He suggested that "music may be a privileged organizer of cognition, especially among young people."

Frances Rauscher's empirical studies on music and spatial-reasoning indicated that preschool children receiving music training (group singing and individual keyboard lessons) showed a significant increase in the object assembly task of the Weschler IQ battery over children without keyboard training and those given individual computer lessons. Rauscher summarized, "A positive relationship exists between spatial-temporal tasks, spatial-reasoning and music learning. Why? How does music training inform this?" She suggested that

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music is important for cognitive development, and that the brain is specialized for the building blocks of music.

Donald Hodges described the musical brain as "the birthright of all human beings." It operates at birth giving "strong evidence for neural mechanisms devoted to music." The musical brain has cognitive, affective, and motor components and it is highly resilient. Neuromusical research indicates that early and ongoing musical training affects the organization of the musical brain: "The left planum temporale is larger in musically-trained subjects than in untrained subjects; this is especially true for those who started studying music before the age of 7, or for those who have perfect pitch."

The Ithaca Conference on Music as Intelligence expanded the body of knowledge on neurological and psychological bases for music learning and its profound significance on the developing infant and young child. Proceedings will be published in February; for further information contact Verna Brummett at brummett@ithaca.edu.

Recommended reading:

- Gardner, H. (1982). *Art, mind, and brain*. New York: Basic Books.
Gardner, H. (1983). *Frames of mind*. New York: Basic Books.
Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York: Basic Books.
Hodges, D. (1996). Human musicality. In D. Hodges (Ed.), *Handbook of music psychology*, (2nd ed., pp. 29-68). San Antonio (University of Texas): IMR Press.
Hodges, D. (1996). Neuromusical research: A review of the literature. In D. Hodges (Ed.), *Handbook of music psychology*, (2nd ed., pp. 197-283). San Antonio (University of Texas): IMR Press.
Rauscher, F., Shaw, G., Levine, L., Ky, K., and Wright, E. (1994). Music and spatial task performance: A causal relationship. Paper presented at the American Psychological Association 102nd Annual Convention, Los Angeles, CA.
Rauscher, F. (1996, Spring). What educators must learn from science: The case for music in the schools. *Early Childhood Connections*, 2(2), 17-21.

Website Update

<<http://www.paccd.cc.ca.us/~menc>>

Our webpage was launched on February 21, 1997. Log-on and submit your email address if you would like to be listed in our email directory. We also provide links to the Music and Science Information Computer Archive at the University of California, Irvine (MuSICA); the National Association for the Education of Young Children; and the ERIC Clearinghouse on Elementary and Early Childhood Education. Our site is hosted by Pasadena City College.

Call for Collaboration

June Boyce-Tillman, King Alfred's College, is interested in collaborative research on the topics of creativity and/or intercultural issues. Contact June at King Alfred's College, Sparkford Road, Winchester, Hampshire UK, SO22 4NR

REFLECTIONS ON ATTENDING THE ISME EARLY CHILDHOOD COMMISSION SEMINAR IN WINCHESTER

Diane Persellin

King Alfred's College in Winchester, England was the site of the 7th Early Childhood Commission of the International Society of Music Education (ISME) this past July. The commission was held a week before participants gathered for the World Congress in Amsterdam. While the Amsterdam World Congress included music, movement, and the sharing of ideas on a variety of topics including early childhood, I am focusing my comments on the Early Childhood Commission in Winchester. This short article cannot do justice to the many highlights of this memorable week. Here, however, are a few of the reasons to have attended the 1996 Early Childhood Commission of ISME in Winchester.

- **Carol Scott-Kassner** (University of Central Florida) opened the seminar with thought-provoking challenges for the future of the ISME Early Childhood Commission. Carol stated that a world overview of music in the early childhood years yields very few universals. She proposed that as the millennium approaches we examine cultural differences in musical play, teacher behaviors, and models of teacher training. Her presentations set the tone for the week. Carol is the founder of the Early Childhood Commission and is currently in the process of setting up a web page for our ISME commission.

- Neutralizing cultural weapons with music was the topic of **Pedro Espi-Sanchis'** (South Africa) workshop. Pedro used puppets and demonstrated some great South African instruments using the vehicle of story telling. This presentation was so well-received that he was asked to repeat it for family members and guests later in the week. **Sheila Woodward**, Chair of the Early Childhood Commission, and also from South Africa, reported on the responses to music of two- to five-day old infants. Both Pedro and Sheila cordially invited us to attend the 1998 Early Childhood Commission in South Africa.

- Presenting a demonstration on communication signals of young children were **Margre van Gestel** and **Marjanka van Maurik** (Netherlands). We learned about the importance and impact of subtle nonverbal gestures and facial expressions when dealing with young children. Several of my ISME friends expressed interest in spending time in the Netherlands to study with these talented teachers, who are offering a seminar this summer. *editor's note: Information about the July 8-11 course can be obtained by writing L.C.M.O., Lageweg 10, 3815 VG Amersfoort, The Netherlands.

- The English love their tea time and so did we. We also enjoyed children's performances in the afternoons and traditional folk dancing in the evening. On another afternoon, area music teachers were invited to a workshop with seminar participants to share in an exchange of songs and singing games from many cultures.

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CALL FOR PAPERS

MENC Conference Session

Early Childhood Music SRIG

The Early Childhood Music Special Research Interest Group invites all researchers working with young children and music to submit a proposal to present their research at the April 1998 MENC National Biennial In-Service Conference in Phoenix, Arizona. Topics may include any aspect of research dealing with the music education of preschoolers. The statement of purpose, method, and results should be included. Collaborative investigations are encouraged. Interested researchers should send or FAX a one-page proposal to Mary Lou Van Rysselberghe, School of Music, 1225 University of Oregon, Eugene, OR 97403. FAX (541) 346-0723.

Deadline: April 1, 1997.

ISME 1998 Early Childhood Commission Seminar

Proposals are being accepted for sessions meeting July 13-17, Cape Town, Africa. The theme is "Respecting the Child in Early Childhood Music Education."

For more information, contact Sheila C. Woodward at <woodward@iafrica.com>. Telephone 27-21-685-1054.

Deadline: September 15, 1997

Early Childhood Connections

Call for manuscripts

The editorial office for *Early Childhood Connections* is seeking manuscripts for publication. This is a music journal devoted to issues related to early childhood, children, birth to eight years old. Primary articles focus on developmental or pedagogical issues related to these age levels. Each issue has a special focus. Contact Martha Hallquist, *Early Childhood Connections*, 1357 43rd. Ave., #57, Greeley, CO 80634 (303) 356-5355.

Deadline: April 1-Summer 1997 "creativity."

Deadline: July 1- Fall 1997 "play in early childhood."

ISME 1998 World Conference

General session presentation proposals (papers, demonstrations, workshops, poster sessions) should be submitted no later than May 15, 1997. Forward your proposal to ISME Conference Secretariat, Unisa, P.O. Box 392, Pretoria, 0003, South Africa. Email <lrouxm2@alpha.unisa.ac.za> or <http://www.unisa.ac.za/isme/isme.html>.

Deadline: May 15, 1997

NOTES FROM THE CHAIR, continued from page 1

When I consider what the SRIG has to offer us as we assume more active roles in the education of young children, I recall the wise words of Susan Tarnowski who noted in an earlier newsletter: "The SRIG can play an essential part in the lives of music education researchers. Through it we can make connections with like-minded people who can serve as sounding boards for our ideas, provide support and inspiration throughout our research projects and supply a forum within which to discuss our work, our findings, and our recommendations . . . Within its structure we may find the support for our own commitment to the music education of young children."

My hope for the next several years is that our SRIG will provide those connections for you, some informative, some inspiring. We welcome the opportunity to respond to your inquiries, and to support your involvement in the grass roots movement for early childhood education. Rachel, Lori and I invite you to consider submitting a proposal for presentation at the 1998 MENC conference to be held in Phoenix, Arizona. Good things are happening in research, and we would like to see that they are shared and celebrated.

BOOK REVIEW, continued from page 1

infant research, emphasizing the biological and cultural origins of early musicality. Christoph Fassbender of the University of Hamburg focuses on auditory parameters of speech and music in infant perception. Mechthild Papousek of the Institute of Social Paediatrics at the University of Munich offers one of the most interesting chapters of the book: "Intuitive Parenting: A Hidden Source of Musical Stimulation in Infancy."

Part III is labelled "Time and Childhood," and includes the single chapter by Viviane Pouthas of the Laboratoire de Psycho-Biologie du Developpement in Paris. The first half of the chapter deals with infants, and the second with older children.

The final section is called "School Age," although at least one chapter (8) includes research reviews of pre-school children. In this portion of the book, three British authors attempt to describe theoretical models and stages of development. David Hargreaves reviews his model of artistic development, which moves through five phases: presymbolic, schematic, figural, role-based, and metacognitive. Both visual art and music are used in the examples. In Chapter 7: "The Young Performing Musician," Jane Davison and John Sloboda review factors that influence the development of young people who have a long-term commitment to musical excellence. These factors include intrinsic motivation for, and enjoyment of music; family conditions and the specific behaviors and attitudes of parents; relationship to early teachers; and the nature and amount of practice activities.

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The last chapter by Michel Imberty compares linguistic and musical aspects of the cognitive development of preschool and school-age children. Imberty, of the University of Paris, reviews the research and suggests a model that "describes and predicts the structures of the child's vocal and musical inventions, a model that constitutes an initial attempt to produce a theoretical 'musical grammar' for the children's musical behaviour" (preface, vii).

The editors present the foundations for the text in the preface: "It has been the intention of the authors collected here to address fundamental research on development, rather than its applications in particular education settings" (preface, v). Although it is not intended to have specific educational applications, the implications for teaching are numerous. The content will challenge the designers of very early childhood music programs to create curricula that are linked to the developmental musical behaviors of infants and toddlers. The information in Chapters 5 and 6 will challenge the organizers of instruction for school-age children, especially those children involved in performance, to address the issues of influence and support for these emerging performers.

As a reference work of research on early childhood musical development, this book should be required reading because it presents examples of the best research and thinking on the international level, presented by outstanding individuals from a variety of countries and research settings. Above all, the ideas presented in this international text should challenge the members of the Early Childhood SRIG in the United States to examine any of these questions in our research environments, with our own populations of children, parents, and teachers.

**EARLY CHILDHOOD RESEARCH
COLLABORATIVE**

Name _____

Address _____

City _____ State _____

Zip _____ Country _____

Email _____

Research topics(s) or area(s) of interest

Please return to Rachel Nardo or Lori Custodero before
June 1, 1997 (Summer Newsletter)

EARLY CHILDHOOD MUSIC AND MOVEMENT ASSOCIATION

Joyce Jordon-Decarbo

Musica Encantada, the 1996 Early Childhood Music and Movement Association Convention, was held August 2-6, 1996. Major presenters from a variety of related fields, an array of vendors and their wares, a beautiful setting in the mountains of northern New Mexico, and an afternoon at a Native American pueblo during festival made the conference a very special experience. The keynote address by **Grace Nash** was indeed an inspiration. It was a privilege to hear this master teacher summarize the key elements of her long career in music education, and to validate the convictions so many of us have come to hold dear.

Several sessions were devoted to different movement methodologies. **Steven Rosenholtz** did three sessions on the Feldenkrais Method. **Bill Evans** did a session on Laban's theories of movement dynamics and also introduced the group to Bartenieff Fundamentals in another session. **Lillie Feierabend** led the group in an evening of folk dancing.

Paul Madaule was another special guest of the conference. Author of *When Listening Comes Alive* and co-founder of the Listening Centre in Toronto, he discussed the work of Alfred Tomatis and how these therapeutic techniques are helping children and adults with learning disorders return to healthier and more normal lives.

John Feierabend, a leading authority on early childhood development in music and movement, did several sessions. Other early childhood specialists included **Lorna Lutz Heyge** (appropriate curricular activities for the very young); **Paul Hallsted** (promoting singing at an early age); and **Beji Rankin**, who discussed an exemplary model of early childhood education—the Reggio Emilia Approach. **Sarah Lopez Johnston** shared results of research on traditional and non-traditional folk songs from the Western hemisphere. **Joyce Jordon-Decarbo** discussed the sequences of music learning as proposed by Edwin Gordon. Two certified music therapists presented sessions—**Janet Jones** did a session on the most common child psychiatric disorder, Attention Deficit Hyperactivity Disorder, and **Janalea Hoffman** did a session on rhythmic medicine, practical techniques for using music therapeutically. **Miriam Wells** and **Dorothy Rice** had sessions on how to use Orff-Schulwerk techniques with young children. **Mary Hae George** offered a session on merging technology and pedagogy and **Rosario Carelli** discussed the cultural aspects of the drum and West African Music.

Much entertainment for the conference drew on the music in the New Mexico area: the Albuquerque Boys Choir; the Larragoite/Atalaya Drummers, an elementary children's performing group; Desert Bells, a handbell

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ensemble of 17 young people from Phoenix, Arizona; and the Tewa Dancers of the North, a group of Native Americans who were given permission by the San Juan Pueblo Council to perform some traditional dances off the reservation.

The conference is also a time for the leadership to meet and discuss issues of vital importance to the organization. Some of the results of those deliberations included: (1) a new benefit of membership providing access to reasonable liability insurance for teachers in private studio situations or self-employed teachers who work in sites outside the home (available starting January 15, 1997); (2) policies regarding the initiation of local Chapters; (3) some revisions in the certification process for persons with advanced degrees and comparable credentials; and (4) approval for changing the name of the organization to Early Childhood Music and Movement Association (ECMMA). For information, call 970-339-5237.

Review of New ECME Videos

Cecilia Riddell

Kleiner, L. (Producer). (1996). *Babies Make Music* and *Kids Make Music, Too*. [VHS]. (Music Rhapsody, Manhattan Beach, CA 310-376-8646)

Two new resources on videotape are **Lynn Kleiner's** *Babies Make Music* and *Kids Make Music, Too*. While parents and teachers can learn repertoire and techniques for teaching music at home or at school, researchers and college/university level teachers can find outstanding visual/aural examples of developmental musical expression here. Ages addressed in the first video are babies to age 3; in the second video, children ages 3 - 8. Sequences with Kleiner and children are just the right lengths to illustrate musical responses and skill levels for a particular musical learning activity, whether it be an infant performing an action song or a solo sung by a six year old. I can think of few other resources which could be used so effectively to illustrate a lecture on, for example, children's musical intelligence (at discrete ages); appropriate songs, rhymes, movement, and musical instruments in early childhood; or categories of instruction. The *Babies Make Music* video is further enhanced by an ending segment in which **Dr. Donna Brink Fox** reviews each of the previous musical pieces, commenting on both the broad and the specific musical benefits to the child's development. This segment contains flashbacks to the music and teaching under discussion, making it enormously useful for the lecture. In fact, the baby video is so well organized that one need not continually "cue it up" to provide examples. Just showing it from Fox's review and commentary would make a valuable mini-lecture. Total running time is 52 minutes. *Kids Make Music, Too* runs 43 minutes. Musical pieces here are longer, showing clever songs outside on a miniature train, on a carousel, at a park, and on a farm. Puppets are used to great effect, and Kleiner's teaching is crystal clear.

ISME COMMISSION REPORT,

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• **Susan O'Neill** (United Kingdom) presented her paper on motivation, ability, and effort during the first year of learning to play a musical instrument. Susan gave this topic an interesting perspective coming to us as a musician trained in psychology.

• The music in Disney movies was **Katharine Smithrim's** (Canada) topic. Katharine first discussed the characteristics of vocal music appropriate for young children according to current early childhood music education research literature. She then analyzed characteristics of recent popular songs from Disney films. She found that the range and meter of these Disney songs, as well as the mode, lyrics, vocal quality and song type do not have the characteristics that [some] music educators have deemed appropriate. Katharine expressed concern over this music that is so pervasive in the lives of so many young children.

• **Charlotte Frölich** (Switzerland) presented a theory of improvisation based on developmental psychology theories of Piaget and Erikson. Charlotte has developed a model for improvisation that received much discussion.

• You were well-represented in Winchester by your early childhood SRIG colleagues. **Joanne Rutkowski** (Pennsylvania State University) presented the development and a new version of her Singing Voice Development measure. This is an excellent model and is worth considering when measuring children's singing voices.

Wendell Hanna and SRIG Chair, **Mary Lou Van Rysselberghe** (University of Oregon), presented a delightful workshop on the important topic of effective techniques for training non-specialists in preschool music education. SRIG Co-chair-elect, **Lori Custodero** (University of Southern California), presented a paper on Csikszentmihalyi's concept of flow in young children's music learning experiences. She has adapted Csikszentmihalyi's assessment form to systematize the observation of flow in early childhood music experiences. And finally, **John Flohr** (Texas Woman's University) and I (Trinity University) presented our research on the effect of the music of Mozart on the spatial task ability of young children when measured by EEGs.

• The town of Winchester is a lovely setting for a conference. It was the first capitol of England and features the famous Winchester Cathedral. We were lucky to have had the opportunity to enjoy the annual Cathedral Festival that week with guest choirs, special concerts, and beautiful services. Another highlight was taking a walking tour of this charming town. Jane Austin spent her last days here. Some of us toured a country manor home on our last afternoon while others drove to nearby attractions such as Stonehenge. We all wanted to stay another week. The most significant reason, however, to have attended the ISME Early Childhood

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Commission was the people. I have new friends from around the world who are committed to sharing music and ideas related to the music education of young children. I look forward to seeing some of these friends again as well as meeting new friends in Cape Town, South Africa at the ISME Early Childhood Commission in '98.

THANKS!

We graciously thank our guest contributors and our division representatives for taking time out of their busy schedules to contribute to this issue. Our SRIG membership is also interested in the contributions you are making to the field of research on young children and music. Consider this your invitation to contact the Division Chairperson in your area with the following information:

- (1) Your research studies, research interests, and intentions.
- (2) News of meetings and proceedings in your district, state, or region.
- (3) News of special early childhood projects and programs.
- (4) Announcements of seminars, workshops, and calls for research papers and posters.
- (5) Articles, books, research findings.

All SRIG voices are welcome; all SRIG voices are needed. Please let us hear from you.

Early Childhood Music SRIG 1996-1998 SRIG Leadership

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Southwestern Division News, continued from page 7

with Californians **Lynn Kleiner**, **Vena Luthey**, and **Amelia Crawford**. The Early Childhood Day has become a feature of the conference, drawing preschool professionals from inside and outside the MENC. The event, sponsored in part by Peripole, Inc., is chaired by **Lori Custodero**.

Barbara Cory (College of the Desert) and **Cecilia Riddell** (CSU Dominguez Hills) have added infant/baby classes to their college and university affiliated music conservatories. Redlands Community School of the Arts (California) is where Cory began sessions in January for infants, toddlers, preschoolers, and kindergartners. Riddell added a Saturday class for babies and parents in September '96.

Last spring's issue of *The Orff Echo* (Vol. XXVLIII, No. 3) was devoted to early childhood music with five feature articles. The same issue highlights preschool music teaching in one new, and eight previously issued videotapes (by **Feierabend, Gill, Goodkin, Smale, Yaross, Smithrim, & King**); these are available on loan from American Association of Orff Schulwerk. Information may be obtained from Beth Isfigliola, A/V Librarian, 2536 Robinhood Dr., Cleveland, OH 44134. AOSA email address is <bxfn94b@prodigy.com>, or snail mail to 3105 Lincoln Blvd., Cleveland, OH 44118. FAX (216) 321-1946.

Southwestern division educators **Susan Kujawski** (University of Arizona) and **Rachel Nardo** (Pasadena City College) will be presenting a week-long workshop to early childhood educators attending the Tennessee Arts Academy in June 1997. Music sessions will focus on creative movement, listening centers, linking literature and music, and instrumental music. This workshop is sponsored by the State of Tennessee Department of Education. Educators working in Tennessee may contact Jeanette Crosswhite for further information <crosswhitej@ten-nash.ten.k12.tn.us>.