

# 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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Early Childhood Music  
SRIG Leadership

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## NOTES FROM THE CHAIRS:

Lori Custodero and Rachel Nardo

*Opportunities to announce, thoughts to share,  
and questions to ponder:*

### MENC, 2000

Preparations for our session at the upcoming national conference in Washington, D. C. are well underway. In response to our many conversations with you, we are issuing a call for position papers to be delivered as part of a panel discussion on key issues facing the early childhood music research community. Over the last year we've been posing some "big questions" for your consideration, and we'd like to tackle these at our national gathering. We are asking that these position papers address one or more of the following:

- What do we most need to know about young children's music making?
- How can interdisciplinary research inform what we do?
- What do we understand about ecologically valid and meaningful research methodology?
- What is the relationship between research, practice, and assessment?
- Is it necessary and important to cast a common research agenda for early childhood music?

Papers will be reviewed based upon clarity of idea and significance for the profession. Abstracts of the selected papers will be printed in the next issue of the SRIG Newsletter to enable us to prepare for a lively and informative session. For more details, see the Call for Papers elsewhere in this issue. We are hoping this session will provide a provocative forum for examining, rethinking, and reforming our research agenda for the new millennium.

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### **Community Outreach**

*Community of Music Researchers:* The state of early childhood research around the globe continues to expand. Conferences focusing on musical development were held in Tanzania in February (reviewed by Gwen McGraw) and in the UK in March (reviewed by Leda Stamou). The Desert Skies Research Symposium (reviewed by Joanne Rutkowski) also featured several studies on early childhood, including several addressing the effect of music instruction on young children's intelligence, and the child voice. In April, the Society for Research in Child Development Conference included several papers and posters dealing with infant's and young children's musical perception and representation. At the recent Cognitive Processes of Children Engaged in Musical Activity conference held at the University of Illinois (reviewed by Joyce Eastlund Gromko), studies on infant and toddler musical play, young children's music symbolization, and the connection between early musical experiences and spatial-temporal reasoning were among those representing our field. We urge you to note the opportunities listed in the Calls for Papers – sharing your research in venues such as the upcoming ISME Early Childhood Commission Seminar and the MENC Poster Session are important ways to further interest in and understanding of young children's music making.

### **Community of Music Educators**

The latest edition of the *Music Educators Journal* is devoted to early childhood – kudos to editor Lili Levinowitz and contributors Susan Tarnowski, Carol Kassner, Mark Turner, Edith Roebuck, and Bennett Reimer for their efforts in bringing attention to this vital topic. John Flohr's, Daniel C. Miller's, and Diane Persellin's review of some of the new research being done on the effects of music on the brain appeared in a recent edition of *Teaching Music*. An upcoming issue will include information on additional work being carried out in the field of early childhood music research.

### **Community at Large**

The National Academy of Recording Arts and Sciences (NARAS) and the makers of Enfamil have

teamed up to produce and distribute over a million classical music CDs to newborns in hospitals across the U.S. John Flohr, Diane Persellin, Mary Lou Van Rysselberghe, and I (LC) have been working with these folks to (a) develop parent education materials which encourage interactive family play with the music and (b) achieve clarity on what the research actually tells us about classical music and brain development in infants. We are encouraged by their responsiveness and by the opportunity to spread the news that musical experiences are important for babies. Read more about research and its implications for practice into the Division News.

### **Summer Reading**

Should you have a bit of time to devote to exploring some recent publications, we have a few recommendations. In our last issue we mentioned the *Project Spectrum Frameworks for Early Childhood Education*, published by Teachers College Press. Although the program on which these 3 volumes are based is a bit dated, the notion of performance assessment in a variety of domains is a significant one for our profession. If you'd like to hone your research savvy, we suggest *Studying Children in Context*, by Elizabeth Graue and Daniel Walsh, published by Sage. And lastly, for some lighter reading, the works of now retired University of Chicago kindergarten teacher Vivian Paley (published by Harvard University Press) offer welcome reminders of the wonder of childhood.

Hope you are having productive, restful summer!



## **REQUEST FOR ASSISTANCE**

Barbara O'Hagin is looking for measurement tools dealing with creativity and motivation in young children, 2 1/2 to 5 yrs. as a result of musical instruction. The treatment is child-directed and focuses on improvisational activities. If you have any suggestions please contact her at: [ohagin@bgnet.bgsu.edu](mailto:ohagin@bgnet.bgsu.edu).

# DIVISION NEWS

## NORTHWESTERN DIVISION

(Alaska, Idaho, Montana, Oregon, Washington, Wyoming)

### Wendell Hanna

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Beginning January 1999 Oregon has changed its teaching licensure authorization by including early childhood as an area by itself. Prospective teachers choose two of the following areas in which to specialize; Early Childhood (age 3 to grade 4), Elementary (grades 3-8), Middle years (grades 5-10), and Secondary (grades 7-12). In order to be licensed in all four areas extra course work, student teaching, and work samples are required. At the University of Oregon early childhood classes for prospective music teachers have already been in place for many years.

Now other colleges and universities in the state may have to look at their programs to see if music education in the early childhood area is being specifically addressed in their teacher education programs. Are any other states dividing their teaching licensure authorizations in a similar way?

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In late February, researchers gathered in Tucson for the Desert Skies Symposium on Research in Music Education (Robert Cutietta, Director). See page 10 for a review of this symposium. In an update of the UC Irvine studies, Graziano, Peterson, and Shaw (Neurol. Research, 1999, 21, 139-152) reported transfer effects related to musical training (re: specific types of mathematical reasoning). Their findings supported earlier studies (Rauscher et al, 1997) suggesting a link between musical keyboard training and enhanced spatio-temporal reasoning. An abstract of this study is found in the Spring 1999 issue of "Musica" (Weinberger, ed). The Spring issue also includes an interesting overview of research relating to transfer effects entitled "Can Music Really Improve the Mind? The Question of Transfer Effects." (<http://www.musica.uci.edu>). The 1999 Music for the Young Child held in conjunction with the CMEA annual conference was again well attended. Co-chaired by Barbara Cory (College of the Desert) and Gwendolyn McGraw (CSU

Sacramento), the planning committee included Cecilia Riddell (Glendale Community College) and Mary Schliff (CSU Northridge). Susan Kujawski (Arizona State University) presented the main session—"Books That Sing and Dance and Play"—which was greatly enjoyed by conferees. Other presenters included Mary Louise Wilson, University of Miami; Rita Jameison, UC Riverside; Kenneth Guilmartin, Director of "Music Together;" Madeline Dahm, L.A. Music Center; and Cecilia Riddell, Glendale Community College. Most of those in attendance were southern California child care workers who found the conference to be both informative and fun. Finally, our hats are off to Rachel Nardo who has accepted a full-time faculty position at San Francisco State University. Congratulations, Rachel!

#### **SOUTHWESTERN DIVISION**

(Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas)

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Many of us from the Southwest Division and other corners of the world have recently contributed our time and knowledge to a large project that will impact many children. We became involved with a NARAS (Grammy) project designed to help give good music to children's parents. I remember telling them about some of the jokes I heard when the governor of Georgia began distributing classical music CD's.... "But do the parents have CD players?" I found the "grammy" people and the Mead/Johnson people to be very receptive to suggestions and very concerned about doing a good job for the children. As I shared ideas with them and heard their responses, I decided their project was worth my time and effort. They did not want to make claims about music that were not supported by research and took the recommendation to leave out any reference to

"Mozart Effect." They decided to call the CD "Smart Symphonies." I would not support the idea that Mozart makes us smarter but would support the idea that research is giving us a "maybe" about music stimulating the brain to make connections and a difference in a child's development.

We have all heard and seen the media attention about the "Mozart Effect." All of us have concerns such as "what happens if we support the idea that music is valuable because it helps children in non-musical ways?" B. Reimer voiced many of our concerns in his recent article in the MEJ and several of us (Flohr, Miller, & Persellin) outlined a few warnings in an article in the June 1999 Teaching Music. I prefer to emphasize the intrinsic values of music and think of the extrinsic values (e.g., stimulating brain connections, helping memory of colors) as frosty on the cake. The fact remains that parents and others are very interested in all brain research and music brain research has received much attention. Brain research may some day tell us all the wonderful ways that music helps children. Luckily many of us recently had the opportunity to contribute to the large GRAMMY project based on brain research.

This project was not designed to make money although I am sure Mead/Johnson will receive good P.R. All CD's are no cost and the TIP SHEET or ACTIVITY SHEET available to parents is also no cost (there may be a mailing cost if the parent does not get them at the hospital.) Listening to good music performed very well was a great idea by itself. I convinced them that adding a dimension of music education to the project would increase its value. We told the project directors how we early childhood music people work with children and recommended not only a few activities in the liner notes, but a large group of activities be made available. The idea of the TIP SHEET or ACTIVITY SHEET was born. See page 15 for a reproduction of this sheet. Other colleagues were very gracious in giving their comments and new suggestions to the idea within difficult time constraints.

Here is the list of contributors:

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University; Lori Custodero, Assistant Professor of Music, Teachers College, Columbia University; Deborah H. Atkins, Director, Research and Development, Velma E. Schmidt Programs in Early Childhood Education, University of North Texas; Ana-Lucia Frega, Professor, National University of Rosario, Argentina, International Society of Music Education Past President; Sven-Erik Holgersen, The Royal Danish School of Educational, Denmark; Diane Cummings Persellin, Professor of Music, Trinity University; Elizabeth Rose, Associate Professor of Music Appalachian State University; Mary Lou Van Rysselberghe, Chair, Music Education, University of Oregon School of Music; Sheila Woodward, University of Cape Town, South Africa

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## CONFERENCE REVIEWS

### **International Conference for Research in Music Education**

University of Exeter, School of Education  
April 20th to 24th, 1999

by **Lelouda Stamou**

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The historical city of Exeter in Devon, England and

the School of Education at the University of Exeter hosted the International Conference for Research in Music Education that took place between the 20th and 24th of April, 1999. Exeter is a beautiful city located in the south west of England, 2 to 3 hours from London by train and with easy access to the beautiful coastal areas of Devon.

Music educators from all over the world were present at the conference, creating a stimulating environment for exchange of ideas on music education practice and research. As Sarah Hennessy, the conference director, said, "despite being a diverse and rich field of activity, research in music education can appear too focused on local contexts both geographically and culturally. There is a lack of comparative research and a need for broader definition of what counts as research". The aim of the conference which was sharing and debating contemporary research in music education from the international community was achieved to a great extent thanks to the efforts of the organizers for creating a pleasant and stimulating environment for all the conference participants.

The contributors included teachers, musicians, composers, therapists, art workers and academic researchers from different geographical regions including Australia, Canada, England, Finland, Greece, Hong Kong, Ireland, Israel, Italy, Kenya, Poland, Scotland, South Africa, Switzerland, and the United States. Music groups from England entertained the participants of the conference with interesting performances.

The conference had no specific theme but presentations were categorized in broad fields of interest to help the conference attendants identify sessions that might have been of special interest to them. The different thematic areas included Composing/Improvising/Thinking, Community Music and Professional Projects, Curriculum Change and Development, Attitudes, Early Musical Development, and Teachers and Teaching. Most of the sessions were 30-minute paper presentations followed by 20 to 30 minutes of discussion. There were also a few workshops and a poster session presentation of completed research and research in progress.

continued next page

Each day of the conference started with a keynote address that generated a lot of interesting thoughts and discussions among the participants throughout the day. The keynote speakers included Michael Howe, Saville Kushner, Rena Upitis and Lindsay Hutchinson who represented David Aspin. Michael Howe (England) reported findings of recent research according to which differences between individuals in their practicing activities are a bigger influence on variability in young musicians' progress than is generally believed. Saville Kushner (England) expressed thoughts and concerns about the National Music Curriculum in England and stimulated participants to think on music education and research beyond the National Curriculum. Rena Upitis (Canada) talked about artistic ways to report research, while Lindsay Hutchinson (Australia) read David Aspin's paper on lifelong learning and the mission of the arts. Finally, Patricia Adkins-Chiti (Italy) addressed women issues in arts and culture projects, and Margaret Lucy Wilkins (England) issues of women participation in the formulation of cultural policies at all levels.

A great number of sessions focused on music composing, improvising, and thinking. Kari Ahonen (Finland) reported the findings of a longitudinal investigation on the development of school children's knowledge of general regularities in tonal music as this was evidenced in their improvisational performances. Ines Reingold (Finland) defined intuition in relation to arts, creativity, and the everyday life and suggested ways that intuition can be used to help composers and performers become more imaginative and creative. Madeleine Zulauf (Switzerland) talked about the grasp of melodic consciousness in 7-, 9-, and 11-year old children, while Eva Brand (Israel) reported her findings on the mental constructions that children use when learning a song. Maria Ampartzaki (England) offered the Vygotskian definition of music play and led the attendants to a collective understanding of young children's musical improvisations according to this definition. Helen Taylor and Jim Clark (England) shared their thoughts and ideas on developing composition as the heart of music in the elementary schools, while Elizabeth

Mellor (England) discussed the differences between music specialists and non-specialists teachers of music on the elements that they perceive and value in children's music compositions. Eleni Lapidaki (Greece) defined tempo as a measure of time experience in music and reported findings on whether listeners from different age groups and musical backgrounds can set tempi in a consistent manner over an extended period of time, and in actual musical contexts. Rosemary Dunn (England) talked about the role of dissonance as a catalytic converter in music composing that changes what is felt to be unwelcome, or even harmful, to something less threatening. Alexandra Lamont (England), following the perspective of cultural psychology and the results of empirical studies with 5- to 16-year old children, outlined a contextual model for developing representations of music, while Piers Spencer (England) suggested that 'feeling' the music must be seen as part of, and not separated from other aspects of musical understanding. Anice Paterson and George Odam (England) shared findings midway through their project on features of interesting practices in composition in the music classroom, while Jane Cheung (Hong Kong) explored the use of computers to facilitate creativity. Sara Liptai (England) suggested ways to develop children's musical thinking through discussion in the elementary classroom. Finally, Jo Glover (England) argued that it is crucial to the research process to acknowledge the intensely problematic nature of accessing children's compositional 'purposes' and invited other researchers' views on this issue.

Among the sessions that focused on community music and professional projects, Diana Harris (England) addressed the problem of the limited access that girls of a muslim Pakistani community in England have to music in their schools, while Ben Higham (England) presented the initial development and the emergent evaluation and documentation processes of a two-year program that focuses on the use of music in the curriculum for the development of structural, technical, and analytical skills in young people who, for various reasons, have not attended school for significant periods of time. Lee Higgins and Gordon Ross (England) talked about the development and survival of community percussion en-

sembles in the UK, while Julia Winterson (England) investigated the educational work of orchestras and opera companies. Rena Uptis (Canada) reported responses of elementary classroom teachers to a professional development and research project that aimed at increasing teachers' artistic sensibilities and endeavours, while Jane Ginsborg (England) reported on singers' memorization strategies and offered implications for teaching.

In the area of early childhood musical development, Louie Suthers (Australia) reported findings of how 3- and 4-year old children label music experiences, and Tali Goral-Turel (Israel) pointed to the association between an understanding of toddlers' rhythmic responses to music and their musical understandings. Veronica Cohen (Israel) talked about the effect of learning on children's intuitive movement responses, while Lelouda Stamou (USA) reported the effects of Suzuki and general music instruction on the development of 5- to 8-year old children's music aptitudes.

A number of sessions focused on teacher and teaching issues. Gordon Cox (England) offered some life history perspectives on becoming a secondary school music teachers in the 1990's, while Chris Morgan (England) examined instrumental music teaching and learning in England and the Wales through a life history approach. Nicholas Trussler (England) explored the realities of setting up a large scale institutional distance learning web-site focused on the teaching of music technology and sound engineering, while Sanet Schoeman (South Africa) addressed issues in instructional design for distance music education. Tom Laing-Reilly (Scotland) reported findings on teachers' conceptions and working theories of assessment and analyzed related assessment materials, while Jean Downey (Ireland) presented models of professional teacher development which are specific to the Irish context. Mary Lennon (Ireland) reported on a qualitative study that explored the musical and pedagogical transactions involved in piano teaching and learning from the teacher's perspective. Sarrah Hennessy (England) described the conditions and experiences which lead to student teachers' confidence to teach music in the elementary schools, while Lori-Anne Dolloff (Canada) in-

vestigated the images that contribute to music education students' development of teacher identity.

In the area of curriculum change and development, Gary Spruce suggested that the choices that music teachers make tell us much about their perceptions and understanding of the nature, purpose, and function of knowledge and learning in music. Heidi Westerlund (Finland) proposed a pragmatist intervention to the question of intercultural or multicultural music education, while Marina Wong (Canada) suggested ways that music teachers in Vancouver who deal with a lot of immigrant students from Hong Kong can better understand the kind of music experience that these students may have. Tatiana Vendrova presented Kabalevsky's syllabus and its possibilities as an open system, while Martin Barrett (Ireland) presented the values, common roots and goals that characterize the two music education systems which operate on the island of Ireland. Lindsay Hutchinson (Australia) dealt with strategies for learning how to read music, and Aneta Rogalska-Marasinska (Poland) reported on the knowledge and attitude of Polish youth towards both Polish and foreign (European and extra-European) folk music. Zoe Dionysiou (England) talked about the institutionalization in the teaching of Greek traditional music, and Ho Wai Chung (Hong Kong) compared music education in Hong Kong and Singapore, with particular reference to their socio-political and cultural contexts.

In the thematic area of attitudes, Jolanta Palka (Poland) presented the music interests of Polish youth in comprehensive primary and secondary schools and David Akombo (Kenya) presented the music genres that are popular among different age groups in Kenya.

There were also a few workshops during these four days of cultural exchange. Elaine Shoshani's (Israel) workshop provided practical means of making Western music accessible to pre-schoolers from Middle Eastern (Arab) background, and Middle Eastern music accessible to Israeli children from a Western cultural background. Russ Palmer (Finland) helped the workshop participants understand how people with sensory impairment perceive and

interpret music, and along with Lee Higgins (England) led participants into learning a drum piece that was an interactive mixture of acoustic drums and computer based sequencing and samples. Ian Mitchell (England) described two community music projects located in Devon, England and finally, Lelouda Stamou (USA) guided workshop participants into an understanding of the research findings on early childhood musical development and their implications for creating the optimal music environment for infants and young children.

Research posters followed similar paths and addressed infants' reactions to descending versus ascending tonal patterns (Veronica Cohen & Sandra Trehub), children's creativity (Konstantina Dogani), and music bilingualism in the context of initial secondary music teacher education in bicultural Hong Kong (Shu Kao). Others addressed the issues of retraining professional musicians as general music teachers in schools (Tatiana Vendrova), the music education provision for hearing impaired children in Devon, England (Ineke Leer), and music education research into instrumental teaching (J. Hills, L. Holden, and A. Cresswell). There was also a round table discussion that focused on life history research methods and was chaired by Andy Sparkes (England).

The conference addressed a variety of issues in music education and generated fruitful thoughts and discussion. Presenters and attendants had ample opportunities to meet and talk both formally and informally and were left with feelings of sharing and enthusiasm upon the end of the conference. We are looking forward to the next International Conference for Research in Music Education!



**Journal Notes and Reflections**  
**The Zimmerman Conference**  
Urbana-Champaign

**Joyce Eastlund Gromko**  
*Bowling Green State University*  
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On June 3, 1999, Howard Gardner addressed a

crowded auditorium, asserting that classical music was, in his opinion, the best invention in 2000 years. Along with the discipline of music, Gardner stressed the importance of disciplinary knowledge, noting that knowledge in more than one discipline was necessary for conducting interdisciplinary research. [For more on disciplines, see Gardner's latest book, *The Disciplined Mind*.] A discipline, however, is not the same as an intelligence.

Recalling an argument he made in his 1983 book, *Frames of Mind*, in which Gardner posited a theory of multiple intelligences, he reminded the audience of two misconceptions about intelligence: Misconception 1 - People are born with intelligence; it's in your genes. Misconception 2 - Your intelligence can be measured with one test. Instead, he defined an intelligence as "a biological potential to process information in certain ways, in order to solve problems or make things that are valued in a culture or a community." When he thinks of intelligence, Gardner doesn't think about tests; he thinks about cultures and what they value. His criteria for intelligence come from the disciplines of anthropology and biology.

Although each of us has intelligences, none of us has them in the same proportion. An intelligence is not a discipline; an intelligence is a biological potential. To qualify as intelligence, knowledge must be used in the service of asking questions or in making something of value. Knowledge that is not used in the service of asking good questions or in making something of value is "inert" knowledge, a phrase used by philosopher, Alfred North Whitehead. The job of the high schools, said Gardner, was to bring students to an understanding of disciplines, any one of which might prompt the expression of several intelligences.

We didn't hear from Howard Gardner again until the end of the conference, on June 5, when he was one of the panel that consisted of Jeanne Bamberger, Frances Rauscher, David Hargreaves, and Eunice Boardman. At this session, Gardner said, "In the past, people were giving clear answers to trivial questions. Now, people are struggling with managing huge amounts of data." The panel members

urged the researchers who comprised the audience to put much thought into the kinds of questions we are asking in our research. Bamberger suggested the following questions: "How do we come to understand the complexity in a complex form of music? What is the nature of music programs? Are they all quality? What constitutes quality? She appealed to researchers to find out "what kids can do;" to spend time exploring; to work with kids to discover what's possible. She wants music teachers to engage children in music in ways that cause them to fall in love with the instrument they play, the sound it makes, and the experience of making musical sound.

In her address to the audience on June 4, Bamberger asked the following questions: "What do we mean by progress? What gets better, and according to whom, and for what? What is the distinction between development and learning? How do we describe what 'is'?" Bamberger offered her own definition of progress, which is that it is "an individual's capacity to attend to multiple phenomena at differing levels of detail." She went on to say: "The kinds of elements and relations that novices attend to in making sense of music as it unfolds in real time are highly aggregated, structurally meaningful entities such as motives, figures, and phrases. Through listening to music of our own culture, we have become most responsive to structural functions such as stability and instability; whether a phrase sounds ended or is still going on; even, given a context, whether a note sounds at rest or not." However, although we listen to music as a flow of continuous sound, we can only talk about music by taking it apart.

Bamberger began her study of children's invented notations several years ago. Notations, she said, are descriptions of music. They hold still what people can do in action. She admits that notations only capture part of our response and experience. Among her students, she has found both map-makers and path-makers. Map-makers have a grid in their head onto which they superimpose what they hear; trained musicians, and some of her MIT students who are studying to be engineers, are map-makers. Path-makers listen more holistically and without a grid. [For more on how people listen and compose, see

Bamberger's forthcoming book and computer software.]

David Hargreaves, psychologist from England and former editor of *Psychology of Music*, also addressed the audience on June 4. He stressed the currency of the socio-cultural perspective, one that has its roots in Vygotsky's writings in early 20th century Russia. Because the social cannot be ignored when we study how children learn, Hargreaves asked to all of us researchers to take more account of the context in which our children learn. He mentioned that all our research must be theory-driven.

For Frances Rauscher, who addressed the group on June 5, music is essential in human development, but, she added, music has also been shown to have extra-musical benefits. She recalled her early findings that appear in *Science* (1995) and *Nature* (1998), in which she and her colleagues found that early experience in music strengthens certain synapses in the brain. There are strong spatial components in music, therefore, music and spatial understandings share cognitive relationships. A dedicated experimental psychologist, Rauscher has continued to systematically refine her theory of brain development and the effect of music on the brain's development through a series of studies involving adults, children, and, even, rats. Why rats? Because rats' brains can be dissected and studied using sophisticated techniques, giving us information about brain development that would not, for obvious ethical reasons, be available to us if we limited our study to humans. Rauscher brought us new data from her latest studies, and told us about her on-going studies. Rauscher engaged members of our research group in conversations throughout the conference. She has collaborated with Lori Custodero, for instance, in creating the curriculum for her Wisconsin study and cited Lori in her talk. She continues to refer students to those of us whose research she has taken the time to read and study. [On a personal note, she told us she had just been married, but was delaying her honeymoon until she had talked with us in Illinois. Talk about dedication!]

Finally, I must share that the highlight of large research conferences for me are the conversations I

have with individuals in coffee shops, on rock walls, and in hallways. I am always delighted to talk to students who are at work on finding a dissertation topic, or who are finishing their dissertation and joining our group as peers. In what threatened to be a natural disaster, a tornado was cited north of Urbana and our afternoon discussion session on June 4 was cut short by an announcement that we might be in its path of a tornado, so we would have to retreat to the basement of the dorm. A large group of us were ushered into the basement, where we sat on opposite sides of a long narrow hallway, talking to the people nearest us. I met a doctoral student whom I had met more than a year ago at Michigan State and we had a chance to catch up on our research. She introduced me to an Australian professor whom she had met at a session earlier that day, Peter Whiteman, who is finishing his dissertation at the University of New South Wales in Sydney, Australia, with Gary McPherson. As it turns out, Mr. Whiteman's dissertation questions are grounded in Vygotsky's theory. During my paper presentation late in the afternoon of the following day, June 5, Jack Heller managed to facilitate a rousing discussion in which many voices were heard and perspectives shared. Mr. Whiteman was there to lend his expertise to the discussion. Someone remarked that the scaffolding strategies that Kennell and I had found in evidence in my interactions with little Maggie were abstracted by Wood, Bruner and Ross in 1976 when children were engaged in solving a well-defined task. Such is not the case when children are engaged in creative activity, where the solution is unknown. Alexandra Lamont, new professor of psychology at Leicester University who is replacing David Hargreaves there, wondered aloud, "When the more knowledgeable adult or peer guides the creative person toward a solution that is not well-defined, what are the strategic actions employed?" With that provocative question, we ended our discussion, exchanging business cards. Thanks to the email, our conversations can continue among researchers who work on the other side of the globe.

All of the faculty at the University of Illinois are to be commended for sponsoring a first-rate re-

search conference, one that was inspiring, educative, and provocative. - June 28, 1999 JEG



### **Review of the "Desert Skies Symposium on Research in Music Education"**

**Joanne Rutkowski**

*The Pennsylvania State University and member of the Symposium Advisory Board*

The sixth biennial Desert Skies Symposium on Research in Music Education (formerly titled the Symposium on Research in General Music) was held in sunny Tucson Arizona at the beautiful Windmill Inn from February 18-20, 1999. Hosted by the University of Arizona, this wonderful gathering of about 50 music educator researchers again provided an opportunity to share research findings and discuss issues related to our research endeavors. Participants were treated to 4 invited, and stimulating, talks. Terry Gates, from the State University of New York at Buffalo, presented "Music Education Research at the Dawn of the Third Mediamorphosis"; Dan Buckley, from the Tucson Citizen, presented "How Reporting on Music Education Issues Changed Me as a Newspaper Writer; Alice-Ann Darrow, from the University of Kansas, presented "Research on Students with Behavior Disorders: Finding Musical Joys When You're Teaching the Bad Girls and Boys; Wendy Sims, from the University of Missouri-Columbia, presented "May I Have Your Attention, Please? Research on Young Children's Music Listening". As would be expected, these presentations prompted much lively conversation! Mary Ellen Cavitt, from the University of Arizona, also shared "Research on Accomplishing Goals in Music Rehearsals".

In addition to the invited presentations, 4 research sessions were held in which 4-5 papers were presented in each. Those of particular interest to early childhood researchers included:

The effects of music instruction on kindergarteners' spatial ability (Laurie Taetle, The

University of Arizona)

Music education as enculturation: A semiotic approach (Lauri Vakeva and Juha Ojala, The University of Oulu, Finland)

The development of musical pattern perception in school-aged children (Joyce Eastlund Gromko and Karen Walters, Bowling Green State University)

Beginnings of the composition process among children and adolescents (Sandra Stauffer, Arizona State University)

Conceptions of the creative process: Voices of teachers and students in music and dance (David Brinkman, The University of Wyoming)

The relationship between vocal register classification, pitch accuracy, and vocal range for eight-year-old children (Gwendolyn McGraw, California State University)

A longitudinal study of elementary students' acquisition of their singing voices (Joanne Rutkowski, The Pennsylvania State University, and Martha Snell Miller, Hollidaysburg PA Area Schools)

A unique aspect of the program that I find particularly enjoyable is the mode of presentation used for the research papers. Each researcher has 5 minutes to give a quick overview of his/her study. After each paper in that session has been presented in this way, each researcher goes to a different corner of the room. Participants may select a corner and spend the next 15 minutes discussing the project with the researcher. When time is up, the participants switch corners and have the opportunity to discuss another project. I find that this format allows for much more in-depth discussion with a researcher in whose paper you are most interested. Our only complaint was that 15 minutes was not long enough!

Many thanks to Rob Cutietta and the folks at the University of Arizona for hosting this wonderful event. The seventh Desert Skies Symposium on Research in Music Education will be held February 2001. Look for a call for papers sometime in Spring 2000 and plan to attend. I have attended all 6 so far and plan on number 7! It's a marvelous symposium that I wouldn't miss.



## **Second Asia-Pacific Symposium on Music Education Research and the XXI Annual Conference of the Australian Association for Research in Music Education**

**Gwendolyn McGraw**

*California State University, Sacramento*

Researchers from many countries gathered in Launceston, Tasmania (Australia) February 4-7 for an international symposium focusing on music education research in children's musical development. Sessions of the Second Asia-Pacific Symposium on Music Education Research and the XXI Annual Conference of the Australian Association for Research in Music Education were also held in conjunction with the IMERS meeting. The conference was organized by Margaret Barrett, Gary McPherson and Rosalynd Smith (all from Australia) and Hoo-soo Lee (Korea). Keynote speeches were presented by Goran Folkestad ((Sweden); Wilifred Gruhn (Germany); Robert Walker (Australia); Graham Welch (UK); and Harry Price (USA). In his timely keynote address, Gruhn summarized both important issues in early childhood music research and his own ongoing neuromusical research.

Gruhn discussed: (a) the architecture of the brain (including his ideas regarding "degrees of determination in perception"); (b) neuromusical research and transfer effects; and (c) the development and differentiation of mental representations of musical sound in young children. Researchers presented findings of interest to the international early childhood research community: musical improvisation and composition; music and language; perception; play; musical training; and the relationship of musicality to parenting.

Research presentations included the following: Barrett, M. Accessing the Child's View: A Study of a Five-Year Old's Descriptions and Explanations of Invented Notation; Gruhn, W. Music for the Unschooling Mind: Neurobiological and Developmental Processes in Early Music Learning; Chen-Hafteck, L. A Cross-cultural Study on

*continued page 13*



## CALLS FOR PAPERS AND PROPOSALS

**ISME EARLY CHILDHOOD COMMISSION  
2000 CONFERENCE: MUSIC WITHIN  
EVERY CHILD  
10-14 July 2000,  
Queen's University, Kingston, Ontario, Canada**

**17-22 July 2000,  
Edmonton, Canada**

Exciting plans are underway for our conference in Canada, summer of 2000! As you know, the Call for Papers has been posted on our Web Site, and mailed to you with the last issue of the *International Journal of Music Education*. We hope that you are considering submitting a paper for the program. Commission Members have agreed to use the following Criteria in their deliberations.

### CRITERIA FOR CHOICE OF PAPERS AND PRESENTATIONS

#### Research Papers:

1. Significance and implications of the Research to musical development and teaching practice in early childhood music education
2. Validity & reliability of the Research Design
3. Relevance to our conference theme, **MUSIC WITHIN EVERY CHILD**
4. Strength of representation as an example of research from particular geographical regions or cultural contexts

#### Teaching Practice Papers:

1. Extent to which it is in accordance with our Commission goal "to promote music in the lives of young children, not to develop superior talent, but to create an enhanced environment that will result in the well-being and development of the whole child"
2. Appropriateness to current issues in teaching practice and/or the contribution to the increasing body of knowledge about early childhood music

3. Relevance to our conference theme, **MUSIC WITHIN EVERY CHILD**

4. Strength of representation as an example of practice from particular geographical regions or cultural contexts

All submissions must be postmarked AIRMAIL no later than 15 September 1999 to be considered. Members of the Commission are in agreement that none will be accepted after that date. Please mail yours to directly to me at the address below. To access our Web Site, use [www.isme.org](http://www.isme.org), followed by **Commission**, and then **Early Childhood**. New additions to our Web Site include reprints of articles written by Wendy Sims, Carol Scott-Kassner, and Warren Henry. These were printed in the MENC SRIG Early Childhood Music Newsletter this winter, and are well worth sharing with everyone. You will be receiving a brochure this summer inviting you to join us in Kingston and Edmonton. We hope you will plan to come.

Send papers to:

Mary Lou Van Rysselberghe, Chair  
ISME Early Childhood Commission  
School of Music  
1225 University of Oregon  
Eugene, Oregon 97403-1225 USA



### Music Educators National Conference Early Childhood Special Research Interest Group Session

**Washington, D. C.  
March 8-11, 2000**

The Early Childhood Special Research Interest Group of the Music Educators National Conference invites the submission of position papers to be delivered at their session at the national conference in Washington, D. C., March 8-11, 2000. These papers should address one or more of the following questions:

- What do early childhood music researchers most need to know about young children's music making?
- How can interdisciplinary research inform what we do?
- What do we understand about ecologically valid and meaningful research methodology?
- What is the relationship between research, practice, and assessment?
- Is it necessary and important to cast a common research agenda for early childhood music?

Children's Perception of the Expressive Components in Music and Language; Marsh, K. Variation and Transmission Processes in Australian Children's Playground Singing Games: Implications for Music Education Theory and Practice; McGraw, G. The Effects of Head Voice Training on Register Classifications, Pitch Accuracy, Singing Habits, and Singing Skills of Young Children; Oosthuysen, S. To Know the Child in a Musical Sense; Rankin, B. "Mother and Baby: The Positive Benefits of Active Music Making to a Child's Musical Development and Learning;" Suthers, L. I sang games: An Investigation of the Labels Used by Young Children to Describe Music Experience; Young, S. A Study of the Spontaneous Instrumental Music-Making of 3 and 4 Year Olds in a Nursery Setting: A Developmental Perspective; Maria de Leon Arcila also described an early childhood music school in Mexico in "Ayram: A Mexican Music Method for Children."

Other ideas explored in keynote addresses included ~~children's computer-based~~ music-making (Folkestad); an overview of articles in the recent publication Music Education Research: An Anthology from the Journal of Research in Music Education (Price, 1998); the relationship of "school music" to the sound culture in which one has grown up (Walker); and a sociological perspective on children's musical development (Welch). Articles can be found in the conference proceedings—Children and Music: Developmental Perspectives (University of Tasmania, 1999; ISBN 0-85901-831-8)). Further information may be obtained by contacting Dr. Margaret Barrett (email: Margaret.Barrett@utas.edu.au).

Call for Papers from page 13

Selected papers will be part of a panel discussion intended to provide a provocative forum for examining, rethinking, and reforming our research agenda for the new millennium. Submissions will be reviewed based upon clarity of idea and significance for the profession. Abstracts of the selected papers will be

printed in the next issue of the SRIG Newsletter to enable us to prepare for a lively and informative session.

Publication venues for papers and transcriptions of the panel discussion are currently being considered. Procedures for submitting papers are as follows:

1. Papers should be no more than 2000 words in length, excluding references, and should specifically address one or more of the questions posed above. It is understood that the author will draw from a personal research background placed in the context of the greater research community.
2. Include a cover page including author's name, institutional affiliation, address, phone number, and email address.
3. Include an abstract of no longer than 200 words.
4. Send 3 copies of the full paper, cover page, and abstract by December 1 to:  
Dr. Lori Custodero, Co-Chair EC SRIG  
Teachers College, Columbia Univ.  
Music and Music Education Box 139  
525 West 120<sup>th</sup> St.  
New York, NY 10027-6696
5. Authors will be notified by January 15, 2000.

**American Orff-Schulwerk Association  
NATIONAL CONFERENCE  
Rochester, New York  
November 8-12, 2000**

The American Orff-Schulwerk Association will sponsor a research poster session at its national conference in Rochester, New York, November 8-12, 2000. Research reports dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are particularly appropriate.

A poster presentation format will be used. The author(s) of each paper accepted must be present at the conference poster session to discuss the research project with interested music educators. The author(s) must also furnish 100 copies of a report abstract or a summary of 2 pages or less, as well as 10 copies of the completed report.

The following guidelines will be in effect for the paper selection process:

*continued next page*

Submit five copies of a 500-word abstract to:

Dr. Lori Custodero  
Teachers College, Columbia University  
Music and Music Education, Box 139  
525 West 120<sup>th</sup> Street  
New York, NY 10027-6696

The author's name, institutional affiliation, and address (including e-mail) should appear **only** on a separate cover page.

Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the Journal of Research in Music Education.

Submissions must be postmarked by May 15, 2000.

A qualified panel of reviewers will read the abstracts submitted. Notification will be mailed by July 1, 2000. Abstracts will not be returned.



**MENC: The National Association for Music Education will sponsor a session to disseminate the results of excellent research at its National Biennial In-Service Conference in Washington, D.C., March 8 -11, 2000.**

Researchers whose reports are chosen for presentation 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 finish 10 copies of a complete report (one of which will be collected for the MENC Archives and the remainder to be available for distribution at the presentation session) and 150 copies of a report summary (limited to two pages or fewer). Participants may also be asked to respond to postconvention inquiries about their work that could include requests for full copies of their reports.

Those who wish to submit a report for consideration should comply with the following guidelines:

1. Papers submitted for presentation must comply with the "Code of Ethics" published in the *Journal of Research in Music Education* in that: (a) Papers should not have been presented at another major conference; (b) If the data have been presented in whole or substantive part in any forum or at previous research sessions, a statement specifying particulars of the above must be included with the submission; and (c) The paper may have been submitted but must not be in print prior to the biennial meeting.

2. Papers presented at conferences other than national MENC-sponsored conferences will be considered if the audience was substantially different (e.g., a state meeting or a university symposium). A statement specifying particulars of presentation must be included with the submission.

3. The research may be of any type, but a simple review of literature normally will not be considered for presentation. Manuscript style of articles representing descriptive or experimental studies must conform to the *Publication Manual of the American Psychological Association* (4th Edition, 1994). Authors of other types of studies may submit manuscripts that conform to either *A Manual for Writers of Term Papers, Theses, and Dissertations* (K. L. Turabian, 6th Edition, 1996) or *The Chicago Manual of Style* (14th Edition, 1993).

4. Submit four copies of a full report (article-length manuscripts only, in English) beginning with an abstract no longer than 250 words summarizing the research. Each author's name, institutional affiliation, mailing address, and e-mail address should appear only on one separate cover page not attached to the full reports with abstracts. Incomplete submissions (e.g., reports without abstracts or projects in progress) will be rejected. Please note that two-sided duplication of copies for submission is encouraged.

5. Correspondence will be sent to the first author only. Each submission should include a first-author-addressed, stamped, business-size envelope for return of screening committee results. Confirmation that the paper has been received will be sent via e-mail. If no e-mail is available, confirmation will be sent only if a first-author-addressed-stamped postcard is included with the submission.

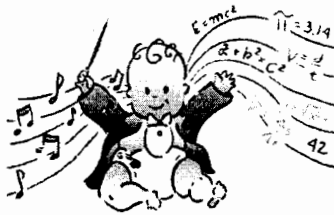
6. Submissions should be sent to Roseanne K. Rosenthal, VanderCook College of Music, 3140 S. Federal Street, Chicago, IL 60616.

7. Submissions must be postmarked by September 1, 1999 and received by September 15, 1999. Extensions cannot be granted.

8. Submitted reports cannot be returned.

9. All submissions will be screened by a panel of qualified judges.

Applicants will be notified of the committee's decision during November 1999.



## Smart Symphonies™

### Activities Sheet

The first year of life is a critical time for nurturing both a baby's mind and body, and recent scientific research suggests that babies' brain development can be stimulated through exposure to classical music. Studies show that interacting with the structural qualities of classical music—rhythm, melody and harmony—may stimulate connections within the brain responsible for many kinds of learning. Early experience with these musical relationships may make it easier for infants to understand relationships of time, space and sequence later on, skills that children need in order to be proficient in logic, math and problem solving.

Research also tells us that musical ability is developed early, and parents can stimulate these skills by playing music while spending time with their child. Mothers and fathers around the world use music as a means of communicating and bonding with their infants; making music an integral part of a child's life can be very beneficial and easy to do.

The following parent-infant/toddler interactions are suggested by researchers to enhance children's (and adults') experience of music. As always, a parent should be sensitive to their baby's responses, by reading cues like facial expressions and body movements and avoiding over-stimulation. Also, it is important to keep the volume at a moderate level since a baby's ears are sensitive.

#### Activities to do with your infant while playing music

- Dance with your child – hold them close and gently move to the rhythm and tempo of the music. As your baby matures, supply the “legs” for a non-walker to dance; put your child's feet on your feet and dance/march to the beat.
- Imitate and encourage your child's early attempts to move and sing to the music.
- Hold your child in front of a mirror. While the music plays, gently bounce, sway, or rock the baby to the beat of the music. When the music changes, pat the baby's back or move the baby to a new position.
- Walk your fingers up and down the child's arm to the steady beat of the music.
- “Draw” the music in the air for your baby. Later, as your child becomes a toddler, he/she can draw the music with his/her hands.
- A nice time to share music with your baby is at bath time or when changing and dressing your baby. Gently tap her/his legs together to the beat of the music. When the music changes, gently pat the baby's back or tummy. When the music changes again, the motion can be changed to a gentle massaging motion.
- Use pleasant sounding rhythm instruments or movement to show the energy of loudness and softness in the music. Be careful not to play the instrument too loudly for the baby.

#### Activities to do with your toddler while playing music

- Pretend to play the instrument that you hear in the music. Show how the sounds move slower and faster, higher and lower, louder and softer.
- Move two puppets (or your hands) to playfully reinforce musical “conversations” you hear on the recording. (Musicians call these musical phrases. You will sense slight pauses between them, similar to sentences in spoken language.)
- While playing in a sandbox with your child, listen to soothing, relaxing music and draw circles in the sand – draw small circles, then larger circles around the smaller circles and so on. Also, try drawing other shapes.
- Encourage your child to make his/her own music while playing the recordings. Sing along with the melodies – children will do this naturally. Playing along with small, child-safe rhythm instruments that fit the style of the music can also add to the toddler's musical experience.
- Wave a small scarf or piece of fabric exploring different ways to move it to the beat or melody of the music. Invite your child to try as well.

#### Contributors:

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For more information, visit us at [www.enfamil.com](http://www.enfamil.com) or call 1-800-BABY123.



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