

EDITOR

DR. PETRA KERN,
MT-BVM, MT-BC

Early Childhood Newsletter

Inside this issue:

Early Childhood Network	2
Round Table Session Report	4
Tuned in to Learning: A Curriculum-Based Training Model for Early Childhood Special Education Programs	6
Conference Institute to Spotlight Autism	7
The Use of Music Therapy Within The SCERTS Model	
IDEA Update	8
AMTA Early Childhood and School Age Monograph	
Collaboration is the Key: ARTS ALIVE 2007	9
Thoughts on Neurological Music Therapy and Early Intervention	10
Through the Eyes of a Child: Children who Film Their Music Therapy Experience	11
Planting the Seeds for a Sound Garden	12
Songbook Volume I: Music & Laughter on the Playground	13
Little Ones Music Play	
Creative Music Therapy: A Guide to Fostering Clinical Musicianship	14
Join the International Society of Early Intervention	15
The Happy Family Camp	
ArtStories: Shared Artmaking for Wellbeing and Learning in Northern Australia	16
Early Childhood CMTE	17
Idea Sharing	
New Publications	20

Volume 13

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Catch the Trade Winds and Sail

The 13th issue of the *Early Childhood Newsletter* presents you with the latest developments, topics and changes in the field of Early Childhood and Music Therapy.

Change becomes visible with the re-authorization of IDEA 2004. In this issue, colleagues report that evidence-based interventions have become more important than ever. The latest AMTA Early Childhood and School Age Monograph and the Early Childhood CMTE address how federal regulations influence music therapy practice. And researchers have responded to the growing demand to conduct experimental research to provide evidence of the benefits of music therapy for young children and their families. *Change becomes visible* with the increasing public awareness of Autism Spectrum Disorder. We see more and more music therapists working with this population as

several articles in this issue illustrate. *Change also becomes visible* with globalization. Colleagues from Australia, Korea, and Germany share their work with young children and an invitation to join the International Society of Early Intervention opens the window to the world. Last but not least, *change becomes visible* with the new leadership of the Early Childhood Network. As of November 2006, Angie Snell, Patti Catalano and myself volunteered to co-lead the network.

Although some people are less excited about change, change is good! It keeps us flexible and in the flow of things. As Mark Twain says, "Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails."



Dr. Petra Kern, Editor

EXPLORE, DREAM, and DISCOVER what is in store in the future for serving our youngest clients and their families.

I wish you good trade winds this summer. May they carry you to rejuvenating places, great adventures, and inspire you to continue with your creative work.

A handwritten signature in dark ink that reads "Petra Kern".

Dr. Petra Kern,
Music Therapist BVM, MT-BC

CONGRATULATIONS ON YOUR 80th BIRTHDAY!

On behalf of the members of the Early Childhood Network, I would like to acknowledge **Dr. Clive Robbins** for his pioneering work in music therapy. He was one of the first individuals to discover the benefits of music for young children with special needs. Anyone who has met Clive remembers his warmth, enthusiasm, and pioneering spirit. Over all those years, he has kept a special spark in his eyes and a smile on his face when musicking with others. Clive's contagious nature has reached many children and professionals around the world. He planted a seed that will continue to grow in the years to come. **Happy Birthday Clive!** May your next 20 years be full of life, laughter, and positive surprises. Find Clive's article on his revised book on page 14.

Petra Kern



Dr. Clive Robbins
with Nicole



Photograph by
Petra Kern

Early Childhood Network

American Music Therapy Association's Early Childhood Network

Co-Chairs: Petra Kern, Angie Snell, Patti Catalano

EC NETWORK AT-A-GLANCE

Organization

American Music Therapy Association (AMTA)

Established

1994 in Orlando, FL by Ronna Kaplan, MA, MT-BC, and Marcia Humpal, EdM., MT-BC

Co-Chairs

Dr. Petra Kern, MT-BVM, MT-BC
Angela Snell, MT-BC
Patti Catalano, MT-BC

Members

Music Therapists of AMTA Working With Young Children

Meeting

Annual AMTA Conference Special Target Populations Session

Listserv

Available for Members by invitation

Early Childhood Newsletter

Annual. Submission Deadline May 15 of each year.

Editor

Dr. Petra Kern, MT-BVM, MT-BC

Link

www.musictherapy.org

By Dr. Petra Kern, MT-BVM, MT-BC.

Since the 2006 AMTA conference in Kansas City, I have received many emails from music therapy colleagues working with young children. The following *Frequently Asked Questions* (FAQ) address the major topics asked. It is my hope that this will bring more clarity and spark greater involvement and collaboration amongst colleagues.

What organization does the Early Childhood Network belong to?

The Early Childhood Network is part of the American Music Therapy Association (AMTA).

What is the purpose of the Early Childhood Network?

The purpose is to provide a platform for information exchange, discussion, and support for music therapists working with young children and professionals in related fields.

How did the Early Childhood Network get started?

The Early Childhood Network started in 1994 in Orlando, Florida as an Early Childhood Roundtable led by Ronna Kaplan, MA, MT-BC and Marcia Humpal, EdM, MT-BC. For several years, it was scheduled as a regular concurrent session at the annual NAMT, now AMTA conference. When Marcia served as the Council Coordinator for AMTA, the Special Target Populations Committee chaired by Lee Anna Rasar, MME, WMTR, MT-BC became interested in replicating the roundtable for all other targeted client population groups. After approval by the AMTA Board of Directors, she and her committee instituted the Special Target Populations Network Lunches at the annual AMTA conferences. Since then, the former Early Childhood Roundtable meets as the Early Childhood Network during the annual AMTA conference Network lunches. "I've always been rather proud of the fact that we early childhood folks were the first to formally network and thus set the standard for all other groups," says Marcia Humpal in an email to the author.

Who is leading the Early Childhood Network?

At the annual AMTA conference in Kansas City in 2006, Ronna Kaplan, MA, MT-BC and Marcia Humpal, EdM, MT-BC were looking for volunteers who would co-chair the Early Childhood Network as both accepted other appointments within AMTA. Ronna currently serves AMTA as the Vice President and Marcia as the Vice-President Elect.

Dr. Petra Kern, MT-BVM, MT-BC, Angie Snell, MT-BC, and Patti Catalano, MT-BC agreed to co-chair the Early Childhood Network and continue the work Ronna Kaplan and Marcia Humpal started 12 years ago. Petra will monitor current research and education in Early Childhood and Music Therapy and continue to serve as the Editor of the Early Childhood Newsletter. Angie, known for her advocacy and government relationship expertise, will keep us informed about latest developments in this area. Patti volunteered to establish and maintain the Early Childhood Listserv and collect information related to clinical practice.

What do I need to do to become a member of the Early Childhood Network?

If you are a music therapist of AMTA working with young children, simply join us at the annual network lunch at the AMTA conference, sign up for the listserv, and/or email us.

Where and when does the Early Childhood Network Meet?

The Early Childhood Network meets once a year during the Special Target Populations Network Lunches at the annual AMTA conference.

Early Childhood Network (cont.)

How do I sign up and use the Early Childhood Listserv?

This is an invitation only group for AMTA music therapists and music therapy students to network about music therapy used in early childhood and early intervention. The Google groups website allows only members to view the content and group member list. To sign up for the listserv, please request an invitation to join on the Google groups website

<http://groups.google.com/group/musictherapyearlychildhoodnetwork?hl=en>
or send an email to Patti Catalano at pattimusic@comcast.net

There are two simple ways to send emails to members on the listserv:

1. Send an email through the Google groups website by clicking on "Group Email," or
2. Send an email directly through your email provider using the following address:
MusicTherapyEarlyChildhoodNetwork@googlegroups.com

Additionally, members can post notes, create and edit pages and upload files.

Are there any publications from the Early Childhood Network?

As part of the AMTA's Early Childhood Network, an annual online newsletter is offered and posted on the AMTA website. Dr. Petra Kern, MT-BVM, MT-BC seeks brief reports, reviews, ideas, news, and announcements on current developments and issues in early childhood that are of interest to music therapists. Submission deadline is May 15th of each year.

In addition, the Early Childhood Network developed the Fact Sheet "Young Children," which is available on the AMTA website.

Many members of the Early Childhood Network contributed to the latest AMTA monograph *Early Childhood and School Age Educational Settings – Using Music to Maximize Learning*, edited by Marcia Humpal, M.Ed., MT-BC and Cynthia Colwell, Ph.D., MT-BC. It was released in November 2006

We hope to keep the Early Childhood Network as friendly, lively and productive as Ronna Kaplan and Marcia Humpal did and want to express our deep appreciation for their work and continuous encouragement, positive attitude, and support.

Plan to attend this year's meeting during the Special Target Populations Committee Lunch. Look for the Early Childhood sign and come share your successes, ask questions, raise concerns, and gather ideas and resources from your peers.

Petra Kern
with Angie Snell and Patti Catalano

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Special Target Populations Networking Session 2007

The next meeting will take place on

Friday, November 16th, 2007
12:30 am - 2:15 pm
Louisville, Kentucky



**Eight States and
Two Countries
Were Represented
At The 2006
EC Networking
Session.**

Early Childhood Music Therapy Special Target Population Roundtable Session Report

2006 American Music Therapy Association Conference, Kansas City, Missouri

By Ronna Kaplan, MA, MT-BC.

Notes from 11-17-2006

1. Welcome and Introductions—Co-chairs Marcia Humpal and Ronna Kaplan welcomed everyone. All attendees introduced themselves. It should be noted that 8 states (California, Maryland, Michigan, Ohio, Nevada, New York, Texas, and Washington) and two countries (USA and Korea) were represented at this roundtable.

2. Year in review highlights (Early Childhood successes throughout 2006)

Early Childhood Institute

- On November 16, 2006, AMTA sponsored a pre-conference institute on *Effective Clinical Practice in Music Therapy—Early Childhood and School Age Educational Settings*. Approximately 50 people attended the event, which was co-chaired by Marcia Humpal and Beth McLaughlin and featured several chapter authors from the monograph of the same name. Marcia presented at the institute and she acknowledged the chapter authors present at the roundtable: Angie Snell, Beth Schwartz, Beth McLaughlin, and Ronna Kaplan.

Publications

- Humpal & Colewell (Eds.) monograph (see above) has been released and is available for purchase at the conference and through AMTA.
- Patti Catalano and Wendy Zieve wrote an article for the Washington Association for the Education of Young Children.
- Petra Kern and Angie Snell are writing a songbook, *Music and Laughter on the Playground*.

3. Research reports

- Dena Register and Marcia Humpal will have an article on transition songs published in *Music Therapy Perspectives*.
- Petra Kern and colleagues has had three articles either published or in print:
 - Playground article in the *Journal of Music Therapy*
 - Daily living tasks article in *Music Therapy Perspectives*
 - Greeting routines article in *Journal of Autism and Developmental Disorders* (Note: This is only the second music therapy article in this journal!)
- Co-chairs encourage EC network members to do research, seek mentors, and collaborate.

4. Music experience and/or product sharing: Attendees volunteered the following information and recommended these products.

- Ablenet Switch with pictures (Velcro or magnetic), 3 for \$45, www.ablenetinc.com
- Elastoblast (like stretchy bands, come in 3 sizes with ideas for how to use www.dyenamicmovementproducts.com)
- Spectrum Connections DVD by Elizabeth Balzano, movement songs
- "My Turn, Your Turn" CD, with downloadable *Boardmaker* sheets, www.RivannaMusic.com
- Manitowoc College has catalogue with items made by retired nuns (balloon ball)
- Wade Richards Time4Music, on-line resource magazine
- "Songs for Stories" recording and book by Beth McLaughlin.

Roundtable Session Report (cont.)

5. Related organizations for conference attendance and presentations (updated 6-04-07):

- *National Association for the Education of Young Children* www.naeyc.org
Next Annual Conferences: November, 7-10, 2007, Chicago, IL
You can search on the web site for affiliate conferences in your state or region. Also search www.naeyc.org/ece/links/asp for an extensive list of related organizations' websites and their conference type, date and location.
- *Zero to Three* www.zerotothree.org
Next conference: November 30 - December 2nd, Orlando, FL
- *Council for Exceptional Children* www.cec.sped.org
Next Annual Convention & Expo: April 2-8, 2008, Boston, MA
- *Music Educators National Conference* www.menc.org
Next National Conference: April 9-12, 2008, Milwaukee, WI
Check for regional conferences if interested.
- *Early Childhood Music and Movement Association* www.ecmma.org
Next conference: June 8-9, 2007, Lawrence, KT
International Convention: July 3-6, 2008, Rhode Island
Regional conferences are offered in odd numbered years.
- *Parents as Teachers* www.parentsasteachers.org
Next Annual Conference: March 31- April 3, 2008, St. Louis, MO
- *National Autism Association* www.nationalautismconference.org
Next National Autism Conference: November 8-11, 2007, Atlanta, GA
- *The AMTA Affiliate Relations committee* also lists the Autism Society of America (ASA), Williams Syndrome, etc.
- Related organizations to add to the list:
 - *International Society on Early Intervention* www.isei.washington.edu
Membership is free, receive selected journal articles
 - *Autism Society of America* www.autism-society.org
Next National Conference and Expo: July 11-14, 2007, Phoenix, AZ

6. Other topics of interest to group:

- Patti Catalano expressed an interest in collecting job descriptions for music therapy in early childhood and asked attendees to send her their ideas by December 1, 2006. If, in this process, anyone finds something that is not included in the *AMTA Standards of Practice*, Ruthlee Adler asked that this information be sent to her.
- Patti Catalano also is planning to start a Google discussion group for early childhood music therapists.

7. Newsletter: The group recognized Marcia Humpal as the outgoing editor of the AMTA EC Newsletter. Marcia introduced Petra Kern as the new editor of the newsletter.

8. Plans for 2007

Patti Catalano, Angie Snell and Petra Kern have graciously agreed to be the new chairs of the Early Childhood Network, replacing Ronna Kaplan and Marcia Humpal, who began the EC network in 1994 and are stepping down due to other national duties.

Conferences Of Related Organizations.





Tuned in to Learning: A Curriculum-Based Training Model For Early Childhood Special Education Programs



Michelle Lazar, MA, MT-BC, Founder of Coast Music Therapy, Co-Founder of Tuned in to Learning.

By Michelle Lazar, MA, MT-BC.

Tuned in to Learning is a curriculum using music in combination with other evidence-based techniques such as scripts, photographic cues, and errorless teaching to support special learners. This program grew out of field work done by Coast Music Therapy (CMT), a San Diego-based agency under the direction of Michelle Lazar, MA, MT-BC, Autism Specialist and Jeremy Jensen, MM, MT-BC, Music Therapist. Having provided IEP-based assessment and service to approximately 500 students in 18 school districts, CMT had the unique opportunity to evaluate not only the needs of the students but also those of the educators and related service providers serving them.

Common concerns included lack of access to music resources appropriate for students with cognitive or speech delays and difficulty in finding music that was functionally appropriate for the goals their students were working on. While some of these needs could be met through on-site vis-

its by the music therapist, it was evident that more frequent availability of specialized music techniques would maximize student outcomes.

Drawing upon research from the fields of music therapy, special education, and applied behavior analysis, the Coast Music Therapy team developed 90 song recordings which aligned with IEP goals in core educational need areas. Song recordings were paired with a full range of teaching materials including photo books, flashcards, worksheets, data sheets, schedule icons, checklists, and lesson plans. This ensured that content taught through song could be continually addressed throughout the week, helping students transfer skills from the music to the non-music setting.

Pilot trainings on the use of this curriculum have subsequently been implemented in school districts county-wide with attendance by preschool and elementary special education teachers, speech therapists, occupational therapists, autism specialists, and paraprofessionals.

Districts were not only open to providing the training but also to including the curriculum as a standard educational tool in their classrooms and enlisting ongoing music therapy consultation to offer support to staff in implementing music in their daily programming.

While the provision of this type of training and curricula does not replace the need for students to receive more individualized music therapy support, it significantly widens awareness and access to appropriate music-based learning approaches for special education students. The receptiveness of school districts to this model of programming also speaks to the importance of collaboration, co-treatment, and resource material development for music therapists working in special education settings.

For more information and related research visit www.tunedintolearning.com or contact Michelle Lazar at mlazar@tunedintolearning.com

90 Song Recordings Are Aligned With IEP Goals In Core Educational Need Areas.



Conference Institute to Spotlight Autism

By **Dr. Petra Kern, MT-BVM, MT-BC** and **Michelle Lazar MA, MT-BC.**

If you are interested in learning more about music therapy and autism (including research, assessment, and intervention for young children), consider registering for the pre-conference institute, *THE AUTISM AGENDA – An Evidence-Based Approach to Music Therapy*. The institute, co-chaired by Dr. Petra Kern, MT-BVM, MT-BC and Michelle Lazar, MA, MT-BC,

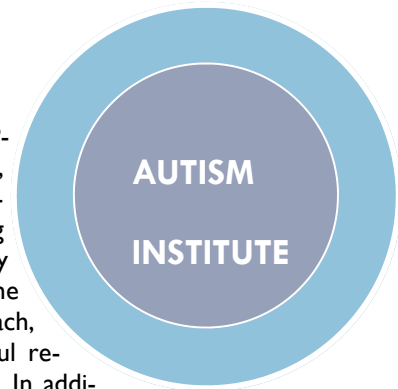
will be held on

Wednesday, November 14, 2007 from 8:00 AM to 3:00 PM.

Aligned with AMTA's priority 2007, THE AUTISM AGENDA offers current information on Autism Spectrum Disorder and the benefits of music therapy as an evidence-based treatment option. Music therapy researchers, educators, and clinicians as well as colleagues from related fields will discuss recent research, assessment tools (including

SCERTS and IEP-based assessment), modes of treatments including ABA, NMT, Sensory Integration, and the COMPASS Approach, as well as successful reimbursement cases. In addition, three parents and a grandparent will share the impact of music therapy on their families.

CMTE credits will be awarded for attendance. For more information, visit the "News & Events" section at www.musictherapy.org.



**CMTE Credit
Awarded at Pre-
Conference
Institute On
Autism.**

The Use of Music Therapy Within the SCERTS Model for Children with Autism Spectrum Disorder

By **Darcy Walworth, Ph.D., MT-BC.**

A series of studies investigating the use of music therapy within the SCERTS™ Model for children at risk and diagnosed with Autism Spectrum Disorder are underway.

The SCERTS™ Model (www.scerts.com) is a comprehensive, educational approach and multi-disciplinary framework that addresses the core challenges faced by children with ASD and related disabilities, and their families.

The first study was recently published in the *Journal of Music Therapy* (Walworth,

2007). In response to a national survey, we found a wide variety of ages, treatment goals and techniques, assessment tools, and intervention settings reported by music therapists working with clients on the Autism Spectrum. Only 27 of the music therapy identified goals were similar to the over 100 goals identified within the SCERTS Model.

The second SCERTS study is addressing the question raised by the findings of the previous study. Music therapists trained to use the SCERTS Model evaluated videotapes of colleagues providing music therapy interventions for

clients at risk and diagnosed with ASD. We hope to find out if more SCERTS goals (especially transactional support goals) are being addressed within the sessions than reported in the first study.

Reference:

Walworth, D. (2007) The Use Of Music Therapy Within The SCERTS Model For Children With Autism Spectrum Disorder. *Journal of Music Therapy*, 44, 2-22.

*Parts of this article were reprinted from the original with permission of the *Journal of Music Therapy*.

For more information about these studies please contact Darcy Walworth at darcyfsu@gmail.com.



**A Series Of
Studies Is
Underway.**

Building the Legacy: IDEA 2004



U.S. Department of
Education
<http://idea.ed.gov/>

"(1) Disability is a natural part of the human experience and in no way diminishes the right of individuals to participate in or contribute to society. Improving educational results for children with disabilities is an essential element of our national policy of ensuring equality of opportunity, full participation, independent living, and economic self-sufficiency for individuals with disabilities." (IDEA 2004) (Public Law 108-446 www.ed.gov).

IDEA 2004 Update

By Angela M. Snell, MT-BC.

Final regulations received Congressional approval in August 2006 for the Individuals with Disabilities Education Improvement Act of 2004, (PL 108-446) (IDEIA or IDEA 2004). There are provisions for:

1. A stronger emphasis on least restrictive environments (LRE);
2. Access to the Regular Education Curriculum; and
3. Bringing Regular Education and Special Education closer together.

Additionally, there is an increased emphasis on accountability by requiring educational teams to:

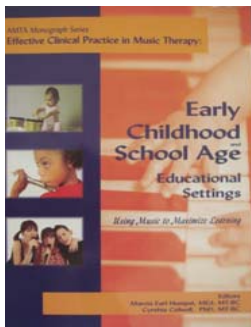
- Use approaches based on **Peer-Reviewed, Evidenced-Based, & Research-Based Interventions**
- Use **Functional Assessment & Ongoing Evaluation**
- Stress **outcomes** within Transition Planning
- Follow new definitions and requirements to provide **"highly qualified" special education personnel**.

Other provisions in IDEA 2004 specific to early childhood children include:

- A greater focus on minority and homeless populations
- "Early intervening services" aimed at reducing the need for special education
- Authority to serve infants and toddlers under Part C beyond the age of 2.

The regulations also provided for the creation of the National Center for Special Education Research (Title II). More complete information pertaining to IDEA 2004 can be found at <http://idea.ed.gov>. It will be important for music therapists to monitor how states and local agencies enact IDEA 2004. I encourage the readership to ask questions and share information on the Early Childhood Network Listserv on a regular basis so music therapists can remain as informed as possible.

Contact:
Angela Snell at snell@chartermi.net



Price: US \$55

AMTA Member
Discounted Price
US \$40

AMTA Early Childhood and School Age Monograph

By Marcia Humpal, M.Ed.,
MT-BC.

Early Childhood and School Age Educational Settings – Using Music to Maximize Learning, the first monograph in AMTA's new series of resources, was published and released in November, 2006. Edited by Marcia Earl Humpal, M.Ed., MT-BC and Cynthia Colwell, Ph.D, MT-BC, the publication includes chap-

ters authored by eleven music therapists who have extensive experience in working with these populations.

The book provided most of the structure for the Early Childhood and School Age Institute at last year's AMTA conference. In addition, several chapter authors presented a CMTE on the monograph at the Great Lakes Regional Conference in

March. In the future, the monograph will be used as a text by many music therapy college and university programs.

AMTA members may order the book on the AMTA website at a reduced rate for members.

Marcia Humpal can be contacted at mehumpal@ameritech.net

Collaboration is the Key: ARTS ALIVE 2007

By Lisa Barnett, MT-BC.

In the fall of 2006, I was hired by the Clawson Public Schools to provide music therapy services for students with Autism ranging in age from four to eighteen. I was delighted to be included as a member of the district's Fine Arts Team.

On March 24, 2007, ARTS ALIVE 2007 debuted at Clawson High School. With "An Egyptian Odyssey" as its theme, students and families engaged in four hours of programming open to the entire community. A performance with the combined vocal choirs, band and orchestra featured the song, *When You Believe*, from the soundtrack *Prince Of Egypt*. Lance Vardon, a middle school student from the Autism program, played the piano with the orchestra. Families had time in between scheduled performances to view art work created by students from all five schools in the district. A World Market sponsored by the Autism Program offered Egyptian themed items for sale created by students.

The highlight of the festival was made possible by a grant from the **Autism Society Of America**. The Oakland County chapter awarded a grant in 2006 that provided funds for drums from the Remo Drum Corporation. This led to a collaboration with mu-

sic therapist/performer Judy Piazza who came in to facilitate a drum circle with our preschoolers and students from a program called **The Starfish Project**. The Starfish Project is composed of fourth and fifth graders from two elementary schools in the district that serve as peer models for students in the Autism Program. All of these students (preschoolers and Starfishes) were engaged in learning three songs that included an adaptation of the Bangle's *Walk Like An Egyptian*, for drum circle, a song about an Egyptian market called *Tumba/Tafta Hindi*, and a song written by myself called *To Be Friends*. Judy Piazza engaged in the performance with the students and then conducted the drum circle experience sharing instruments such as the Egyptian riqq/tambourine.

Preschool students participated in music therapy sessions for ten weeks leading up to the event. Sessions focused on increasing attending behaviors, developing social skills, and maximizing opportunities to communicate wants and needs. Special emphasis was given to all of the "wh" questions. By weaving in questions such as "who has the drum," "what does your drum look like," etc., students had opportunities to practice these skills in a dynamic way.

Each family received a personal letter inviting them to attend the festival. Many parents volunteer their time in the school and had the opportunity to observe their children engaging in these activities weeks before the event took place. The feedback from parents, students, and administration was outstanding. The children were well prepared for ARTS ALIVE through the repetition of the exercises in the classroom and the transition to the actual festival was successful. Many parents of the children in the Autism program verbalized that there were few activities in the community where their children were so comfortable and well received. This Saturday morning event is already in motion for next year. This format could easily be replicated. Once a theme is identified the possibilities for collaborating with other teachers and therapists are endless!

Reference:

Clawson kids get creative (2007, March,21) Royal Oak Review, C&G Newspapers, p. 3A.

Contact:

Lisa Barnett, MT-BC at lbarnett@clawson.k12.mi.us

Judy Piazza, MT-BC at jpiazza@igc.org



Photograph by Deb Jacques, The Royal Oak Review — a C&G Newspaper.

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**Children With
And Without
Disabilities Alike
Were Engaged
In the ARTS
ALIVE 2007
Project.**





Marcia Humpal, M.Ed., MT-BC with her Grandson Peyton.

Thoughts on Neurological Music Therapy and Early Intervention

By Marcia Humpal, M.Ed., MT-BC.

In February, it was my privilege to attend the Nineteenth International Training Institute in Neurologic Music Therapy at Colorado State University in Fort Collins, Colorado. The Institute is part of the Robert F. Unkefer Academy of Neurologic Music Therapy, established in 2002 to advance the professional education and understanding of the scientific, evidence-based practice of Neurologic Music Therapy.

Neurologic Music Therapy (NMT) is defined as the therapeutic application of music to cognitive, sensory, and motor dysfunctions due to neurologic disease of the human nervous system. It is based on a neuroscience model of music perception and production and the influence of music on functional changes in nonmusical brain and behavior functions. NMT is not a philosophy, but is a research-based system of standardized clinical techniques that are applied to therapy as Therapeutic Music Interventions (TMI), which are adaptable to the individual's needs (Thaut, 1999).

Much of the Institute focused on helping attendees become familiar with NMT techniques. The techniques themselves may not represent totally new information to established music therapists; however, the taxonomy helps clarify the purpose of the musical interventions or experiences. Furthermore, ordering, organizing and labeling techniques per se offers standardized terminology that may be beneficial for obtaining reimbursement and adding

credibility for music therapy among other professionals.

While discussion of NMT and young children was extremely limited at the Institute, many of the techniques seem to be compatible with early intervention. For example, Therapeutic Instrumental Music Performance (TIMP) may be used to facilitate or stimulate functional movement by selecting instruments that require such movement or by varying the location of the instrument. Adaptations to instruments provide another avenue for TIMP. NMT cognitive techniques such as Musical Sensory Orientation Training (MSOT) seem appropriate to stimulate or calm, as well as add responsiveness to other forms of treatment for young children. NMT speech techniques may aid the development of verbal as well as non-verbal communication. While not in the original taxonomy, Developmental Speech and Language Training through Music (DSLTM) focuses on music/speech/singing/ and play. This technique may trigger concept development and sensory development that is necessary for language development.

NMT is based on rhythm, music, and brain function. Those of us who work with very young children usually are guided by developmentally appropriate practice. We recognize that music skill attainment follows a developmental path. The ability to keep a steady beat, match or entrain to a beat, or even to have an awareness of one's personal internal beat follows a developmental pattern that varies by age and ability levels as well as

from child to child. Therefore, it would seem essential to consider the child's developmental level or stage when determining if certain NMT techniques would be appropriate or even feasible treatment for that particular young child.

Many of my concerns and questions are addressed by Corene Thaut and Sarah Johnson in their chapter *Neurologic Music Therapy with Children: Scientific Foundations and Clinical Application* (in S. Robb [Ed.], 2003). This chapter examines how NMT may increase cognitive, motor, social, communicative, emotional and musical functioning of children with disabilities in educational, rehabilitative, and developmental goal areas. The authors discuss such issues as 1) having an awareness of the child's current sensorimotor stage, 2) recognizing that young children exhibit a quite fast internal cadence, and 3) the necessity of repeated practice.

The Institute's intensive three and one half days of lectures, demonstrations, analyses, and experiential opportunities were accompanied by lively and stimulating discussion. Additionally, the staff hosted delightful evening social events that allowed us to renew old friendships and make new acquaintances. This 30-hour Institute provides the board-certified music therapist with 36 CMTE credits.

For more information on future Institutes, log on to the Colorado State website: www.colostate.edu/Dept/cbrm/institute.htm

Resources related to this article:

Hurt-Thaut, C. & Johnson, S. (2003). Neurologic music therapy with children: Scientific Foundations and Clinical Application. In S. Robb [Ed.], *Music therapy in pediatric healthcare – Research and evidence-based practice* (pp. 81 – 100). Silver Spring, MD: American Music Therapy Association.

Thaut, M. (2005). *Rhythm, music, and the brain – Scientific foundations and clinical applications*. New York, NY: Taylor & Francis Group.

Thaut, M. (1999). *Training manual for neurologic music therapy*. Fort Collins, CO: Center for Biomedical Research in Music, Colorado State University.

Through the Eyes of a Child: Children who Film Their Music Therapy Experience

By Dr. Simon Gilbertson,
Dip. M.Th., Dipl. M.T.,
RMT.

Video recording has been used for many years to document and analyse processes of change in music therapy. To assess how a child behaves when engaged in music, we need to be able to hear and see their actions.

At the Nordoff Robbins Centre in Witten, Germany, we have taken the use of video filming one step further and are handing over the direction of the cameras to our young patients so that we can see music therapy *'through the eyes of a child.'* By removing the 'invisible wall' behind which we pretend cameras are hidden (Hampe, 1997), we give the children the opportunity to take the camera in their hands, to position the camera stands and, as a result, to determine how their musical

biography in music therapy is documented and seen on film. From a global perspective, people are increasingly using multi-media to document the narrative of their biographies. By filming themselves, children in music therapy are involved with the enfolding development of their musical biographies.

In this time of global migration, we are also experiencing that video filming is a great resource for children and their families who have immigrated from a different country and culture. Once engaged in music, cultural diversities and similarities can be expressed, understood and communicated in sound and moving pictures. Through this we can make use of a unique opportunity to better understand the people who make up the societies in which we live.

If you are also using video or film technology we would love to hear from you to exchange

experiences of music therapy *through the eyes of a child.*

The Nordoff-Robbins Zentrum Witten provides in-house and outreach music activities for children of all ages and adults. The centre provides many services of the music therapy profession including therapy, supervision, internships, project development and conference facilities and is an integral part of the community, a place where all are welcome.

http://web.mac.com/nordoff_robbins/iWeb/NRZENTRUM

Reference

Barry Hampe (1997). Making documentary films and reality videos: A practical guide to planning, filming, and editing documentaries of real events. Owl Books, London.

Dr. Simon Gilbertson can be contacted at the Nordoff-Robbins Zentrum Witten, Germany at:
simong@nordoff-robbins.org



Photographs:
Archive Nordoff-Robbins
Center, Witten, Germany.

**Video Filming Is
A Great
Resource For
Children And
Their Families.**





ALTERNATIVE FOR CHILDREN LONG ISLAND, NEW YORK

Planting the Seeds for a *Sound Garden*

By Beth Schwartz,
LCAT, MT-BC.

Just like tending a real garden, building and caring for a *Sound Garden* requires hard work, fertile ground and the seeds of creativity and innovation. Here is how we built ours.

The *Sound Garden* is an outdoor musical play space built in 2006 at Alternatives For Children located on Long Island, New York. Alternatives for Children (AFC) provides early intervention, therapeutic preschool, nursery school and day care as well as a comprehensive program of related services including music therapy. The *Sound Garden* is a large, dedicated space with musical stations where children of all ability levels can experience a multi-sensory sound and music environment. Differently colored pathways reflect a unique instrumental "color"—metallic, wood and water. A large welcoming arbor hung with chimes sets off the entrance. Small benches surround a large gathering circle. At the end of the pathways children can find a large wooden marimba or metallophone, a "Thunder Wall," a musical turtle and arches hung with temple bells or bamboo chimes. In the center is a newly created hill,

and at the summit are multi-colored temple blocks.

The seeds for the *Sound Garden* came from the pioneering work of Dr. Petra Kern. Dr. Kern shared her creativity and innovation during presentations at AMTA national conferences when she presented on both the Sound Path and the Music Hut. Sitting in the audience during her presentations sparked a new way of thinking about music therapy. I took the seeds of her ideas and brought them back to AFC.

However no seeds will flourish with out fertile soil. Dr. Kern again gave us this fertile soil in the solid research that she conducted showing the remarkable outcomes that could be achieved through music therapy interventions on the playgrounds. With this research in hand, Alternatives for Children was able to receive funds to build the *Sound Garden* through a member grant from New York State Senator John Flanagan as well as private donations.

The hard work followed with support from colleagues Lee Morris and Suzanne Willoughby as well as AFC staff, and the families of the AFC's children. Playground designer Rusty

Keeler designed the layout and the large instruments were built by Bond-Anderson.

Now, a year later, we are proud of our *Sound Garden*, but we realize that the work of the garden is constant. As Dr. Kern's research showed, to be most effective the outdoor music environment needs a gardener — the music therapist. The music therapists of AFC create songs and rhythmic patterns for each instrument and share these with staff. We are continually building or maintaining instruments. We plan for children of different abilities to meet in the *Sound Garden* to foster socialization. We encourage speech, occupational, physical and vision therapists to use the *Sound Garden* and demonstrate how their goals can be met through music. And, of course we always include and educate teachers and families.

The *Sound Garden* will continue to grow during the summer of 2007 thanks to a generous donation from one of the AFC families.

Beth Schwartz can be contacted at schwartz781@optonline.net



Photographs by
Beth Schwartz.

Songbook Volume I: Music & Laughter On The Playground

By Dr. Petra Kern, MT-BVM, MT-BC and Angela Snell, MT-BC.

The *Songbook Music & Laughter on the Playground* is almost finished and is planned to be available at the annual AMTA conference in Louisville, Kentucky. Written by Petra Kern and Angela Snell with a foreword by Marcia Humpal, *Music & Laughter on the Playground* includes 17 goal-oriented songs supporting outdoor play for young children with special needs and their typically developing peers. All songs have been created in the authors' clinical practice settings and sung many times by children, teachers, occupational therapists, physical therapists, speech-language pathologists,

and special educators. Following an introduction on the meaning of outdoor play and music for children's learning and development, chapter 2, 3, and 4 offer a brief overview of the authors' playground projects: The Sound Path (including instructions for building self-made instruments), The Music Hut, and Music Adventure Playground Project (MAPP). Background information about the musical playground adaptation, songs and interventions followed by suggestions of how to implement and adapt them to different situations are provided (see example on page 18). Goals and objectives, behaviors one can observe for evaluation purposes, as well as the MENC PreKindergarten

Standards for Music Education suggested by the National Association for Music Education are placed on note pads for each song. In Chapter 5, an example on how to write musical Individual Education Plan goals using a song as well as an evaluation chart assisting clinicians to measure the child's goal related outcomes are presented. The songbook speaks to therapists, early childhood educators, and parents. It is intended to facilitate FUN, LAUGHTER and GIGGLES on the playground!

Contact:
Petra Kern at PetraKern@prodigy.net
and Angela Snell at snell@chartermi.net



Photograph by Petra Kern

**17 Songs for
Outdoor Play.**

Little Ones Music Play Curriculum

By Darcy Walworth, Ph.D., MT-BC.

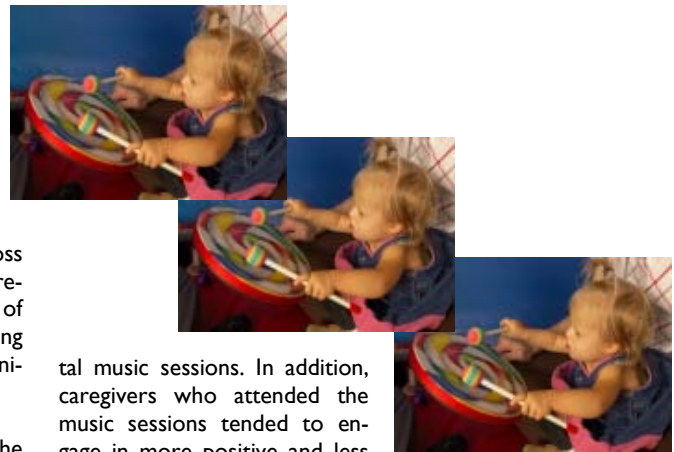
A developmental music curriculum for infants under two years old focusing on parental instruction was recently developed. The curriculum is separated into three categories based on age: 6-11, 12-17, and 18-24 months old. Each session focuses on teaching parents how to emphasize their child's development through music. Developmental goals addressed

in each session include gross and fine motor skills, pre-literacy skills, identification of body parts, affection/bonding skills, and social and communication skills among others.

A pilot study evaluating the curriculum revealed that children ages 6 months to 2 years who attended at least 3 sessions, socialized significantly more with their caregiver during a standardized play time than infant/caregiver dyads who did not attend the development

tal music sessions. In addition, caregivers who attended the music sessions tended to engage in more positive and less negative interactions with their infants than caregivers who did not attend the sessions.

For more information about the curriculum or study please contact Darcy at darcyfsu@gmail.com



**New Music
Curriculum
For Infants
Under Two
Years Old.**



Dr. Clive Robbins

Founding Director of the Nordoff-Robbins Center for Music Therapy, Steinhardt School of Culture, Education and Human Development, New York University.

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Creative Music Therapy: A Guide to Fostering Clinical Musicianship

**By Clive Robbins, CMT/
 RMT, DHL, DMM.**

It is a pleasure to report that the revision and expansion of Paul Nordoff's and my book, *Creative Music Therapy*, is scheduled to be published by Barcelona Publishers this summer. The book has 544 pages, contains many photographs of children in therapy, numerous illustrations in musical notation, and four CDs presenting 160 excerpts of improvisational clinical work with 21 children. As in the first edition, the book is divided into five parts devoted to the same sequence of general topics: *Meeting the Music Child: Seven Clinical Vignettes*; *Five Child Studies*; *The Practice of Clinical Musicianship*; *Evaluation*; and *Developing Musical Resources*. The content is further subdivided into nineteen chapters. Many colleagues, experienced practitioners in creative music therapy, have contributed to the writing.

The first edition was published in 1977, but went out of print within five years when the John Day Company, the original publishing house, was taken over by a larger company which discontinued all its specialty books. Nevertheless, the first edition was effective in introducing creative music therapy to musicians and to the child care professions in general, and in exerting a powerful influence on the development and widening of the Nordoff-Robbins approach. The new edition has been under revision for twenty-five years. It has taken this long because I was continuously assimilating new clinical data, the international field of music therapy was evolving rapidly, and I had so much else to do.

The book's subtitle, *A Guide to Fostering Clinical Musicianship*, defines its purpose, design, content, and style. The Random House Dictionary of the English Language defines *musicianship* as "knowledge, skill, and artistic sensitivity in performing music." *Clinical Musicianship* therefore originates in a therapist's ability to make music for clients proficiently and engagingly, while supported by a working knowledge of the elements and components of music, and a serviceable repertoire of stylistic and idiomatic resources.

The book's central intention is practical: to explore and elucidate the processes of interactive improvisational music therapy in terms of the impacts and meanings of experience unique to music. Music is the medium of therapy practice, and while an author can write *about* music descriptively and analytically, and name its qualities and characteristics, words alone are incapable of transmitting music's meanings, experiential dynamics, and communicative subtleties. For this reason, and because the intention of the book is to examine music and its properties as applied improvisationally in clinical practice, the text is written around selected recorded excerpts taken from clinical sessions. The four CDs give almost five hours of recordings that present a wide variety of clinical-musical initiatives and expressions. All clinical excerpts are closely integrated with the text. The essential content of the book is to be acquired as much through listening as through reading. The recordings are of original work carried out between 1961 and 1969 with variously disabled children for

that was the focus of Paul Nordoff's and my work. It was due to the innovations of our former students and followers that the approach was later extended to meet the needs of adult clients in different treatment settings. The recordings are all audio recordings; there were no possibilities of making video recordings at that time.

Part Four, Evaluation, contains three scales for assessment and evaluation: *Scale I: The Child-Therapist Relationship in Coactive Musical Experience*; *Scale II: Musical Communicativeness*; and *Scale III. Musicing: Forms of Activity and Degrees and Qualities of Engagement*. Together, the three scales present a comprehensive taxonomy of musical-clinical phenomena and behaviors. In addition, they offer a carefully formulated and useful clinical vocabulary.

Part Five: Developing Musical Resources is devoted to building up a therapist's improvisational skills. It comprises numerous improvisational exercises, together with instruction in playing and singing in a variety of musical styles. This chapter is written to impart a practical familiarity with fundamental compositional elements that can order and enrich a therapist's improvisational capability.

The book concludes with a comprehensive index intended to bring clarity to the reader's understanding of this mobile and many-faceted, creative-clinical field. The index is designed to be a research and study tool.

Clive Robbins

Join the International Society of Early Intervention

**By Patti Catalano,
MT-BC.**

Always on the lookout for information useful for my work with young children as well as a venue to familiarize fellow professionals, I've found an organization that gives me both. The International Society on Early Intervention was organized "to provide a framework and forum for professionals from around the world to communicate about advances in the field of early intervention" (<http://depts.washington.edu/isei>). Membership includes basic and clinical researchers, clinicians and policy makers. You can join for free by going to the website above and click on the Membership directory.

What are the advantages to joining? First, as part of your membership you receive two free journal articles quarterly from the *Infants and Young Children Journal* published in association with the ISEI. Every quarter you receive a link by email to the two articles and an opportunity to comment, ask questions, and receive replies from the authors of the articles. I've accessed several of the articles in their library and found them to very helpful. Second, you can use the forum to network regarding your work and ask other professionals questions about experiences you encounter in your practice. When I asked a question about a syndrome I was unfamiliar with, I received infor-

mation from all over the world. Third, by joining we have the opportunity to familiarize other professionals with our work. Wouldn't it be exciting to have a featured *Infants and Young Children* article written by a music therapist? Finally, this is an organization that only requires you to be interested enough to read the articles they provide and answer questions from fellow members. You don't have to worry about being overcommitted! Please feel free to email me with any further questions about the ISEI.

Contact:
Patti Catalano, MT-BC
pattimusic@comcast.net



**Members
Includes Basic
And Clinical
Researchers,
Clinicians And
Policy Makers.**

The Happy Family Camp

By Hye Won Chung, MT.

The HAPPY FAMILY CAMP is a component of the *Improving Happiness Parents Academy* for parent with children having developmental delays. The three-day family music therapy camp is organized by the *Korean Pervasive Developmental Disabilities Association* and led by their chief psychiatrist and music therapists, and students of the Graduate School of Music Therapy at Sookmyung Women's University in Seoul, Korea. The purpose of this camp is three fold: 1) to educate parents about music therapy and child development, 2) to experience the benefits of music therapy for children's learning and bonding with parents in a non-invasive environment, and 3) to model family-centered music therapy sessions to the next genera-

tion of music therapists. The program is partially sponsored by the Korea Arts & Cultural Education Services and a pharmaceutical company.

Our last year's camp took place in Chung Pyeong, Korea. Forty families with children on the Autism Spectrum, Attention Deficit Hyperactivity Disorder, and typically developing children, participated in music therapy sessions. Three children and two parent groups were scheduled to engage in three different music therapy sessions per day. Children had the opportunity to improve their communication, expression and social skills through music as well as to learn about a variety of musical instruments. Parents engaged in meaningful music experi-

ences to reduce their stress. They also learned how to support their children's learning and development through lectures held by the psychiatrist. On the final evening of the HAPPY FAMILY CAMP, children presented what they had learned and professional and perspective students gave a concert for the families. The truly meaningful experience for both the families and music therapy students would not have been possible without a wonderful group of educators who devoted their time and expertise to make this camp a success. Our next camp will take place in An-seuon, Korea. We hope to further develop this camp in the years to come.

Hye Won Chung can be contacted at
hyewonmt@sookmyung.ac.kr



**Photographs by
Park Ho-chil.**



**Catherine Is
An Arts-Based
Wellbeing
Officer.**

ArtStories: Shared Artmaking for Wellbeing and Learning in Northern Australia

**By Catherine Threlfall, RMT
with contributions from
Anja Tait and Edel Musco.**

About the Project



ArtStories is an exciting initiative of Charles Darwin University in Darwin, Northern Territory, Australia. For the last 18 months *ArtStories* practitioner-researchers Anja Tait, Edel Musco and Catherine Threlfall have been growing this participatory research in five urban, rural and remote school communities. This project has grown out of Anja Tait's PhD research, which asks the question: *How does arts-based teaching and learning impact on educational outcomes*, and is chiefly funded by the Australia Council for the Arts and the Westpac Foundation.

ArtStories aims to support shared artmaking for learning and wellbeing for all members of the five school communities – in particular children in the early years of school, and their families, teachers and support staff. There is a focus on supporting school staff and family members to develop their own arts skills, and to build partnerships and capacity to enable artmaking to be applied in the classroom for all areas of learning, beyond the life of *ArtStories* support in the school.

ArtStories is a multi-arts approach, responding to the creative interests and strengths of school community members and

students. Participants create and tell stories of self, family, community and dreams using combined arts approaches. Practitioner-researchers Anja, Edel and Catherine are artists and teachers, and, in the case of Catherine and Anja, Registered Music Therapists, who are committed to enabling others to share artmaking. Catherine and Edel are employed as school based wellbeing officers, while Anja is a Senior Research Fellow at Charles Darwin University.

ArtStories research in the five schools is underpinned by a common philosophy but is uniquely shaped by the needs and interest of each school community. The school community of Numbulwar will be described in detail in the remainder of this article.

Numbulwar Community Education Centre (CEC) – South East Arnhem Land



Numbulwar CEC is in the remote Indigenous coastal community of Numbulwar on the coast of the Gulf of Carpentaria in the Northern Territory. There are 200 students from 3 – 22 years enrolled in preschool, primary, secondary and VET programs. The students come from a wide variety of Indigenous language backgrounds. Creole is the first language and English the third or fourth language spoken by students and many families.

The focus of *ArtStories* research in Numbulwar is on the role of the arts in the revitalisation of the Wubuy language, particularly in the language learning of young children and families. Local musician Tony Gray is working with members of the award-winning local band *Yilila* and literacy workers, who are senior women from the community, to write and record original children's songs in the Wubuy language. To date the song recordings have proven extremely popular, with demand for the CD stretching to the surrounding communities, and the songs being sung and played in homes and classrooms all over Numbulwar. Anja's role has been vital in bringing together the men and women musicians of this community to work together on this inspirational project.

ArtStories hopes to expand into other Northern Australian communities in the coming years. With a partnership with Darnley Island in the Torres Strait on the horizon, and support from the Northern Territory Department of Education to produce an *ArtStories* teachers' resource it looks as though this wish may well come true.

For more information email artstories@cdu.edu.au or check out the following websites <http://artstories.cdu.edu.au> <http://www.yilila.com/>



Photographs by Tony Gray.

Early Childhood CMTE

**By Elisabeth K. Schwartz,
LCAT, MT-BC.**

Music therapy practice in early childhood will be highlighted in a pre-conference CMTE at the November 2007 AMTA national conference in Louisville, Kentucky. This course will focus on developmentally appropriate music therapy practice for young children, birth to age 5. Theories of musical development will be discussed along with a framework for practice based on early development. Models of service will be presented including work with early intervention for infants and toddlers and their families, community based pro-

vision, consultation and music therapy in early childhood educational settings. Topics will include developmental goal planning, inclusion, generalization, collaboration and co-treatment, and effective age-appropriate interventions. Hands-on strategies and music will be shared. Presenters will include Elizabeth K. Schwartz LCAT, MT-BC, Marcia Humpal M.Ed., MT-BC, Ronna S. Kaplan, MA, MT-BC, and Katherine Mason, MT-BC. CMTE credits will be awarded for attendance.

See AMTA Conference Brochure for more information on the Early Childhood CMTE.



Photograph by Nikki Gins.

Beth And Her Colleague Enjoy An Early Childhood Musical Moment.

Idea Sharing: Incorporating Literature in Music Therapy Sessions: Fun With Music and Language

**By Ruthlee Adler,
MT-BC.**

In many of my MT sessions with young children I have been incorporating the large Lap Books which illustrate traditional nursery rhymes, chants, action and folk songs.

Among the titles that my clients especially enjoy are: "This Old Man," "Ten Little Monkeys," "The Farmer in the Dell," "Over in the Meadow," "Down by the Station," "Five Little Ducks," "There was an Old Lady Who Swallowed a Fly," "The Mulberry Bush," and "Old MacDonald." Each book has large cut out openings that carry over throughout the book which easily lend to sequencing, focusing, picture and

word recognition and immediate recall. In addition, inside the back cover, or on the last page of the book, there are suggested activities included for use with an individual or a group of children. The books are published by Child's Play and are called *Classic Books with holes*. For additional information go to www.childs-play.com.

Many other children's books and stories can easily be set to music. Two of the Big Book Editions published by Harper Collins that are favorites of many of my clients on the autism spectrum are: *If You Give a Mouse a Cookie* and *If You Give a Moose a Muffin*, written and illustrated by Laura Joffe Numeroff and Felicia Bond.

Again these stories are filled with opportunities for repetition, recall, and predicting what comes next which increases attention span, on-task behavior while building vocabulary and having fun!

If your clients have favorite books/songs that you would like to share or pass along I would look forward to further communications along this line. And, of course, if you aren't already familiar with Beth McLaughlin's *Songs for Stories*, I strongly encourage you to become acquainted with her excellent songs/materials.

Ruthlee Adler can be contacted at Radler8209@aol.com



Photograph by Allison Weiss.

**Many
Children's
Books And
Stories Can
Easily Be Set to
Music.**



Photograph by
Petra Kern.

Idea Sharing: “Thumbs On the Drums”

By Dr. Petra Kern, MT-BVM, MT-BC.

Kern, P., & Wolery, M. (2002). The Sound Path: Adding music to a childcare playground. *Young Exceptional Children*, 5 (3), “Table 2, Finger Game for the Bucket Drum”, p.18. Reprint with permission from the Division for Early Childhood.

Thumbs on the Drums

Words by Petra Kern

**10 little fingers jump on the drums.
8 little fingers ask the thumbs:**

Can you jump up really high?
Yes, said the thumbs and start to fly.

**10 little fingers jump on the drums.
8 little fingers ask the thumbs:**

Can you play very fast and slow?
Yes, said the thumbs and played a tremolo.

**10 little fingers jump on the drums.
8 little fingers ask the thumbs:**

Can you play very soft and loud?
Yes, said the thumbs very, very proud.

**10 little fingers jump on the drums.
8 little fingers ask the thumbs:**

Will you find a friend who wants to drum?
Yes, said the thumbs and start to run.

Copyright© 2005 Petra Kern

Example from the forthcoming
Songbook Volume I

Song & Laughter on the Playground.

Description

Songs can enhance motor skills.

This finger game is composed for the bucket drums (see photograph to the left for illustration). The purpose of this game is for children to improve their gross-motor, fine-motor, and sensory motor skills.

Goals and Objectives

- to maintain using specific fingers and small muscles
- to enhance eye and hand coordination
- to develop planned sequences of motor responses

Behavior Observation

The child will
recognize the thumbs
be able to imitate the fine motor actions
follow the sequence of actions

MENC Pre-K Standards

Content Standard 3 and 4
Achievement Standard 3b and 4b

“Finger Game For Outdoor Drums.”

Directions

1. Wiggle your fingers in the air and invite children to play the Bucket Drums.
2. Play the Bucket Drums with your 10 fingers, establishing a rhythm. Then, speak the finger game rhythmically and with an engaging voice.
3. When the thumbs are mentioned, make a fist and show thumbs up. Return to the rhythmic patting with 10 fingers, when asking the questions. Then, follow the additional actions of the song:
Jump up high: rise up thumbs above your head.
Soft and loud: Play soft, then loud in tremolo style (thumbs play one after the other).
Find a friend: Let children run with thumbs up across the playground and bring other players back.
4. Have children imitate your finger actions.

Materials

Bucket Drums or any other child size drums.

Adaptations

Come up with new verses, matching the children’s ability. Ask children for other finger movements.

Idea Sharing: “Five Little Apples”

By Beth McLaughlin, MT-BC, LCAT.

Five Little Apples

Finger play by
Beth McLaughlin, MSE, LCAT, MT-BC

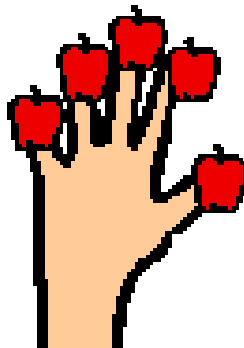
To teach this finger play, I use a white marching band glove on which I've glued 5 little wooden apples.

There were 5 little apples hanging on a tree. *(hold up 5 fingers)*
One fell down and hit me on the knee. *(tap knees)*
It rolled to the ground and it got squashed. *(roll arms and clap on the word 'squash')*
I stamped my feet to make some applesauce. *(stamp feet)*

Now there were 4 little apples.....

(Repeat until there are no little apples.)

Now there are no little apples hanging on a tree, *(shake head with sad face)*
None for you and none for me. *(point to children, then self)*
They're all on the ground as you can plainly see. *(point to apples on the ground)*
Now I think it's safe to climb the apple tree. *(I use a slide whistle here while we pretend to climb the tree, higher and higher to match the ascending pitch on the whistle. Mom comes and we all climb down while the slide whistle quickly descends!)*



Check out Beth's website
<http://cdbaby.com/cd/bmclaughlin>

EDITOR

DR. PETRA KERN,
MT-BVM, MT-BC

A PUBLICATION OF THE
AMERICAN MUSIC THERAPY
ASSOCIATION'S
EARLY CHILDHOOD
NETWORK

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The EC Newsletter is on the Web!
www.musictherapy.org



Music Therapy Makes A Difference.

The *Early Childhood Newsletter* was first published in 1996 and is now posted on the AMTA web site at www.musictherapy.org. We offer this annual online newsletter as part of AMTA's Early Childhood Network to bring to music therapists working with young children reports, reviews, ideas, commentaries, news, and announcements on current developments and issues related to the field.

New Publications

Compiled by Dr. Petra Kern, MT-BVM, MT-BC

The number of publications focusing on the benefits of music therapy for young children (0-5 years) is growing constantly. The following articles are representative examples that became available in 2006-2007:

- Barcellos, Lia Rejane Mendes (2006). Familiarity, Comfortableness and Predictability of Song as "Holding Environment" for Mothers of Premature Babies. *Voices: A World Forum for Music Therapy*. Retrieved May 15, 2007, from <http://www.voices.no/mainissues/mi40006000205.html>
- DeBedout, J. K., & Worden, M. C. (2006). Motivators for children with severe intellectual disabilities in the self-contained classroom: A movement analysis. *Journal of Music Therapy*, 43 (2), 123-135.
- De L'Etoile, S. K. (2006). Infant-directed singing a theory in music for clinical intervention. *Music Therapy Perspectives*, 24 (1), 22-29.
- Douglass, E. T. (2006). The development of a music therapy assessment tool for hospitalized children. *Music Therapy Perspective*, 24 (2), 73-79.
- Dun, Beth (2007). Journeying with Olivia: Bricolage as a Framework for Understanding Music Therapy in Paediatric Oncology. *Voices: A World Forum for Music Therapy*. Retrieved May 15, 2007, from <http://www.voices.no/mainissues/mi40007000229.php>.
- Humpal, M. & Colewell, C. (Eds.). (2006). *Best Practices in Music Therapy Monograph: Early Childhood and School Age*. Silver Spring, MD: AMTA.
- Ilari, B. (2006). Music Cognition in Early Infancy: Infants' Preferences and long-term Memory for Ravel. *International Journal of Music Education*, 24 (1), 7-20.
- Kern, P. (2006). Connecting and learning through music: Music therapy for young children with visual impairments and their families – An interview with Peggy Coddling. *Music Therapy Today (online)* Vol. VII, Issue I, March, 2006, available at <http://musictherapyworld.net>.
- Kern, P., & Aldridge, D. (2006). Using embedded music therapy interventions to support outdoor play of young children with autism in an inclusive community-based child care program. *Journal of Music Therapy*, 43 (4), 270-294.
- Kern, P., Wolery, M., & Aldridge, D. (2006). Use of songs to promote independence in morning greeting routines for young children with autism. *Journal of Autism and Developmental Disorders*, Nov. 22 [Epub ahead of print].
- Noguchi, L. K. (2006). The Effect of Music Versus Nonmusic on Behavioral Signs of Distress and Self-Report of Pain in Pediatric Injection Patients. *Journal of Music Therapy*, 43 (1), 16-38.
- Walworth, D. D. (2007). The use of music therapy within the SCERTS Model for children with autism spectrum disorder. *Journal of Music Therapy*, 44 (1), 2-22.

Have you found others?

If so, please contact Petra for information sharing!



Photograph by
Petra Kern

Thanks to Patti Catalano for proof-reading this issue.

The information contained in this newsletter does not necessarily reflect the opinions of AMTA, the network co-chairs, or the editor.