ECMMA announces a call for presentations at the ECMMA Biennial International Conference to be held at Simpsonwood Conference and Retreat Center in Atlanta, GA, June 22-25, 2014. We invite proposals from professionals in four subject tracks: Movement, Music Therapy, Pedagogy, and Research.

The NAfME EC SRIG is honored to be a part of the ECMMA 2014 International Biennial Convention. This partnership will allow EC SRIG members the opportunity to participate in ECMMA keynote and breakout sessions, and to share their peer-reviewed research with each other and with members of the Early Childhood Music and Movement Association.

**Call for Proposals**

**Early Childhood Music & Movement Association (ECMMA)**

**International Biennial Convention 2014**

joined by

National Association for Music Education (NAfME)
Early Childhood Special Research Interest Group

Theme: Grow in Harmony

Simpsonwood Conference Center - Atlanta, Georgia
June 22–25, 2014

Go to [www.ecmma.org](http://www.ecmma.org) and click on the “Call for Proposals” link for the full proposal requirements and to submit your proposal.
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The school where I teach has a small room dedicated to props that all the teachers share. There are satin ribbons of all colors for every season and holiday. There are soft balls of different sizes, sea shells and other natural objects, small peach baskets, pinwheels, bean bags, star wands, hula hoops of different sizes (some with fabric strips tied on them to look like bird nests), and many scarves in a variety of sizes and colors. While some educators choose not to use props, I find they can add a touch of magic to an activity. Props can be a springboard to a certain type of movement or they can inspire one to become the prop. Perhaps my feelings harken back to my dancing as a child in my home to a recording called “My Playful Scarf.” With my scarf, I could pretend to be anything from a pirate to a princess. I love scarves. I have made thousands of them. When I walk into a fabric store, I see scarves everywhere. I would like to share an experience I had with using scarves in my classroom.

It was Choosing Time, and a 4-year-old girl came into my room. My room is actually a stage with doors and curtains closing it off from a larger area where an audience would sit. Occasionally, the children and I use the color stage lights for effect. On this day, I had a lyrical piece playing on the CD player. She wanted the color lights on and the room lights off (we have a lot of windows, so it wasn't dark). She chose a scarf and began to dance around a black box she found in the room. The music was so danceable that I took a scarf too and danced, though not so close that she would feel overpowered. As we danced, she began to respond to what I was doing. We exchanged leader/follower roles from time to time, without a word spoken. We both felt the music and spontaneously responded to it and each other. It was an amazing experience in musical expression, following a child and using a few props. I don’t know that it was unforgettable to her, but it was to me.

Looking back, I could not have imagined the rich, creative teaching opportunities that were in store for me at the dance studio. Perhaps the most valuable lesson that I’ve learned from my dance teacher colleagues is to teach with love. These teachers love what they do. They love each other and the children they teach. They love music and movement and it shows in everything they do. I am a better teacher due to what I have learned from them over the years.

Write for Notable Notes! We are looking for early childhood music and movement educators to write for the Notable Notes column. Check out the submission guidelines on p. 28. Got questions or need more information? Contact Angela at abarker@ecmma.org.
Welcome to the fall 2013 edition of *Perspectives*. It's a wonderful pleasure to introduce the authors and contributors who are featured in this issue.

In her article, “Where’s the Music? Finding Music in the Visual Art World of Reggio-Emilia,” Dr. Susanne Burgess shares her experiences collaborating with a group of early childhood teachers at a Reggio-inspired preschool. In her role as music educator and researcher, Dr. Burgess mentored the teachers in developing appropriate music activities and learning opportunities that would complement the unique learning environment characteristic of the Reggio approach. She offers valuable insights regarding the infusion of music instruction into the philosophy and practice of Reggio-Emilia while nurturing students’ music development.

Dr. John Flohr and Dr. Diane Persellin introduce varied and useful suggestions for incorporating movement into early childhood music experiences. “Move to Learn! More Strategies Based on Recent Brain Research,” is the second in a series of “Move to Learn!” articles by Drs. Flohr and Persellin, in which developmentally appropriate movement activities are supported with science and relevant research.

Collaboration among early childhood music and movement educators for the sake of promoting developmentally appropriate practices and nurturing the development of young children is fundamental to the mission and purpose of ECMMA and several other sister organizations. One such collaborating organization with ECMMA is the American Music Therapy Association (AMTA). The content of *Perspectives* often coincides with the interests of AMTA members; likewise, many research- and practice-based articles featured in music therapy publications have proven helpful and beneficial to the members of ECMMA. Recently, *Perspectives* has had the privilege of working in cooperation with *imagine*, an early childhood music therapy online magazine. In her guest editorial column, *imagine* editor Dr. Petra Kern introduces the unique features and resources available in the magazine online. As you read Dr. Kern’s column, I hope you will follow her suggestions and explore the wealth of information accessible through the *imagine* website.

For this issue’s Notable Notes, Julie Goodro concludes her reflections on working in a fine arts preschool with her third and final segment of “Lessons From a Dance Studio.” Dr. Rick Townsend provides an insightful review of the recently released book, *Early Childhood Music Therapy and Autism Spectrum Disorder: Developing Potential in Young Children and their Families*, edited by Petra Kern and Marcia Humpal. And, Dr. Judith Sullivan reviews a research study conducted by Zachopoulou, Tsapakidou, and Vassiliki (2004) that considered the effects of a developmentally appropriate music and movement program on children’s motor performance.

Angela Barker, PhD
Editor, *Perspectives*
Thanks—this little word appears on note cards, attached to gifts, and at the end of conversations and emails every day. It’s what people in service industries hear too seldom, and what young children are prompted to say when they receive something.

Giving thanks has spawned an industry keeping publishers busy and gift stores restocking shelves. A national holiday brings together family, friends, and all the lovely food and good times associated with festive gatherings. Seminars emphasize infusing your life with thoughts of gratitude. My goal is simply to recognize some very important people and express heart-felt thanks for their hours of work on our behalf.

A debt of gratitude is due to Rick Townsend, who has decided to step away from the post of ECMMA Managing Director. He has served diligently since August 2007, logging many volunteer hours in addition to his paid time. He initiated many projects that carried ECMMA into the twenty-first century. We now have online member management and event registration. We have member benefits like Virtual Convention and searchable archives of Perspectives. There are regular blogs about early childhood music and movement, which can be accessed by search engines. We collaborate with like-minded organizations to share news of events that are mutually interesting to both membership communities. ECMMA has grown in many ways under Rick’s management, and we are incredibly thankful for his leadership.

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The current Board of Directors puts in many unpaid hours every year to keep things running smoothly. They attend convention, serve on committees, organize publications and events, and lend advice or expertise to keep ECMMA running smoothly. The usual term is two years, but many generously serve repeated terms. I want to extend personal thanks for the time they have given and advice they have shared for the good of ECMMA.

The election for Board of Directors happens in late winter 2014, so the call for nominations has begun. Please consider how you can serve in a leadership position.

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ECMMA also has several fine staff members: Torie Stratton, Office Administrator; Heath Benedum, Webmaster; Dr. Angela Barker, Perspectives Editor; and Karen Greer, Perspectives Graphic Designer. We are thankful to each of them for sharing their expertise to further the mission of ECMMA and look forward to their continued contributions.

I’m eagerly anticipating our Biennial Convention in Atlanta, June 22-24, 2014, under the theme Grow in Harmony. The line-up of speakers is outstanding! There will be four break-out tracks: movement, music therapy,
pedagogy, and research. Various types of credits will be available for convention participants. It’s an opportunity to learn new things, collaborate with colleagues, rest and rejuvenate. A huge “thank you” is due to Convention Site Chairs Jan Boner and Louise Betsch, along with members of the Atlanta Chapter, and all the collaborators who will make this event possible. Check out details on the ECMMA website and plan to be there! You’ll be grateful for the experience!

Judy Panning
ECMMA President

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ECMMA publications began years ago as a modest communication tool. Throughout the years commitment and tenacity were required at each stage of our developing publications. The dramatic transformation into Perspectives today is indicative of many changes to come as we strive to serve the needs of our members.

Members receive Perspectives online, which is included in regular membership fees, or choose to upgrade membership to receive the printed version for an additional $30 for four issues. Choose your version while signing up or renewing online.

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imagine is an annual online magazine dedicated to enhancing the lives of young children and their families by sharing information related to music therapy. With an emphasis on evidence-based practice, imagine showcases innovations in clinical practice, explores current research, suggests intervention ideas, and provides a plethora of resources presented in an engaging multimedia format. We invite you to access imagine at www.imagine.musictherapy.biz and take advantage of a benefit of our collaboration with ECMMMA.

Starting with a four-page newsletter published by the Early Childhood Music Therapy Network of the National Association of Music Therapy in 1996, imagine grew into a full-fledged online magazine with currently 130 pages. Over the past four years, imagine (disseminated initially by the American Music Therapy Association and since 2013 by De La Vista Publisher) has produced more than 250 contributions with over 130 audio and video clips from authors around the world. Free 24/7 access, an interactive digital viewing mode, and continued implementation of innovations, makes imagine a unique resource for music therapists, early childhood music educators, daycare professionals, administrators, and parents.

Each imagine issue includes an editorial and the “Wisdom” section, which spotlights the knowledge, expertise, and insights from senior music therapy colleagues. The “Report” section highlights recent meetings and events as well as collaborations and policies effecting music therapy practices. Under “Reflections,” authors critically review latest trends and observations such as implementing family-centered practice, or why music should be an essential early childhood experience.

The “Featured Multimedia Article” addresses current topics such as Incorporating Music into Daily Routines: Family Education and Integration (Walworth, 2010), Sound Minds and ESL Parents: Encouraging Language and Love (Peterson & Reuer, 2011), and Coming into Being in Music: Clive Robbins’ Work with Young Children (Guerrero, Marcus, & Turry, 2012). Next Generation Music Therapy:
Clinical Applications of YouTube Videos (Pitts & Meyer, 2013) is this year’s topic. Current and archived articles such as these are available at the imagine website.

The “Research” section offers an annual early childhood research snapshot that summarizes research outcomes related to music education, music psychology, music neurology, and music therapy. Other research articles provide summaries of prominent findings and their application to music therapy practice. In the “Practice” section, authors describe innovative practices such as the Toddler Rock program at the Rock and Roll Hall of Fame and Museum, and a literature review on how to structure an early childhood music therapy group.

The popular “Intervention Ideas” section features step-by-step descriptions of implementing goal-oriented music activities. Materials, scores, sound files, and adaptations to specific skill levels accompany each intervention idea.

The “Color of Us” series brings cultural awareness and competencies to the imagine readers. It currently features 37 countries by spotlighting the demographics, development of music therapy, common approaches to music therapy, and prominent publications for each country. The “Photo Stories” section features three pictures and a short description about what happens in a music therapy session. imagine’s audio/video podcasts are wide-ranging and reflect the perspectives, knowledge, and vision of practitioners, researchers, and educators from various fields.

New in 2013, the “Parents Can” section suggests music ideas for learning in the home environment. Another addition is the “Early Childhood Music Education Program” section offering information on each program’s intention, key concepts, and applications for music therapy. Finally, each issue includes a resource section of high quality items such as early childhood music blogs, music apps, digital international music libraries, parent networks, as well as an annual publication list and book reviews that include personalized audio bookmarks.

We are pleased to share this online magazine with you, as we all are embarking on the same journey of delivering high quality services to families with young children. May sharing our resources and productive collaborations bring us all a step closer to providing children and families with a stronger start into the future through our common denominator of music. Just imagine the possibilities!

About the Author: Petra Kern, Ph.D., MT-DMtG, MT-BC, MTA, owner of Music Therapy Consulting, is online professor at Marylhurst University and the University of Louisville, and is the Past President of the World Federation of Music Therapy (WFMT). She has a clinical and research focus on young children with autism spectrum disorders, inclusion, and parent/teacher training. Contact: petrakern@musictherpay.biz

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During the fall of 2012, I enjoyed a rich introduction to the Reggio-Emilia philosophy and practice of early childhood education through a partnership with 12 early childhood practitioners at the Highland Plaza United Methodist Preschool in Hixson, Tennessee. Their warmth and openness to embrace me as a colleague and co-researcher allowed me to examine my own practices as a music educator and gain new insights into the dynamic relationship between teaching and learning. The Reggio approach to early childhood education has been admired and sought after worldwide since the 1960s and continues to evolve. It is a constructivist perspective of early learning and grounded in the concept of emergent curriculum. The approach promotes a vision of children as strong and capable, and the universal presence of visual art as a critical communication tool. It was in this environment that I began to ask, “Where’s the music?” and to develop an emergent, co-constructed mentorship to align developmentally appropriate practice in music education with the open-ended discovery that grounds the Reggio approach to emergent curriculum.

Philosophy and Practice of the Reggio-Emilia Approach

At the heart of the Reggio philosophy is the child as protagonist; learning is child-centered, and focused on the child’s competencies rather than her deficiencies. Driven by the idea of “hundred languages of children” (Edwards, Gandini, & Forman, 1998), this approach embraces the rich and varied modes of communication, intelligences, and expressions important in nurturing young children. Collaboration is central to the approach, urging children, teachers, and parents to become co-constructors of knowledge in a setting that nurtures the role of culture and promotes the interdependence of individuals (Hertzog, 2001). The Reggio school environment is described as “the third teacher,” underscoring the importance of the aesthetic, practical, emotional, and managerial aspects of the entire school environment (Malaguzzi, 1998). Teachers in Reggio schools consider documentation a highly effective form of communication that offers key evidence into the thinking and learning processes of children. Teachers and students embrace multiple media, such as photographs, drawings and other art-based media, as well as text-based evidence of student work (The North American Reggio Emilia Alliance, 2008).

The atelierista (studio artist) is an important member of the Reggio community. Charged with nurturing the artistic expressions of the children, this teacher also

**Susanne Burgess, EdD,** is Director of Music Education at Southeast Center for Education in the Arts at UT-Chattanooga. She is an Orff-certified music specialist with 25 years’ classroom experience, and promotes quality interdisciplinary music education among generalists and music specialists throughout the country.
collaborates with the pedagogista (instructional leader) to capture student-initiated research and project work through developmentally appropriate means (Edwards, Gandini, & Forman, 1998). This work is based on the fundamentals of visual art and contributes significantly to the overall school environment. Typically, Reggio schools employ an atelierista to provide guidance and expertise in visual art instruction to the classroom teachers; however, the Reggio model does not include comparable support in music.

The Atelier

The atelier (art studio) at Highland Plaza Preschool was highly esteemed and played an important role in the research environment between and among teachers and children. The atelier was a point of pride for this teaching community and amply supplied with a kiln, light boxes and overhead projectors, paintbrushes and easels, plentiful consumables like paint and paper, and a wide variety of manipulatives. Instruction within the atelier was presented from a constructivist framework, drawing only three or four children into the space at once. The atelierista placed provocations in front of the children to initiate artistic problem solving; for instance, I observed a lesson in which children were presented with jars of yellow and blue paint, and prompted by the teacher to make green. An artistic exploration ensued in the discovery of hue and tone as children added more or less of each color to their work. Once they returned to the classroom, they found easels set up with only blue and yellow paint—a provocation to extended problem solving. Because visual representation is critical to the hundred languages philosophy, children visit the atelier often and the pedagogista carries that learning into daily events in the classroom. Art supplies are plentiful in each classroom, and made available to children as they initiate interest.

The atelierista held a strong identity and expertise in visual art and highly regarded as an “expert” across her teaching community. The full-time presence of a visual art specialist among the faculty was a significant indicator of the value placed on her pedagogical and practical contributions to the curriculum. She was frequently seen in classrooms as well as in the ateliere, guiding children and their teachers to illuminate a particular artistic process or introduce a new artistic medium that would be supported in the children’s classrooms. The strong collaborative relationship between classroom teachers and the atelierista contributed to a community identity more strongly aligned with visual art than with music. This proved a practical model through which to position music education in this setting, suggesting that a similar collaboration could take place between the music teacher and the classroom teachers.

The atelierista was instrumental in guiding my under-
standing of the Reggio approach. Her practice included occasional support of children's artistic endeavors in classrooms alongside the classroom teacher, as well as weekly engagement with small groups of children in the atelier. The atelier was revered as “the place for art,” and, although plenty of art materials were available in each classroom, it was understood by the children that focused engagement with art-making materials was the expectation in this space. The small-group engagement—usually no more than four children at a time—was experiential. Teachers offered minimal direct instruction, but instead, responded to the engagement of each individual child. The atelierista prepared the space with materials, and refreshed each workstation after the children returned to their classrooms. It was in this environment that I began to see the strongest alignment between the Reggio approach to visual art and developmentally appropriate practice in music.

The Music Studio
Initially, the prominence of the language of visual art in the Reggio curriculum seemed to leave no room for musical exploration or instruction. Because music education is not addressed in Reggio schools in Italy, there was no precedent for music instruction from which to draw. The teachers participating in this study demonstrated shared community identity in their comfortable guidance of children in visual art activities, and enjoyed collaborative support from the atelierista, but there was no corollary design for music. The established music program functioned like a typical elementary school music classroom. The music studio was a warm and beautiful space filled with decorative, colorful instruments and served as a gathering space for group singing and directed movement activities.

The part-time music teacher, Karen, saw each class weekly, presenting seasonal songs and activities, and sometimes including rhythm sticks or shakers for the children to use. The music classes typically lasted 15 minutes. Music instruction was a scripted, active, presentational endeavor dominated by teacher-directed activities. This model was completely contrary to the emergent curriculum approach practiced elsewhere at the school. In the music studio, teachers participated along with their children under Karen’s leadership. In their classrooms, teachers used music activities primarily for affect-related purposes. Songs for giving directions, morning greetings, or extramusical outcomes such as learning days of the week were prominent. Not surprisingly, the language of music as an expressive outlet for communication was seldom considered.

The need for both guided, group experiences in music as well as opportunities for exploration and improvisation in early childhood education is well documented (Custoderio, 2010; Guilmartin & Levinowitz, 2009; Page-Smith, 2011; Persellin, 2001); and yet, exploratory experiences for children in the music studio were generally missing. While each classroom was supplied with a variety of appropriate musical instruments for the children’s exploration, there were few opportunities for classroom teachers to attend to the individual musical needs of children within a busy, noisy classroom. In response to this oversight, I suggested that a stronger partnership between classroom teachers and the music teacher might be developed to collaboratively design musical provocations that address appropriate musical outcome goals for the children. Additionally, I guided the teachers to reevaluate the presence of music in their curriculum and throughout their school, and to find its place within the structure of a Reggio-inspired learning environment.

Visual art was continually valued for its representational voice as one of the important hundred languages of children and yet there was no parallel consideration for music when teachers documented children’s growth. These realizations prompted me to follow three avenues of inquiry in an effort to promote a stronger presence for music education within this Reggio-inspired setting.

Music Education Within a Reggio-inspired Setting
1. Could the music teacher visit classrooms regularly to support individual children in their musical investigations, or invite a few children into the music studio to explore materials in a similar model to the atelier? Of course, the music teacher could spend more time
with the children and their teachers if the budget allowed it; however, the current situation required a budget-neutral solution. A possible solution might require that both classroom teachers and the music teacher attend to more specific curricular goals and developmentally appropriate practices regarding the musical engagement they envision and promote for the children.

I modeled this technique in every classroom to prompt the classroom teachers to include musical investigations in their provocations for the children. In the three-year-olds’ classroom, the children developed an interest in musical instruments and we used puppets, dramatizations, and characters in familiar stories to explore tempo, timbre, and dynamics. For the five-year-olds, constructing melodies at the step bells was a challenge that prompted several children to investigate melodic sequence, pattern repetition, and the representation of text through invented melodies.

2. Could the “Morning Meeting” begin in a shared space where all the children and their teachers gathered to begin their day singing together?

Community music making is an important facet of musical expression. In this way, it diverges from artistic expression in visual art and should be valued and implemented in its own right. My hope was that the power of school-wide singing at the beginning of each day would elevate its place in the curriculum and free the music teacher of the “music class” model allowing more time for individualized, developmentally appropriate musical engagement. As researcher, I suggested this to the center director who addressed space limitations for such an event. She and I discussed several alternatives, but this strategy was never implemented.

3. Could music be introduced as another language of expression through which children can articulate and document their ideas and inquiries?

To address this question, I introduced strategies to the teachers that would promote musical improvisation and composition among the children. These goals were new to the teaching staff as their experiences in the music studio were teacher-directed, and the musical explorations left to the children in their classrooms had been completely undirected. A teacher, Callie, noted that in years past the instrument box was always available for the children to “play with” but there had never been any purpose for instruments, or guidance in their use as an expressive tool.
Due to its lack of purpose, this kind of musical free play often drives music out of the classroom because it can become a noise-making activity rather than an outlet for meaningful creative expression.

Musical composition is often left out of an otherwise rich music curriculum for children of any age, usually because teachers are more focused on musical production than guiding the musical thinking of their children. Perhaps this comes from the common practice of promoting musical performances that promote parental involvement and offer photo opportunities. Music composition is, however, very possible for young children (Andress, 1998; Page-Smith, 2011; Ponick, 1999) and one simple way to promote it is to sing conversations with them. In my role as researcher, I modeled a strategy of simply taking roll using my singing voice in the two-year-olds’ classroom, and the children responded in kind. To improvise a short melody to the words, “Good morning, Andrea. How are you today?” instead of appropriating a familiar melody for this text sets a vocal and harmonic example for the children, giving them permission to just “make it up.” It establishes the antecedent and consequent phrase structure within music and provides children the opportunity to experience the difference between their speaking and singing voices. These song inventions are not uncommon, and they are developmentally appropriate for young children (Custodero, 2010). Teachers in the four-year-olds’ classroom noticed this improvisatory vocal storytelling among their children.

The musical development of young children has been associated with their linguistic understanding, speech development, and pre-reading skills (Kuhlman & Schweinheart, 2012). As teachers promote linguistic understandings and development, children are urged to build their vocabulary and explore many ways to express themselves through language. The Reggio philosophy urges educators to expand the notion of “languages” beyond words. If, in visual art, we ask children to explore various media to document their imaginings and ideas, why then, would we not make the same expectation in the language of music?

Through ongoing support and daily, shared encounters with teachers and children, I encouraged teachers to question, experiment, and adapt modeled strategies to their own practice and circumstances—allowing them to construct their own meaning (Edwards, Gandini, & Forman, 1989) of music and broaden their repertoire of musical practices. I enjoyed the same relationship with other practitioners throughout the study, as I continued to clarify examples of Reggio practice through questioning and began to apply them to my own practice of music instruction (Lipton & Wellman, 2001). An example of this is evident in the following excerpt from my journal describing a musical provocation in the five-year-olds’ classroom:

When I got to the room I found that the step bells had replaced the keyboard, and the entire diatonic scale was there —having supplemented my placement of the pentatonic tone set. When I asked Gail what prompted the move she told me that Henry had suggested it to prompt the children to play the bells more appropriately. I moved the bells off the ladder, and took them to the carpet to see who was interested to join me.

A small group of children came over, and I began with some simple prompting questions: How shall we arrange the bells? (Children demonstrated no sense of length order or letter order). What shall we make a song about? (The children articulated no plans, just noise; mostly practicing aim and articulation as well as force to experiment with sound quality). Madeline came over first. She played randomly until I suggested that we make a song. She suggested we write about the beach because she was inspired by the image of her family at the beach hanging on the wall behind us.
Michael and Ruth joined us and the children passed the bells around so everyone could take a turn. Beth added to the group last. Someone noticed the sticks, so we added everyone to the ensemble. I provoked some ensemble questions: Shall we play loud or quiet? Fast or slow? Who starts us off? How do we know it’s time to stop? The children made collaborative decisions and enjoyed their musical improvisations. (Researcher’s journal, October 15, 2012)

Gail observed this encounter and captured some video documentation of it. In a conversation afterward, our discussion centered on the emergence of musical interest articulated by the children and the necessity, through questioning, of the subtle guidance of their musical thinking by a teacher with expertise in music. The model in the atelier offered a valuable example of open questioning and reiterated the importance of allowing the children to guide the exploration.

**Conclusion**

The cited literature and conclusions drawn from the study confirmed the need for music educators to strengthen the presence of quality music experiences for young children through professional development among early childhood practitioners. Music educator and researcher Donna Brink-Fox posed a relevant question prompting experts in the field to address this very issue: “How do we make music as integral and embedded in early childhood education as blocks and the sand table (Boston, 2000, p. 1)?” At the conclusion of this study, I asked a similar question to the Reggio teachers: “How do we make music as integral and embedded in a Reggio-inspired preschool as paintbrushes and the atelier?” Many teachers spoke of how their practices in visual art could offer a viable model for a similar structure in music.

The atelierista introduces an art medium to the children and then we follow up with that medium in the classroom. She does what we can’t do because she sees only a few children at a time. I think the music studio could function in a similar way. A musical concept could be introduced to the children through a song, and then we can follow up in the classroom (Becky, personal communication, November 1, 2012).

The power of these ideas lies in their discovery on the part of the teachers themselves, and suggests a philosophical shift was beginning to take place. Researcher Thomas Guskey (2002) suggested, “If a new program or innovation is to be implemented well, it must become a natural part of teachers’ repertoire of teaching skills” (p. 388). Becky’s comments reflected a values shift, implying that heightened musical engagement could become standard teaching practice at this preschool. Her vision for an aligned practice between music and visual art suggested that her newly acquired musical skills are becoming an embedded and relevant part of her teaching repertoire.

Outcomes evident in this study indicated that a guided and focused professional development endeavor in music education could effectively bridge the gap between what is missing in music experiences, and provide balance to the abundant presence of visual art in a Reggio-inspired climate. Amanda Page-Smith (2011) stated, “The implementation of a music curriculum that incorporates elements of the Reggio Emilia approach could require a time commitment far greater than that required for a traditional preschool music program” (p. 90). Endowed with a comparable level of support and community-wide effort parallel to that given an atelierista, a music specialist would be an effective and worthwhile partner in the Reggio-Emilia school, addressing the musical needs of young children and nurturing their musical development in alignment with the emergent curriculum already in place.

This article is drawn from the author’s dissertation, *Music Matters: Improving practice in music education among early childhood educators in a Reggio-inspired climate*, published by ProQuest, May, 2013. To protect their identities, the names of participants are pseudonyms.

**References**


strategies/start-the-music-a-report-from-the-early-childhood-summit/  
What can early childhood music educators learn from recent investigations of brain-based learning to guide us when teaching movement in our music classes? In the recent past, cognitive scientists substantiated advantages of active, hands-on learning: The human brain learns from the body and remembers more when actively engaged in the learning process. Increased learning ensues because the entire body is interconnected with the brain, which responds to and is stimulated by active engagement. This article is the second in a series exploring the importance of movement and music in the cognitive development of young children (see Flohr & Persellin, 2013). The ideas and movement strategies presented here are intended to have broad applications and may inspire readers to investigate the fascinating area of brain research literature more thoroughly.

The idea of active engagement supports what music educators have long observed: Movement is an important part of children’s musical culture (Flohr & Persellin, 2011). Movement is essential for increasing learning and developing creative thought and a high level of reasoning (Hannaford, 2005). Movement is hypothesized to improve brain function by strengthening the interconnections between the two brain hemispheres. It is important to move the entire body since each brain hemisphere controls the opposite side for motor activity (e.g., the right hemisphere motor cortex controls the left side of the body). Movement also strengthens the basal ganglia; the cerebellum, which coordinates muscle contraction; and the corpus callosum, a fibrous bundle of axons connecting the two brain hemispheres. Movement increases the production of a natural neural growth factor between brain hemispheres that increases brain development and improves brain function (Buzsaki, 2006; Rose, 2006). Music teachers can include a variety of activities that involve locomotor movement such as crawling, creeping, body rolling, running, twirling, hopping, and jumping, which will increase blood flow to the brain and enhance neuronal connectivity.

First Things First

Research indicates that students tend to have better recall of information or experiences presented at the beginning and end of class. These findings are
known as primacy and recency in “serial position effect” (Reed, 2004; Terry, 2005). In a series of experiments conducted to examine the effect of age (4–5 and 6–8 years) and information sequence on children’s ability to remember events that occurred in a class, Powell, Thomson, and Ceci (2003) found that 6- to 8-year-old children remembered best the first items presented. Recall of the last items presented in class was weaker, while recall of items taught in the middle of class was weakest. Results of the younger children’s (4–5 years old) recall of events were very similar to those of the older children. Researchers have confirmed these results in other studies with older students who were able to recall the first commercials presented in a series (Terry, 2005) and the first segments of instruction in classes (Burns, 1985; Persellin & Flohr, 2011).

Teaching applications.
Music teachers can capitalize on this information by creating opening and closing rituals that bring the class together, introducing the most important concepts of the lesson first, and providing closure to solidify the learning.

• For example, open with simple movement strategies at the beginning of class when retention tends to be best. A “roller coaster” activity is an excellent physical and vocal warm-up. Invite children to move and vocalize as if riding in a giant roller coaster. Model bending down to show and sing lower sounds and reaching up to show and sing higher sounds (see Figure 1). Children enjoy moving a puppet up and down with melodic contour representing this favorite carnival ride. An inexpensive, simple roller coaster visual can be drawn on a plastic tablecloth and is easily stored.

• Body percussion and echo clapping are other great ways to open a class and may be completely non-verbal, thereby giving the teacher vocal rest. Eventually, children can be invited to lead body percussion activities. And, as mentioned previously, moving at the beginning of class helps increase blood flow to the child’s brain.

• At the end of class, include a variety of movement activities. Standing and singing an action song or performing a singing game can serve as closure activities. Invite students to line up at the door in creative ways. For example, line up to the steady beat of a hand drum or very slowly respond to music, such as “The Swan” from Camille Saint-Saens’ Carnival of the Animals.

Possible music choices.


Better Attention Equals Better Learning

The brain does not pay attention to boring things. The more attention the brain gives to a specific stimulus, the more elaborately information is encoded and retained. Information that best grabs attention 1) relates to previous learning—the brain uses past experience to predict whether we should pay attention), and 2) provides the big picture before details—the brain initially remembers overall emotional components and meaning of an experience before it remembers details (Medina, 2008; Persellin & Daniels, 2012).

Teaching applications.

• Connect new learning to previous learning. Students don’t always see connections and often need to be reminded of them to make learning relevant and to create associations among concepts. For example, ask students to recall where they have seen an elevator before playing an “elevator game” as a warm up. Students then choose a floor in an imaginary building, and pretend to ride up in an elevator as their voices also ascend in pitch.

• Ask students if they have ever ridden in a buggy or other simple vehicle before introducing the action song, “Miss Mary Jane.” Use movement to make transitions between activities; for example, have children tiptoe to a new spot in the room where you will share a new activity.

• Once children have experience moving to a steady pulse, invite them to transfer this skill to simple percus-
sion instruments such as Chiquita maracas. It is nearly impossible for young children to keep hands off instruments that are placed in front of them; give them a minute of free exploration before giving further instructions or modeling of how to move with these instruments.

• Ask children to help create new motions to a favorite song to keep them engaged so the song doesn’t become too predictable. Before breaking a new singing game or activity into easy-to-learn segments, give students a brief overview of the game. Demonstrate the activity with a child or small group of students to allow students to understand the whole structure of the activity before breaking it down.

Possible music choices.

Imitation is a Primary Way to Learn
Good modeling of moving is essential in early childhood music classrooms. Modeling and imitation have recently been studied by neuroscientists; studies with human subjects reveal the identification of “mirror neurons”—neurons that fire when humans see or hear someone performing an action (Fogassi & Rizzolatti, 2013; Vigneswaran, Philipp, Lemon, & Kraskov, 2013). The concept of mirror neurons is not yet fully researched or accepted, but the idea aligns with the way in which children learn by imitation. Much of the young child’s learning is through imitation and doing. When children learn by imitation, the process of understanding or grasping a new idea is accelerated because the child does not have to start from scratch. Learning proceeds from the concrete to abstract, old to new, obvious to subtle, rote to note, short to long, single to multiple, part to whole, simple to complex, and familiar to unfamiliar (Flohr & Trollinger, 2010). It is also important to remember that children’s play involves imitation and improvisation (Flohr & Trevarthen, 2008; Sims, 1995).

Teaching applications.
• Teachers model behaviors they want students to emulate and provide high-quality examples of music performance. Model excellent and appropriate moving when introducing new skills.
• Early childhood educators know that children are always observing them. Successful teachers are mindful of and remember “Do as I do,” rather than “Do as I say.” Moving, singing, and playing with care and with attention to detail needs to be a habit (Flohr & Trollinger, 2010).
• Large mirrors in the music classroom help inspire children to move. Hang full-length Plexiglas mirrors on a wall in an area where children can move freely. Provide a wide variety of music to encourage movement and dance—classical waltzes, ethnic music, contemporary and traditional folk dance melodies. Props help some children feel comfortable and get started dancing.
move very slowly. Invite children to join you and to determine how to move for repeating and contrasting sections in music, such as when the music returns to an “A” section. When the “A” section repeats, invite children to show another way to move fast and slow. Reinforce with visuals of objects or animals that move fast or slow. “Run, Run,” from *Three Scenes from Childhood* by Octavio Pinto, incorporates a dramatic difference between “A,” the first fast section, and “B” a slow section, and then returning to “A.”

- Ask children to mirror you by moving exactly as you move. At first, younger children may have difficulty mirroring so color-coded items, such as paper plates or scarves, held in each hand may help. Once children understand that they need to move very slowly when mirroring, have them work in pairs, with one leading and the other following. Encourage children to move slowly, so you cannot tell who the leader is at any given time. “Gabriel’s Oboe,” from *The Mission* by Ennio Morricone, is beautiful, slow, legato music and an excellent choice for introducing mirroring to children.

**Possible music choices.**


**The Brain Remembers Pictures Better Than It Remembers Text.**

Medina (2008) described a pictorial superiority effect positing the way in which visual input is more likely to help with recall. Pictures are a more efficient way to attach information to a neuron, and learners may prefer pictorial information because it takes less effort to comprehend. This is especially true for younger learners whose literacy is developing. Also, children may learn faster and remember longer when multiple senses are engaged. Even in an aural art such as music, we need to capitalize upon the pictorial superiority effect as we plan for instruction because the brain uses many resources to process vision and visual information.

**Teaching applications.**

- Use pictures when teaching. Pictures, line drawings, and simple cartoons of people, animals, or vehicles moving can be a part of many music lessons and will help children understand and recall meaning. Children will appreciate their teachers’ primitive attempts at drawing a picture that is used in class. Don’t be intimidated due to lack of artistic skill.

- Simple stick drawings of humans can inspire children to pose like a statue or move as the drawing suggests. No need to purchase commercially created drawings as these are easy to make and laminate for many classes.

- Use pictures to introduce and then later to review a movement activity. Children whose language skills are developing will especially appreciate these nonverbal cues. For example, showing a magnetic two-line staff will help children move to the melodic movement.

- Visuals used in storytelling with music can inspire many types of movement and will also help children’s recall (see “Creating Lessons” in Flohr & Trollinger, 2010, p. 205).

**Possible visual choices.**

*Visual Aids for Learning* (free downloads). www.visualaids-
Youth children love to move! Early childhood music educators for many years have understood children's interest and need for movement. Now, research-based evidence confirms why children are drawn to movement. Recent studies on music and movement guide us to find and develop new teaching strategies based on a fuller understanding of the learning process. Cognitive scientists have substantiated the idea that children are not only more engaged when they move, but brain activity, such as long-term memory, is stronger when moving is incorporated into their learning. This exciting research can support what we as educators intuitively sense as we work with children. Early childhood music educators, parents, and curricular decision makers need to know that movement activities lead not only to greater retention, but also deeper musicality. At critical times when school districts and preschool programs are prioritizing resources, music and movement deserve to be at the heart of the curriculum and an everyday experience linked with all subjects.

References
As early childhood music educators, early childhood general educators, and others interested in the education of young children, we know how important it is for children to have the opportunities to develop basic skills. Included in these skills are motor skills—the ability to move and balance. The recognition of movement as an important part of a child's development, along with its relationship to music, is reflected even in the name of our organization: The Early Childhood Music & Movement Association.

Preschool programs vary widely in their focus and approaches to the development of basic skills and education. The development of motor skills can be accomplished through free-play activities, games, physical education programs, and music programs. As educators strive for programs that are developmentally appropriate, it is important to find how different programs compare in their effectiveness.

The purpose of this research study was to compare the effectiveness of a music and movement program with that of a physical education program at the preschool level. From a review of research literature, the researchers found that the most significant benefit of basic motor skills development was the enhancement of psychological, social, cognitive, and affective development (Payne & Rink, 1997). Children who participate in games and other motor activities learn to interact in positive and appropriate ways toward others. They learn to express their feelings and self-regulate, and their cognitive development is enhanced through following directions and problem solving.

Dynamic balance and jumping were skills targeted in this study because of their importance to overall motor skills performance. Dynamic balance is “the maintenance of equilibrium in rapid change of the individual’s kinetic condition” (p. 632). Previous studies indicate that dynamic balance is the “essential component” of almost all fundamental motor skills. Thus, activities promoting balance are often included in motor skill development programs for young children.

When young children play, their most common motor activities include running and jumping. While running is a very simple skill that develops early, jumping is more complex. Jumping is a skill that must be practiced in a variety of ways in order for children to develop well.

Music is often used in a physical education program to enhance children's interest and to enrich the program. Physical education programs use music to accompany such activities as singing games and musical games. Kenney (1997) stated that music carries all the rhythms that evoke or encourage such locomotor skills as “walking, running, hopping, and jumping [which] can all be expressed in sound” (p. 632). Singing games and rhythmic activities allow children to move, to develop body and space awareness, and to acquire the...
skills of running, jumping, kicking, throwing, and catching.

The authors discussed different approaches to music education that focus on movement. For example, Carl Orff emphasized the importance of music, movement, and verbal speech and how they are interrelated with rhythm as a common element. Dalcroze believed that any musical idea or concept could be transformed into movement. Phyllis Weikart (1989) felt that children should be led through stages of development by having them begin with practicing rhythmic verbal speech, followed by non-locomotor skills, and eventually leading to locomotor skills. Although it is commonly thought that music brings variety to the physical education program, the authors found no research to support this belief.

Other findings from the authors’ review of the literature indicated the effectiveness of rhythmic training in relation to the development of locomotor skills. They noted that a program based on rhythm elements was more effective in developing children's rhythmic abilities than free-play activities, and that rhythmic ability, as a coordinated ability, affected the level of kindergarteners’ motor skills acquisition. The literature also showed that because the development of these skills, particularly rhythm abilities, depends upon the maturity level of the child's basic functions of the central nervous system, program emphasis should be placed on the child's personality, learning style, needs, interest, and levels of maturation (Curtis, 1998). In other words, a program needs to be child-centered and developmentally appropriate. In addition, the children should be actively involved in the learning process, even bringing in their own ideas to the lessons.

Method

Participants

Participants were of similar ethnic background and attended the same preschool center. There were six classes, three for 4- to 5-year-olds and three for 5- to 6-year-olds. Four classes were chosen randomly, two from each age group. From this grouping, two classes, one from each age group, were chosen randomly as experimental and control groups. Pretesting data of the groups showed no significant differences between them.

Balance was assessed by having the children walk forward on a narrow mat without shoes. A successful attempt was determined when the child did not step on the edge of the mat. Hopping, jumping, and jump with 180-degree rotation were also assessed with various directions and heights.

Procedure

After pretesting, the two groups each followed a 2-month program: one group participated in a music and movement program (experimental group) and the other a physical education program (control group). Each program met two days per week for 30-45 minutes. The children did not participate in other physical activities.

The music and movement program was based on the Orff approach. Three types of movement were involved: 1) percussion movements, such as clapping or patting knees (patschen); 2) readiness and reaction movements; and 3) improvisation and creative movements. Creative movement allowed for expression of ideas, emotions, feelings, and moods. Percussion instruments were used and included tambourines, woodblocks, maracas, and triangles. During the first two weeks, children worked on developing body and space awareness and exploring their own personal rhythm.

The next three weeks were devoted to teaching children to define space using their bodies and other materials. For instance, the children were asked to walk forward, backward, and above objects while using various types of movement. In learning to recognize temporal symbols, the children responded to intensity and accent of rhythm with simple locomotor and non-locomotor movements.

In the final three weeks, the activities became more complex as relationships between rhythm and movement concepts were explored and defined. The children's recognition of rhythmic elements and their understanding of rhythmic phrases were expressed mainly through jumping and balancing. During this last segment, singing games and traditional dances were also taught.

The children in the physical education program concentrated on jumping and balancing tasks. The content for jumping tasks included jumping and landing, jumping for distance, jumping for height, jumping over obstacles, and jumping with a partner to either mirror or match actions. For balancing, various activities required the children to balance on different bases of support, on different body parts, in different body shapes, with partners, while moving, and while walking in different body shapes. Other activities involved moving in space and stopping in balanced positions, performing sequences combining stationary
balances and moving on mats, transferring weight to different feet positions, moving while using different parts of the feet to touch the floor, and balancing while walking or running between or over cones or other forms of equipment. Both programs used principles of developmentally appropriate physical education programs. Each lesson included activities that supported social development, cognitive development, and affective development. In addition, both programs implemented the foundational principles of active learning, exploration, and improvisation.

Results
A one-way analysis of variance was used with the pretesting data to identify possible differences between the experimental and control groups before intervention was implemented. There were no significant differences found between the groups.

The groups were found to have significant differences upon post-testing; however, the researchers found that sex and age did not prove to be contributing factors. The results indicated that the experimental group showed significantly more improvement in jumping and dynamic balance than the improvements shown in the control group. Significant interactions of measure with group were consistent with these findings.

Discussion
It is interesting to note that not only did the music and movement program produce significantly greater improvement of skills as compared to the physical education program, but also the physical education program had no significant effect on the development of skills in jumping and dynamic balance. In other words, the children in the group (physical education) did not improve their skills very much at all. This indicated, then, that a developmentally appropriate music and movement program was more effective in the development and level of achievement of children’s skills for dynamic balance and jumping, with a greater effect on balance.

Further in their discussion, the authors stated that the age range of 4 to 7 years is optimal for developing rhythmic ability because the requisite basic functions of the central nervous system are more developed. Coordination abilities depend on rhythmic ability, and are considered an important factor in the development, execution, and learning of motor skills (Thomas & Moon, 1976).

The success of a program for developing motor skills in young children, then, depends upon multiple factors. These factors include: 1) developmentally appropriate practice that is based on observations and assessments of the children involved and where the instructor must consider each child’s personality, needs, and current level of development; 2) lessons and activities that are modified and adapted based on the children who are present in the class; and 3) content and activities that are organized according to developmental steps in acquiring skills.

The authors felt the results of this study could contribute to the greater success of preschool programs by showing the need for implementing an organized program of music education for young children. They indicated the need for assessing the children in the group in terms of their functioning, maturity, and ability in order to construct the most effective approach. In reading their discussion, one comes away with the message that, for these researchers, consideration of the child was most important in creating a successful preschool environment.

The authors recommended further study to examine whether developmentally appropriate organization of the activities studied might positively affect cognitive, affective, or social development. The current study provided support for well-constructed music and movement instruction and presented surprising information about the effectiveness of music in the development of movement and balance skills.

In summary, the results of this study offered additional support for music educators by showing that music and movement can address skills and development beyond what would be most apparent—music skills and development. The results indicated that music and movement instruction might surpass even traditional approaches in its effectiveness.

References

Mind-mindedness is “the tendency of adults to ascribe mental states and processes when describing and interpreting children’s behavior” (Abstract). While mind-mindedness has been well documented in home environments, its presence and impact on infants in settings outside of the home (i.e., day care environments) has not been explored. The researchers’ goals for the study were:

- to explore the prevalence of the mind-mindedness of infant childcare practitioners, to assess the relationships between the two indices of mind-mindedness, and to explore relationships between practitioner mind-mindedness, practitioner qualifications, and levels of sensitivity and stimulation during practitioner–infant play interactions. (260)

Previous research has shown critical connections between maternal mind-mindedness and a child’s developmental outcomes, including attachment security, self-regulation, theory-of-mind development, and interpersonal relatedness. Overall, mind-minded mothers are more likely to acknowledge and respond appropriately their infants’ perceptual and emotional cues. They tend to be “less intrusive (Rosenblum et al., 2008) and more able to establish and maintain connected, reciprocal interactions (Lundy, 2003) than less mind-minded mothers” (p. 254). Degotardia and Sweller suggested that “[m]ind-mindedness may also have implications for teaching behaviors as the ability to stimulate and scaffold children’s learning would seem contingent on adults’ tendency to think about and engage with infants on a mental level” (p. 254).

Based on the outcomes, the researchers concluded that 1) the study supported the need for childcare teachers and workers to be more cognizant of the dynamics of mind-mindedness in the context of infant care; 2) while teacher certification alone was not a significant factor in whether or not a teacher/caregiver exhibited mind-mindedness, “future research is needed to address how early childhood practitioner mind-mindedness can be supported in both teacher education and professional development programs” (p. 262); 3) “on-going opportunities for guided professional reflection may heighten practitioners’ tendency to perceive and respond to the mental life of infants” (p. 262); and 4) there appeared to be a shift in infant development which prompted practitioners to adjust their focus on and response to infants’ mental and developmental capabilities. Degotardia and Sweller emphasized the need for continued research.


This article offered a review of research literature from the neurosciences, psychology, dance/movement therapy, dance studies, and philosophy underscoring their hypothesis “that specific elements of joint movement and dance, namely imitation, synchronous movement and motoric cooperation, are suitable for fostering empathic abilities, especially in people with empathy deficits” (Abstract). In addition, the article presented on a “newly conceptualized dance and movement intervention for people with empathy dysfunction, tailored to its first application for people with autism spectrum disorders” (Abstract).

Citing trends within the fields of psychotherapy and dance/movement (psycho)therapy (DMT), the authors cited the need for supporting research that 1) is consistent with the standards and conventions of psychotherapy research, 2) supports a “body-psychotherapeutic intervention” (p. 108) that is coherent and follows prescribed goals...
and treatment, and 3) is founded on a therapeutical concept that is theory-driven. With these guidelines in mind, the researchers stated their intention for continued research is to investigate feasibility and effects of modified forms of the presented intervention with people with different empathy disorders, also in clinical-therapeutical settings. The program in its core conceptualization is intended to be adapted and modified for different clinical populations, such as patients with antisocial/social conduct disorders and borderline personality disorders. (114)

In addition, Tsang and Conrad noted that these results help to define the roles that pitch and rhythm skills play in supporting reading development, and “highlight the importance of considering music training when examining relations between music perception and other cognitive domains” (p. 162).


Research has shown that children’s music perception and early reading skills share basic auditory processes. Specifically, the skills used for pitch and rhythm discrimination among children with no formal musical training appear to be closely related to the fundamental reading skills needed for phonological awareness and work recognition. In this study, Tsang and Conrad examined the degree to which the music processing skills of 69 five- to nine-year-olds (with and without formal music training) were indicators of the children’s reading abilities. Tests used to assess the children’s reading and phonological skills included The Peabody Picture Vocabulary Test—4th Edition (PPVT; Dunn & Dunn, 2006), the Word Identification subtest of the Woodcock Reading Mastery Test—Revised (NU; Woodcock, 1998), and the Test of Auditory Analysis Skills (Rosner, 1979). The music perception assessment measures covered three areas—melody, rhythm, and timbre discrimination—and were adapted from Bentley’s assessment criteria of music abilities in children (1966) and Gordon’s Primary Measures of Music Audiation (PMMA; 1986).

The study’s results indicated that for the children with no formal music training there was a significant relationship between pitch perception and their phonological skills and word identification skills; however, no such relationship was found for the musically trained group. The researchers concluded that, although the difference between the groups was not significant, “children with formal music training show[ed] different patterns of associations between music skills and reading skills than [did] children with no formal music training” (p. 162). The outcomes of the study supported previous research findings indicating that music and phonological skills share similar auditory processes.
The recent, rapid rise in diagnosed cases of autism spectrum disorder (ASD) has stimulated considerable attention within the education community. An important characteristic for any instructional book on the subject is that it be a rich source of specialized information. It is a bonus when the book is also well organized and engaging, making reader’s information gathering a pleasurable experience in the process. The editors, Petra Kern and Marcia Humpal, and the contributing authors have succeeded on both counts through the support of Jessica Knightly Publishers.

The book’s title and subtitle set the tone for the overall narrative on ASD, with an opening section that clearly describes the challenges faced by music educators on a daily basis. Subsequent sections are organized to clearly articulate a strategy for developing potential in young children with ASD, as well as to provide support for their families and caregivers. This overall organization, I believe, makes this book an especially valuable resource for the general community of teachers, a community that is experiencing increased opportunity to work with this special population.

Part 1: Introduction and Research
Kern begins by updating readers regarding current thinking on the characteristics, causes, prevalence, and interventions of ASD. She reports that one specific change in current thinking is the condensing of three familiar diagnostic categories (social impairment, communicative impairment, and the presence of repetitive/restrictive/stereotypic behaviors) into two, by combining social/communicative into a single diagnostic category.

Kern and Humpal then collaborate to report on current evidence-based practice (EBP) in the field. They describe EBP as a technical phrase that implies a close connection between research and clinical practice. Their report includes tables clearly articulating effective strategies for the music practitioner. Rounding out the introductory section, Jennifer Whipple effectively discusses contemporary, research-based evidence for music therapy as an effective treatment for ASD.

Part 2: Assessment and Goals
Comprised of only one chapter, this section focuses on three main assessment areas for ASD: determining eligibility, gathering information, and generating treatment goals. The 35-page chapter is co-authored by Linda Martin, Angela Snell, Darcy Walworth, and Marcia Humpal, each combining their collective experience into an extensive assessment report.

Part 3: Treatment Approaches
The third section has five chapters devoted to a diverse set of topics that include a) a behavioral model called applied behavior analysis (ABA), b) the use of stories with music, c) the use of play-based improvisatory techniques, and d) developmentally appropriate social and behavior management techniques. Linda Martin, Mike Brownell, Nina Guerrero, Alan Turrey, John A. Carpenter, Petra Kern, and Marcia Humpal are contributing authors to this section.
Part 4: Collaboration and Consultation
Part 4 addresses three contrasting topics, including teaching language skills in an inclusive setting, discussions about sensory processing modalities, and family/caregiver involvement. While these may seem like diverse topics, the common denominator is a desire for educators and parents to better meet the child’s communication needs. Featured authors include Petra Kern, Hayoung A. Lim, Linn Wakefield, Darcy Walworth, and Marcia Humpal.

Part 5: Selected Resources
This section will be of particular interest to regular classroom teachers as they seek to provide answers for mainstreamed students with special needs in their classes. Both therapists and non-therapist teachers will appreciate this compilation of resources, ranging from professional development sites and resource outlets to a nicely categorized annotated bibliography.

Conclusion
Petra Kern and Marcia Humpal’s book is an exceptional resource of information for professional therapists, parents of children with ASD, and teachers having students with ASD in their studios and classrooms. While the discussions are often research-based, the presentation by each of these authors is engaging and approachable, making this also a resource for the rest of us.

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• Conclusions
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Please submit articles written in a clear, concise conversational style and that avoid the use of unnecessary jargon, technical language, and passive voice. The excessive use of long quotations from other sources is strongly discouraged. The content of the article must be consistent with related professional literature. Authors should avoid personal commentary that is not relevant to the current topic or content that promotes a specific person, performing group, institution, or product.

Submission Deadlines: February 1, May 1, August 1, November 1

Manuscript Requirements

The word count for articles is 800 to 3000 words (excluding references). Each page must be numbered and formatted with 1-inch margins, and the text double-spaced throughout (including references). Submit manuscripts via email as text documents in MS Word (.doc, .docx) or similar formats to Dr. Angela Barker, Perspectives Editor, abarker@ecmma.org.

Submit images (figures, graphs, and pictures) as separate graphic files (.tif, .gif, .bmp, .jpg) and tables as MS Word documents (.doc). Please submit images that are 300 dpi or a minimum of 1 MB. All images and tables must be clearly marked as to their placement in the manuscript.

Authors should follow recommendations in the Publication Manual of the American Psychological Association (6th ed.) for research-based manuscripts. For questions related to publication style or manuscript submission requirements, please contact the Perspectives Editor.

Please include the following with each manuscript submission:
WHO WE ARE: ECMMA is a collaborative organization, representing all who have a vested interest in early childhood music and movement. This includes school and studio teachers and administrators, higher education, researchers, music therapists, product and curriculum providers, performers, composers, movement specialists, parents and caregivers, daycare and learning center personnel, and a host of other specialists in the field.

OUR MISSION: The Early Childhood Music and Movement Association seeks to promote developmentally appropriate practices for all early childhood music and movement specialists, positively impacting the lives of all children.

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The Chapters listed here would enthusiastically welcome you to their group. Please consider contacting one of the chapters near you.

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Notable Notes is a short commentary authored by a practicing early childhood educator on a topic related to teaching music and movement to young children. The primary purpose of Notable Notes is to inform parents, administrators, policymakers, and others about the importance of music and movement activities for the development and well-being of all children. The topics that previous Notable Notes authors have chosen to write about vary from general descriptions of effective teaching practices to small yet salient ways educators have used music and movement instruction to help children grasp a better understanding of themselves and the world in which they live. Notable Notes columns from previous issues of Perspectives can be viewed online at www.ecmma.org/perspectives.

The word count for a Notable Notes column is 500-550 words. Please use a 10- or 12-point font for text. Pages must be numbered and have 1-inch margins.

Authors: Please provide a brief biographical statement (30-35 words) describing where you work, the subject area(s) you teach, and the age group(s) you work with. Be sure to include your first and last names and a current mailing address.

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Submission due dates:
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- August 1
- November 1

Notable Notes columns submitted for publication in ECMMA’s Perspectives are subject to copyediting by the Perspectives Editor. The Editor reserves the right to: 1) accept or reject a submission based on its relevance and/or appropriateness to the needs of Perspectives and ECMMA, 2) accept or reject a submission based on contributor’s adherence to the guidelines stated above, and 3) determine which issue of Perspectives a submission will be featured.

Angela Barker, PhD
Editor, Perspectives
abarker@ecemma.org

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