



Early Childhood Music Newsletter

Early Childhood Music Special Research Interest Group

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NOTES FROM THE CHAIR:

Joyce Eastlund Gromko

Greetings! I hope you are enjoying a productive semester of teaching, research, and interactions with young children. It is our hope that this issue of the Early Childhood SRIG Newsletter will provide you with "food for thought" as you finish another academic year.

Many thanks to Dr. Carlos Xavier Rodriguez for his willingness to serve as Chair-Elect and Editor of the Newsletter. Along with research news from the division representatives, Carlos has included three brief articles related to young children's musical development. Paul Sanders makes the case for the usefulness of picture books in helping music teachers connect music with language arts (National Standard #8) and he offers a list of "song picture books." Scott Phillips focuses on the importance of perception and cognition in the development of children's singing voice. Finally, three authors combine their strengths to offer three views of musical development. Carlos Rodriguez offers a socio-cultural perspective. Carol Scott-Kassner argues for the role that universities play in educating parents and early childhood educators about musical development. John Feierabend, whose series of books and CD's are reviewed in this newsletter by Joanne Dixon, reminds us of cultural traditions that may be threatened by our sophisticated technological environments in which our children are passive consumers of music. John recalls the body of musical material that represents the richly social environments where children and their loving caregivers were active music-makers together.

I wish to take this opportunity to congratulate Dr. Joanne Rutkowski on her appointment as the MENC Eastern Division representative to the Executive Committee of the Society for Research in Music Education for the next 6 years. We are delighted that someone who is sensitive to the importance of early childhood music research is represented on the MERC Board. According to our By-Laws, I became SRIG Chair and Carlos Rodriguez was subsequently elected "Chair-Elect." Carlos and I will serve throughout 2001 and into the spring of 2002, when the membership of the Early Childhood Music Education SRIG will elect a new Chair-Elect and Carlos will assume the position of Chair.

As you continue to pursue interesting research questions about how young children develop musically, please keep your division representatives informed. We want to continue to raise awareness of what individuals are doing and we encourage you to reach out in collaborations with one another.

I hope this issue finds you happily engaged in music-making with young children and that their spontaneous joy continues to fuel your curiosity about how children learn to be musical.



Articles

Song Picture Books: Connecting Language Arts and Music for the Beginning Reader

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There are numerous reasons for integrating music with language arts and other subjects. The addition of music often leads to a multi-modal experience, employing, not only the visual modality, but auditory and kinesthetic modalities as well. Integration may also facilitate higher-level learnings by transferring concepts across disciplines. National Standard for Music #8 focuses on integrating music with language arts and other subjects (*The school music program*, 1994). However, a recent study indicates that both music specialists and classroom teachers have concerns about the lack of time and resources available to address the standards. The researcher also found that music teachers feel qualified to teach all of the standards *except* #8 and #9 which focuses on music in relation to history and culture (Byo, 1999).

This discomfort is understandable since the subject matter addressed by these two standards belongs to both music specialists and classroom teachers. Integration is a two-way street. Both

music specialists and classroom teachers need to be involved. Given the concerns raised in Byo's research regarding time constraints and lack of resources, teachers would benefit from materials that already make connections. One resource that serves this need, particularly for beginning readers, is the song picture book.

Jalongo and Ribblett (1997) report that "the song picture book is uniquely well suited for supporting children's growth in art, music, literature and language. These illustrated versions of song lyrics . . . forge connections between singing and reading and between composing lyrics and writing stories" (p. 15), addressing standard 8. Furthermore, when the subject matter of the songs focuses on historical subjects or other cultures, standard 9 is addressed as well.

Song picture books, through melody and rhythm, provide additional cues to help the beginning reader draw meaning from the printed page. Even reluctant learners become engaged in the learning process through singing. Song picture books provide an authentic, holistic literary experience unlike task-focused drills of discrete concepts (Jalongo & Ribblett, p. 16). Familiar song lyrics provide an added benefit: "Children can be more successful learning to read if the words of the text are familiar, such as the words to a favorite song" (Towell 1999, p. 284).

Obviously, one advantage of song picture books for music educators is that many of these books are based on familiar folksongs that are already part of our teaching. After teaching the song to our students, there are many activities the classroom teacher can explore including spelling, context cues, rhyming words, word matching, vocabulary and sequencing (Currie 1994, p. 56). Song picture books also provide support for beginning readers by:

- building on familiarity and enjoyment,
- providing repetition and predictability,
- expanding vocabulary and knowledge of story structures,
 - promoting critical thinking and problem solving, and
 - fostering creative expression and language play (Jalongo & Ribblett, p. 16).

With the time constraints and lack of resources faced by music specialists and classroom teachers, the song picture book is a natural connection between language arts and music. By sharing these books with classroom teachers we enrich our students' understanding of the song material and provide a useful resource to the classroom teacher.

Selected Song Picture Books

Adams, P. (1973). *There was an old lady*. New York: Child's Play.

Aliki. (1968). *Hush little baby*. New York: Prentice Hall.

Aliki. (1986). *Go tell Aunt Rhody*. New York: Macmillan.

Barbaresi, N. (1985). *Frog went a'courtin'*. New York: Scholastic.

Bullock, K. (1993). *She'll be comin' 'round the mountain*. New York: Simon and Schuster.

Glazer, T. (1982). *On top of spaghetti*. New York: Doubleday.

Gurney, J.S. (1992). *Over the river and through the woods*. New York: Scholastic.

Hague, M. (1992). *Twinkle, twinkle little star*. New York: Morrow.

Hale, S.J. (1995). *Mary had a little lamb*. New York: Orchard.

Kellogg, S. (1980). *Steven Kellogg's yankee doodle*. New York: Four Winds Press.

Langstaff, J. (1973). *Frog went a-courtin'*. New York: Scholastic.

Langstaff, J. (1991). *Oh, a-hunting we will go*. New York: Aladdin.

Keats, E.J. (1987). *The little drummer boy*. New York: Macmillan.

Quackenbush, R. (1973). *She'll be comin' round the mountain*. Philadelphia: Lippincott.

Rounds, G. (1989). *Old MacDonald had a farm*. New York: Holiday House.

Spier, P. (1967). *London bridge is falling down*. New York: Doubleday.

Spier, P. (1970). *The Erie Canal*. New York: Doubleday.

Spier, P. (1973). *The star spangled banner*. New York: Doubleday.

Trapani, I. (1993). *The itsy bitsy spider*. Boston: Whispering Coyote Press.

Westcott, N.B. (1980). *I know an old lady who swallowed a fly*. Boston: Little, Brown.

Westcott, N.B. (1989). *Skip to my Lou*. Boston: Little, Brown.

Zelinski, P. (1990). *The wheels on the bus*. New York: Dutton Child Books.

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Byo, S.J. (1999). Classroom teachers' and music specialists' perceived ability to implement the national standards for music education. *Journal of Research in Music Education*, 47, 111-123.

Currie, S. (1994). Casey Jones, Clementine and some other friends. *Teaching K-8*, 24 (February), 56-57.

Jalongo, M.R. & Ribblett, D.M. (1997). Using song picture books to support emergent literacy. *Childhood Education*, 74 (1), 15-22

The school music program: A new vision. (1994). Reston, VA: Music Educators National Conference.

Towell, J.H. (1999). Motivating students through music literature. *The Reading Teacher*, 53 (4), 284-287.



Three Views of Musical Development

Carlos Xavier Rodriguez, Carol Scott-Kassner, and John Feierabend

(excerpts of articles in the chapter "The Development of Musicality" from the forthcoming book *Multidisciplinary Perspectives on Musicality*, edited by Don Coffman, Kate Gfeller, David Nelson, and Carlos Xavier Rodriguez)

Rodriguez, "The Culture of Childhood: Issues in Musical Interpretation and Expression"

...If we accept the definition of "culture" as a group of humans who share ideas, knowledge, and beliefs about themselves, each other, and the world around them, then pre-school childhood is certainly a culture. Pre-school children use music in ways that are unique to those of older children, adolescents, and adults. Systematic observation of the musical activity of young children reveals that it is imbedded in other types of activity, and these connections form the basis for early childhood instructional methods in music. Although these interactions change as children mature, the most dramatic change occurs at the onset of formal music instruction. Woodford (1994) has pointed out that prevailing conceptions

of musical intelligence emphasize the development of cognitive and manipulative skills while overlooking the social contexts in which these behaviors take place. I will argue that the social context of early childhood music-making is quite different from the social context of formal music instruction, in which the circumstances surrounding the act of making musical interpretations are fundamentally changed. It is my contention here, and throughout this writing, that the more we can preserve the social, contextual, and imaginative elements of children's early music-making, the more useful music education becomes for those children. Further, by considering the musical thoughts and actions acquired through what Sloboda (1985) calls "enculturation," we observe that they are adept at a skill we regard as central to musicality—that of being expressive.

... Young children make interpretations without knowledge of or reference to musical structure. At some point in the educational process, one's understanding of underlying structure is certainly a factor in an interpretation. Interpretative skills, particularly interpretative conventions, are taught in accordance with theoretical, analytic, and stylistic concepts. However, prior to the onset of formal training in music, interpretations tend to be more heuristic in nature. Young children use music to make sense of language, to bring greater coordination to movement, to establish and maintain order in group activities, to explore emotions, to make toys "come alive," and as an aid to remembering almost anything. Further, young children create an environment that supports this activity, including time, materials, space, and responding mechanisms that allow the music-making to be critiqued for appropriateness and value—all the components that Becker (1982) describes as the "collective activity" of art. Insofar as children's pre-formal uses of music are attempts to understand something more fully, they are distinctly interpretative, and support Parsons' (1992) observation that interpretations are invoked to bring greater clarity to perceptions that initially exceed cognitive limits.

... I would now like to introduce two models of musical interpretation which are distinguished by the socio-musical groups they serve. The first model explains how pre-school children make interpretations with music intuitively. I have called these "intuitive interpretations" because it is a process through which

children think and act as children, thus asserting their membership in the culture of childhood. The second model explains how older children make interpretations with music as a result of formal instruction, thus asserting their membership in the culture of the musically competent. I have called these "trained interpretations" because they require that children adopt the thoughts and actions that we associate with developed musicality. membership in the culture of the musically competent. I have called these "trained interpretations" because they require that children adopt the thoughts and actions that we associate with developed musicality.

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- Becker, H. (1982). *Art worlds*. Berkeley: University of California Press.
- Parsons, M. (1992). Cognition as interpretation in art education. In B. Reimer & R.A. Smith (Eds.). *The arts, education, and aesthetic knowing*. (pp. 70-91). Chicago: The National Society for the Study of Education, 91st Yearbook.
- Sloboda, J. (1985). *The musical mind: The cognitive psychology of music*. Oxford: Oxford University Press.
- Woodford, P. (1994). Musical intelligence in the world: Negotiating the social world of music. *The Quarterly Journal of Music Teaching and Learning*. 7, (2-4), 49-63.

Carol Scott-Kassner, "Development of Whose Musicality and How?"

We find ourselves at a fascinating point in history in regard to the relationship between child development and musical development. As biologists, neurologists, and anthropologists increasingly add their insights to those of psychologists, theorists, and educators, we have a richness of scholarly perspective on the nature and the nurture of musical growth that is deeply informative. The consensus is that the earliest years of a child's life are crucial to musical growth and that such growth can be enhanced in a variety of ways; by effective parenting, by effective programs, and by cultures that value the making of music as central to rather than peripheral to life. Though it is clear that some children are more able musically than

of musical intelligence emphasize the development of cognitive and manipulative skills while overlooking the social contexts in which these behaviors take place. I will argue that the social context of early childhood music-making is quite different from the social context of formal music instruction, in which the circumstances surrounding the act of making musical interpretations are fundamentally changed. It is my contention here, and throughout this writing, that the more we can preserve the social, contextual, and imaginative elements of children's early music-making, the more useful music education becomes for those children. Further, by considering the musical thoughts and actions acquired through what Sloboda (1985) calls "enculturation," we observe that they are adept at a skill we regard as central to musicality—that of being expressive.

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and other musical elements, then we overlook the deeper artistic level that Plato referred to as the message "below the surface."

... When parents read to their children, they add expressiveness to the words and phrases. Although there are no instructions on the page to indicate where or how to add this expressiveness, it is nonetheless an essential characteristic of meaningful storytelling. If children hear these expressive models, they will learn to "partner" expressiveness in their own reading as they develop. This unwritten expressiveness is the same communication necessary for one to effectively experience the "art part" of music or what is "below the surface."

... Our aim must be to turn out children for whom music, good music, is a necessity of life. If we believe that the earliest musical experiences are going to dramatically determine the level of musical sensitivity in adult life, we must all advocate a careful examination of what is influencing a troubling decline of musicality in today's young children. One hundred years ago many families instinctively engaged very young children in activities that were ideal for developing musicality. ... While research is piquing our interest and supporting a variety of reasons that music and movement experiences are important in the earliest years, it is interesting to note that long before such research we were naturally sharing musical activities with our children that were perfectly suited for a healthy neural network, one that fostered musical comprehension, motor coordination, and expressive sensitivity.

... As the mainstream musical culture continues to desensitize our children on tapes, CD's, videos and on television, how can we expect to prepare them for a lifetime of expressive sensitivities? Since the beginning of public school music education, many music teachers of young children have further perpetuated the problem by supporting a genre of music that has been refereed to as "school music." This music includes pathetically simplified quarter-note and whole-note arrangements of songs for instrumental instruction. These songs are only concerned with developing technical ability and ignoring the development of expressive sensitivity. School music also includes elementary classroom songs composed by inferior tunesmiths who are incapable of writing for a more discriminating

market.

... Of primary importance is the use of songs and rhymes in which the text relates to the make-believe world of the young child. The words should invite the child into the fantasy of riding a horse or telling a tale of a bunch of pigs and their adventures. Good children's books embody three criteria. They 1) are full of wonder, 2) are interesting to adults and children and 3) are still delicious after thirty readings. Good children's songs demonstrate those same qualities; they are wonder-full, appealing to adults and children and are still pleasurable to sing even after many, many repetitions.



Review of John Feierabend's First Steps in Music

Roxanne Dixon
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John Feierabend's newly published *First Steps in Music* series for infants and toddlers presents songs and rhymes collected over twenty years in five volumes: *Bounces, Tapping & Clapping, Wiggles & Tickles, Simple Songs & Circles, and Lullabies*. The books, available separately or as a set, contain a large body of historical repertoire. Feierabend's collections offer rich folk materials to replace what he calls "market-driven ear candy". The books are written primarily for parents or grandparents, but much of the material is useful for early childhood music educators, particularly within the context of a parent-child class. The books include instructions for parent-child interaction. *Wiggles & Tickles* is almost entirely rhymes, *Simple Songs & Circles* and *Lullabies* are songs, and the remaining books contain a mixture of both songs and rhymes.

Three of the four *First Steps in Music* CD and cassette recordings, *'Round and 'Round the Garden: Music in My First Year, Ride Away on Your Horses: Music Now I'm One!*, and *Frog in the Meadow: Music, Now I'm Two!*, feature simple voice and guitar performances of many songs from the various books (sung in a clear, straight voice by Luann Saunders) and expressive performances of various rhymes by John Feierabend. Each CD contains over 60 tracks of repertoire from the books.

Text and simplified instructions for each song or rhyme are included in the accompanying booklets. Detailed instructions and diagrams are not included.

The fourth CD, *Keeping the Beat!*, contains 36 short pieces of classical music with tempi markings between 120 and 136. The accompanying book suggests beat development activities from infancy to upper elementary students, and contains a list of the pieces, as well as the length, tonality, meter and tempo of each. This CD should be very useful for classroom music teachers at any level, as well as early childhood specialists and parents.

Each of the *First Steps* books begins with an introduction to the collection followed by clearly written instructions on "how to wiggle", "how to bounce", etc. The instructions specify how to position the baby at different stages of development and have useful illustrations. The books do not contain advice, often important for new parents, about avoiding judgment of their child's performance. Parents may have unrealistic expectations or unnecessary anxieties related to their children's ability to perform various skills. For example, though the "how to clap" section contains clear instructions and ideas for clapping with your child (for example, with the baby's palms resting in yours, tap up into the baby's palms), it does not explain the difficulty of bilateral motion (hence "regular" clapping) for young children.

Because *First Steps in Music* is an exhaustive historical collection ("the largest known collection of bounces, wiggles and tickles"), some of the songs and rhymes may not be culturally relevant or "politically correct." "Clap Hands 'Til Daddy Comes Home", for example, ends with the line "for Daddy has money and Mammy has none." Additionally, the collection does not contain annotations or historical explanations of song lyrics which may be unclear today. Such notes might be useful for songs such as "Come on Boys" from the book of *Simple Songs & Circles*:

*Come on boys and hush your talking,
All join hands and let's go walking,
Walk along John, with your paper collar on,
Walk along John with your paper collar on.*

Though the preponderance of the material is American or Anglican, the books contain a number of songs from other cultures. *Lullabies*, in particular, has many foreign language selections, including

Latvian and French Creole. There are translations given for each non-English song, but no pronunciation guides. The foreign language selections are not included on the CDs.

The collection includes rhymes and songs in a variety of meters and modes. Rhymes in each book are written out with italicized instructions for movement/touching inserted between lines of text. All songs are notated on a treble staff. Songs in the books vary in key and range. The variety provides a richness that many books of new compositions lack. On the other hand, learning them will require some musical skill on the part of the parent. The CDs can assist musically untrained parents, but the CDs are not organized in the same manner as the books. Repertoire from the books is spread across three CDs and is not all recorded.

Feierabend advocates unaccompanied singing or simple accompaniment when modeling for children. The books do not contain chord symbols or (with the exception of one lullaby) written accompaniments. Selections in the "simple songs" section are in the keys of F and G, and are generally either "sol-mi-la" or "do-re-me" songs. These songs provide a simple musical vocabulary for the child's first singing, similar to parent modeling of speech and language. Most of the "circle games" are perfect for use with toddlers. A few are more appropriate for pre-school or kindergarten students and may be difficult for a parent without music or movement education training to interpret. The material and accompanying instructions encourage beat development, playfulness, positive tactile interactions, and an increased bond between parent and baby. There are familiar treasures, but much of the music and rhymes will be new to the reader. Some, like the lullaby "Bed is Too Small" are true treasures. The quality and range of materials compiled in *First Steps in Music* make the series a valuable contribution to our early childhood repertoire.



DIVISION NEWS

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Greetings from the Northeast. Early childhood music had a strong representation at the AOSA National Conference held last fall in Rochester. Donna Brink Fox (University of Rochester, NY) presented a demonstration session, "Parents as Teachers: A Guide to Music Making in the First Two Years of Life," with parents and young children from her program at Eastman. Four papers were presented at the Research Poster Session of interest to early childhood educators: "Children's Emerging Musical Literacy: Investigating Young Children's Music Cognition and Musical Problem-Solving through Invented Notations" by Sister Joan McCusker, IHM (Marywood University, PA); "The Socialization of the Kindergarten Child: Developmentally Appropriate Practice in the Kindergarten Music Classroom" by Martina Miranda (SUNY Potsdam, NY); "Collaborative Early Childhood Music Practice: A Year in the Life of a Pre-Kindergarten Music Teacher" by Linda Page Neelly (University of Connecticut); and "An Examination of a Standards-Based Music Project and the Music Aptitude and Mathematical Reasoning Skills of First Grade Students" by Nathalie G. Robinson (Hofstra University, NY).

The New York State School Music Association's Fall Conference included early childhood topics. Lori Custodero (Columbia University, NY) presented a session, "The Lessons Children Teach Us: Designing Music Instruction for Young Children." In addition, two papers related to early childhood issues were presented at the Research Poster Session: "The Socialization

of the Kindergarten Child: Developmentally Appropriate Practice in the Kindergarten Music Classroom” by Martina Miranda (SUNY Potsdam, NY); and “Chamber Music Presentations for Early Childhood Audiences: Creating a Developmentally Appropriate Model” by Terry Fonda Smith (Rochester, NY).

SOUTHWESTERN DIVISION

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Dr. Diane Persellin, Trinity University: San Antonio, TX is working on a study which will report on her observations of children’s musical interactions at music centers as compared to a trained early childhood educator viewing the same videotape. Dr. Persellin was also a keynote speaker at the regional conference of the Early Childhood Music and Movement Association Conference held at Texas Christian University, March 2-4.

Dr. Persellin and Susan Cousins Youngson also had an article published in the Kodály Envoy entitled The Curwen Hand Sings: A Help or Hindrance When Developing Vocal Accuracy. You may find the article in Volume 27, No.2 (Winter), 2001.

Dr. John Flohr, Texas Woman’s University: Denton, TX and Cecile Johnson, Denton ISD, Denton, TX
Primary Measures of Music Audiation and the Rhythm Performance Test-Revised Abstract
(Presented at the February, 2001 Texas Music Educators Association Convention/Clinic)

First grade students’ rhythm discrimination and performance skills were investigated using the Rhythm Performance Test-Revised (RPT-R) (Flohr, 2000) and the Primary Measure of Music Audiation rhythm sub-test (PMMA)(Gordon, 1979). Twenty-five girls and 25 boys, average age of 7.2 years

comprised the sample. A moderate correlation was expected because each tool measures different aspects of rhythm. The PMMA measures the ability to discriminate two rhythm patterns as being same or different. The RPT-R differs in that it is a performance-based measure of a child’s ability to tap the steady beat and repeat short rhythm patterns on a computer. There was a moderate and significant correlation between the total RPT-R score and the PMMA ($r = .51, p < .01$). There was a higher correlation between part 2 of the RPT-R and the PMMA than part 1 of the RPT-R and the PMMA (Part 1 and PMMA, $r = .25$, and Part 2 and PMMA, $r = .45, p < .01$). Part 2 of the RPT-R is a task that includes a similar skill to that used in the PMMA. A. The child listens to a rhythm pattern, remembers the pattern (similar to audiation in the PMMA), and then taps the rhythm pattern. The effects of gender and age on the correlation were not significant in a multivariate analysis. The data suggests that the PMMA and RPT-R measure both different and similar aspects of rhythmic ability in first grade children.

John W. Flohr, Daniel C. Miller, and Ron French, Texas Woman’s University.
Harry J. Meeuwssen, University of Texas-El Paso.
Abstract of Paper Presented at the February, 2001 Texas Music Educators Association Convention/Clinic

The purpose of the study was to investigate the effects of music instruction on a sample of preschool children. Thirty-three children aged 4-5 years were randomly placed in a music group or control group. The music group was given early childhood music instruction for six months. During the time that the music group children were taken to a separate room for music instruction, the control group children stayed in their regular classroom. The control group children had a choice of play or learning center activity.

Pre-post differences were assessed using cognitive behavioral tests. There was a significant difference between boys and girls on the posttest Woodcock-Johnson visual closure test. Girls outperformed the boys (girls mean score = 123.5 and boys mean score = 109.5, $p < .001$). Constant

variance was tested and assured with Levene's test of equality of error variances and the normality of data was tested and assured using a residual plot of the data. In general, gender was the best predictor of changes in scores on the visual closure test. There were no significant differences between pretest and posttest electrophysiological data.

*Major funding for this project was provided by the National Academy for Recording Arts and Sciences.

Dr. Warren Henry, University of North Texas
The Effects of Group Versus Individual Opportunities, Age and Gender on the Beat Synchronization of Preschool Children.

The purpose of this study was to determine if preschool children were better able to achieve beat synchronization if performing in a group or performing individually. Subjects for this study comprised a class of nine preschool children ranging in age from 34 months to 47 months; the treatment period occurred over three consecutive classes. The first 32 bars of Sousa's *Sempre Fidelis* were recorded and looped on a cassette tape. Within the first ten minutes of each class, subjects were given an 8 x 10 drum (Floor Tom) and a mallet. When the musical example began, all nine children were given an opportunity to play the drum in a group and individually, all of which was videotaped for analysis. Each child's performance on the drum, both group and individual, was rated for beat synchronization on a nine-point Likert-type scale. The means of the judges' ratings were used for analysis. The results suggest that preschool children may perform beat activities more accurately with individual opportunities. This is consistent with much of the research that has investigated vocal accuracy in group vs. individual settings.

This study will soon be published in *Early Childhood Connections*.

Early Childhood Music & Movement Association:
Southwest Regional Conference
The Early Childhood Music and Movement Association (ECMMA) recently held its regional

conference at Texas Christian University. The conference was titled *Music, It's Child's Play* and was organized by Dr. Mark Turner from Steven F. Austin University. Keynote addresses were given by Dr. Diane Persellin from Trinity University and Dr. John Flohr from Texas Woman's University. Dr. Persellin's address, *The Power of Musical Play: It Can Change Young Children's Lives*, was an interactive and informative session examining children's musical play. Dr. Flohr's session was titled *Music and the Brain: Musical Play Between Parents or Caregivers and Children*. This session presented an overview of neuroscience and music.

Breakout sessions included:

Dr. Warren Henry: *Music in the Preschool Classroom*

Lorna Singer: *Philippine Folksongs and Games*

Dr. Diane Persellin: *Integrating Musical Play Throughout the Day*

Dr. Diane Lange: *Singing with Text and Without Text: Update on the Latest Research*

Dr. Diane Lange: *Movement with Young Children*

Dorla Pryce Aparicio: *Lecture Demonstrations with Infants and Three-Year-Olds*

SOUTHERN DIVISION

(Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia)

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Greetings from the Southern Division! The Southern Division MENC in conjunction with the Kentucky Music Educator's Association hosted a research poster session at its biennial in-service in Louisville, KY, February 7-10, 2001. Addressing early childhood, Ken McGuire (University of Alabama) presented a paper entitled, "A Comparison Between Structural Prompt Presentations on *Barney & Friends* and Song Lists from Selected Studies." Harriet Hair (University of Georgia) presented a paper entitled, "Children's Descriptions of Music: Overview of Research."

Important News for SRIG Members

As we continue to make plans for our Early Childhood SRIG meeting at MENC's 58th Biennial In-Service Conference, April 11-14, 2002, in Nashville, Tennessee, we request that you help us design a meeting program that reflects your collective interests. You may help us in two ways:

1) contact your divisional chairperson about new and promising research, books, workshops, and practice in your area (including your own—don't be modest!) This allows us to make most effective use of our divisional chairpersons, and also helps you find out more about new developments in your specific region. Contact information for your divisional chairs can be found on pages 8, 9, and 10.

2) visit the new Early Childhood SRIG web site at:

<http://www.uiowa.edu/~menc>

and communicate your ideas and suggestions directly to Early Childhood SRIG leadership—we want to hear from you!



Fall Newsletter Alert!

The Early Childhood Music Newsletter will be published in October 2001. Along with articles and divisional news, it will provide information on the Early Childhood SRIG session at MENC's 58th Biennial In-Service Conference, April 11-14, 2002, in Nashville, Tennessee. Please take note of this information, because we have some special things planned for our meeting that will involve YOU!!!



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