

Byline:

Carolyn J. Zorn, Founder and President of Wiggles N' Tunes®, is an award-winning music educator who has received national recognition for inspiring "little musicians" for over 20 years. Carolyn is an accomplished violinist and Suzuki instructor. Carolyn has published numerous articles on early childhood music and has presented at teacher development workshops nationwide. She is known affectionately as "Miss Wiggles"™ the Singin', Wigglin' Violinist performing live children's concerts with the Wiggle Ensemble and professional orchestras in the New York metropolitan area captivating the attention of children and adults alike. Wiggles N' Tunes publishes the critically-acclaimed, WigglePlay™ early childhood music & movement program. The Wiggles N' Tunes program has licensees in 30 states and was chosen by Discovery Zone as the "hands-down parent-pleasing music program!" with over 250,000 children have enjoyed their music to date. Wiggles N' Tunes produces quality children's consumer video productions and audio recordings which continue to receive rave national reviews from national parenting publications, the School Library Journal, Specialty Toy and Magazine to name a few. Carolyn may be reached at 800-444-0507 or Carolyn@wigglesntunes.com

MUSIC IS THE LANGUAGE OF CHILDREN! By: Carolyn J. Zorn

Children love to make sounds. From an infants cooing and gurgling, to a toddler tapping on a pot with a spoon, music is evident from a child's earliest creative expressions. All children have innate musical ability however, research has shown that this potential disappears if it is not encouraged as early as possible—there's no better time than early childhood to help nurture the music seed within every child.

Research Shows Why Music Is So Important!

The popular press has touted the newly discovered links between intellect and music with feature stories on *Dateline* NBC and in Time Magazine's article "Fertile Minds" and Newsweek's cover story, "Your Child's Brain: How Kids Are Wired for Music, Math and Emotions," (February 19, 1996) . These stories focus on "windows of opportunity" timelines for maximum neural development. The "Mozart effect" terminology was coined shortly thereafter, referring to the impact of music stimulation on brain functions. Numerous researchers and early childhood experts affirm the positive cerebral benefits of music and the value of music as a source of joy that translates into creative expression.

According to Howard Gardner author of the book *Frames of mind: The Theory of multiple intelligences* (1993) music is one of the eight intelligences According to Gardner, "music helps some people make sense of the world".

Research conducted by psychologist Francis Rauscher and her colleagues at the Center for Neurobiology and memory at the University of California-Irvine in 1994 and again in 1997 has shown how music nourishes children's brains. Their 1997 study was reported in "Music Training Causes Long Term Enhancement of Preschool Children's Spatial-Temporal Reasoning." (*Neurological Research*, vol. 19).

An Auburn University study found significant increases in overall self-concept of at-risk children participating in an arts program that included music, movement, dramatics and art, as measured by the Piers-Harris Children's Self-Concept Scale. — *N.H. Barry, Project ARISE: Meeting the needs of disadvantaged students through the arts, Auburn University, 1992.*

Dr. Dee Joy Coulter (1995) a nationally recognized neuroscience educator, classifies the songs, movement, and musical games of childhood as "brilliant neurological exercises" that introduce children to speech patterns sensory motor skills and vial movement strategies.

Over the last decade neuroscientists and child development experts have accumulated substantial evidence of the efficacy of early music education and intervention. Children with disabilities need and deserve a musical education. All children must have the opportunity to participate in active music making. A Child's Work is Play-Music Play!

Music is a natural and important part of young children's growth and development. Early interaction with music positively affects the quality of all children's lives. Successful experiences in music help all children bond emotionally and intellectually with others through creative expression in song, rhythmic movement, and listening experiences. Music in early childhood creates a foundation upon which future music learning is built. These experiences should be integrated within the daily routine and play of children. In this way, enduring attitudes regarding the joy of music making and sharing are developed.

Music education for young children involves a developmentally appropriate program of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound. The content of such a program should represent music of various cultures in time and place. Time should be made available during the day for activities in which music is the primary focus of attention for its own value. It may also serve as a means for teachers to facilitate the accomplishment of nonmusical goals.

Musical experiences should be play-based and planned for various types of learning opportunities such as one-on-one, choice time, integration with other areas of the curriculum, and large-group music focus. The best possible musical models and activities should be provided. Adults responsible for guiding these experiences may range from parent, to caregiver, to early childhood educator, to music specialist. Music educators are committed to working in partnership with these adults to provide exemplary music experiences for young children.

Early Childhood Education

Early education for prekindergarten children in our country is provided in a variety of settings. These children represent increasingly diverse backgrounds, experiences, and risk factors, and reflect a wide range of special needs. Settings include day and family care centers, preschool, and Head Start. Public schools also sponsor prekindergarten and early intervention programs supported through federal, state, and local funding.

The music component is integral to all such programs. It serves the expressive, emotional, intellectual, social, and creative needs of all children. Music educators should take the initiative to network with parents and early childhood professionals to disseminate developmentally appropriate materials and techniques for use in curriculum planning.

A Music Curriculum for Young Children

A music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas. The music literature included in the curriculum should be of high quality and lasting value, including traditional children's songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods.

Beliefs about Young Children and Developmentally and Individually Appropriate Musical Experiences

- ?? All children have musical potential. Every child has the potential for successful, meaningful interactions with music. The development of this potential, through numerous encounters with a wide variety of music and abundant opportunities to participate regularly in developmentally appropriate music activities, is the right of every young child.
- ?? Children bring their own unique interest and abilities to the music learning environment. Each child will take away that bit of knowledge and skill that he or she is uniquely capable of

- understanding and developing. Children must be left, as much as possible, in control of their own learning. They should be provided with a rich environment that offers many possible routes for them to explore as they grow in awareness and curiosity about music.
- ?? Very young children are capable of developing critical thinking skills through musical ideas. Children use thinking skills when making musical judgments and choices.
 - ?? Children come to early childhood music experiences from diverse backgrounds. Their home languages and cultures are to be valued and seen as attributes that enrich everyone in the learning environment.
 - ?? Children should experience exemplary musical sounds, activities, and materials. Children's learning time is valuable and should not be wasted on experiences with music or activities of trite or questionable quality.
 - ?? Children should not be encumbered with the need to meet performance goals. Opportunities should be available for children to develop accurate singing, rhythmic responses to music, and performance skills on instruments. Each child's attainment of a pre determined performance level, however, is neither essential nor appropriate.
 - ?? Children's play is their work. Children should have opportunities for individual musical play, such as in a "music corner," as well as for group musical play, such as singing games. Children learn within a playful environment. Play provides a safe place to try on the roles of others, to fantasize, and to explore new ideas. Children's play involves imitation and improvisation.
 - ?? Children learn best in pleasant physical and social environments. Music learning contexts will be most effective when they include (1) play, (2) games, (3) conversations, (4) pictorial imagination, (5) stories, (6) shared reflections on life events and family activities, and (7) personal and group involvement in social tasks. Dominant use of drill-type activities and exercises and worksheet tasks will not provide the kind of active, manipulative, and creative musical environment essential to the development of young minds.
 - ?? Diverse learning environments are needed to serve the developmental needs of many individual children. Children interact with musical materials in their own way based on their unique experiences and developmental stages. One child may display sophistication and confidence in creating songs in response to dolls. Another child, in the same setting, may move the dolls around without uttering a sound--but this "silent participator" leaves the area content in having shared the music play. The silent participator often is later heard playing in another area softly singing to a different set of dolls--demonstrating a delayed response.
 - ?? Children need effective adult models. Parents and teachers who provide music in their child's life are creating the most powerful route to the child's successful involvement in the art.

The Music Teachers of Young Children

It is desirable that individuals with training in early childhood music education for young children be involved in providing musical experiences for the children, either directly or as consultants. Often it is the parent, certified teacher, higher education professional, Child Development Associate (CDA), or other care provider who is primarily responsible for guiding the musical experiences of the young child. These persons should:

- ?? love and respect young children,
- ?? value music and recognize that an early introduction to music is important in the lives of children,
- ?? model an interest in and use of music in daily life,
- ?? be confident in their own musicianship, realizing that within the many facets of musical interaction there are many effective ways to personally affect children's musical growth,
- ?? be willing to enrich and seek improvement of personal musical and communicative skills,
- ?? interact with children and music in a playful manner
- ?? use developmentally appropriate musical materials and teaching techniques,

- ?? find, create, and/or seek assistance in acquiring and using appropriate music resources.
- ?? cause appropriate music learning environments to be created,
- ?? be sensitive and flexible when children's interests are diverted from an original plan.

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The Power of Music Therapy

The power of music as a healing influence, which could affect health and behavior is at least as old as the writings of Aristotle and Plato. Since the 1940's, Music Therapy has become an established health profession similar to occupational therapy and physical therapy. It consists of using music therapeutically to address physical, psychological, cognitive, behavioral and/or social functioning.

Because music therapy is a powerful and non-threatening medium, unique outcomes are possible. With young children, music therapy provides a unique variety of music experiences in an intentional and developmentally appropriate manner to effect changes in a child's behavior and facilitate development of his/her communication, social/emotional, sensori-motor, and/or cognitive skills.

Music therapy enhances the quality of life. It involves relationships between a qualified therapist and child; between one child and another; between child and family; and between the music and the participants. These relationships are structured and adapted through the elements of music to create a positive environment and set the occasion for successful growth.

Here are some tips and strategies for adaptive techniques to offer a balanced musical diet for young children with special needs to grow on. A highly recommended book for Adapting Music Instruments for the Physically Handicapped is *Clinically Adapted Instruments for the Multiply Handicapped*, by Donna M. Chadwick and Cynthia A. Clark.. St. Louis: MMB Music, 1982. This book shows novel methods of how to adapt traditional instruments, many of which can be constructed from simple materials at low cost.

Adapted instrument designs for include but are not limited to the following recommendations to make the music experience accessible to all children.

- ?? Bi-lateral beaters to engage the use of both hands
- ?? Picks used to strum or pluck a variety of instruments. A variety of picks is available which include spiral, which requires no functional pincer grasp for use, or oversized "monster-sized" picks, which allow the child to grasp the pick.
- ?? Adapted straps applied to the forearm, thigh, wrist, or hand can be used for children who are unable to manipulate instrument sticks and mallets because of poor muscle control, amputations, arthritis and other conditions.
- ?? Velcro Palm Gloves, a loop of Velcro tape across a child's palm will hold the hook Velcro tape attached to any desired item. These gloves can have open wrist areas with Velcro straps, elasticized closures with back snaps, and cut-off or open-finger areas to facilitate the dressing and use of these gloves for all populations.
- ?? Frames: Through the design of extenders, racks, suspension stands, and frames, use of previously unapproachable instruments like drums, xylophones, temple blocks and cymbals is facilitated.

source: Chadwick, Donna, and Cynthia Clark. "Adapting Music Instruments for the Physically Handicapped." *Music Educators Journal* 67, no. 3 (November 1980): 56-59

Ronna Kaplan, MA, MT-BC, a board certified Music Therapist shares some additional adaptive techniques for working with children with special needs. In addition to being a noted Music Therapist, Rona serves as Music Therapy Intern Supervisor and Quality Assurance Coordinator For The Music Therapy Dept. at the Cleveland Music school settlement, Cleveland, OH. She is also Co-Chair of the American Music Therapy Association Early Childhood Network.

Adaptive Tips For Children With Speech And Language Delays, Social Problems, Behavioral Problems, Autism, Sensory Needs

Vocal/Verbal Performance:

- ?? **Augmentative communication devices/switches** (provided by a speech therapist.) can be used to allow a non-verbal child to communicate and participate in a vocal music activity, for example when singing Old MacDonald Had A Farm, the repeated musical phrase E-I-E-I-O could be recorded and the child would push the switch at the appropriate time in the song.
- ?? **Visual aids** and picture communication symbols can also be used with the same goal with the child indicating his or her choice relative to the picture chosen. The teacher or caregiver can use pictures existing in the school or previously drawn. There is also a computer program called BoardMaker by Mayer-Johnson, Inc. in Solana Beach, CA
- ?? **Props** can be used to designate a specific child's turn e.g. A toy microphone can be passed to the child signifying that this is his/her turn to sing a solo. Scarves can also be used as a concrete tool to signify the child's turn using movement improvisation, for example when singing the familiar song "Two Little Blackbirds", the child can pretend to fly-away during the appropriate lyrics "Fly away Jack, Fly away Jill...come back Jack, come back Jill" lyrics in the song.
- ?? **The added medium of sign language** paired with vocal or verbal responses sometimes enhances learning.

Motor/Instrumental Performance

- ?? **Visual cues** such as pictures of animals can be used on instruments to make the connection with the name of notes, for example an Apple picture can be used on A pitched bells and a Cow picture can be used on C pitched bells.
- ?? **Color Coding** can also be used on the instrument with the teacher holding up some visual cue as well, for example a C pitched bell can be =Red, and G=Blue and the child plays accordingly.
- ?? **Pictures of the instrument to be played can be shown during special parts of a song**, for example during a train song like Little Red Caboose, the Chug Chug refrain when the child sees his/her instrument's picture held up.
- ?? **Loop tapes with the instrument sound can be made**, with a switch that would make the instrument sound instead.

Other General Suggestions include: Assign an adaptive partner (a child without a disability) as a peer model who can prompt the other child so he knows when to take his turn. Or the other partner can hold part of an instrument while the other manipulates it, for example one can hold the triangle and the other partner can use the striker.

- ?? Divide or simplify an instrumental task into smaller “jobs,” using an Autoharp let one child strum, and the other one push the buttons.
- ?? Sometimes the use of a simple slant board on which to place the instrument on can make it easier for the child to play e.g. an autoharp on a slant, helps with wrist position.
- ?? For non-ambulatory children the use of a scooter board allows for participation, Wheelchair dancing and modified song lyrics to accommodate movement the children can do facilitate music making e.g. for the song wheels on the bus the lyrics could be “ the driver on the bus moves back and forth...”
- ?? Make adaptations for children with a slower response time e.g.. give longer time between the verses
- ?? Sensory motor needs require the teacher to adapt where the children sit so the child is better able to participate. Some children might need to sit in a chair to help define their space. Others might need their names put on their carpet squares.
- ?? Transitions- sing or change the lyrics to fit what the children are doing. The lyrics can provide directions. For example, the use of Piggy Back songs “ Now it’s Mary’s time to play the drums. ... (Sung to the tune of Mary had a little lamb).
- ?? Provide strong visual cues for start and stop activities such as a Green Light for go and a Red Light for stop.
- ?? Always follow tempo (speed) of the child.
- ?? Choose simple songs with one direction per verse, using repetition and enough time for the children to respond.
- ?? Play instruments along with or without live or recorded music. Instruments may be played in non-traditional ways: drums may be rubbed or scratched, tambourines may be hit with fists or fingers, switches may be used to activate sounds, etc.
- ?? Encourage creativity with the children actively participating in the music making and improvisation; there is no right or wrong way. Encourage children to make up their own lyrics to songs as well. Many children enjoy having their names, interests and activities included in songs.

MUSIC STANDARDS IN PRE-SCHOOL

In 1994, the National Committee For Standards In The Arts announced America’s first national voluntary standards for K-12 education in the arts. As a result **the National Standards For Arts Education** *National Standards For Arts Education* (dance, music, theatre, visuals), created by the National Consortium of National Arts Education Associations was published By Music Educator’s National Conference. The publication *The School Music Program: A New Vision* addresses a more specialized audience and presents only the standards in music education.

The National Music Standards-Prekindergarten (Age 2-4)

The years before children enter kindergarten are critical for their musical development. Young children need a rich musical environment in which to grow. The increasing number of day-care centers, nursery schools, and early-intervention programs for children with disabilities and children at risk suggests that information should be available about the musical needs of infants and young children and that standards for music should be established for these learning environments as well as for K-12 settings.

Curriculum Guidelines

Play is the primary vehicle for young children's growth, and developmentally appropriate early music experiences should occur in child-initiated, child-directed, teacher-supported play environments. In the pre-kindergarten, the teacher's role is to create a musically stimulating environment and then to facilitate children's engagement with music materials and activities by asking questions or making suggestions that stimulate children's thinking and further exploration.

Children also need group music time to experience the important social and musical aspects of sharing music and making music together. Ideally this should be delivered by either early-childhood arts specialists employed as staff members in child-care centers and preschools or by visiting music specialists with training in child development to provide musicality and creativity and to serve as models and consultants for the child-care staff.

The standards below are intended for up to age 4. The skills of young children develop along a continuum, and developmentally appropriate activities should be used at earlier levels.

1. Content Standard: Singing and playing instruments

Achievement Standard:

Children

- a. use their voices expressively as they speak, chant, and sing
- b. sing a variety of simple songs in various keys, meters, and genres, 3 alone and with a group, becoming increasingly accurate in rhythm and pitch
- c. experiment with a variety of instruments and other sound sources
- d. play simple melodies and accompaniments on instruments

2. Content Standard: Creating music

Achievement Standard:

Children

- a. improvise songs to accompany their play activities
- b. improvise instrumental accompaniments to songs, recorded selections, stories, and poems
- c. create short pieces of music, using voices, instruments, and other sound sources
- d. invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas

3. Content Standard: Responding to music

Achievement Standard:

Children

- a. identify the sources of a wide variety of sounds 4
- b. respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music
- c. participate freely in music activities

4. Content Standard: Understanding music

Achievement Standard:

Children

- a. use their own vocabulary and standard music vocabulary to describe voices, instruments, music notation, and music of various genres, styles, and periods from diverse cultures
- b. sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage 5
- c. demonstrate an awareness of music as a part of daily life

Notes:

1. "MENC Position Statement on Early Childhood Education," MENC Soundpost 8, no.2 (Winter 1992): 21-22.
2. "MENC Position Statement on Early Childhood Education," 21.
3. E.g., folk songs, ethnic songs, singing games
4. E.g., crying baby, piano, guitar, car horn, bursting balloon
5. E.g., changes in rhythm, dynamics, tempo

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MUSIC INSTRUCTION STANDARDS FOR PREKINDERGARTEN AND KINDERGARTEN (AGES 2-5)

Curriculum and Scheduling

1. Music is integrated into the curriculum throughout the day.
2. The children's learning experiences include singing, playing instruments, listening to music, creating music, and moving to music.
3. At least 12 percent of the contact time with children in every prekindergarten and kindergarten is devoted to experiences with music.

Staffing

1. Music instruction in every prekindergarten and kindergarten is provided by teachers who have received formal training in early- childhood music. A music specialist qualified in early-childhood education is available as a consultant.

Materials and Equipment

1. Every room in which music is taught is equipped with a high- quality sound reproduction system capable of utilizing current recording technology. At least some of the audio equipment can be operated by the children. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures. Also available for use in music instruction are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.
2. Every room in which music is taught is equipped with a variety of classroom instruments, including drums, rhythm sticks, finger cymbals, triangles, cymbals, gongs, jingle bells, resonator bells, step bells, xylophone-type instruments with removable bars, chorded zithers, fretted instruments, electronic keyboard instruments, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters, bells) are available for use by children with disabilities. Every room in which music is taught is equipped with children's books containing songs and with other instructional materials in music.

Facilities

1. Every prekindergarten and kindergarten has a "music center" or similar area where children have easy access to music materials and can listen to music with headphones so as not to disturb others.
2. Every prekindergarten and kindergarten has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.

From Opportunity-to-Learn Standards For Music Instruction. Copyright © 1994 by Music Educators National Conference, Reprinted with permission.

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HOW DOES MUSIC THERAPY MAKE A DIFFERENCE WITH YOUNG CHILDREN?

- ?? Music stimulates all of the senses and involves the child at many levels. This "multi-modal approach" facilitates many developmental skills.
- ?? Quality learning and maximum participation occur when children are permitted to experience the joy of play. The medium of music therapy allows this play to occur naturally and frequently.
- ?? Music is highly motivating, yet it can also have a calming and relaxing effect. Enjoyable music activities are designed to be success-oriented and make children feel better about themselves.
- ?? Music therapy can help a child manage pain and stressful situations.
- ?? Music can encourage socialization, self-expression, communication, and motor development.
- ?? Because the brain processes music in both hemispheres, music can stimulate cognitive functioning and may be used for remediation of some speech/language skills.

RESOURCES:

If you are looking for articles many of these can be obtained on the EBSCO,ERIC,PROQUEST databases available at your local library, you may even be able access this database and the articles remote with a library card.

Articles For Accomodating Students With Disabilities In Music Classes

Birkenshaw-Fleming, Lois. *Music for All: Teaching Music to People with Special Needs*. Toronto. Gordon V. Thompson Music, 1993.

Chadwick, Donna, and Cynthia Clark."Adapting Musical Instruments for the Physically Handicapped." *Music Educators Journal* 67, no. 3 (November 1980): 56-59

Elliott, Barbara. *Guide to the Selection of Musical Instruments with Respect to Physical Ability and Disability*. St. Louis: MMB Music, 1982.

Rogers, George L. "Effect of Colored Rhythmic Notation on Music-Reading Skills of Elementary Students." *Journal of Research in Music Education* 44, no. 1 (Spring 1996): 15-25.

Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalists*. New York: Schirmer, 1997

"*Inclusion and the Law*" and *All About Special Learners* , Music Educators Journal, January 2001

Instrumental Music for Special Learners (Zdzinski) , Music Educators Journal , Jan. 01, 27.

Special Learners in the Music Classroom (Humpal/Dimmick), Music Educators Journal, Mar. 95, 21

Special Learners with Special Abilities (Stambaugh), Music Educators Journal, Nov. 96, 19.

Music Technology for special learners: Adaptive devices (Schaberg), Music Educators Journal , Feb. 90, 62.

Music Technology for Special Learners—Two Music Composition Software Programs: A Comparison (Schaberg/Krout), Music Educators Journal, Feb. 91, 56.

BOOKS

Clinically Adapted Instruments for the Multiply Handicapped, 1982. Chadwick, Donna, and Cynthia Clark. Published by MMB Music.

TIPS: Teaching Music to Special Learners- Tips for using props, visual aids, instruments, rhythm activities, dance movements, and song stories to help children with special needs understand and enjoy music. Compiled by Gail Schaberg. An MENC publication.

Models of Music Therapy Intervention in School Settings: From Institutions to Inclusion- Provides a comprehensive overview of the role of music therapy in the education of the special learner. Contains contributions from sixteen music therapists and more. A publication of the American Music Therapy Association.

Special music for special learners by Linda Lara, www.shawneepress.com- Includes lessons, materials, strategies and activities that teachers can use to teach music.

Music and Dyslexia: Opening new doors; Ed. T.R. Miles and John Westcombe; www.whurr.co.uk

Betty Wilson Atterbury, *Mainstreaming Exceptional Learners in Music*; put out by Prentice Hall, 1990, ISBN 0135453518

Additional Web Resources include:

To find other music therapy websites, use a search engine such as "Yahoo", "Google" or "Excite". There are a lot of them out there! Here is just a small sampling of the many web sites out there that may be of help to you:

<http://members.aol.com/kathysl/links.html>
<http://www.nasaa-arts.org/>
<http://www.menc.org>
<http://www.musictherapy.ca/>
<http://www.hisf.no/njmt>
<http://www.voices.no>
<http://specialed.about.com/cs/musicarts/>
www.vsarts.org
www.lib.utk.edu/~music/guides/special.html
<http://www.musictherapy.cc>
www.musicfriends.org
www.specialmusic.org/pages/index.html
<http://ericec.org>
www.educationweek.org

ASSOCIATIONS:

MENC: The National Association for Music Education
1806 Robert Fulton Drive
Reston, VA 20191-4348
703-860-4000
www.menc.org

American Music Therapy Association
8455 Colesville Road, Suite 1000
Silver Spring, Maryland 20910
301-589-3300
www.musictherapy.org

OTHER VALUABLE RESOURCES

Educational Resources Information Center Clearinghouse on Disabilities and Gifted Education-
<http://ericec.org/>

ERIC Clearinghouse on Disabilities and Gifted Education
1110 North Glebe Road
Arlington, Virginia 22201-5704
800-328-0272

Includes a wealth of information including lesson plans for students with Disabilities

Wiggles N' Tunes, Inc.
316 Prospect avenue, Ste. #3C
Hackensack, NJ 07601
800-444-0507; 201-488-6711
www.wigglesntunes.com
e-mail: info@wigglesntunes.com

Board Maker Software
Mayer-Johnson, Inc.
PO Box 1579
Solana Beach, CA 92075
800-588-4548
<http://www.mayer-johnson.com/software/Boardmkr.html>

West Music
1212 5th Street
Coralville, IA 52241
www.westmusic.com

MMB Music, Inc.
3526 Washington Avenue
Saint Louis, Mo 63103-1019
www.mmbmusic.com