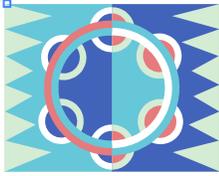


## Newsletter of

## ECMMA's Greater Washington, DC Chapter

*The region's professional association for teachers of early childhood music and movement*



Volume 7, No. 2  
Fall 2012

### A VIBRANT DRUMMING SEND-OFF FOR 2012

JACQUI MACMILLAN

... An award-winning drummer and drum circle facilitator led an experiential and educational workshop for the Greater Washington, DC Fall Chapter on November 11<sup>th</sup> 2011 in North Chevy Chase, MD.

Attendance was at an all time high as were spirits!



*Caron Dale, enjoying the beat!*

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Musings Editor, Kaja Weeks, GWDC President  
Caron Dale, GWDC Treasurer,  
Vera Owens, Musings Feature Writer

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*Jaqui MacMillan (center) leads members of ECMMA-GWDC in a drum circle*

Jaqui taught universal drumming patterns and many group interactions that work well as basic drum circle repertoire with children and/or families. With names such as “Rumble Waves, The Sharpie, Frog Pond, Feel the Fours, Rhythm Go Round,” she showed how basic musical concepts can be learned by experience, how to foster imagination, and how to facilitate whole group, solo, and smaller group playing. She relayed interesting stories about how even the most recalcitrant students in schools have fallen under the positive spell of drumming.

Some pieces she taught the group were “call and response” form while others were sequentially layered contrasting fimbres by applying small percussion instruments. The variety of percussion available to play with was a great treat. Not only did Jaqui bring all manner of metal, wood and plastic items, but she also provided enough large drums such as djembes, congas, and dun-dun – the resonant, deep bass drum – for the entire group.

Jaqui provided a truly unique, interactive musical learning experience. You can catch her in events around the Washington, DC area. She teaches drumming at The House of Musical Traditions in Takoma Park as well as at The Magnolia House Studios in Westminster, MD, which is Jaqui and her husband, Chris Stewart’s shop of arts, crafts and music produced by local artists. For more information or to read about Jaqui MacMillan’s distinguished career, see [www.drumforjoy.com](http://www.drumforjoy.com). She can be contacted at [Jaqui@erols.com](mailto:Jaqui@erols.com)

**Many thanks to Caron Dale for arranging the details of Jaqui’s workshop with the chapter!**

## New Year brings in New Leadership

Beginning in January 2013 the Greater Washington, DC chapter of ECMMA will have the excitement and fresh perspectives of a new leadership! They are Gina Lacy - President, Gabriela Cohen - Vice President, and Keely Lacy - Program Coordinator.

The three women have diverse skills and multiple talents that come together in their love of and experience with early childhood and music.

### Regina (Gina) Lacy

holds a degree in Music Education with training from the Peabody Institute of Johns Hopkins University and University of Delaware. She is a certified and licensed early childhood music and movement educator and has established and taught students of all ages in the Baltimore area for the past 34 years. She was on the faculty of Towson University's Maryland Performing Arts and, since 1992, has been the Founder and Director of the Baltimore School of Music. Contact: [ms.ginamusicteacher@gmail.com](mailto:ms.ginamusicteacher@gmail.com)

### Gabriela (Gaby) Cohen

has a DMA in Clarinet Performance from University of Michigan in addition to degrees from Yale University (MM) and Oberlin Conservatory (BM & BA) and College. She is the Chair of the ECEM Department at Levine School of Music. Born and grown up in Mexico, she values Spanish materials in class and has taught bilingual ECM classes at CentroNia in Washington, DC. Gaby has earned prizes in chamber music, performed as an orchestral soloist, and is an active freelance clarinet performer and teacher. Contact: [GCohen@levineschool.org](mailto:GCohen@levineschool.org)

### Keely Lacy

is a classically trained singer who grew up with music through sequential ECM classes and went on to attend an Arts & Technology H.S. From Goucher College she earned a BA in Music History and French. After studying and teaching in Paris, she attended University College of Cork in Cork, Ireland, from where she is expected to receive her MA in Ethnomusicology in November 2012. In addition to sean-nós singing (her thesis topic), she is familiar with a number of instruments, such as Irish and silver flutes and bodhran. Contact: [keelylacy@gmail.com](mailto:keelylacy@gmail.com)



**Gina Lacy**, new Chapter President - 2013



**Gabriela Cohen** (left) new chapter Vice-President, **Youlee Dziuk**, and **Monika Vasey**



**Beth Rubens** (left) and **Keely Lacy** (right), new chapter Programs Coordinator

## THE OUTGOING GROUP OF ECMMA-GREATER WASHINGTON DC OFFICERS



Vera Owens (L), Program Coordinator, 2011-2012  
Kaja Weeks (R), President, 2006-2012



Caron Dale, Treasurer,  
2006-2012



Diana Greene,  
Vice President,  
2006-2011

**Kaja Weeks, Caron Dale, Vera Owens and Diana Greene**, are each among the Founding Members who launched the Greater Washington, DC chapter of ECMMA in 2006. As officers they designed a structure, built membership and oversaw many memorable meetings, training programs, and trips to regional meetings that have been captured in previous issues of Musings. Most can be found on the ECMMA website [www.ecmma.org](http://www.ecmma.org)

They are delighted with the new chapter leadership and are currently helping the incoming team transition. Kaja, Caron, Vera and Diana are each still deeply involved with early childhood music and plan to stay active as GWDC members.

### Scenes From The Past



1.



2.



3.



4.



5.



6.



7.

*1: First Meeting (2006) 2 & 3: ECMMA Northeast Regional Conference (2007) at Music Together Headquarters in NJ  
4 & 5: One of our favorites – Family Music Afternoon! (2009) 6 & 7: First "Drum for Joy" with Jaqui MacMillan (2008)*

## **BOOK CORNER**

**By Vera Owens**



*We are pleased to offer a reprint of this excellent article, so relevant to this issue.*

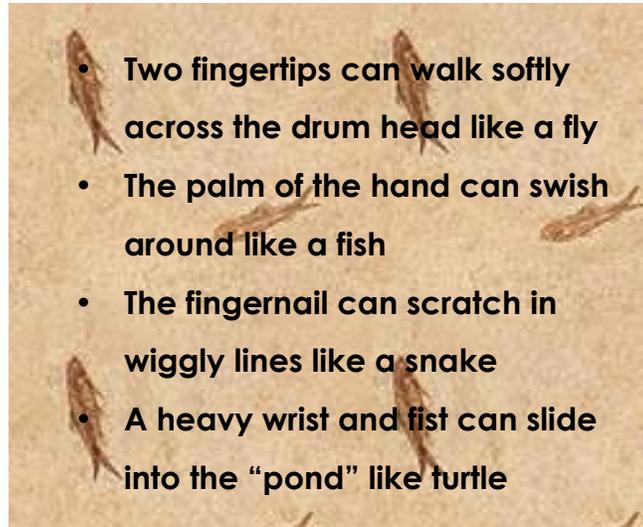
*Originally appearing in Musings in 2008*

**T**here are many folktales and stories about drums. Often the drum in a story will speak with a distinctive rhythm pattern repeated throughout the narrative and this gives the story a very musical quality. Children hearing such a story will naturally join in vocally with the words of the rhythm pattern, and that leads to playing the pattern on drums or other percussion instruments. Stories with different subject matter can also lend themselves to using drums to accentuate a repeated rhythm pattern in the text, or to employ the various sound possibilities of the drum to dramatize the story. Creating sound effects to dramatize a story can be a good vehicle for exploring the tonal and dynamic possibilities produced by using different parts of the hand and different sections of the drumhead. Giving some time to explore and learn to handle the drum with un-metered sounds is valuable before trying for the precision of playing a synchronized metrical rhythm pattern.

The book **JUMP, FROG, JUMP!** by Robert Kalan is a good drum-play book. The image of the frog jumping, translates to the hand jumping on the drum. The recurring phrase, "How did the frog get away?" prompts the children to play the three beats in unison to

the words, “Jump, Frog, Jump!” The frog encounters other creatures in the pond: a fly, a fish, a snake, a turtle, and then a group of kids. Sometimes teachers pass out various other percussion instruments to represent different characters, but for this story I like to focus on the hand drum alone and use the opportunity for the children to explore using their hands in different ways on the drum. Imagining the drumhead as the pond, two

fingertips can walk softly across the drum head like a fly; the palm of the hand can swish around like a fish; the fingernail can scratch in wiggly lines like a snake, a heavy wrist and fist can slide into the “pond” like a turtle. Of course the children can come up with other possibilities as well, especially for the kids in the boat. Be sure to leave enough time to listen to the sound the different hand qualities produced by the different hand motions before moving on with the



fish; the fingernail lines like a snake, a can slide into the pond. Of course the children can come up with other possibilities as well, especially for the kids in the boat. Be sure to leave enough time to listen to the sound the different hand qualities produced by the different hand motions before moving on with the

text. A nice ending to the story is that one boy secretly releases the captured frog from under the basket (which can be dramatized by the drum placed on the floor and then lifted up), so the finale is a pianissimo “Jump, frog, jump!” on drums and voices.

A valuable experience of this activity is the “ensemble playing”. Listening to the different drum sounds created by the group representing the animals in the story is one aspect of ensemble playing. Another important ensemble experience is the synchrony of coming in altogether on the rhythm pattern: “Jump, frog, jump!” The text, read rhythmically, is in 6/8 meter. Raising the hand over the drum and taking a big breath after “How did the frog get away?” gives the sense of filling the second measure of that question and leading to the downbeat of the next measure in unison with “Jump, frog, jump!” It is a very satisfying feeling to be synchronized with the group – it sounds good too!

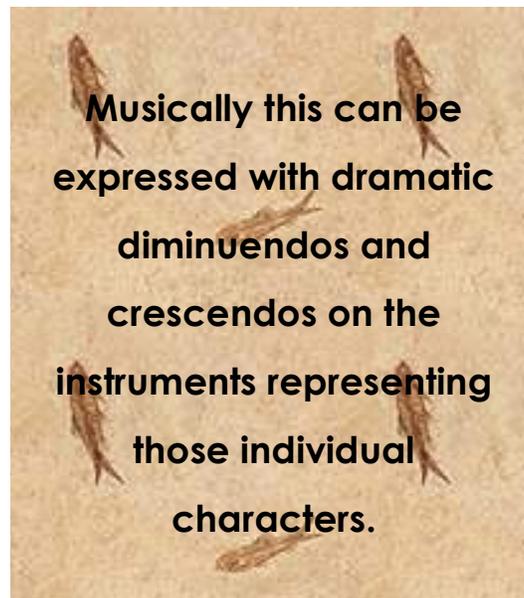
## A FOLKTALE FROM INDIA

### REPLETE WITH DRAMATIC OPPORTUNITIES

**RUM PUM PUM** is a folktale from India, retold by Maggie Duff. A selfish king wants to capture a blackbird for himself because the bird sings so beautifully, but he mistakenly captures blackbird's wife instead. The furious blackbird fashions himself a tiny sword, shield, and drum, and he marches toward the castle to make war on the king and rescue his wife. As he marches he beats his drum, "**Rum-pum-pum, rum-pum-pum, rum-pum-pum-pum pum.**"

Along the way blackbird encounters a cat, a stick, a hill of ants, and a river who have all been tormented by the king and want to join his cause. When they reach the castle, each of these

way to help blackbird attempts to vanquish and each trial, is repeated rhythm **pum, rum-pum-pum, pum.**" It is very natural this chant, and playing an immediate way to story. In addition to the replete with dramatic



characters has a special overcome the king's him. Each encounter, punctuated by the pattern, "**Rum-pum-rum-pum-pum-pum-** for listeners to join in on the pattern on drums is start dramatizing the drum rhythm, this story is musical possibilities:

singing or chanting the versed text when blackbird calls out his helpers; representing the different characters with the tone colors of various percussion (including barred instruments of the Orff instrumentarium); dramatization through movement.

Blackbird's comrades join him by magically growing small enough to jump into his ear, and when he calls for their help, they re-immerge and grow full size again. Musically this

can be expressed with dramatic diminuendos and crescendos on the instruments representing those individual characters. To use Camille Saint Saens' "**Carnival of the Animals**" as an ongoing resource for related listening and movement activities, note that hens, wild horses, fish, and a royal march are all elements of this story. Any song or rhyme about bird song is a good introduction or follow-up to this story since it was Blackbird's beautiful singing that precipitated his adventure.

### ONOMATOPOETIC SYLLABLES

**THE HAPPY HEDGEHOG BAND** by Martin Waddell is about four hedgehogs who each play a different size and shape of drum (resembling a tenor drum, a conga drum, a snare drum and a bass drum). Each plays a different rhythm pattern conveyed by the onomatopoetic syllables:

**"Tum-tum-te-tum"**

**"Diddle-diddle-dum"**

**"Ratta-tat-tat"**

**"BOOM!"**

The patterns are just four beats long, so repeating each pattern at least once establishes it so the children can more easily join in on speaking or playing. If you are fortunate enough to have drums of different shapes and sizes you can designate patterns accordingly. Using all hand drums, different parts of the hand - thumb, knuckles, fingertip, finger pads, palm - and different sections of the drumhead can be used to contrast the sounds of the different patterns. The story ends with a great menagerie of vocal sounds to complement the instrumental music-making.

### AN IMPORTANT PART OF FOLK TALES

Drums are an important element in many stories and folk tales. By the nature of their cultural identity and the pervasive musical presence, drum stories are full of possibilities

for music and learning. **DANCE ON A SEALSKIN** by Barbara Winslow and **THE DRUMS OF NOTO HANTO** by Alison James are stories that exemplify how regional drums are an important part of the cultural heritage and traditional celebrations in communities around the world. **DANCE ON A SEALSKIN** is about a Yupik Eskimo girl at a coming of age ceremony, performing her “first dance” to the chanting of the elders and the beating of the distinctive Eskimo drums. **THE DRUMS OF NOTO HANTO** describes the historical victory of a small seaside Japanese village over a fleet of powerful samurai enemies. The villagers frightened them off with the sound of their booming drums and the specter of bonfires and wild-looking monster masks on their shore as the invaders approached. Today drums are played in every season in Noto Hanto, and in a yearly festival, they are played to commemorate the great victory. Both books have many illustrations of the drums and the cultural festivities as well as descriptive syllables to represent the drumming.

The connection between drumming and communication is longstanding.

“Talking drums” and “language of the drums” are familiar phrases from this practice. In some cultures children begin to learn drumming and become quite accomplished at an early age. The interplay of drumming and language in children’s literature offers an exploration of the rhythm and the expressive sounds of both language and the music of the drum.

Photo by Regina Lacy



**Vera Owens** is a teacher of early childhood music (NIH Preschool) who has taught generations of young children in the Washington, DC area. She is a Founding Member of the Greater Washington, DC Chapter of ECMMA and has served as its Programs Coordinator.

**Books described or referenced:**

**JUMP FROG JUMP  
RUM PUM PUM  
THE HAPPY HEDGEHOG BAND  
DANCE ON A SEALSKIN  
THE DRUMS OF NOTO HANTO**

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## OF NOTE

*Music Research  
Music in the News*



### Sound and our Minds – When the Results Surprise Us!

*The Curious Findings of a Music Psychologist*

**Diana Deutsch** is one of the world's foremost psychologists who specialize in research of cognitive and perceptual aspects of music. In addition to a voluminous output in the form of textbooks and articles, her research conveys a wonderful curiosity about "mysterious" niches that appear in the phenomenon of speech, music, sound and its perception.

We are lucky that these musical and auditory illusions are well documented and easy to access through DVDs, books, websites and online videos. **To dip your mind into some short (minute or two), fun and invigorating hearing experiences, click on the links I've selected below.** (If you'd like more, on the same page other intriguing titles such as "Glissando Illusion" and "Tritone Paradox" await you.)

My favorite, and possibly the most famous of these discoveries is a speech-to-song illusion often referred to as "Sometimes behave so strangely."<sup>1</sup> In it, amazingly, a short, spoken phrase transforms *as you listen to it repeatedly*; it changes from a spoken phrase to one so musical that listeners reliably reproduce the same precise rhythm and

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<sup>1</sup> Deutsch, D., Henthorn, T., and Lapidis, R. Illusory transformation from speech to song. *Journal of the Acoustical Society of America*, 2011, 129, 2245-2252.

melody. Clearly, it's the listener's **perception** that changes. After hearing it for yourself, scroll all the way down the page to enjoy the YouTube clip of a class of 5<sup>th</sup> graders experiencing it. The first scientific discovery (1995) evidenced through this was that even though music and speech each have neural specificity, speech and music brain areas can each process the same information in differing ways. It also demonstrates an extreme form of brain plasticity.

**SPEECH-TO-SONG (LISTEN TO SOUND DEMO 1, SOUND DEMO 2. THEN SCROLL DOWN FOR VIDEO) – CLICK BELOW**

<http://deutsch.ucsd.edu/psychology/pages.php?i=212>

Another simple example of sound and pattern recognition is in “Mysterious Melody.”<sup>2</sup> Diana Deutsch calls this a “musical brain teaser” that shows the **importance of prior expectations**. See if you can figure out the well-known tune from the first example! (The notes are all there in order, but in random octaves.) The second example is in “standard presentation” and you will recognize it. What is even more remarkable is how, after listening to the second rendition, the first example becomes crystal clear when you re-listen!

**MYSTERIOUS MELODY (LISTEN TO MELODY 1, MELODY 2, AND THEN MELODY 1 AGAIN) – CLICK BELOW**

<http://deutsch.ucsd.edu/psychology/pages.php?i=207>

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<sup>2</sup> Deutsch, D. The influence of melodic context on pitch recognition judgement. *Perception and Psychophysics*, 1982, 31, 407-410.

Clearly, in the world of research and resulting music applications, the exploration, hypotheses and conclusions of Dr. Deutsch's work provides important constructs for the growing fields of sound perception, music and the brain, the psychology of music, etc. Among others, one of the important considerations she explores is **how influential unique past experiences can be upon an individual's interpretations of what is heard.**<sup>3</sup>

For musicians and music teachers and/or therapists of young children, *experiencing* Diana Deutsch's exploration and discoveries offer something that is fundamental in nature and immediately eye-opening -- it helps us rise from an often (too) contented "tried and true" mindset; when we are surprised by the results, when we say, "hmm ... how can that be?" it jolts our minds open to vast dynamic possibilities between sound and the human mind – and the mind of each individual. Hopefully, that wonder and delight will be continually present as we explore with our children.

- Kaja Weeks

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<sup>3</sup> Sound and Science – Diana Deutsch – Illusions in Music and Speech as part of the Sound and Science Symposium at UCLA, March 6<sup>th</sup>, 2009. <http://vimeo.com/6303020> [a 40 minute video of her audio-visual presentation]

## **BENEFITS OF **ECMMA**, the national organization Early Childhood Music and Movement Association**

Did you know that even if you are not a member of the national organization, you are able to access the Forum Discussions online?

Here is a sampling of latest ongoing discussion topics:

[Educating musicians and music teachers on the importance of early childhood music and movement class](#)

[Homemade CDs?](#)

[Must Read Books](#)

[I need some direction](#)

[Drumming games for toddlers and preschoolers](#)

[Summer plans](#)

And if you do join ECMMA, you will have access to the excellent, fully searchable online journal, Perspectives, and many more benefits!

Check out all the information and resources online at [www.ecmma.org](http://www.ecmma.org)

*Finale ...*

*Happy New Year!*

*Until Next Time ... Lift your Voices!*



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