



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:
Issued at the School of Music—University of Southern California
Los Angeles, CA 90089-0851

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Newsletter No. 24

July 1997

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NOTES FROM THE CHAIR

Mary Lou Van Rysselberghe

Earnest parents exhibit readiness to become partners with us to provide musical experiences for their children. Others past the age of producing and rearing young children are also stepping forward to share some of that responsibility. In April the President of the United States called for a White House seminar on early childhood development. He, together with others including Carolyn Lindeman, drew attention to the opportunity that scientists and politicians have to work together to assist parents in understanding the impact they can have on their children's development. Music specialists and educators must answer the same summons.

Parents need reassurance. Many have lost their confidence in the ability to nurture children to become musically responsive. As each feature article on brain research hits the newsstand, well-intentioned parents ask, "Am I doing everything that I should be doing for my child's intellectual development? Should music lessons start earlier?" Part of the issue lies in having to translate complex findings into lay terms. Parents have difficulty understanding research implications and applying them to actual child rearing. We are in a position to help parents

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RESEARCH REVIEW

Joanne Rutkowski

Welch, G. F., White, P.J., Sergeant, D. C., & Cooksey, J. (1997). *Singing Development: Childhood & Change - An Overview*. Collected research from The Centre for Advanced Studies in Music Education, Faculty of Education. Roehampton Institute London.

Imagine . . . a team of researchers at the same institution, working together, financially supported by grants . . . Wouldn't sound unusual to someone in the natural sciences. However, it probably sounds like an unattainable dream to most of us in music education. Well, that dream is a reality for a team working at The Center for Advanced Studies in Music Education (ASME) at the Roehampton Institute in London. And of all the important topics in music education they could have chosen to study, they have selected the singing development of children. For those of us who consider the ability to sing a right of every child and a window to each child's musical understanding, the work of the researchers at ASME is of prime importance.

The latest publication issued from ASME, *Singing Development: Childhood and Change - An Overview*, highlights the work of this team and summarizes the current knowledge base on this topic. While the developing voice ages 4-17 is addressed, three articles seem of particular importance to those of us interested in early childhood musical development: "The Developing Voice," "Some Observations on the Singing Development of Five-Year-Olds," and "Singing Development in Early Childhood." In this review, I will summarize and critique their research methodology, findings, and conclusions.

Methodology. ASME has undertaken several research projects over the last several years, two of which focus specifically on early childhood populations. One study used a comparative sample ($n=629$) which embraced a fairly wide age range (3-12-year olds); the other a longitudinal sample ($n=184$) which began with children aged 5. The longitudinal sample allowed for the assessment of one group of children's singing at each age—5-, 6-, and 7-years.

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CONFERENCE REVIEW
1997 ESCOM Music Psychology Conference
Uppsala, Sweden

Danette Littleton

Uppsala University hosted the Third Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM), June 7-12, 1997. Researchers from twenty-six countries presented papers on selected conference themes related to music: communication, cognition, experience, performance, analysis and modeling, composition and improvisation, development, psychoacoustics, neuropsychology, movement and dance, psychology of singing, ethnomusicology, and psychological science applied to music therapy.

In his keynote address, **Donald Hodges**, University of Texas-San Antonio, advocated a multidisciplinary and interdisciplinary view of music psychology. Hodges said, "Although this is a rich period for music psychology, with many new books and articles being published, too often there are divisions—between psychologists and musicians, basic and applied researchers, researchers and practitioners, divisions based on geography and language . . . that may keep us from a more coherent and complete view of the field."

Outstanding papers on musical development were presented by **Daisy Bertrand** (University of Liege, Belgium), "Development of Decentration in Music Listening in 3- to 8-Year Old Children," **Lily Chen-Hafteck** (University of Pretoria, South Africa), "Languages and Singing Styles of Children: An Acoustic Analysis of Three Children's Singing," and **Eugenia Costa-Giomi** (McGill University, Canada), "The McGill Piano Project: Effects of Piano Instruction on Children's Cognitive Abilities."

Distinguished work in music and neuropsychology was presented by **R. M. Abrams** (University of Florida), "The Fetal Musical Environment"; **Wilfried Gruhn** (Hochschule fur Musik, Freiburg, Germany), "Neural Representations of Music Evoked by Verbally and Musically Based Learning Strategies: An EEG Study on Cortical Auditory Activation Patterns"; and **Frances Rauscher** (University of Wisconsin-Oshkosh), "Spatial Performances as a Function of Early Music Exposure in Rats (*Rattus Norvegicus*)."

The conference scientific committee, **John Sloboda** (University of Keele, UK), **Irene Deliège** (Liege, Belgium), **Alf Gabrielsson**, and **Klaus-Ernst Behne**, (Hanover, Germany) selected 6 presenters for the ESCOM Young Researcher Award. Early childhood researcher **Lily Chen-Hafteck** was one of the prize winners.

Conference organization by **Alf Gabrielsson** (Department of Psychology, Uppsala University), and his committee staff was exemplary. Some highlights: intriguing musical events, engaging social activities, (most notably, the costumed Viking dinner); Swedish hospitality and cuisine, and the shimmering midnight sun. The next ESCOM conference will be chaired by John Sloboda at Keele, UK in 2000. He promises a stellar conference and celebration.

Of interest:

See Web site for Uppsala Conference Program and complete list of papers: <<http://www2.uu.se/insts/psyk/escs.html>>

ESCOM publications:

Deliège, I., & Sloboda, J. (Eds.). (1997). *Perception and Cognition of Music*. ISBN: 0-86377-452-0

Deliège, I., & Sloboda, J. (Eds.). (1996). *Musical Beginnings: Origins and Development of Musical Competence*. ISBN:0-19-852332-7

Musicae Scientiae, new refereed journal. For information, email: Irene.Deliege@ping.be

For information on ESCOM memberships, contact:

ESCOM Secretariat
C.R.F.M.W.
16, place du 20 Aout
B-4000 Liege, BELGIUM

UPDATE

The White House Conference on Early Child Development and Learning was held on April 17, 1997. Full texts of the President's and Mrs. Clinton's speeches can be viewed at <<http://www.whitehouse.gov/WH/New/ECDC>>. The two important documents to which Mrs. Clinton referred are *Rethinking the Brain*, issued by the Families and Work Institute, and the reading toolkit *Ready, Set, Read* published by the America Reads campaign. *Rethinking the Brain* can be purchased on-line at <<http://www.familiesandworkinst.org>>, or by fax at (212) 465-8637. The publication number is D97-01. The cost is \$25.00 plus \$3.50 for shipping. You can also mail-in your order to Families and Work Institute 330 Seventh Avenue, 14th Floor, New York, NY 10001. According to Mrs. Clinton's media secretary, the *Ready, Set, Read* toolkit is free. Call 1-800-USA-LEARN for your copy.

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CALLS FOR PAPERS AND PROPOSALS

Call for Program Participation-New Directions in Music Education Conference, Early Childhood Music, Michigan State University, East Lansing Michigan, November 6-8, 1997.

Deadline: July 15, 1997 (exceptions below)

Michigan State University is sponsoring a conference to disseminate information and stimulate discussion concerning music in early childhood. Researchers and practitioners are invited to propose papers or clinics related to research, practice, or policy in early childhood music education. Sessions will be 30 minutes long. Topics include: musical growth and development, facilitating music learning in early childhood, music education techniques for use with young children, musical play of children, movement, the relationship between music learning and learning in other areas, and current trends and future directions in early childhood music education. The tentative list of featured speakers so far includes John Fierabend, Edwin Gordon, Frances Rauscher, Wendy Sims, and Cynthia Taggart.

A paper proposal should include the following: a 1500 word abstract of the paper. No name or other identifying characteristics should appear on the abstract. A cover page containing the presenter's name, institutional affiliation, address, telephone number, and email address is required, along with an equipment list.

A clinic proposal should include the following: a two page, double-spaced abstract of the paper. No name or other identifying characteristics should appear on the abstract. A cover page containing the presenter's name, institutional affiliation, address, telephone number, and email address is required, along with an equipment list. The deadline for submissions was set at July 15, but due to SRIG's late mailing, Dr. Kratus is willing to accept submissions from Early Childhood SRIG members as late as **July 28**. The FAX number for proposals is (517) 432-2880.

Submit proposals to New Directions in Music Education conference, c/o Cynthia Crump Taggart, School of Music, Michigan State University, East Lansing, MI 48824-1043. For further information, call Cynthia Taggart (517) 353-9122 or John Kratus (517) 432-1813.

Call for Proposals-Music and Young Children Conference, MENC National Biennial In-Service Conference, Phoenix, AZ, April 18, 1998.

Deadline: August 1, 1997

The Music Educators National Conference will sponsor a special, one-day conference for early childhood care providers and teachers working in and around the Phoenix area. Any MENC member may propose a workshop session for the *Music and Young Children* conference by submitting the Call for Proposals form found on page 12 of the *Music Educators Journal*, July 1997. Proposal forms must be returned no later than **August 1, 1997** to David Showers, MENC, 1806 Robert Fulton Drive, Reston, VA 20191-4348

Call for Papers-MENC National Conference, Phoenix, AZ, April 15-18, 1998

Deadline: September 1, 1997

The Music Educators National Conference will sponsor a session to disseminate the results of excellent research at its national Biennial In-Service Conference, Phoenix, Arizona, April 15-18, 1998. Researchers whose reports are chosen for presentations will be required to prepare a poster describing their research and to be available during the presentation session to discuss their work with interested music educators. Participants will be required to furnish 10 copies of a complete report (one of which will be collected for the MENC National Archives and the remainder to be available for distribution at the session) and 150 copies of a report summary (limited to two pages or fewer). Participants may be asked to respond to post convention inquires that could include request for full copies of their reports. Those who wish to submit a report for consideration should comply with the guidelines found in *JRME*, vol. 44., no. 2 (Summer 1996), pp. 173-174. Submissions for the MENC research poster sessions should be sent to Wendy Sims, Department of Music, 138 Fine Arts Center, University of Missouri-Columbia, Columbia, MO 65211. They must be postmarked by **September 1, 1997**, and received by September 15, 1997. Extensions cannot be granted.

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Call for Papers: ISME 1998 Early Childhood Commission Seminar: Respecting the Child in Early Childhood Music Education, July 13-17, 1998, University of Stellenbosch, Cape Town, South Africa Deadline: September 15, 1997

The aim of this seminar is to share and disseminate the newest ideas regarding research and pedagogical practices in early childhood music education. The Commission invites the submission of papers related to the following topics:

- research related to musical characteristics, musical responses or musical development of the young child;
- research and/or models related to the training of early childhood music educators; and
- models of exemplary pedagogical practice or research methods with young children.

Papers will be selected by the Commission based on quality, relevance to the Seminar topics, appropriateness for presentation at this seminar, and geographical representation. Finances permitting, one author of each accepted paper will be the guest of the Commission (room, board and registration fee provided - ISME will not provide transportation). Places will also be made available for people who wish to attend the Seminar and are not making presentations. For information about applications, place your name on the mailing list by writing to Sheila Woodward at the address below.

Papers may also be submitted for presentation in a Commission Session at the 1998 World Conference in Pretoria, July 19-25. Please follow the procedures below, modifying item 9 accordingly. Non-adherence to these procedures will result in the paper not being considered. If presentation at either the Seminar or the World Conference would be acceptable, please indicate.

Procedures for submitting papers:

1. Papers are not to exceed 2000 words in length.
2. Presentation of the paper must be in English.
3. Six (6) copies of the full text must be submitted in English.
4. Six (6) copies of the abstract of the paper must also be submitted in English, not to exceed 200 words.
5. If a video of more than 5 minutes is to be used, one copy of the video recording in VHS-PAL format must be included with the submission. If a video of 5 minutes or less is to be used, a description of the video should be included.
6. Papers and abstracts must be typewritten, double-spaced, and may be duplicated 2-sided.
7. If a multiple-author paper is selected, only one author may be invited as a guest of the Commission. Additional authors may attend at their own expense.

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8. The name, position and complete address, together with any telephone and FAX number and email address of the person(s) submitting the paper, must appear at the top of the first page.
9. The following statement must appear at the top of the first page of the paper: *This paper is submitted for consideration for the Seminar "Respecting the Child in Early Childhood Music Education" 13-17 July 1998.*
10. It is a condition of acceptance of a paper that the author will present the paper in person and that the copyright is vested in the International Society for Music Education. It is also a condition that, if selected, the author will attend the entire Seminar. Everyone attending ISME Seminars and Conferences must be members of ISME (membership information is available upon request).
11. Papers must be postmarked AIRMAIL no later than 15 September 1997, and sent to the Commission Chair, Sheila Woodward, at the address below.

Dr. Sheila C. Woodward, 2 Shaw Road, Rondebosch 7700 South Africa. Phone and FAX 27-21-6851054; email <woodward@iafrica.com>

Call for Papers: PMEA Bulletin of Research in Music Education

Deadline: October 1, 1997

The PMEA Research Committee announces a call for papers for the Fall 1998 issue of PMEA Bulletin of Research in Music Education, a refereed scholarly journal. Authors must submit 5 copies of the completed paper and abstract by **October 1, 1997** to the committee chair. Author's name and affiliation must appear only on the cover sheet. Publication guidelines are consistent with those of other scholarly journals in music education. Use of APA format is required. All papers will be blind reviewed by the Editorial Board. For further information, contact Dr. Joanne Rutkowski, Chair, PMEA Research Committee, The Pennsylvania State University School of Music, University Park, PA 16802-1901 (814) 863-0419 Office; (814) 865-7140 FAX; email <rvi@psu.edu>

Call for Papers: 1998 PMEA Conference

Deadline: October 15, 1997

The PMEA Research Committee announces a call for papers for the 1998 PMEA State Conference to be held in Erie, PA, April 23-25, 1998. A poster session that includes completed research as well as projects in process will again be included on the conference program. A Paper Reading Session for selected completed and in-progress projects is also planned. Several presenters from the poster session will be selected to share their work in one of these venues as well. Authors must submit 5 copies of a

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one page abstract by **October 15, 1997** to the committee chair. Author's name and affiliation must appear only on the cover sheet. Title of the paper must appear at the top of each abstract. Authors must clearly indicate whether the research is completed or in progress. If the paper is a Masters or Doctoral Thesis, please include a copy of the signatory page: These projects are automatically accepted for presentation at the poster session. Papers will be blind reviewed and notification of acceptance will be sent by December 15, 1997.

REVIEW OF NEW PRODUCTS

Cecilia Riddell-Books

Larkin, V., & Suthers, L. (1997). *What Will We Play Today?* (Vol. 2). Castle Hill, New South Wales: Pandemelon Press. ISBN 1 876 138 033

A second volume of solid musical resources has just been completed by the imaginative Australian team of Veronicah Larkin and Louie Suthers. The question in its title, *What Will We Play Today?* (Vol. 2), is answered by the abundance of games, all of which seem appealing to the young children for which they were designed (and who undoubtedly tested them). Their ages: birth to five.

"Arts Games," a term coined by Larkin and Suthers, partly explains the appeal this music will have for teachers. The material is not purely "songs" or "rhymes." Elements of drama, music, movement, language, gesture, and play are combined. What early childhood teacher does not concern herself with schemes to promote playing and language acquisition? Drama, singing, and movement are ideal vehicles, as Suthers and Larkin reveal with page after page of examples (100 games in all).

For North American educators, further appeal is the international flavor . . . the Italian "Eency Spider," the Japanese action game "Nani Tsuku Ro?," the Caribbean "Snake, Snake," a Turkish fox hunt song, and the several Australian references, among them, "Will She Find Australia?" are engaging materials. This latter singing game features a letter carrier (a "Postie") who tries to cross over a barrier of a circle of children who hold hands, preventing her/him from crossing into the island territory, represented by a giant floor map inside the ring. The lyrics cue the children to lower the barrier near the end of the song and the "Postie" steps over.

Far from being a collection of exotic numbers, these songs and rhymes seem quite familiar, for none strays far from traditionally-based lyrics, tunes or game plans. The several kinds of props are easily constructed—most are of sticks, paper, or cloth, with the exception of plastic hula hoops. Advantage is taken of opportunities to teach

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numbers, colors, and shapes along the way. These songs are very much at home in a school setting, where sand boxes, ropes, miniature chairs, costume hats, and the likes are integrated into the musical activities. Children with special needs, incidentally, are accommodated by the authors' suggestions.

As much space is devoted to suggested variations as to actual instructions on each page. Obviously the authors are as addicted to inventing and testing their material as they are to collecting the traditional models. Each page sports a happy photograph and often a line drawing to further convey the uncomplicated instructions. I was happy to see that no ratio of children to teacher exceeded nine to one.

In a market which has little beyond lullabies for infants, and which seems dominated (at least in the United States) by sing-along song tracks and trendy subject matter, this is indeed a welcome resource. Both volumes enlarge our notion of how much music can be taught in our preschools, and what standards might well be attained.

Rachel Nardo-Software

Back in the olden days, before Morton Subotnick's CD ROM *Making Music*, children were often stuck with drill and practice software that only devotees of the teaching machine could fully appreciate. Heuristic programming, by its very nature, was too complex and expensive to put on every desktop computer. Educational software had a job to do, and didactic methods prevailed. But, times changed . . . drill and practice wasn't good enough anymore: Technology became much less-expensive; software designers became much more creative, and child-consumers became much more demanding. The result—smart, beautiful, creative, intelligent, innovative software. Products that are, in the true sense of the word, *heuristic* because they allow the child to explore a problem and utilize self-educating techniques (as feedback) to improve their performance or product.

If this approach sounds good to you, and you liked Subotnick's icon-driven "musical sketch pad," I suggest you review a few of the products listed below. Each has linear and non-linear aspects to the programming; each attempts to address all three domains of learning. Several of the products come with paper-based materials for follow-up. They are suitable for grades: Pre-K - 3rd+.

Look What I See! (1997). CD ROM for Mac/Win by Mitsubishi /Metropolitan Museum of Art.

With Open Eyes. (1995). CD ROM for Mac/Win by the Chicago Art Institute/Voyager <www.voyagerco.com>.

Menlo the Frog. (1996). CD ROM for Mac/Win by Windy Hill Productions.<www.windyhil.com>

RESEARCH REVIEW *-continued from page 1*

The comparative sample of children were not tracked over a period of time, but provided "a wide range of contrasting information" (Welch, White, & Sergeant, 1997, p. 36). Children from urban and suburban populations were included in both samples. The large sample sizes of both groups as well as the inclusion of a longitudinal population are strengths of these investigations.

Each child's voice was individually tape recorded; detailed written notes were also taken at the testing session which included profile data on each child. In order to investigate their hypothesis that children find singing a song relatively difficult, four singing tasks were included on the assessment: glides, patterns, single pitches, and songs. The songs were carefully "constructed so that they contained identical numbers of notes in their melodies, shared common pitch ranges and tonalities, were suited to the age ranges of the children, used gender-neutral words, and comprised similar melodic and rhythmic patterns" (p. 36). Unfortunately, copies of the songs used were not included in the report. However, the researchers have written detailed descriptions of their procedures: Their studies would be replicable from this report. Both human and computerized analyses of the children's singing were employed. Most previous studies of which I am aware have used only one type of analysis (for example, I have used human raters; Goetze and Cooper have used "computerized" analysis). A comparison of these two methods of analysis would be beneficial. However, such a comparison is not reported by the ASME team.

Results. The main findings of their work include (from p. 35 of the ASME publication):

1. Children enter school at the age of five with a wide range of singing competencies. Children found the singing of songs much more difficult than the singing of single pitches, melodic fragments and simple pitch contours;
2. Young children are consistently and significantly more accurate in reproducing the words of songs than any of the song's constituent musical features. It is not until the age of seven that children's vocal pitch-matching in songs shows any significant improvement;
3. There is evidence that children are most accurate in their vocal pitch-matching in the region of D4 which is close to the pitch centre of their speaking voice;
4. Our data indicate that there are no sex differences in young children's singing abilities at the age of five and six. However, a clear and significant difference is found at the age of seven with girls singing songs significantly more accurately than boys. In contrast, there are no sex differences in other vocal pitch-matching tasks;
5. There is clear evidence that schools can foster or hinder the development and range of children's

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singing competences [sic] for sample age groups;

6. An analysis of vocal fold function in trained and untrained child and adult voices reveals that early behavior patterns are likely to persist into adulthood unless specific vocal training occurs.

In reviewing their data analysis, I find their main findings appropriately stated. Of particular interest to me was the difficulty children have reproducing songs (we need to be careful in using this task alone in assessing children's singing abilities); that children are comfortable using their speaking voices (however, American studies show children's comfortable range a bit lower - perhaps a function of culture and the pitch level used when speaking); and that no sex differences existed in young children but did with older children (the cause of this phenomenon should certainly be investigated). I suspect the sex differences are social/cultural, however, the high incidence of female music teachers at this age level may also contribute.

Conclusions. While the report of the team's research was thorough and interesting, I found the first article in this publication to be of even more interest. Welch provided a wonderful overview of previous research and ASME's work, compared these results, and offered suggestions. If you are going to read only one article in this publication, this is the one! I was delighted with his conclusions because they contradict the impression that some of us have of British music education: The talented are singled out while the "non-singers" play rhythm instruments. He emphasized that singing is developmental (many studies have found this) therefore individual differences need to be allowed for when working with children's singing. In addition, we should not focus on children's deficiencies! (The very reason why I refer to "non-singers" as "pre-singers".) He also felt that research is beginning to indicate the important role the teacher plays in children's singing development, but that many factors are involved in this development—physical, psychological, social/cultural, historical, etc. We do need more research in this area.

Welch also suggested that a mis-match exists between singing development potential and the song curricula used in school settings. I agree! Many songs included in early childhood, and even elementary music texts, are quite long and musically complex. If children have difficulty singing songs accurately, but have an easier time reproducing shorter pitch patterns, perhaps more singing games that employ these patterns as well as shorter songs should be included. Welch recommended using parts of songs to facilitate play rather than whole songs. In addition, voice exploration, pitch glides, modeling patterns or pitches for children, and taking songs apart particularly teaching them without text (Goetze, Gordon, Levinowitz, and Smale have also made this recommendation) are among his suggestions. Finally, his recommendation for future research

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research should be heeded: Use larger sample sizes and conduct more longitudinal studies. ASME has set a model for us to follow in this regard. It is one reason why I find their work so important.

I do have two concerns, however, about this publication and their work. While Welch's article is extremely valuable, I find some omissions in the sources consulted. Obviously, he would not have access to the many studies we find presented at U.S. conferences, many of which are not published. On the other hand, several of the British sources he included are not ones usually cited in U.S. studies. I feel more communication across "the pond," and around the world, is certainly needed. Strides are being made in this area through ISME, other international symposia and conferences, and the Internet. We now have the tools to talk with each other more and we need to do so! I think very few of us would disagree with any of Welch's conclusions. However, I suspect not all are based on true research findings. We need to continue to investigate techniques and materials that enhance children's singing development as well as factors that contribute to and detract from this development. Finally, of most concern to me is the repeated focus on children's pitch accuracy when investigating, and drawing conclusions about, singing development. The ASME studies are guilty in this regard. My work (and its validation by others) has identified vocal characteristics exhibited by children when they are learning to gain use of their singing voices. Gaining use of their singing voices is a separate, but requisite, behavior to singing accurately. For example, if a child is only using the lower register of his/her voice to sing (usually around the speaking range), then obviously that child will not be able to sing any pitch, pattern, or song in tune that demands use of a range beyond that register. All of ASME's research has evaluated the accuracy of children's singing. I would recommend that they focus first on the use each child has of the voice. Once a child is using all registers of the voice, then the degree of accuracy can be assessed.

Even given the few concerns I have raised about ASME's work, and the report of their work, I highly recommend this publication to anyone involved with children and singing—researchers and practitioners alike. They are to be commended for their work that contributes much to our understanding of the child and his/her developing voice. A copy may be obtained from:

The Centre for Advanced Studies in Music Education
Faculty of Education
Roehampton Institute London
Downshire House
Roehampton Lane
London, UK SW15 4HT

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Selected References:

- Cooper, N. (1993). Selected factors related to children's singing accuracy. *Dissertation Abstracts International*, 53, 4244A. (University Microfilms No. AAC 9307489)
- Cooper, N. (1995). Children's singing accuracy as a function of grade level, gender and individual versus unison singing. *Journal of Research in Music Education*, 43 (3), 222-231.
- Goetze, M. (1985). Factors affecting accuracy in children's singing. *Dissertation Abstracts International*, 46, 2955A. (University Microfilms No. DA8528488)
- Gordon, E.E. (1993). *Learning sequences in music: Skill, content, and patterns*. Chicago, IL: G.I.A. Publications.
- Levinowitz, L.M. (1987). An experimental study of the comparative effects of singing songs with words and without words on children in kindergarten and first grade. *Dissertation Abstracts International*, 48, 863A. (University Microfilms No. DA8716497)
- Levinowitz, L.M. (1989). An investigation of preschool children's comparative capability to sing songs with and without words. *Bulletin of the Council for Research in Music Education*, 100, 14-19.
- Rutkowski, J. (1990). The measurement and evaluation of children's singing voice development. *The Quarterly: Center for Research in Music Learning and Teaching*, 1 (1-2), 81-95.
- Rutkowski, J. (1996). The effectiveness of individual/small-group singing activities on kindergartners' use of singing voice and developmental music aptitude. *Journal of Research in Music Education*, 44 (4), 353-368.
- Smale, M.J. (1987). An investigation of pitch accuracy of four- and five-year-old singers. *Dissertation Abstracts International*, 48, 2013A. (University Microfilms No. DA8723851)

Calls for Collaboration

Dorothy Bryant (Ohio University) seeks collaborators on the topics of early childhood teacher education and improvisation in early childhood education. Please contact Dorothy at the School of Music, Ohio University, Athens, OH 45710, or by email <bryantd@oak.cats.ohiou.edu>

Judith Fran (author, Boston, MA) seeks comments and research reports on the effect of music on babies in-utero. Contact Judith by email <airedale@ziplink.net>

Please send your calls for collaboration to Rachel Nardo or Lori Custodero at the address below. Winter publication deadline is December 1, 1997.

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School of Music • Music Education
University Park - MC0851
Los Angeles, CA 90089-0851

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by describing the results of our research in terms that they can understand and then apply to spontaneous musical experiences they will share with their children. We also have opportunities to affirm that many of the things parents do naturally are good for their children. They can trust themselves with our assurance and guidance.

In Missouri, the Parents as Teachers National Center has recently joined with scientists and doctors of the Washington University School of Medicine in St. Louis to establish a two-part parent training program. Parent trainers learn how a developing brain is stimulated by various experiences, including those that condition for musical response. They then present the information to classes of parents for practical application. We can learn from this example. Parents respond favorably when the results of our research is presented to them in lay terms. We must take the initiative to recommend practical strategies that they can use with their children. We provide a connection between what is currently known about research in early child development and its application to parenting through musical engagement.

ANNOUNCEMENTS

Announcement-SRIG Papers

Papers accepted for the 1998 MENC Early Childhood SRIG meeting include: "Learning my way: An investigation into the relationship between musical activities and flow experience of 4- and 5-year olds," by Lori Custodero, and "A multiple case study: Early childhood music teachers' perceptions of parental attitudes toward music instruction for preschool children," by Cathy Mallett. For further information, contact Mary Lou Van Rysselberghe, (541) 346-3769, or email <mlvr@oregon.uoregon.edu>

Announcement-Early Childhood Summer Courses at The Gordon Institute for Music Learning

The Gordon Institute for Music Learning and Esther Boyer College of Music, Temple University proudly announces the presentation of GIML Level I Mastership and three concurrent one-week workshops in music education to be held July 28 through August 8 at the Ambler, Pennsylvania campus of Temple University. The scenic, country-like Ambler Campus is located northwest of Philadelphia in Ambler, PA. Courses may be taken for credit, or for non-credit.

Mastership Level I - July 28-August 8
Instructors: Dr. Edwin E. Gordon, University of South Carolina; Dr. Beth M. Bolton, Temple University; Michael Martin, Haverford School District; Dr. Alison Reynolds, Ashland University

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Movement for Music and Classroom Teachers-July 28-August 1

Instructor: Dr. Cynthia Taggart, Michigan State University

For further information on these and other classes, contact: Beth M. Bolton, Ph.D., Temple University, Esther Boyer College of Music, Philadelphia, PA 19122, (215)204-8311 Office; (215) 204-4957 FAX; email <bbolton@nimbus.ocis.temple.edu>

Announcement-Papers from the 1994 ISME Early Childhood Commission Seminar *Vital Connections at the University of Missouri, Columbia.*

Papers from the 1994 Early Childhood Commission Seminar, *Vital Connections: Young Children, Adults & Music*, held at the University of Missouri in Columbia, Missouri, USA, are available through the Educational Resources Information Center (ERIC). The ERIC data base and microfiche documents may be found in about 3000 research libraries and large public libraries around the world. Email access to information about how to obtain documents is available on the SRIG Early Childhood homepage, or at <acceric@inet.ed.gov>, or by writing Access ERIC, 1600 Research Boulevard, Rockville, MD 20850, USA. The accession number of the papers is ED392683.

FYI - RECENT RESEARCH & RESEARCH IN-PROGRESS

- Custodero (1995) posed important questions regarding the nature of the musical treatment in a landmark study conducted by Rauscher, Shaw, Levine, and Ky (1994). After 8-months of music lessons, preschoolers from the keyboard treatment group in Rauscher, et al.'s study showed significant gains on their ability to perform the Object Assembly subtest (Wechsler Preschool and Primary Scale of Intelligence-Revised, 1989). The authors suggested that early musical experiences may have effects that generalize beyond music to spatial-temporal tasks, lending empirical support to a theory of cortical development developed by Shaw and colleagues at the University of California, Irvine.

In a related study, **Joyce Eastlund Gromko** (Bowling Green State University) and co-investigator, **Allison Smith Poorman**, recently examined the effect of 8-months of music training on preschoolers' performance of five spatial-temporal tasks from the Wechsler (1989). The purpose of the research was to re-investigate the link between music experience and performance on spatial-temporal tasks in preschool children. Gromko and Poorman's Preschoolers' Music Club began on October 1, 1996. Thirty-three children, 15 children in the treatment group, and 18 in the control group, were participants.

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DIVISION NEWS

Central Division

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Nancy Lineburgh, professor of Music Education at the University of Akron, has started an early childhood music program for children from birth to age 5. Coupled with that program are summer training workshops in early childhood music which lead to a certificate. For more information call (330) 972-6456.

Northwest Division

Wendell Hanna

School of Music

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Betty Ellis, Northwest Division representative for our 1996-97 SRIG News, has just been confirmed as incoming president-elect of the Northwest Division of MENC. Her added responsibilities of the new MENC post make it necessary for Betty to resign as our SRIG representative in the Northwest Division. We would like to take this opportunity to thank Betty for her important contributions to our newsletter and to the early childhood music research community. We know that the interests of MENC and the Northwest constituents will be well-served through Betty's leadership. In the meantime, **Wendell Hanna** (University of Oregon) has enthusiastically agreed to complete the remaining term of representation for the SRIG newsletter.

Northeast Division

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Two papers related to Early Childhood were presented at the PMEA State Conference held in Monroeville, PA, April 10-12, 1997. **Beth Bolton** (Temple University) presented "An investigation of children's readiness to improvise harmonically." **Amy Cheng-Ying Chen** (Temple University) presented "An investigation of kindergarten children's initial keyboard learning process and the relationship of that process to developmental music aptitudes, singing performance, and type of instruction."

Three papers related to Early Childhood were presented at the MENC Eastern Division Conference held in Baltimore, MD, February 27 - March 2, 1997. **James Frederick Erwin** (Falls Church, VA) presented

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"Modern neurological research and its application to musical learning." **Susan C. Guerrini** (Rowan College, NJ) presented "An investigation of the association between the musical aptitude of elementary students and the musical aptitude of their biological parents." **Randall Moore** (University of Oregon) presented "Effects of culture, age, gender and repeated trials on rote song learning skills of children six-nine years old from England, Panama, Poland, Spain and the United States."

Southeast Division

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The University of South Florida hosted **Dr. Joyce Jordan-DeCarbo** and Musikgarten in an early childhood music presentation in Tampa, May 1997. Dr. Jordan is President of the Early Childhood Music and Movement Association (ECMMA) and shared information about the efforts of that organization to promote early childhood music. For more information on ECMMA, call (970) 339-5237

University arts education departments in the region are investigating initiation of new early childhood arts programs in the neighboring community centers as well as in university childcare centers. More information of this progress will be available at a future date. Similarly, other early childhood music programs are developing in the region as more and more public and private schools begin to offer early childhood classes. In fact, the interest in early childhood arts education is extending into the departments of education in some states, such as Tennessee.

The Tennessee State Department of Education and the Tennessee Arts Commission have joined together to provide an innovative model for early childhood teacher education in the arts. Through the support of Education Commissioner, **Jane Walters**, and Director of Curriculum and Instruction, **Bruce Opie**, the Tennessee Arts Academy, under the direction of **Joe Giles**, recently devoted an entire week to educating early childhood teachers in the arts. The Academy—housed on the beautiful campus of Belmont University—is founded on the philosophy that all students have creative ability and aesthetic potential which must be developed as an integral part of the schooling process. They also believe that education in the arts must begin in early childhood.

To enhance each teacher's understanding of the power of the arts, and further develop their ability to teach through the arts, nationally recognized artists, researchers,

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DIVISION NEWS- continued from page 9

and educators serve in-residence as clinicians for the Academy. The arts curricula of the state provide the instructional basis for a week of activity-oriented classes. More than thirty hours of instructional time is provided to the teachers attending the academy. In addition, there are many performances and lecture presentations sponsored by the Tennessee Arts Commission. For further information on the organization of this model, contact **Dr. Jeanette Crosswhite**, Music Coordinator, Tennessee Department of Education, 8th Floor Andrew Johnson Tower, 710 James Robertson Parkway, Nashville, TN 37243-0379. (615) 532-6273.

In addition to programs held in Tampa and Nashville, various early childhood music workshops are scheduled through the Southeast Region for the summer, including sessions in the following cities: Miami, FL; Atlanta, GA; Durham, NC; Greensboro, NC; Richmond, VA; and Lexington, KY. More information about these workshops is available upon request. Meanwhile, help us spread the word! Please send your state or local news on early childhood music events, research, and workshops to Janet Moore at the above address.

Southern Division

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Warren Henry (University of North Texas) is in the process of conducting a descriptive study of infant anticipatory responses to music. See the description of his study under "FYI-Research in Progress," page 11 of this newsletter.

Southwest Division

Cecilia Riddell

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Big News for California Pre-Schools: Teachers may now qualify for Early Childhood Certificates with a specialization in Music. With a minimum of 12 units in specified music subjects, community college students majoring in child development or early childhood education may add this specialization to their ECE certificate. This offer of a music specialization comes on the heels of the *California Survey of Music in Early Childhood* (Nardo, 1996) which pointed to the great discrepancy between the

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the needs and the music training offered to California preschool teachers. Pasadena City College will be among the first to implement these studies. Curriculum for this specialization is being designed in consultation with the California Consortium of Music in Early Childhood (COMEC). In addition to introductory courses, future offerings will focus on the developmental psychology of music, multicultural music materials, movement and music, assessment of musical behaviors, and guided field practice. This specialization may be adopted by any California community college offering ECE certification. [See Nardo, R.L. (1996). *California Survey of Music in Early Childhood: Teacher Preparation and the Role of the Community College*. UMI9720270.]

The California Music Educators Association (CMEA), meeting in Pasadena this past April, hosted a record-breaking event—the Early Childhood Music Day. **Lori Custodero**, early childhood conference chair, reported 230 people in attendance, amounting to 20% of the total CMEA conference registration. Attendance was up by over 100% of last year's one day meeting in Santa Clara. **Barbara Andress**, professor emerita at Arizona State University, led the morning session to a standing-room-only crowd, after which the participants fanned out to their choice of three seminars led by **Amelia Crawford** (Kodaly Association of California), **Lynn Kleiner** (Music Rhapsody), and **Vena Luthey** (author, *Language Through Music*). The afternoon general session was led by Chattanooga, Tennessee professor, **Danette Littleton**. **Mary Ann Schliff's** (California State University, Northridge) "Share Fair" provided a high point ending to the stimulating day long conference for teachers of young children. The day's topics covered: music centers, guided group play, song repertoire and language enhancing games, techniques and materials for teaching music to babies and toddlers, props, home made instruments, sophisticated movement and listening lessons to recorded music, children's literature with musical entries, and multicultural ideas in pre-school and K-1 curriculum. Conference exhibitors contributed displays and prizes, with special thanks to **Sylvia** and **Andrew Perry of Peripole** for sponsoring Barbara Andress' presentation.

1996-1998 Early Childhood Music SRIG Leadership

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CALL FOR NOMINATIONS AND REGIONAL COORDINATORS FOR SRIG

It is time to start thinking about nominations for SRIG Chair-Elect and Regional Coordinators for the next two years. Our nomination process for these positions will begin prior to the publishing of the next Newsletter in February 1998. By-Laws of SRIG are helpful in specifying the duties of both the National Chair and the Chair-elect.

Excerpt from BY-LAWS OF THE EARLY CHILDHOOD MUSIC SPECIAL INTEREST GROUP:

III. ORGANIZATION

A. The National Chair holds the primary authority for the SRIG.

1. The duties of the National Chair include:
 - a. Providing leadership and vision for the SRIG.
 - b. Managing the general affairs of the SRIG including the biennial report to MENC and a proposal for the SRIG session for the biennial conference.
 - c. Serving as a liaison with MENC, SRME and other interested groups and individuals.
 - d. Maintaining communication among the membership, the chair-elect and the regional representatives.
 - e. Soliciting members to serve as regional representatives.
2. The National Chair assumes duties following a two-year term as Chair-elect after election by the SRIG membership during the year of the biennial conference.
3. Should the National Chair be unable to carry out the duties of that position, the Chair-elect will assume those duties.

B. The Chair-elect holds secondary authority for the SRIG.

1. The duties of the Chair-elect are:
 - a. To publish and distribute the SRIG newsletter on a bi-annual basis.
 - b. To solicit contributions to the newsletter.
 - c. To maintain the SRIG membership list.
 - d. To assist the chair in determining future directions for SRIG.

C. The six regional representatives serve as an advisory council to the SRIG.

1. The duties of the regional representative are:
 - a. To serve as a liaison between the National Chair, the Chair-elect and the regional membership.
 - b. To monitor early childhood research and events in their region.
 - c. To assist in solicitation of material for the newsletter.

- d. To serve with the Chair-elect as the nominating committee for the Position of Chair-elect.

Mary Lou Van Rysselberghe has agreed to serve as Chair of the nominating committee which is made up of our Regional representatives, Lori Custodero, and Rachel Nardo. We welcome your nominations for the next Chairs-elect(s) and Regional Coordinators of SRIG. Please send your nominations to Rachel or to Lori so that we can present the candidates in the next newsletter. You can nominate yourself if you wish to serve as Chair-Elect or Regional Coordinator. Send a brief bio and state your SRIG interests.

FYI-RECENT RESEARCH/IN-PROGRESS *continued from page 8*

All children were tested on the five spatial-temporal tasks in October 1996 and were tested again in May 1997. Growth from pretest to posttest was compared for both groups. The results of this research have been submitted to MENC for presentation at the National Conference. (Information submitted by: Joyce Eastlund Gromko, Bowling Green State University, College of Musical Arts, Bowling Green, OH 43403. Email <jgromko@bgnet.bhsu.edu>.)

References:

- Custodero, L. (1995, June). The research/practice interface: Questions raised by the Irvine studies. In M.L. Van Rysselberghe (Ed.), *Early Childhood Music Newsletter*, No. 20. Early Childhood Music Special Research Interest Group. Eugene, OR: Music Educators National Conference.
- Rauscher, F. H., Shaw, G. L., Levine, L. J., Ky, K.N., & Wright, E. L. (1994). Music and spatial task performance: A causal relationship. Paper presented at the American Psychological Association 102nd Annual Convention, Los Angeles, CA.
- Wechsler, D. (1989). Wechsler preschool and primary scale of intelligence (Rev. ed.). New York: The Psychological Corporation.

• **Warren Henry** (University of North Texas) is in the process of conducting a descriptive study of infant anticipatory responses to music. Anticipatory responses are defined as infant vocalizations, movement, or visual responses. The study includes four classes of children between the ages of 2 months and 27 months. Videotapes and written recordings were collected during 10 weeks of music and movement instruction.

All subjects heard a closing pattern (So-Do) at the end of four criterion songs. Two classes saw movement response with the closing pattern from the teacher and parents; two classes did not see any movement during the closing pattern from the teacher and parents. Infants'

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FYI-RESEARCH-IN-PROGRESS *continued from page 10*

responses to the four criterion songs' closing patterns will be studied. The research question is: Are anticipatory responses more likely to occur from children, birth to 27 months, with or without visual/kinesthetic stimulation when singing a closing pattern after a song activity? The study is expected to be completed in September, 1997.

Dr. Henry is also in the process of collecting data from the parents involved in the University of North Texas Early Childhood Music Program. Questions ranging from parents' musical background to parents' future musical expectation of the child are being asked. These data will be compared with the same data presently being collected from parents in an Asian early childhood class. (Information contributed by Diane Persellin, Southern Division Rep.)

• **Beth Bolton** (Temple University) is currently conducting two research studies involving music and young children. Her first study is investigating the readiness to improvise harmonically in children K-3 using a primary version of Edwin Gordon's new test, The Harmonic Improvisation Readiness Record. Dr. Bolton has collected data from a total of 7,000 children, approximately 1,800 of whom are in grades K-1. Data has been analyzed from approximately 1,100 children in all four grades using compared means, standard deviations, standard errors, and reliability coefficients with the data Gordon obtained when he administered the test to 8,000 students in grades 3-12. To date, the researcher has found remarkably little difference in the data obtained from young children in the general population and from high school students who are enrolled in performance groups. Further, it has been found that the difficulty of the items remains fairly constant for children from kindergarten through 12th grade.

In her second study, Dr. Bolton is investigating the nature of music responses in children 0-to 18-months-old who receive informal guidance in music that includes a variety of tonalities and meters and includes modeling of continuous fluid movement. The researcher plans to categorize responses according to the stages of preparatory audiation.

For further information, contact: Beth M. Bolton, Ph.D., Temple University, Esther Boyer College of Music, Philadelphia, PA 19122, (215)204-8311 Office; (215) 204-4957 FAX; email <bbolton@nimbus.ocis.temple.edu>