Perspectives
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A nursery school teacher-director has many joys. Among these are playing in the sand, watching tadpoles develop, getting hugs from students, and, of course, lots of singing. But above all else, for me it is a special privilege to watch my students change from September through June. Their gain in maturity and self-regulation assures me that they will be successful in their formal education.

Foremost in the mind of many parents is their child's academic development. Having well developed self-regulation is a strong predictor of academic success. A child with greater self-regulation will be able to sustain a task longer and be less distracted. He will be more self-directed and successful at organizing his work. Greater impulse control allows a child to stifle inappropriate impulses and behave in a more socially acceptable way. Emotional control helps a child remain calm in a challenging situation. Therefore, self-regulation is foundational in a child's development.

At our school, we do many musical activities to help our students develop self-regulation. I try to look for experiences that are in a young child's “zone of proximal development” or ZPD. This is a term coined by Russian psychologist Lev Vygotsky, which refers to the zone between what a child can do on her own and with assistance. For example, young children may pretend to be little mice hiding from the big, hungry cat. In such a scenario, they are able to sit still for much longer than they normally could. Pretend play provides the scaffolding to achieve this.

A good music program for young children has lots of pretend play, which helps develop self-regulation. In a favorite song of ours, “Roly, Poly Pumpkin,” we roll our pumpkins (hands) increasingly faster down the hill until we suddenly come to a STOP! But, songs need not have words for children to engage in pretend. “Carnival of the Animals” by Camille Saint-Saëns, with its pecking chickens, stomping elephants, and other musical images, provides the setting children need to help control their movements to conform to the music. At our school, we also enjoy Music Together’s “Sneakin’ ‘Round the Room” (K. Guilmarint; Tambourine Collection) because of the distinctive style changes and pauses.

I also look for music and movement activities where the children must freeze when there is a pause in the song. Songs and finger-plays with changes in volume and tempo are also a great way to practice control. The children learn to listen carefully and control their impulses to race ahead or shout. The songs themselves provide the scaffolding children need.

It is hard for young children to wait but being a “song leader” is just special enough to make the wait worthwhile. Songs with a strong, steady beat can be used (ex. “Cobbler, Cobbler, Mend My Shoe,” “The Grand Old Duke of York”) by choosing one or two drum leaders to accompany while others sing along. Other instruments may be used, as well. Perhaps in a familiar song like “Bought Me a Cat,” each child takes a turn selecting an animal to sing about.

A quality music program will include many ways to help children develop self-regulation. Isn’t it wonderful how teachers can help prepare young children to be successful while also having a great time?
Letter From The Editor

Angela Barker, PhD
Perspectives Editor—abarker@ecmma.org

In this issue of Perspectives, we focus on unique, yet successful, ways by which educators, researchers, and college students are effectively supporting young children’s development and well-being through music and movement.

In their article, “Music Therapy Intervention with Young Children with Autism: Contributions of Sociocultural Theory,” researchers / psychologists Timothy Jones and Kathleen Harrill discuss their work with young children who are diagnosed with autism spectrum disorders (ASDs). Having developed a unique program that blends music therapy intervention techniques with elements of sociocultural psychology, Jones and Harrill summarily outline the theoretical and research-based goals of their approach, discuss its practical applications, and offer insights regarding how the use of sociocultural-based strategies in music therapy for children with ASD’s can impact the profession.

Janet Tschida, Assistant Professor of Music and Piano Pedagogy at Maranatha Baptist Bible College (MBBC) in Watertown, Wisconsin, reports on a new program available to universities and colleges through which students can complete ECMMA Level 1 Certification within the curriculum of their pre-service teacher training in music. Through interviews with students involved in the ECMMA certification program at MBBC, Tschida highlights the extraordinary professional and educational benefits that such an opportunity can provide students before and after the completion of their degree programs.

From time to time, we feature a time-worthy article from the Perspectives archives. David Frego, distinguished researcher and professor of music at University of Texas at San Antonio, is well known as a master teacher/expert in Dalcroze Eurhythmics. In his article, Temps Perdu: Dalcroze Eurhythmics in Music Education and Therapy, Frego introduces us to the basic goals of Dalcroze and discusses its kinesthetic, cognitive, and emotional benefits to the performing and therapeutic arts.

Our Notable Notes contributor in this issue is Margaret Kelly, Director of and music teacher for St. Peter Lutheran Nursery School in Hopewell Township, New Jersey. Drawing from her training and experience as an early childhood educator / administrator, Kelly shares relevant, practical advice about how teachers and parents can help young children develop coping skills, such as self-regulation and impulse control, through music and movement activities.

Boner provides an excellent overview of the research and practical issues examined by the authors.

Diana Dansereau reviews a recent study by François Delalande and Silvia Cornara who investigated young children’s exploration of musical sound sources. Using data collected over a three-year period from preschools in northern Italy, the researchers discovered interesting insights on children’s musical behaviors and the contexts in which those behaviors occur.

Finally, if you’ve ever considered submitting a research study or research-based article to Perspectives, thought about writing a Notable Notes column, or wanted to review a research-based book relevant to early childhood music and movement education, I encourage you to contact me at acfbarker@gmail.com. I’ll be happy to send information or answer your questions. The guidelines for submitting manuscripts for publication in Perspectives are available in every issue, in both print and online formats. I hope to hear from you soon!

Angela Barker
Editor, Perspectives

ECMMA New Members & Certifications

We welcome these new members and certifications from 11/1/11 - 1/31/12

New Members

North Central:
Dawn Kasper – Comstock Park, MI
Susan Nierman – Mundelein, IL
Jennifer Schramm – Gurnee, IL

Northeast:
Kerry Bevens – Pleasant Valley, NY
Mary Biron – Elkton, MD
Debi Cahill – Queensbury, NY
Janna Kisner – Waynesburg, PA
Making Music Praying Twice – Basking Ridge, NJ (Supporting business started by former member Kate Daneluk)

Northwest:
Adrienne Brodeur – Edmonton, AB Canada
Joelle Dressler – Edmonton, AB Canada
Analiisa Reichlin – Mountlake Terrace, WA

South Central:
Veronica Butler – Sugar Land, TX
Sonya Valentine – Katy, TX
Margaret Waddell – Columbia, MO

Southwest:
Marion Smithson – Capistrano Beach, CA
Susan Yuen – Phoenix, AZ

Southeast:
Julie Cutcliff – Marietta, GA
Jill Jones-Lazuka – Cookeville, TN
Leigh Poag – Cary, NC

Certifications
Level III - Renew
Judy Lewis – Bryan, OH
I recently heard Kodály specialist Sue Leitholt-Bowcock present a workshop on developing young singers. In her opening comments she noted how she’s tried for years to convince her administration to let her teach kindergarteners. At this point, she still begins her program with first grade.

In contrast, it’s been about five years that my school district has welcomed three- and four-year-olds. For several of those years I squeezed these children into my schedule whenever I had a spare half hour. With the current consolidation and reorganization process, these children are in my schedule for regular classes every other Monday. I’ve been astounded at how quickly they have learned—even with so few classes. Many of them are exhibiting musicianship I usually see mid-year in kindergarten. Next year they will occupy their own weekly slot in my schedule, and I’m looking forward to the progress we can make between age three and grade four.

As more pre-kindergarten children are being served in public schools, I believe it’s vital to provide training and encouragement for elementary music specialists to work with these children. ECMMA offers just that kind of professional development through chapter workshops, regional conferences, and our biennial convention, which will be held this summer in central Wisconsin. Mark your calendar for August 5-8, and plan to join us at Green Lake Conference Center.

We have a phenomenal line-up of presenters, with representation from the Organization of American Kodály Educators, the Gordon Institute for Music Learning, the Dalcroze Society of America, Canada’s Royal Conservatory of Music in Ontario, and the McMaster Institute for Music and the Mind, also in Ontario. The Wisconsin Music Educators Association is pleased to welcome us to the state, and to recognize our work together we are offering our first MEA convention rate. In addition, we are excited about our collaboration with the American Music Therapy Association. Therapists who attend this convention can earn several useful credits. Check the website (convention.ecmma.org) for details and registration information.

A new feature of this convention is the Poster Session, coordinated by our Editorial Chair, Diana Dansereau. We are looking forward to this sharing of information both at our convention and in future articles in this journal.

Our newly-formed Early Childhood Music and Movement Hall of Honor will be unveiled at Convention 2012, recognizing individuals whose lifetime achievements have had worldwide influence on early childhood music and movement. Look for a new webpage devoted to this Hall of Honor as well as some other updates to our website. Our first inductees will be Grace Nash (posthumously) and Edwin Gordon.

I am also pleased to announce that we have official liaisons between ECMMA and two other professional organizations: Dorothy Denton links us to the American Music Therapy Association, and Lisa Gruenhagen makes connections with NAfME, especially through the Early Childhood SRIG. We look forward to our work together for the good of children.

Collaboration is essential in these days of economic struggles and virtual relationships. As ECMMA forms these bonds with other organizations, we hope the benefits will be realized by current teachers, future teachers, therapists, parents, and—most importantly—children. We hope they grow into capable citizens in a society that values arts education for all ages and understands that participation in the arts is an essential part of being human.

Judy Panning
ECMMA President
Sociocultural theory is an area of developmental psychology that is distinguished by the position that all psychological activity is inherently social (and that individual behavior is mediated by social or cultural learning). While the assumption of sociality is widely discussed in psychological theorizing, most of the psychological theory that drives the therapy and educational disciplines is highly individualistic. The medical model, for example, insists that impairments and deficits are attributes of individual functioning. This leaves untouched the possibility that learning environments (home, schools, community settings) are themselves relatively functional or dysfunctional. While not completely ignoring the role of developmental contexts, the medical model creates a highly individualistic focus that can be difficult to escape in making attempts to improve developmental outcomes.

In sharp contrast, sociocultural theory provides theoretical grounding for an approach to therapy generally, and music therapy in particular, that is inherently social and that claims to bring about improvements in individual developmental outcomes through the application of group processes and environmental engineering. Both effective group process and environmental engineering are ambitious projects for any discipline (ask any classroom teacher); however, ignoring the need for theory and practice that are broader than the medical model is no solution. The purpose of this paper is to present some of the basic concepts of sociocultural theory, argue for their importance in the application of music therapy, and to describe how these ideas have been used by the authors to create a unique approach to the implementation of music therapy with young children diagnosed with autism spectrum disorders (ASD’s). The specific concepts to be examined are roles, scaffolding, and semiotic mediation. The authors are clear that these are small steps in the direction of a using a sociocultural approach to impact the lives of these children. It is hoped that a more widespread appreciation of the potential for sociocultural theory to provide guidance to the
field of music therapy will eventually lead us to more effective intervention.

**Basic Concepts of Sociocultural Theory**

For comprehensive presentations of sociocultural theory, the reader is referred to the works of the founders of the field, all of whom were working under the influence of the Russian psychologist Lev Vygotsky. They include Jerome Bruner (e.g. 1983), Michael Cole (e.g. 1996), Sylvia Scribner (e.g. Scribner & Cole, 1981), James Wertsch (e.g. 1985), and Jean Lave (e.g. Lave & Wenger, 1991), among others. The commonality among the work of these and other such scholars is the assumption of the sociality of individual psychological processes and the adoption of corresponding methods of inquiry from the social science disciplines (especially sociology and anthropology). The assumption of sociality means that human psychological processes are inextricably bound up in the social context under which they emerge and are used (the term developmental context is commonly used to emphasize the powerful effect such settings have on children as they learn and grow). In this point of view, individual psychological processes are either secondary to social interactional processes or they are seen as analytical constructs that may or may not be helpful in psychological theorizing.

Regardless of how helpful individual psychological constructs might be, they are used at the risk of taking the phenomenon out of its context. An example is the psychological construct of intelligence. According to mainstream psychological theory, intelligence is an individual attribute (i.e. intra-psychological) and remains invariant in the individual across a wide range of situations and time. But according to sociocultural theory, intelligence is a function of how adaptive one's behavior and problem solving are in specific situations and with specific other people and at specific times in development progression (Cole, 1996; Scribner & Cole, 1981; and less explicitly, but marvelously illustrated, in Lave & Wenger, 1991). An individual can, therefore, be intelligent in one set of circumstances and relatively unintelligent in another; and, this may depend on the structure of the environment and activity. All psychological constructs can be seen either as relatively individual and de-contextualized or relatively social and situational (see Cole, 1996; Lave & Wenger, 1991). Sociocultural theory emphasizes the latter position and attempts to build theory and intervention strategy around the ongoing structure of communal activity. The insight that intellectual and emotional functioning is primarily social is foundational to the approach and distinct from other approaches that emphasize individual functioning.

In taking the position of the inherent sociality of psychological processes, we make theoretical and practical commitments to forms of intervention that emphasize social interaction. We cannot continue to make the assumptions that other practitioners make. We can no longer interact with individual children (at least not exclusively) and expect to have true developmental impact. This follows because as children grow and develop, peers are a significant element of social functioning. Children with ASD's have impairments in social functioning, meaning that there is no time to waste
in providing opportunities for peer interaction. In this respect, the therapist / child dyad is a relatively impoverished social system. Individual therapy certainly has its place. But, in the opinion of the authors, the field has not yet fully developed a theoretical orientation toward socially significant group work. While the medical model provides a very comfortable worldview that suggests that we are here to treat some deficit or pathology in the child, it is only one possible lens through which to see the role of music therapy. The typical model of individual psychopathology can make us feel very comfortable about our role in seeking one-on-one sessions. Note that classroom teachers do not have this option, which illustrates the naturalness of group settings in child development. We are not asserting that the medical model is wrong, but simply that it can obscure the power of the group setting, whether led by a music therapist or classroom teacher, in helping children make specific developmental improvements.

But what ideas from sociocultural theory can help the professional to move beyond the medical model (and those educational models that resemble it)? A wide range of concepts has emerged from this approach to psychological inquiry and application. As we have worked to devise music therapy sessions that impact developmental outcomes in children with ASD’s, we have made use of three such ideas from sociocultural theory: roles, scaffolding, and semiotic mediation.

**Roles**

The concept of roles did not originate in sociocultural theory (it was borrowed from anthropology and sociology; e.g. Goffman, 1997). But, from the start, sociocultural theorists have used a variety of ideas to convey the primacy of socially defined status in determining development (much of that work has a focus on cognitive development to the relative exclusion of topics in emotional development, hence the need for more sustained work in that area). A related concept introduced by Lave and Wenger (1991), and an example of the use of a form
of the idea of role, is *legitimate peripheral participation*. This concept refers to a social learning process whereby relative experts (e.g. functioning adults) allow novices or relative novices (e.g. children or younger learners) to participate in activities that are important to the community, but only to the extent they are able to do so. Their participation is increased as they develop greater skill in the functional adult activity (an example used by Lave and Wenger is *tailoring*, which is a complex skill learned by the young in a meaningful communal setting in certain cultures). “Peripheral” participation refers to the participation being at first marginal to the real functional activity and growing more central to that activity as the skill of the learner increases. Apprentice tailors are, for example, allowed to cut cloth in a manner that is not central to the final product and where mistakes are not associated with high costs. “Legitimate” refers to the acceptance by the group of the level of participation in which the learner is able to engage. The group legitimizes the participation of the learner rather than rejecting it or engaging in elaborate correction procedures. The social organization of the learning process has made it possible for a novice to be part of the community, even when she is not highly skilled. In doing this, the social group has created an organized process for allowing learning to occur over time. The expertise of the learner grows over time naturally. This process emphasizes a commitment to developing a strong sense of belonging in the child. This sense of belonging is not contingent on skilled performance. This has been referred to as an apprenticeship model of learning.

In implementing music groups with children diagnosed with ASD’s (as well as children with other developmental disabilities, mental health diagnoses, and physical disabilities), we have found the idea of the role of the child, as well as the related concept of legitimate peripheral participation, to be productive in implementing group programming that enhances developmental progress. Children are drawn to music and movement activities, but often do not have requisite skills to fully participate. The gap between the current ability of the child and basic competencies in music and dance could (and often does) function as a barrier to musical participation. We have developed strategies for engaging the
young child (by definition a novice) in musical activity in a group context that allows for varying levels of participation (including completely unskilled) in the group activity. This differs from many educational approaches to musical activity because these approaches generally have a predetermined set of skills that are the focus of instruction. The obsessive focus on basic skill training can de-motivate the learner. When a truly communal approach is taken, the activity is defined at the group level and children are free to fit in as they can. The contribution of the individual, unskilled child is welcomed by the therapists, whatever it may be. The inclusion of a wide range of participant contributions to the group (i.e. a wide range of abilities to participate) can create a confusing setting for the group participants, and therefore requires group facilitators who are willing and able to deal with the diversity of participation styles. But, such is the commitment to the idea of belonging (legitimate peripheral participation) in the group as it relates to the least able novices.

**Scaffolding**

Scaffolding is the act of assisting the learner in the development of skilled performance. Here we are using an expansive idea of skilled performance. More intellectual work in sociocultural theory has been done in the area of cognitive development than in the area of emotional development; however, one of Vygotsky's original insights was that the two are inherently connected (e.g. Vygotsky, 1986). Scaffolding, as originally defined, is the teaching process of helping the child move from joint problem solving to independent problem solving (Wood, Bruner, & Ross, 1976). It has come to mean the assistance given to any learner by more capable others (adults or peers). The scaffolding concept is based on Vygotsky's notion of the zone of proximal development, which he defined as the difference between a child's “actual development as determined by independent problem solving” and the “potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Wood, Bruner, & Ross, 1976). We are concerned with the implications of such an approach for structuring music therapy sessions with young children who are in need of extra support in their own social/emotional development. The idea of scaffolding is helpful in this respect. A therapist or teacher who considers the child's group functioning to be part of the learning process for individual skill development will arrange social activities prior to attempting to facilitate individual development. The social context is used to motivate and create meaning for individual development. Once again, many teachers and therapists are unsure of how to structure group activities for the purpose of facilitating individual development. It is easy to see why this is so, given the incessant focus on individual psychological goals. Practical difficulties also emerge (even thinking about the individual development of several group members can be exceedingly difficult); however, the implication of the social assumption is that such social settings are critical to individual development and quite rightly the focus of intervention for young children with ASD. Once one is convinced of that, then the difficult work of structuring such group activity can be seen as essential.

The challenge for the group leader then becomes how to structure activity so that the children can participate (peripherally or centrally, depending on their skill level), and so that the group leader can scaffold increasingly sophisticated performance in specific areas of development.

Examples of scaffolding strategies used in our group include (1) modeling components of activities, (2) labeling both general aspects of activity and specific components, (3) creating components in the moment for those having difficulty by providing prompts and instructions where necessary, and (4) providing positive feedback for
participation and partial participation. These are done in the context of group activities designed to focus on specific developmental outcomes.

**Semiotic Mediation**

Semiotic mediation is also referred to as the use of cultural tools (for a recent application of the concept relevant to music therapy, see Kesler, 2011) or psychological tools. Vygotsky intended that the idea of psychological or cultural tools be analogous to the use of physical tools. A hammer made hammering possible and drove a process of cultural evolution that later included nails, boards, walls, and houses as we know them. The evolution of physical tools is thus itself cultural. Purely psychological tools are symbols and linguistic devices. Take, for example, a number line. It is an exquisite example of a psychological tool. It has a physical (or at least visual) reality but is much more powerful as a mental or psychological object after it is internalized by individuals. Building from the number line, young children learn concepts of number and quantity (such as more, less, and specific degrees of difference between numbers). From such humble beginnings, the number line can gain increasing complexity to include negative numbers and coordinates on two dimensions. The number line is a physical/visual and psychological tool. Numbers and numerical systems are psychological tools; and all of linguistic symbols and sounds are psychological tools. Inherent in the idea of psychological tools is that the tools are of cultural origin and, in turn, impact the activity of the group. Our reasoning is that, once one accepts the importance of cultural tools (and indeed the sociocultural approach generally), one must also accept the value of group process in impacting developmental progress. This line of reasoning is shared by the various contributors to sociocultural theory (see, for example, Cole, 1996).

Generally, the term semiotic mediation refers to the use of arbitrary symbols, such as language. Young children, especially, are just putting words to their experiences. This process is a big part of working with the young ASD child, who may be suffering from language delays, interruption in learning social skills, and poor emotional self-regulation (American Psychiatric Association, 1994). As individuals working with young children, we are concerned with enhancing the emerging use of language and its connection both to the world of objects and to other people (which for the very young or autistic child may be quite similar things). Because these children are often involved in initial language learning, the kinds of tools and mediation that we are interested in are frequently the experiences of a child putting words to events and objects for the first time. The idea of a tool implies that we are most interested in the child making use of language rather than simply saying things. We are also interested in how music might function as a tool itself because music creates engagement, enjoyment, and social opportunity, all of which are rich territory for cultural transmission of linguistic and interpersonal tools. In this sense, then, the kinds of tools we are interested in might include self-reflective language, social language,
social practices (such as greetings and introductions), or the use of music to play with other children.

Examples of Activities to Facilitate Developmental Progress

In our music groups with young children with ASD’s, we focus on the core deficits of the diagnosis and the skills needed to remediate the deficits. These include a focus on self-regulation, communication, and social skills. What follows are examples of using strategies inspired by the sociocultural concepts of role, scaffolding, and semiotic mediation to have an impact on developmental outcomes in a music therapy setting. Keep in mind that there is no necessary connection between the strategies chosen and the specific developmental outcome being illustrated. That is to say, just because we use an example where a social role strategy is used to impact a social skill, we are not asserting a specific connection between the two (i.e. social role strategies can also be used to is chosen (first the therapist, then other group participants). The leader presents a simple rhythm on his or her instrument and directs the participants to imitate the rhythm. A cycle of imitation or echoing is established (that is, the leader presents the sample rhythm, the group echoes it, then there is a brief waiting period of several seconds while the group waits for the next sample rhythm). This establishes the turn taking cycle. Successive sample rhythms are more complex than the previous samples until the group begins to reach the limits of their abilities to echo (often this is accompanied by raucous laughter as they try their best to imitate). This cycle of turn taking is therapeutic or instructive in several ways as turn taking itself is a skill that is frequently missing, delayed, or atypical in ASD children. However, our focus here is on the implementation of this activity and the nature of the engagement it produces. The strategy of legitimizing peripheral participation is particularly important and effective in this activity. While many chil-

Successive sample rhythms are more complex than the previous samples until the group begins to reach the limits of their abilities to echo (often this is accompanied by raucous laughter as they try their best to imitate).

have an impact on communication and self-regulation outcomes as well). We have limited our presentation of examples to three, but we feel strongly that the creative music therapist could come up with a wide range of activities that use each of the sociocultural concepts to impact any and all developmental outcomes that the music therapist would be interested in addressing.

Rhythm Echoing

An example of using peripheral participation in the implementation of music therapy sessions is the rhythm echoing activity (e.g. Berger, 2002; Orr, Myles, & Carlson, 1998; Wigram & Gold, 2006). In this activity simple rhythm instruments are handed out to the participants. These might include such items as rhythm sticks and small shakers distributed essentially at random so that there are a variety of instruments and sounds. A leader children will imitate accurately and effectively, many children with ASD’s will not. Their early attempts will appear particularly unskilled. This is, however, a great opportunity to provide positive feedback for even the slightest degree of participation. Given the other elements of this activity (its highly engaging nature, its simplicity, and the clear joy that almost every participant exhibits), children respond very positively to being included in the activity, even when their skill level is very low. The therapist’s legitimation of the peripheral participation sets the stage for increasing engagement and skill development that can be seen over the next several weeks, typically.

Low Motivation

Until now we have been assuming that the peripherality of participation has been the result of skill deficits. One might extend the concept of peripherality to
include the situation where an individual’s motivation to participate is low. (Since, by definition, the poorly motivated individual’s participation is not central). The cause of reluctance can vary widely. But a child motivated to be at the location of the session is one that can be drawn into the fun and play of a therapy session. Often the reluctant child simply needs to watch the activity occur before participating. But, how often is the typical music therapist inclined to let this occur? Realizing the importance of peripheral participation (even simply watching) can help the therapist re-conceptualize reluctance as minimal participation rather than defiance. And, since minimal participation exists on a continuum with more intensive forms of participation, it is easier to see how it can be nurtured into becoming more elaborate participation through positive feedback and allowing the child to watch until opportunities for fuller participation can be exploited.

**Lyric Expansion**

An example of using scaffolding in the implementation of music therapy sessions is the *lyric expansion* activity (e.g. Berger, 2002; Edgerton, 1994; Wigram & Gold, 2006). Here a basic song is modeled and sung by the group. The group leader strategically leaves blanks in her singing of the song to allow the group to fill in the words or phrases missing. (This part of the activity functions as a memory exercise). After the group fills in words to songs, they are encouraged to create words and phrases of their own that might fit the blank left by the group leader. The fit may be loose or undecipherable, which is the fun part of the activity. Again, the potential developmental benefits are many, but here we are focusing on the benefits associated with language development. In the behavioral psychology literature, fill-in-the-blank tasks are known technically as intraverbal responses (e.g. Skinner, 1992). They are building blocks for many more complex linguistic structures and represent a clear set of training objectives in many behavioral language curricula. Adding the creative component is an even greater approximation to natural language settings for the early language learner. For early language learners or language delayed learners, these tasks can be difficult. The group leader in this instance must be prepared to heavily scaffold the emerging linguistic performances from simple retention to creating novel responses for the blanks (novelty is the hallmark of linguistic behavior in distinction with non-linguistic behavior). The forms that scaffolding might take are diverse. Games can be devised that require replacing the word or phrase in the song with one from a similar category (thus providing practice in concept formation in a fun and even silly context). Or, a game can be devised that requires use of opposite concepts to be used in the blank. When simple same and opposite phrases are easy, the facilitator can move to more complex and fun objectives. Scaffolding will consist of providing examples, clues, and other prompts until the group can fill in complex blanks themselves.

**Tempo Matching**

An example of using semiotic mediation as a strategy to promote the development of self-regulation is
We noted that the group music therapy setting is not just appropriate but possibly ideal for using this participation to impact developmental outcomes. Scaffolding, a construct related to many teaching concepts such as shaping, has a place as a purely social form of teaching and learning and therefore appropriate to the group therapy setting, where peer interaction skills are best developed. Semiotic mediation, or the use of cultural tools, was presented as a basic psychological process relevant to many areas of human development, but especially in the areas of development that involve early language acquisition. We gave several examples of the application of these ideas to the implementation of music therapy sessions with young children, especially those with ASDs. It has been our experience that music therapy as a field has not yet fully embraced the power of the group experience in treating this population, although the potential for its use in addressing many developmental issues is great. We hope that the grounding in sociocultural theory offered here might support the continued development of this line of thinking in the profession.

References


Conclusion

We have attempted to articulate the major concepts from sociocultural psychology and to argue that they are relevant to the practice of music therapy in working with young children with autism spectrum disorders. Three theoretical constructs that we have found particularly useful are roles, scaffolding, and semiotic mediation. In terms of social role, we have argued that legitimizing even peripheral participation can be a powerful force for engagement and belonging and a basis for improving social relationships among young peers.
In today’s increasingly competitive undergraduate music environment, it is always good news when we discover that we can provide additional value for our graduates. Many colleges and universities offer discrete undergraduate and graduate courses in early childhood music. Now, ECMMA has provided a way for students from these programs to graduate with ECMMA Level 1 certification, an option that should increase student marketability immediately upon graduation.

University Level 1 Certification Model

Maranatha Baptist Bible College in Watertown, WI, added a music teaching practicum to their existing early childhood music course to provide their music degree students with the opportunity to earn ECMMA Level 1 Certification, the first certification program of its kind for ECMMA. Five Maranatha music students earned the ECMMA certification program this past semester, and since its implementation in 2010, nine Maranatha students have completed the certification program. Because of Maranatha’s success with their program, ECMMA is pleased to offer the option of a similar certification model to other interested colleges and universities.

Requirements for the ECMMA Level 1 Certification for Maranatha music students include:

- Successful completion of a classroom-based course in early childhood music and movement,
- Successful completion of a 4-week online early childhood music course,
- 15 hours of course-related fieldwork at Maranatha Kiddie Kampus (a daycare), and
- An additional year of teaching early childhood music and movement classes at Maranatha Kiddie Kampus and/or Maranatha Piano Prep School (a community

Janet Tschida
Maranatha Baptist Bible College

The combination of coursework, observation, and teaching under the supervision of experts helped her learn what would stimulate the children’s minds . . . and what would prepare them for a life of making music.

Janet Tschida earned her Master of Arts in Music Education from University of St. Thomas. She currently directs Maranatha Piano Prep School and teaches as Assistant Professor of Music and Piano Pedagogy at Maranatha Baptist Bible College.
music school)—at least 50 hours of additional teaching. By teaching in both a daycare and in a community music school, students learn how to teach early childhood music and movement classes in settings that may or may not include parental involvement.

All student work completed in early childhood music at Maranatha is supervised by Dr. Rick Townsend, early childhood music course instructor and Maranatha’s Director of Music Teacher Education.

**Benefits of Implementing the Level 1 Certification Model**

Recently, Maranatha students shared four ways that earning their Level 1 certification in college benefited their teacher training experience.

**Benefit 1: Immediately applying the concepts learned during class.**

Music education graduate, Kaitlyn Clark Hoover (class of 2012) reminisced how her assimilation of course content completely changed when she began her early childhood practicum teaching. Both Hoover and senior music education major, Annelies Harmon, stated that applying what they learned during their early childhood courses in a structured, hands-on environment had been one of their most valued college education experiences. Melissa Aurand Haese, a 2012 piano pedagogy graduate, elaborated that she valued being able to take lesson plans she constructed in class and learn how to adapt the lessons based on student interactions and the teaching environment.

**Benefit 2: Observing and teaching under the supervision of an expert.**

Piano pedagogy graduate, Abigail Call (class of 2011) emphasized that the combination of coursework, observation, and teaching under the supervision of experts helped her learn what would stimulate the children’s minds, what would spark their imaginations, what would develop their motor skills, and most importantly, what would prepare them for a life of making music. Adding to Abigail’s comments, Haese stated that observing and teaching under the supervision of experts allowed her to understand how to use successfully various transitions when teaching her lesson plans in an actual classroom.

**Benefit 3: Cultivating a love for teaching.**

Abigail attributed her love for teaching early childhood music to successfully earning her ECMMA Level 1 Certification during college, and Harmon wholeheartedly agreed that the extensive teaching practicum has greatly increased her desire to have a life-long career in teaching music.

**Benefit 4: Job placement for recent graduates.**

Several program directors within the Maranatha music department have embraced the vision for early childhood music opportunities. Early childhood music and movement coursework is required for all students in the various music education tracks, all string pedagogy majors, and it is a part of the music education minor available to elementary education majors in the general education program. Finally, earning ECCMA certification is part of Maranatha’s piano pedagogy program. Two recent piano pedagogy graduates explained how they have greatly benefited from earning this certification. Haese was able to put the certification on her resume and has been offered an early childhood music teaching position with Rockford Music Academy in Illinois. If Haese accepts their offer, Rockford Music Academy will work to develop additional contracts with area daycares to expand their program. Similarly, to the delight of Tri-City’s Christian School’s music and pre-school staff located in Independence, Missouri, Abigail Call has had the opportunity to develop a comprehensive early child-

Several program directors within the Maranatha music department have embraced the vision for early childhood music opportunities.
hood music program. Abigail shares the following:

All of the pre-school children will tell you (well, the ones who can talk) that music is now their favorite time of the day! Seeing their faces light up when it is ‘music time’ is so thrilling. One of the little girls in the one-year-old class practically lives for music. As soon as I come in, she sits in the middle of the floor and starts tapping her knees while humming the “hello song!” While I love watching the kids participate during class, my favorite part is walking down the halls in the afternoon and hearing children all over the pre-school singing the songs and saying the chants we have learned in class. If I hadn’t earned my ECMMA Level 1 Certification in college, I wouldn’t have this amazing opportunity.

Conclusion

Without a doubt, incorporating ECMMA Level 1 Certification into university curriculum not only provides music degree students an excellent career opportunity, but also enables expert musicians to have the joyous experience of providing young children with an extraordinary foundation for life-long music making. For more information on how to adopt Maranatha’s certification model, contact ECMMA’s Managing Director, Dr. Rick Townsend, at Rick.Townsend@mbbc.edu or rtownsend@ecmma.org.

Maranatha students receive their certificates from Department Chair, Dr. David Ledgerwood. From left: Annelies Harmon (Music Ed), Melissa Aurand Haese (Piano Pedagogy), Kara Burgess (Piano Pedagogy), Jessica Garrison (Piano Pedagogy), and Savannah Bungert (Music Ed).
Sound Explorations from the Ages of 10 to 37 Months


Reviewed by Diana R. Dansereau

*Boston University*

There seems to be general consensus in our profession that providing sound sources for very young children is important in encouraging musical behavior. This view has been expressed in journals such as *Perspectives* (see, for example, Marshall, 2009), in research (see, for example, Addison, 1991), and is apparent in the National Association for Music Education’s Opportunity to Learn Standards for Music Instruction (MENC, 1994) and the prekindergarten content standards (MENC, 1994). While we might all agree that encouraging children to experiment with such objects is a valuable part of our practice, little work has been done to understand the nature of these early interactions. The authors of the article which I am reviewing aimed to do this for two lofty reasons. First, they cited a pedagogical objective—essentially, if we’re curious about the process of musical invention, it makes sense to observe the earliest of such inventions which is likely evident when very young children explore an instrument. Secondly, they cited the anthropological objective of answering the question “Why do humans have the sort of behaviour we call musical?” (p. 258). Though answering this question is certainly beyond the scope of a single research study, the authors argued that to begin to answer this question, we have to consider “how the first behaviour that might be the origin of musical conduct appears in the child.” They believe that we do this by observing young children.

One of the parts of this article that I really enjoyed is the authors’ discussion of how Piagetian theory—specifically circular reactions and forms of play—applies to their topic. I will attempt to summarize these two key points, but encourage readers to visit the article to read the authors’ more effective discussion.

Young children in the sensorimotor stage of development engage in sensory discovery behaviors known as circular reactions (Piaget, 1945/1951). These behaviors progress through the following stages:

1. The child makes a chance gesture that gives him/her an agreeable sensation, for example, a sound.
2. He/She feels curiosity and interest.
3. So he/she wants to do it again.

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**Dr. Diana Dansereau** is Assistant Professor of Music Education at Boston University. She also teaches early childhood music classes at the Rhode Island Philharmonic Music School.
4. He/She starts again, but from a certain age (about seven months) he/she restarts but makes changes to maintain curiosity and interest. (p. 259)

This last stage is where true exploration begins and the authors argued that these early circular reactions are at the root of inventive musical behaviors:

The musician is attracted by this sound configuration that she has discovered – by actually producing it or by imagining it in his/her head – and he/she wants to use it. It can be a theme, a rhythmic pattern, a timbre...I will say 'a sound configuration'. In order to find out how to use it, to extend its possibilities, he/she repeats it, but alters it slightly, introducing variations. This process of invention that takes place during the weeks of composition, or in the real time of an improvisation, follows the same path as the circular reactions of seven- or eight-month-old children who find, then exploit, their discovery by repetition and variation. (p. 259)

The second connection to Piaget relates to his work on play. The authors argued that musical behaviors “appear as a combination of three main components: a sensory motor component (producing sound with one's hands or mouth), a symbolic one (expressing, evoking and representing) and the pleasure of following rules of organisation” (p. 259). These components parallel the three primary forms of play which Piaget contended that children proceed through: sensorimotor play, symbolic play, and play or games with rules. This theoretical lens provided the foundation for the design of the authors' study and the analysis of their data.

Results

tional and quantitatively. Aspects of the play sessions which were deemed particularly interesting were identified as focuses, were further analyzed by members of the research team, and summarized in the report. These focuses were:

1. Long explorations of a discovery – Interesting sound gestures were discovered by the children (not modeled by an adult) and repeated.
2. Children's style in exploration – The children's cognitive styles (e.g., strategy of exploration), instrument styles (e.g., type of motor behavior), and compositional styles (e.g., evidence of form) were analyzed.
3. Adult-child relationship – The nature of the adult's interactions with the children and the possible outcomes of these interactions were documented.
4. Sound-gesture transfer – Children were observed

The researchers established a three-phase protocol. In the first phase, an educator brought each child into a room that contained a single instrument and allowed him/her to freely explore the instrument. When the child felt comfortable (after a couple of minutes), the educator told the child that he/she needed to leave the room. In the third phase, the adult re-entered the room when the child seemed to have completed his/her interactions with the instrument. The children were recorded again after about two months. Those children who interacted with a zither during the first play session, interacted with it again during the second session. Those children who interacted with cymbals during the first session interacted with a zither during the second session.

Method

Data collection spanned three years and occurred in five nurseries in Lecco, Italy. Fifty-five children (ages 10 to 37 months) were filmed twice engaging alone in a room with either a zither or a pair of cymbals. The authors indicated that readers who would like additional examples that illustrate the ideas in the article can view the two DVDs which accompany the book La Nascita della musica (Delalande 2009).
transferring a gesture that they had used on an instrument to another object.

5. Sound-gesture pleasure – The researchers compiled a list of signs of pleasure that the children showed during observation.

6. Gender difference – Based on their analysis, the researchers suggested that there was a more masculine and a more feminine strategy toward interacting with the instruments. For example, the boys preferred hitting an instrument with a spoon while the girls preferred to rub or pluck with their hands.

The researchers also reported quantitative findings based on variables which included length of explorations and variability in sound gesture. They reported that the children’s solitary explorations ranged from two to seven minutes, with an average of four minutes eight seconds and a median of four minutes. In terms of variability in sound gesture, the researchers found that children’s style of interacting with the instruments remained constant between the two observations. They also reported that the cymbals seemed to encourage beating motions, both the cymbals and the zither held the children’s interest, there did not appear to be a preference for one instrument over the other in the group who experienced both, and those children who received the zither after the cymbals demonstrated more beating on the zither.

**Conclusions and Discussion**

The authors concluded their article by discussing what might occur should children interact with the instruments in contexts different than the situation contrived for this study. For example, if instead of finding a single instrument in a room as the children who participated in this study did, a child found 10 instruments placed in a semicircle, the child might involve movement between instruments in their explorations. This set-up of instruments is a pedagogical choice to encourage a particular type of behavior. Should two children be engaged in the process simultaneously, this pedagogical set-up would possibly elicit an entirely different response which might include imitation. Thirdly, a child left in a room with a large drum and drumsticks might feel the sound vibrations throughout his/her body and be engaged in a different experience than those produced by the previous set-ups. The authors explained:

Thus we can see several distinct types of musical experience appearing. The individual development of a sound discovery by repetition and variation which can be the origin of a process of invention, imitation in a game between two individuals and strong sensations which are felt when certain sounds are produced.

The authors encouraged music educators to be conscious of the set-ups that they provide for children and the behaviors that might result. Approaching this aspect of pedagogy deliberately might result in a depth and breadth of musical behaviors that might not have occurred otherwise.

Presenting a comprehensive report of this large study within the confines of a research article was almost certainly a challenge for the authors. Consequently, I look forward to exploring other publications related to the study for additional details, examples and findings. This article is very thought provoking, however, to music educators interested in children’s early interactions with sound-producing objects—particularly for the theoretical framework, anthropological lens, description of a ‘sound discovery’ and pedagogical implications that the authors provided.

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Music educators often find themselves puzzled as to how to teach children with special needs in their music classrooms effectively. This book offers an alternative to focusing on the diagnosis and searching for the “quick fix” for the student. This recently published book by Dr. Alice Hammel and Dr. Ryan Hourigan is a comprehensive manual and reference guide for music educators, teacher candidates, music administrators, and faculty. Through research and documentation, the authors explain best practices and strategies for teaching children with special needs.

The label-free approach is based on the philosophy that a student with special needs is an individual that deserves music education free of labels. Instead of focusing on specific characteristics of various disabilities and the corresponding teaching strategies, teachers are encouraged to focus on learner-centered strategies that are effective with all children in large group settings. The “quick fix” strategy based on a specific disability is limited to each diagnosis but the label-free approach gives the teacher an effective foundation of knowledge for use in each individual situation. Specific information regarding a student’s diagnosis may not be available to the music teacher although teachers are given an IEP with a list of strengths and areas of challenges with specific adaptations and accommodations that are used for the student. This is another reason the label-free approach is needed. The authors find it more advantageous and versatile to observe each individual student in the music classroom and construct instruction based on areas of need.

Another focal topic is collaboration of professionals. The team approach with open communication and support of special educators, therapists, teacher educators, and classroom teachers is most effective. The diverse perspectives and strengths of the professional team give the music educator advantageous suggestions to adapt and modify teaching strategies.

At first glance, the reading was difficult with small type and large text sections but when I explored the organization of the book, I realized this is an excellent reference to look up specific information instead reading cover-to-cover. The extensive table of contents allowed for easy navigation to the desired subject area. The last chapter gave a comprehensive list of internet and print resources for further investigation. The occasional vignette or incident throughout the book allowed the topic to come alive with real situations with teachers, parents, and students.

The first section of the book is dedicated to special education policy within public schools. The first chapter includes strategies to engage and observe children in special education settings in order to understand the ways students learn outside the music classroom. Five teaching and learning domains are explored: cognition, communication, behavioral/emotional, sensory, and physical. Suggestions are given for adaptations and modifications for children challenged in those areas.

Amy Hourigan, MT-BC, contributes a section of the book explaining the difference between music therapy and music education. Music educators are primarily focused on building skills and knowledge of music while the music therapist addresses the nonmusical goals of individuals through music. While educators do not...
provide therapy, an effective strategy of recognizing strengths and needs of students before planning a lesson can be implemented. Collaboration with a music therapist is an invaluable resource for suggestions of adaptations within the music classroom.

Music educators in elementary, middle, or high schools would find this book an invaluable tool of resources and practical applications in the inclusive classroom. The authors document ways to teach all learners effectively in the school setting.

Jan Boner, MEd, MT-BC, lives in Marietta, Georgia, and is owner and director of Musik To Grow, offering music classes and music therapy for children ranging from 4 months to 10 years. Jan is a former president of ECMMA and currently serves as a member of the ECMMA Editorial committee.


In this report, the researcher developed an action research project using music-based activities to facilitate the development of children’s thinking, self-expression, and cultural awareness, particularly their reading and writing. The guiding principle of the project was to show “that music is part of an individual’s repertoire for thinking and learning (p. 939).” According to the author, the project took place in a Prekindergarten to first-grade Reggio-inspired school and a summer reading camp for K-2 students. In both settings, children and teachers explored how to apply music to the children’s thinking, reading and creative writing. After attending a workshop about the connections between music and literacy, the teachers created routines that used music to involve the children in thinking and writing activities. The teachers kept a journal about classroom events and the children’s reactions. Additionally, the children were videotaped and photographed, and their work was collected for further analysis. (p. 938)

For each activity, the author provided rich, detailed descriptions of the tasks along with the children’s reactions and responses during the tasks. Observations of the children’s behaviors were substantiated with relevant research and practical applications in the early childhood classroom.


The researchers investigated whether “improvisational experience can affect children’s development of creative thinking [in music]” (p. 252). Over a six-month period, two groups of 6-year-olds (control group: n = 13, experimental group: n = 12) participated in similar music class activities with the exception of the experimental group who received additional enriched experiences in improvisation. Prior to and following the six-month period of music instruction, the children were given Webster’s *Measures of Creative Thinking in Music* (MCTM-II) “to assess their creative thinking in terms of four musical parameters: extensiveness, flexibility, originality, and syntax” (Abstract). The children who engaged in improvisational activities showed significant gains in the development of their creative thinking in music, specifically in the areas of musical originality, musical flexibility, and musical syntax.

The authors provided the following description of their study, its results, and their conclusions:

Human infants rapidly develop their auditory perceptual abilities and acquire culture-specific knowledge in speech and music in the second 6 months of life. In the adult brain, neural rhythm around 10 Hz in the temporal lobes is thought to reflect sound analysis and subsequent cognitive processes such as memory and attention. To study when and how such rhythm emerges in infancy, we examined electroencephalogram (EEG) recordings in infants 4 and 12 months of age during sound stimulation and silence. In the 4-month-olds \( n = 12 \), the amplitudes of narrowly tuned 4-Hz brain rhythm, recorded from bilateral temporal electrodes, were modulated by sound stimuli. In the 12-month-olds \( n = 13 \), the sound-induced modulation occurred at faster 6-Hz rhythm at temporofrontal locations. The brain rhythms in the older infants consisted of more complex components, as even evident in individual data. These findings suggest that auditory-specific rhythmic neural activity, which is already established before 6 months of age, involves more speed-efficient long-range neural networks by the age of 12 months when long-term memory for native phoneme representation and for musical rhythmic features is formed. We suggest that maturation of distinct rhythmic components occurs in parallel, and that sensory-specific functions bound to particular thalamo-cortical networks are transferred to newly developed higher-order networks step by step until adult hierarchical neural oscillatory mechanisms are achieved across the whole brain. (p. 521)


According to the author,

...Continued on page 26
TEMPS PERDU: Dalcroze Eurhythmics in Music Education and Therapy
(Reprinted from Perspectives, Vol. 1, No. 3, Summer 2006, pp. 6-7)

David Frego
University of Texas at San Antonio

Dalcroze Eurhythmics has been employed as a teaching tool for developing artistry in musicians, dancers, and actors for nearly one hundred years. The vision of Emile Jacques-Dalcroze was to have the young artist experience the nuances of musical elements far beyond the printed page and to express these nuances kinesthetically, cognitively, and emotionally. During a Dalcroze class, participants work individually or in ensembles to realize improvised and composed music through physical representation, singing, and improvisation. In essence, the body is being treated as the first instrument.

It is interesting to observe the body and the brain at work in a Dalcroze class. Seldom are participants required to coordinate feet, hands, and voices, and react to the musical environment around them. When working on a stop and go game with children, I often see children react with their bodies to the music before they process why it is that they reacted. If we were looking at this in a circular model, it is as if the ears hear the signal, and the brain sends a message to the body to react, which it does, but then the signal goes back to the brain to process why the reaction occurred.

While it is possible for an educator to assess whether a person is actually connecting with the music by observing the physical response, or by measuring understanding through questioning, it is not as easy to assess the emotional response to music. Licensed Dalcroze instructors are trained to look for the subtle movements in the body and facial responses, and singing that will offer some evidence as to the emotional connection with the music; but in the end, the responder is the one who feels what no one else feels, emotionally, based on the event.

In a study published in the Journal of Research in Music Education (Frego, 1999), I attempted to see if we could measure the response to perceived artistic tension in music and dance. Musicians and non-musicians sat at a table, observed dance videos, and responded to the tension in the music and dance by manipulating a dial connected to a computer. The answer is that all people, regardless of musical training, can perceive artistic tension, and perceive it at the same places in the music and dance. I found it interesting that the increase of artistic tension comes in real time to the event, but the decrease in tension often has a time delay—as if the person is waiting to make sure that the tension is really going to dissipate. Since that study, I have devoted much thought and time to observing the physical response of people to music, and to see if they can not only physically express the emotional content of the music, but if they can do this in real time without the delay.

Jacques-Dalcroze referred to the time difference between a musical event and the person’s physical or emotional reaction to the event as temps perdu. The literal translation is lost time, but the implication is that the measurement of the person’s reaction or prediction of the event needs to be shortened to more closely align...
with the event itself. The goal is to minimize the time so that the person is reacting almost simultaneously with the event. The practice of reducing the temps perdu comes at a price; that is, the need to focus intently on the task at hand and the desire to develop the cognitive and physical skills required to predict the event and express it musically.

Much of what happens in a Dalcroze session reaches beyond the musical elements and attends to other attributes that help create a successful performing artist. This includes the challenge to lengthen and deepen concentration, the call for improvisational and creative skills, and the need to reach beyond the ego and into the spiritual realm of the arts. Let’s explore each of these three elements as isolated events.

Focus involves the ability to concentrate attention or effort. Focus, however, has two directions: length, which describes the amount of time that the person is focused; and depth, which qualifies the effort that is needed to concentrate in order to achieve the task. A good example is the timpanist in an orchestra who is sitting out for many measures. This person remains lightly focused and rides the wave of the measures of rests. But when the timpanist is on deck, a deeper level of concentration is at play, allowing the musician to attend to the rhythmic patterns and notes in the score. Similarly, participants in a Dalcroze class may be involved in stepping to a triple meter, alternating the foot that will represent the first beat. The instructor may then ask them to step only on beat one, but to place the complements (beats two and three) in the hands. This requires a deeper concentration since it involves coordination with the hands and feet. Then, while the instructor improvises at the keyboard, the tempo and dynamics can be altered, which will be shown in the physical reaction of the students, leading to a deeper level of concentration. What is happening in this set of games goes beyond the feeling of music. Participants are being asked to focus for a greater length of time, and with each challenge, at greater depth.

The incorporation of improvisation and creativity involve higher order thinking skills for Dalcroze participants. The process is spiral in that improvisation is based upon previous musical knowledge combined with the current experience. The subsequent improvisation experiences are built on the previous ones; in that students get to experiment, then refine skills. In my advanced Dalcroze classes, students bring their instruments to class and, over time, learn to set parameters, then to expand and even break through the parameters. But, most importantly, they learn to listen to those improvising with them. Once prepared, they participate as musicians in a modern dance class—providing music needed to propel the dance, but also reacting in real time to the visual cues from the floor.

The hidden growth experience that happens during improvisation is temps perdu. Improvisation is occurring in real time. The brain needs to be operating ahead of the event in order to predict and plan where the musician will go. Similar to sight-reading music, the brain is processing what is ahead more than processing what has just occurred in the music. When the mind is caught up on the past, then the musician often runs into glitches because of not being prepared.

The spiritual benefit of Dalcroze Eurhythmics is perhaps the most difficult to qualify. Often times it is noted by anecdotal evidence after the event, but a spiritual connection to the event can be witnessed by others during the event as well. The noted psychologist Mihaly Csikszentmihalyi (1990) uses the term flow to describe the optimal experience where during events that require challenge, action, and a total involvement of the senses, the self disappears and is replaced by the art. People coming out of a sense of flow often feel a sense of ecstasy. I am reminded of a sign that I saw in a ceramic studio in Tuscany that read, “You come into this space with your friends, family, and enemies. As you work with your art, these people gradually leave the space. Eventually, you also leave the space, leaving just the artist

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with his art.” What is happening here? In the case of the ceramic studio, the artist is experiencing a sense of flow where time and ego drop away and total involvement in the art takes over. In a Dalcroze class, the participants are challenged to focus on the musical events that are happening in real time so that they have a self-motivated purpose, a sense of inner clarity, a relaxed awareness of their surroundings, and the knowledge that the task is achievable. In countless eurhythmics classes, I recall participants of all ages coming out of a challenging task with a sense of joy around them—applauding their own sense of accomplishment.

All these experiences—the need to focus, the skill of improvisation, and the spiritual connectivity with the task—transfer the Dalcroze experience to that of the individual’s art. This is just as important for the young learner as it is for the college student. Dalcroze Eurythmics is seen by practitioners as a tool to help the participants connect with their performance medium, be it music, dance, theatre, or even visual art.

In the late 1980s, the Dalcroze approach branched from the performing arts to the field of arts therapy (Frego, et al., 2004). It can be easy to see the benefits of connecting the brain, body, and the spirit to people in physical or emotional need. My early work in this field was with adults affected in various stages of AIDS (Frego, 1999). Results of a six-week series of classes showed an increase in a person’s ability to focus, an ability to interact nonverbally with others, and an expanded sense of spatial awareness. Other work has been documented with breast cancer survivors, and children with autism with similar successes. Recently, I have been working in post-war Bosnia and Herzegovina with children and adults affected with post-traumatic stress disorders and those with missing limbs from land mine accidents. While results of Dalcroze experiences on this population are similar to those affected by other traumas, the sense of joy in the participants appeared to come from being able to usurp the past temporarily while being fully engaged in the movement activities. Children with missing limbs create and solve movement problems based on their new mobility. Where sudden loud sounds can be associated with a trauma, adults learn how to react physically to sudden dynamic changes in music in a risk free environment without shutting down from fear.

In the performing and therapeutic arts, kinesthetic, cognitive, and emotional energies are brought together through experiences in Dalcroze Eurythmics. The primary goals are to better understand the musical elements, but equally important are the goals of connecting the participant to the less tangible elements—concentration, improvisation, and flow—all of which help to bring real time into focus. Temps perdu!

References


The researchers examined whether there was a correlation between length of music training (i.e., number of years) and word decoding and reading comprehension skills of 6- to 9-year-old children. The children participating in the study (N = 46) took standardized tests for auditory perception, intelligence, and reading. Parents completed questionnaires that provided general information about their child’s demographics and music experience/training. The results indicated that although “length of music training was not associated with word decoding skills” (Abstract), it was “robustly associated” (p. 151) with reading comprehension performance even after controlling for age, socioeconomic status, auditory perception, full- scale IQ, the number of hours that children spent reading per week, and word decoding skills. [The researchers suggested] that if near transfer occurs, it is likely strongest in beginning readers or those experiencing reading difficulty. The strong association in [the] data—between length of music training and reading comprehension—[was] consistent with mechanisms involving far transfer. (Abstract)
Submission Guidelines for Perspectives Articles

Perspectives: Journal of the Early Childhood Music & Movement Association offers practical, research-based articles on current topics of interest to anyone who works with or on behalf of young children, pre-birth through age 7. Our readers include music specialists, movement specialists, music therapists, early childhood educators, childcare providers, parents, early intervention specialists, elementary school principals, researchers, teacher educators, students, policy makers, and others.

The mission of Perspectives is: 1) to provide a network of communication, support, and information among the members of ECMMA; 2) to encourage teacher development by fostering a free exchange between professionals in the field of music and other professionals in the field of early childhood development; and 3) to advocate for music in early childhood by supporting education of parents, classroom teachers, and administrators.

Authors are encouraged to submit manuscripts that apply to: 1) all phases of music and movement education for young children, 2) the professional needs and best teaching practices of early childhood music and movement educators, and 3) practice-based research topics that are relevant to early childhood music and movement education.

The ECMMA Editorial Review Board, comprised of practicing professionals in early childhood music and movement, referees all articles submitted for publication in Perspectives.

By submitting a manuscript to Perspectives: Journal of the Early Childhood Music & Movement Association you indicate that your article is not currently published or simultaneously submitted for publication elsewhere in print or online.

General interest articles are evaluated with the following criteria:
- Usefulness and relevance to the field of early childhood music and movement
- Consistency with work/research in the field
- Clarity of ideas

Research articles are evaluated by the following:
- Writing style
- Grammatical construction

Research articles are evaluated by the following:
- Design of the research
- Presentation of research purpose and problem(s)
- Sound methodology
- Presentation of results/findings
- Interpretation of results/findings
- Conclusions
- Discussion and implications for the profession

The article should be written in a clear and concise conversational style that avoids unnecessary jargon, technical language, and passive voice. The excessive use of long quotations from other sources is strongly discouraged. The article must be consistent with related professional literature. It is understood that authors will 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 are February 1, May 1, August 1, and November 1.

Manuscript Submissions

Manuscripts must be sent via email to the Perspectives Editor, Angela Barker, (abarker@ecmma.org) as text in MS Word (.doc) and all images in either .gif or .jpg format. All images and tables must be clearly marked as to their appearance in the manuscript.

The word count for articles is between 800 to 3000 words (excluding references). Each page should be numbered and have 1-inch margins. The text and references must be double-spaced throughout.

Authors should follow recommendations in the Publication Manual of the American Psychological Association (6th ed.) for research-based manuscripts. Articles of a philosophical or historical nature should follow The Chicago Manual of Style. Please contact the Perspectives
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- A separate page that includes:
  - The author’s name, credentials, and affiliation
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- 150- to 250-word abstract
- A list of keywords: 6 – 10 words
- Body of article
  - 800-3000 words
  - Double-spaced text throughout
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Images (figures, graphs, and pictures) should be submitted as separate graphic files (.tif, .gif, .bmp, .jpg). Tables should be prepared as MS Word documents (.doc).

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Perspectives will be able to include sound and video clips with articles that are posted online. Contact the ECMMA Webmaster (www.ecmma.org) for information on recommended file formats.

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- Choose a book that is current and research-based.
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  - Best practices in learning and teaching of music and/or movement to children, pre-birth through age 7.
  - Music and/or movement and early childhood development.
  - Research-based practice in music and/or movement teaching.
  - Professional development for early childhood music and movement educators.
- Keep the word count between 500-550.
- Provide the complete title, author, date published, and publisher information.
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