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## Tracing the Transformation of Early Childhood Music Education in *Young Children* from 1985 to 2010

By

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### Abstract

*The purpose of this study was to examine the trends of early childhood music education as they presented themselves from 1985 to 2010 in a major early childhood education journal, Young Children (YC). I reviewed all articles related to music and music education by analyzing the number of articles written per year, article content, and author background. I investigated the quantity and quality of the articles related to music and explored how early childhood professionals' views on music in education had changed over time. My findings show that scholarship devoted growing attention to music's role in early childhood education during this period, but that YC featured few music-related articles, tended to treat music as a support for the overall curriculum rather than as a subject in its own right, presented limited information on music education, and published few contributions by music educators.*

**Keywords:** advocacy, early childhood education, early childhood music educators, music education, role of music, *Young Children* (YC)

Early childhood music education is an interdependent and emerging field of study that encompasses both music and early childhood education. Music education professionals advocate the importance of music in early childhood education and work with other education professionals including early childhood and arts education associations to strengthen quality music programs geared toward young children (Andress, 1989; Campbell, 2000; Jordan-DeCarbo, 2004; Kenney, 2009; Levinowitz, 1998, 1999; Persellin, 2007; Taggart, 2010). In 1991, the National Association for Music Education (MENC, currently known as NAfME) stated its position on early childhood education, articulating the value of early music experiences:

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. (MENC, 1991)

For many years, NAfME has worked to inform early childhood educators, policymakers, and the public about the value of music education during children's early years by supporting relevant research studies, conferences, and publications (Nardo, Custodero, Persellin, & Fox, 2006; Persellin, 2007). NAfME has issued national standards for prekindergarten music education: *The School Music Program: A New Vision* (MENC, 1994b) and *Opportunity-to-Learn Standards* (MENC, 1994a). Moreover, NAfME has worked with the National Association for the Education of the Young Children (NAEYC) to promote the full inclusion of music in early childhood curriculum.

Early childhood music educators are committed to supporting young children's musical development. A substantial body of research has highlighted the roles played by early musical experience in children's musical potential and development (Gordon, 1999; Moorhead & Pond, 1978; Peery, Peery, & Draper, 1987; Persellin, 1992; Rainbow, 1981). The research supports the assertion that music education possesses *intrinsic* value (Elliott, 1995), which can help form the aesthetic component of education for young children. In particular, music education can help these children develop, experience, or enact self-expression and creative pleasure (Gordon, 1989; Peery et al., 1987), emotional expression, and aesthetic enjoyment (Elliott, 1995; Flohr, 2005). Other research in this field has revealed that early childhood music education possesses *extrinsic* benefits capable of supporting other domains of learning. These benefits include language development (Chen-Hafteck, 1997; Gan & Chong, 1998), cognitive development (Costa-Giomi, 1999; Graziano, Peterson, & Shaw, 1999; Gromoko & Poorman, 1998; Rauscher et al., 1997; Rauscher & Zupan, 2000), and social and emotional development (DeVries, 2004). Several studies have presented evidence that early music instruction can significantly enhance cognitive development such as spatial-temporal reasoning skills (Gromoko & Poorman, 1998; Rauscher et al., 1997), therefore generating more interest in and greater inclusion of early childhood music education (Levinowitz, 1998).

The continued advocacy of early childhood music education, bolstered by the findings of these and other studies, has led to an increased awareness of the value of early childhood music education by the public (Jordan-DeCarbo, 2004; Levinowitz, 1998; Persellin, 2007). Early childhood educators, as well, have become increasingly aware of music's importance in early childhood education (Nardo et al., 2006). A keyword search for music in back issues of *Young Children* (YC), a major journal published by the NAEYC, yielded four articles from 1985

through 1995 and 22 articles from 1996 through 2004 (Nardo et al., 2006). This increase in the number of publications could reflect general educators' growing interest in—and music educators' continued advocacy of—early childhood music education.

However, despite continuing efforts, research studies on preschool music education (Kelly, 1998; Nardo et al., 2006) have presented evidence that music is under-used and under-addressed in many early childhood programs. A gap remains between the field of music education and early childhood education regarding why and how early childhood programs should use music (Harris, 2009). Approximately 10 years after Kelly's (1998) study, a newer study by Nardo et al. (2006) examined music education's status in accredited American preschools. The study revealed that there has been little progress in meeting national music standards and that current practices are far below those suggested by the national standards. Classroom teachers were most often responsible for providing music instruction despite their having had little or no music training. They would plan and deliver music lessons without any help from music specialists and would, therefore, often feel unprepared for the task of delivering meaningful instruction. In the majority of situations, music education occurred for enrichment and pleasure. According to Nardo's report, the most important uses of music were for enrichment (58%), enjoyment (18%), and the development of children's language and literacy (17%). These studies led their authors to conclude that newer forms of collaboration between music educators and early childhood educators are needed for the implementation of ideal practices, which in turn could help fill the gap between current music practices and recommended practices set by NAfME (Nardo et al., 2006).

In order to fill this gap, and to ensure that strong music programs are present in early childhood education, early childhood music educators have continued to strive for greater

professional development and have vocally advocated the importance of quality music education during students' early years. Indeed, early childhood music educators have a responsibility to the public, early childhood educators, and policymakers to advocate music education by supporting research studies, conferences, and publications concerning related topics. As a major source of information for parents and educators of young children, publications can especially further the realization of these goals insofar as articles in periodicals are available at readers' convenience (Sims & Udtaisuk, 2008). Early childhood educators already receive guidance for music curriculum standards from the NAEYC (National Association for the Education of Young Children, 2005; Sims & Udtaisuk, 2008). These guidelines can be supplemented by a vast collection of books and professional journals that, related to early childhood music, can help early childhood teachers prepare appropriate musical activities for young children. National music standards set by NAfME, along with music education journals related to early childhood (e.g., the NAfME journals *General Music Today*, *Music Educators Journal*, and *Journal of Research in Music Education*) and early childhood education journals (e.g., the NAEYC journals *YC* and *Teaching Young Children*), are useful resources for early childhood educators who are responsible for young children's music instruction.

Considering that the majority of early childhood educators receive updates on music-related information from journals and magazines published in their field, I found that there has been surprisingly little research identifying and examining publications' handling of music-related topics. For this study, I surveyed the aforementioned journal *YC* to investigate the quantity and quality of the articles related to music and to explore how early childhood professionals' views on music in education have changed over time. *YC* is a peer-reviewed, professional journal published bimonthly by NAEYC. I chose *YC* because it is one of the most

popular periodicals from the early childhood field, and it is most likely to address current trends and issues.

The purpose of this study was to investigate the trends of early childhood music education as they appeared in *YC* from 1985 to 2010. I examined the quantity and quality of music-related information that early childhood educators would receive from this journal. I was particularly interested in the number of music-related articles published in non-“music education” journals such as *YC*, the content of the articles, the background of the contributors, and how these various facets had changed in the twenty-six years under review. I was also curious as to what features of music were addressed and discussed. The current paper’s review of these articles will clarify both early childhood educators’ views on music and the music education trends in early childhood education programs. I will discuss the contents of the articles and the issues of early childhood music education that are addressed in *YC* in order to identify topics that may be worth addressing in future conversations between music educators and early childhood educators.

### **Method**

Data collection for this study involved reviewing all the issues of *YC* published from 1985 to 2010. This journal published a total of 156 issues bimonthly over the 26-year period under review. In reviewing the printed issues, I paid particular attention to the titles of each issue’s articles in order to identify articles related to music education. Using specific keywords, I first examined the feature articles covered in the table of contents. In order to sort out the articles related to music and music education in *YC*, I used plural and singular forms of such key terms as “music,” “music activity,” “music education,” “music and movement,” and “art,” and such music-related terms as “singing,” “songbook,” “rhythm,” and “do-re-mi.” Next, I closely

examined these selected articles by scanning the body of the articles to determine whether the content was relevant for this study; only articles that had music as the main topic served as the data for this study. Excluded from this study were articles that, despite featuring phrases like “arts education” or “performing arts” in the titles, only partially referred to music in the text. A keyword computer search for the word “music” in *YC*’s Internet-based archives confirmed that I had correctly identified all the appropriate articles for the study. Finally all the selected articles for the study were photocopied for review.

The first step of analysis was to determine how many music-related articles had been published in the past 26 years. By analyzing the number of articles per year and across the span of all 26 years, I intended to find any indications of trends. In addition to the music articles alone, I counted the total number of all the articles that *YC* had published during the 26 years examined to determine what portion of the total articles were devoted to musical topics. Next, I separated articles from one another according to their authors’ profiles to determine the authors’ backgrounds (i.e., whether they were in music education, early childhood education, or some other field). My intention, in particular, was to determine whether or not—and if so, in what ways—the authors’ fields of specialization affected the focus of the authors’ respective articles. I was also interested in whether any of the co-authored articles were collaborative works involving both specialists from the field of music education and specialists from the field of early childhood education. Finally, I conducted content analysis. Given the different purposes of the authors, I categorized the articles by topics involving the application of music in early childhood classrooms. Here, I focused on three categories: the use of music for facilitating learning and development (i.e., nonmusical), the use of music for teaching children music (i.e., for its own sake), and a combination of these two approaches. The first category concerned the use of music

for extrinsic benefits including the enhancement of children's intellectual and emotional development (e.g., language and literacy, problem solving). The second category covered articles pertaining to the educational role of music for music's own sake. These articles dealt with literature, activities, or recommendations for educating children in music, addressing in particular possible criteria for valuing and understanding music as well as for developing music skills. I divided this category into two parts, with one addressing children's musical development and the other addressing teachers' development of musical environments.

## **Findings**

### **Number of Articles**

The 156 issues contained 1,594 articles, of which 32 articles were primarily about music education; that is, music-education articles constituted 2.01% of all the *YC* articles published, with this average ranging from 1.35 to 5.26% per year. The data show that the frequency of articles about music noticeably increased in later years. However, over the years, the number of published articles fluctuated, demonstrating that while in the later years, more articles were published, there were no uninterrupted increases or decreases. In its early years (i.e., between 1985 and 1997), the periodical published a relatively small number of music-related articles (10 articles, or 31.3% of all the articles published during this sub-period). Then, from 1998 to 2010, a greater number and a greater percentage of articles on music education appeared in the periodical (22 articles, 68.8%). In eight out of the 26 years under review, the periodical published no articles on music; yet after 1998, *YC* consistently published at least one article on music every year, as can be seen in Figure 1.

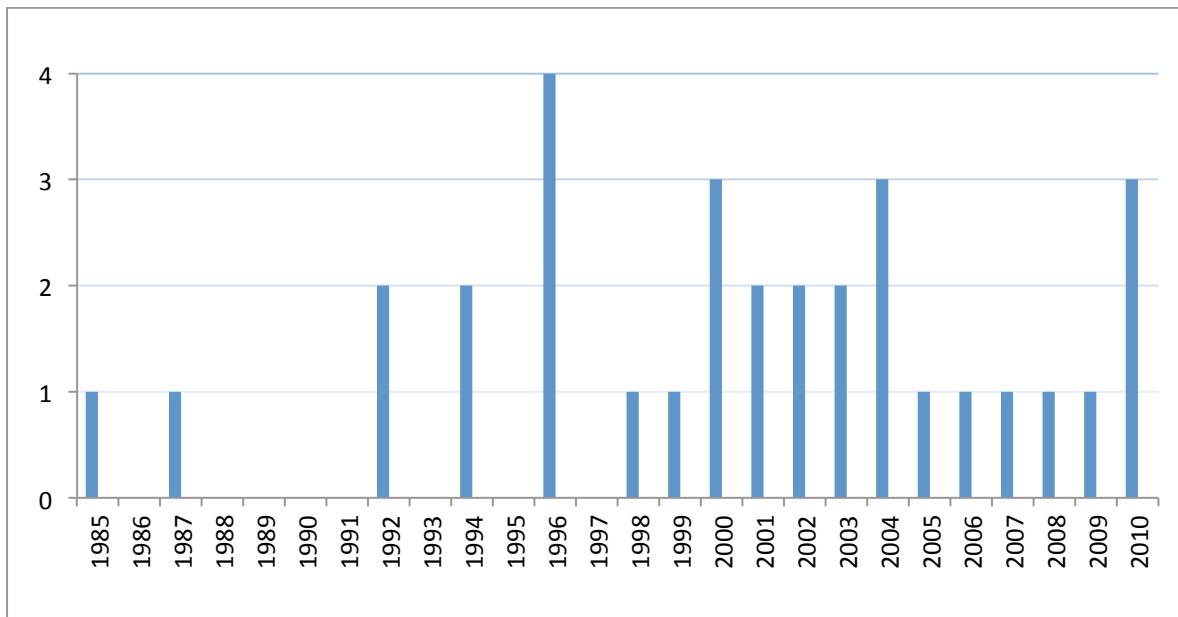


Figure 1. The annual number of music-education articles published in the journal *Young Children* (YC) from 1985 to 2010.

YC's July 1996 issue had a special focus on music and was entitled *Musical Abilities: Are You Fostering Them?* (NAEYC, 1996, pp. 4-23). This particular issue accounts for the peak in the graph (for a full list of all articles by year, see Appendix).

### Authors' Backgrounds

A look at the authors' backgrounds shows that of the 37 authors of the 32 articles, 14 (38%) of the authors had music backgrounds, 22 (59%) of the authors were from the early childhood education field, and one author (3%) was from an unrelated field (i.e., an editor). Authors with music backgrounds included college professors, music specialists who worked in early childhood programs, music therapists, and directors of music programs. Early childhood professionals included college professors, classroom teachers, consultants, and early childhood program directors. The author profiles in the articles revealed that many of the authors in the

early childhood education field had a special interest in music (e.g., a language arts professor who sought to integrate music into language arts curriculum; an early childhood consultant with a music background). The number of articles written by authors with an early childhood education background was relatively consistent over the period studied. Music educators contributed a greater number of the articles as the years progressed: only four articles were published before 1997 whereas 13 articles, including five co-authored articles, were published after 1997. However, upon examining them closer, I noticed that some contributors from the music education field published more than one article in *YC*. In fact, of 18 articles written by music educators, two music educators wrote six articles; J. Wolf wrote four and L. P. Neelly wrote two articles. While this statistic demonstrates the efforts of these two authors, it also shows either that only a small number of music educators were trying to publish articles in *YC* or that their articles were not being chosen for publication.

I also examined co-authored articles to determine whether any collaborative efforts resulting in a publication had taken place between an expert from the field of music education and an expert from the field of early childhood education. Of the nine co-authored articles, five were written by authors covering the two fields of music and early childhood education. The remaining four were written by authors from a single field; the authors of three of these articles were from the field of early childhood education, and the authors of the remaining article were from the field of music education. More articles co-authored by individuals representing more than one field were published after 2004, indicating that educators had been collaborating in ways that led to publishable works. There is no indication that music educators were more likely than early childhood educators to write articles characterizing music as inherently valuable. The full data on author background by field are presented in Table 1.

Table 1

*Author background.*

The backgrounds of authors who published music-related articles for the education journal *Young Children (YC)*.

Article Years	Music Education (M)	Early Childhood Education (EC)	Co-authored Articles *			Other
			M/M	EC/EC	M/EC	
1985	0	0	0	0	1/1	0
1987	0	1	0	0	0	0
1992	1	0	0	2	0	0
1994	1	1	0	0	0	0
1996	1	3	0	0	0	0
1998	0	1	0	0	0	0
1999	1	0	0	0	0	0
2000	1	2	0	0	0	0
2001	2	0	0	0	0	0
2002	1	1	0	0	0	0
2003	1	0	2	0	0	0
2004	1	0	0	0	1/1, 1/2	0
2005	0	1	0	0	0	0
2006	0	0	0	2	0	0
2007	1	0	0	0	0	0
2008	0	0	0	0	1/1	0
2009	0	1	0	0	0	0
2010	0	0	0	2	1/1	1
Total**	11	11	2	6	5/6	1

\*Under co-authored articles, M/M = articles co-authored by specialists in the music field, EC/EC = articles co-authored by specialists in the early childhood education field, and M/EC = articles co-authored by specialists in the music field and early childhood education field respectively.

\*\* These numbers reflect the total number of authors who contributed articles under each field and do not account for repeat contributors.

**Article Content**

Most of the articles examined in *YC* addressed mainly the benefits of infusing music throughout early childhood curriculum. Each article provided early childhood educators with

both research-based information on advocacy of music in children's learning (i.e., why music or musical activities are important in early childhood education), and music's practical applications (i.e., how to use music in the classroom). In order to identify the trends specific to this focus on music, I categorized the articles according to whether the articles focused on the use of music for supporting children's developmental domains (i.e., nonmusical), the use of music for teaching children in music (i.e., for its own sake), or the use of music for achieving these two goals. Table 2 presents the categorization of the articles.

Table 2

*Analysis of articles based on their treatment of music.*

The number of music-oriented articles in *Young Children (YC)* that were devoted to facilitating nonmusical development, to teaching children music, or to both of these goals.

The purpose of using music in education	# of articles
To facilitate nonmusical development (intellectual and emotional) -overall development (3) -language and literacy (6) -math (1) -problem solving (1) -social-emotional skills (1) -self-expression (1) -creativity (1) -enrichment of classroom environments (3)	17
To teach children music (musical skills, theory, value) -musical development (5) -creating musical environments (6)	11
Both to facilitate nonmusical development and to teach children music	4
Total	32

Of the 32 articles, 17 articles (53%) addressed the use of music for stimulating nonmusical learning and development (intellectual and emotional), 11 articles (34%) addressed the use of music for teaching children music, and four articles (13%) addressed the use of music for both of these objectives.

**Facilitating learning and development (nonmusical).** More often than not, *YC*'s music-related articles depicted music as an important tool for facilitating an interdisciplinary curriculum. As noted above, among the 32 articles examined, 17 (53%) discussed music as a means by which educators could support and nurture children's general developmental skills in such areas as language, cognitive, social, and emotional development. The authors in this category stressed the extrinsic values of music education in early childhood programs (nonmusical learning), and the benefits of using music to promote academic skills were a prominent idea.

A breakdown of the 17 articles in this nonmusical category would be useful at this point. Six articles addressed the most frequently discussed benefit of music—music's capacity to facilitate children's development of language and literacy skills—and suggested many ways of integrating music into literacy through chants, song books, story songs, and the like. Another five articles corresponded, each, to a unique developmental area: math (Geist & Geist, 2008), problem-solving (Hitz, 1987), socio-emotional development (Humpal & Wolf, 2003), self-expression (Neelly, 2001), and creativity (Hildebrandt, 1998). Another three articles addressed children's overall development, with each article roundly supporting the benefits of infusing music throughout early childhood curriculum. The three remaining articles in this category emphasized the importance of integrating musical activities into daily classroom routines to enrich the general classroom environment: for example, listening to background music during

nonmusical classroom activities, playing music during classroom transitions, and singing songs conducive to children's study of such topics as colors and numbers. Regarding these 17 articles, singing was the most frequently suggested form of musical expression and was emphasized as a means of both classroom management and nonmusical learning.

**Teaching children music.** Although many of *YC*'s music-related articles portrayed music as a tool with which teachers could strengthen aspects of nonmusical curriculum, 11 articles (34%) argued that music and music education were important in their own right. Pica (2009), in her article "Make a Little Music," claimed that music should be taught for its own worth despite the evidence that music can improve overall cognitive development. Articles addressing the value of music for its own sake provided a music-centered rationale for including music in early childhood curricula. Of the 11 articles, five articles addressed the development of children's musical abilities, four addressed singing as a teaching subject, and one article focused on promoting students' musical compositions. On the whole, the articles in this category provided readers rich information about children's musical development; for example, two articles, "Let's Sing It Again" and "Singing with Children Is a Cinch" (Wolf, 1992, 1994), gave nonmusical teachers background information about how children learn to sing and criteria for selecting songs and planning an actionable step-by-step approach. The articles encouraged teachers to sing with confidence, positive attitudes, and enthusiasm and to accompany students in singing songs, regardless of the teachers' musical training.

One of the most emphasized topics in the category of teaching music to children was the educators' design and creation of musical environments in early childhood classrooms. The authors of six articles stressed that in order to accomplish the aforementioned goals, children must experience music in its own right. They claimed that teachers should create a "musically

stimulating classroom environment” (Kim & Robinson, 2010). In order to make this happen, teachers should—or so the authors argued—plan music activities enabling children to experience a variety of musical activities and to develop musical skills at an age-appropriate level. The most recent of the six articles, “Four Steps for Becoming Familiar with Early Music Standards” by Kim and Robinson (2010), thoroughly presented the early childhood music standards published by NAfME and suggested ways to implement practices in the early childhood curriculum to meet those standards. In short, the authors encouraged teachers to incorporate music standards into the curriculum in order to offer children valuable experiences with music.

Regarding the articles’ discussion of musical activities, there was a strong emphasis on singing. Many articles that addressed singing either as a teaching subject or as a teaching tool stated that singing can be a wonderful vehicle for supporting various facets of early childhood education settings. Teachers’ musical abilities were brought up in several articles. Six articles by different authors encouraged teachers to sing, even if they could not “carry a tune” (Neelly, 2002, p. 80). In fact, one article declared, “If you teach children, you can sing!” (Moore, 2002, p. 84). The articles made more and more references over the years to the importance of teachers’ role in engaging students in musical activities (Kim & Robinson, 2010; Moore, 2002; Wolf, 1992, 1994, 2000). For example, Jalongo (1996) and Moravcik (2000) insisted on the importance of teachers’ role in children’s musical learning and teachers’ responsibility for developing young children’s musical abilities. These authors argued that music should be more than just singing and that children should learn music through carefully planned instructions capable of helping the children fulfill their musical potential. The authors concluded that in order for children to benefit from a quality program, there was a need for qualified trained music specialists in the schools.

## **Discussion**

I designed a comprehensive examination of the *YC* articles related to music and music education to uncover trends in early childhood music education from the point of view of educators in early childhood education settings. Using the above findings, I drew some conclusions on the development of *YC*'s treatment of early childhood music education.

### **A Small Number of Music-related Articles**

The findings show that there were seemingly significant increases in the number and frequency of music education articles published over the years. It seems clear that the editor(s) in the early years of the journal made no deliberate attempt to include any articles about music education in any given issue. Beginning in 1998, every issue included at least one article about music education. This increase possibly indicates that music was gaining more attention in early childhood education, as Nardo et al. (2006) similarly suggested. One possible reason for this increasing frequency in the number of music articles over time was the corresponding growth in the popularity of research, dating from the mid-1990s, concerning music's relationship to children's cognitive development (Fox, 2000; Jordan-DeCarbo, 2004).

Although the number of music education articles increased over the years, the total number of articles related to music in *YC* was rather small. The fact that over a 26-year period, only 32 articles accounting for 2.01% of all the *YC* articles published were devoted to music education possibly indicates that music was not an important subject in early childhood education. However, the small number of music education articles in *YC* is not necessarily an indication that proponents of music education were failing to impress upon early childhood educators the importance of music. Early childhood education covers a wide range of topics, and while music education has been proven to be an important factor in childhood development,

perhaps the editors of *YC* chose to focus on other subjects. It seems warranted to conduct future studies examining other publications in early childhood education to determine whether the findings here constituted a trend across the field or were particular to *YC*.

### **Emphasis on Music as a Support for Overall Curriculum**

The *YC* articles discussed in the current study were written as a guide by which general educators unfamiliar with music could develop music curricula and could integrate music into the classroom. Thus, the articles provided practical ways in which teachers could introduce young children to music and deepen their appreciation of it. As one might predict, more articles in *YC* addressed the nonmusical value of music and portrayed music as a tool for supporting other areas of teaching and learning than as a subject possessing inherently sufficient educational value. This tendency is fairly understandable because of the nature of the journal and the journal's readers, who have tended to be early childhood education practitioners. Similar findings came to light in Sims and Udtaisuk (2008), which examined parenting magazines. These two researchers found that the magazines featured music as the primary topic in only a few articles and that the information the readers received about music's role in children's and families' lives were primarily utilitarian. The researchers also found that music-related articles concerning stress reduction and entertainment accounted for about half of the articles examined. It is noteworthy that these findings were generally similar to those in Nardo et al.'s study on the role of music in preschool curricula (Nardo et al., 2006).

From a music educator's point of view, what was missing in the *YC* publication during this period was an appreciation for music as a subject valuable in its own right. While noting that music activities facilitate extra-musical learning, numerous early childhood music educators have given strong weight to the assertion that care must be given to nurturing children's musical

potential and development as an essential component of early childhood education (Gordon 1999; Levinowitz, 1999). Andress (1998) stated that “understanding, valuing, and enjoying music are the major goals of music experiences of young children” (p. 213); and along with many other music educators, Andress claimed that this aspect of music education (i.e., music’s aesthetic value) makes unique contributions to the development of the whole child.

The majority of articles addressing music in *YC* generally treated music as a means to an end and not as an end in itself. Yet music educators continue to argue for music to be included in preschool curricula. One of the main issues in regards to this argument is whether music educators should try to justify this inclusion on the basis of music’s own merits or on the basis of the support that music can lend other academic areas (Jordan-DeCarbo & Galliford, 2010). Given the vast number of studies that researchers have conducted on the inherent value of music (Elliott, 1995), it seems that this argument might have been settled long ago. However, if the focus of the music articles published in *YC* is any indication, this point remains highly deliberated and disputed among early childhood educators.

### **Lack of Information and Limited Topics on Music**

The articles addressing music as a teaching subject presented relatively superficial information in terms of music teaching and learning, and for the most part, covered limited topics on music education. Regarding the types of music activities addressed in the *YC* articles, a strong emphasis was placed on singing. The dominance of singing activities in early childhood programs remains in current practice (Nardo et al., 2006). To provide a foundation for young children’s future music learning (Sims, 1995), educators need to provide children with balanced musical experiences involving various musical activities including playing instruments, creating music, responding to music, and understanding music on the basis of national music standards.

In point of fact, the most recent *YC* music-related article, “Four Steps for Becoming Familiar with Early Music Standards” by Kim and Robinson (2010), presented the preschool music standards set by NAFME and outlined how early childhood educators can improve their music programs in connection with these standards.

All in all, these findings indicate that early childhood teachers require access to greater amounts and greater depths of information about integrating music—as a vital subject—into school curricula. As for *YC*’s approach to publishing music articles, submitted manuscripts undergo peer review while the editor(s) choose the content of the journal. Educators, musicians, and even students who regard music education as worthy in itself can, through appeals and exchanges, encourage editorial staff at *YC* and other journals to publish articles that treat music as an end, and not just as a means, to well-rounded early childhood education. Along with an increase in cross-discipline publications, as Sims (1995) stated, it is the responsibility of individual music educators and early childhood teachers to work together “to meet the challenge of ensuring that all children have the opportunity to participate in high-quality, developmentally appropriate music activities and experiences” (p. 6).

### **Need for a Greater Contribution from Music Educators**

*YC*’s growing number of articles addressing music education during this period is a potential indication of early childhood educators’ growing interest in music education (Nardo et al., 2006). More and more music educators have been trying to share their ideas and research with early childhood teachers by advocating the importance of music in early childhood education programs. This trend is evident in the increased efforts of music educators to publish collaborative works within each field and between the two fields. However, because a small number of music educators (i.e., the two authors J. Wolf and L. P. Neelly) were responsible for a

large number of the *YC* articles (six articles in total), the overall number of music educators' articles is not rigorous proof of a widely supported movement or trend. In short, a small number of music educators could have skewed the numerical findings concerning *YC*'s contributions.

Insofar as general classroom teachers are the individuals who have the most responsibility for teaching music in early childhood education (Nardo et al., 2006), and their most substantive source of music education information is education-oriented publications, music educators have a responsibility to reach a larger target audience by writing a sizable number of quality articles for early childhood education journals, and not just for music education journals. In this way, the educators who are most responsible for teaching music to young children will be more likely to recognize music's considerable benefits for early childhood education.

### **Conclusion**

This study presents possible evidence that, since the mid-1990s, music has gained more attention from members of the early childhood field than had previously been the case. This trend is evident in *YC*'s growing number of articles on music, of music-education contributors, and of co-authored articles on music. However, this growth in the number of music-related articles has jumped from a very small number to only a slightly larger number. Upon examination of the content of the articles, it is unfortunate to see that the focus of the vast majority of these articles is on how music can offer support to other academic subjects, and not on its inherent value.

Being an interdependent field that encompasses music education and early childhood education, early childhood music education requires as much collaboration from these two fields as possible. We, music educators, have a responsibility to create a hybrid between music

education and early childhood education by having a productive relationship with early childhood educators. If we value music's beneficial contributions to young children, then we should assign music an important place in early childhood education. If we desire music to be considered a vital subject in its own right, and not overshadowed by the role it plays in today's integrated curriculum, we should continue to work with our policymakers and early childhood educators to advocate and support our research findings so that music resides at the core of the curriculum.

As this paper has demonstrated, music educators can inform and support early childhood educators through compelling research in cross-discipline publications to ensure that all children in early childhood education programs have access to quality music education (Persellin, 2007; Sims & Udtaisuk, 2008). By sharing our findings and opinions in educational journals in addition to professional music education journals, we can help fill the gap between music educators and early childhood educators regarding the views on music's value in children's lives. This intermediary work is potentially useful to early childhood music educators, whether practitioners or researchers, in the effort to reach educators who need more information on the value of music in young children's lives. Given the small scope of this study, future studies on early childhood music education would do well to collect and review related articles from other journals in the field of early childhood education. Through these future studies, we can better grasp educators' views on early childhood music education and, as a result, take the necessary steps to strengthen early childhood music education.

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## Appendix: List of Articles on Music and Music Education in *Young Children* by Year

Year	Article Title	Authors
1985	▪ Singing with Young Children: Folk Singing for Nonmusicians	Jalongo & Collins
1987	▪ Creative Problem Solving Through Music Activities	Hitz, R.
1992	▪ Let's Sing It Again: Creating Music with Young Children ▪ Linking Lyrics and Literacy through Song Picture Books	Wolf, J. Barclay & Walwer
1994	▪ Singing with Children Is a Cinch ▪ Joyful Voices: Facilitating Language Growth Through the Rhythmic Responses to Chants	Wolf, J. Buchoff, R.
1996	▪ Using Recorded Music with Young Children: A guide for Nonmusicians ▪ Integrating Music with Whole Language through the Orff-Schulwerk Process ▪ Music Makes the School Go 'Round ▪ Welcome to Lala's Land	Jalongo, M. R. Crinklaw-Kiser, D. Lazdauskas, H. Chenfeld, M. B.
1998	▪ Creativity in Music and Early Childhood	Hildebrandt, C.
1999	▪ Creating Music Environments in Early Childhood Programs	Achilles, E.
2000	▪ Sharing Songs with Children ▪ When I Listen to the Music ▪ Music All the Lifelong Day	Wolf, J. James, A. R. Moravcik, E.
2001	▪ Developmentally Appropriate Music Practice: Children Learn What They Live ▪ The Music, Movement, and Learning Connection	Neelly, L. P. Palmer, H.
2002	▪ If You Teach Children, You Can Sing! ▪ Practical Ways to Improve Singing in Early Childhood Classrooms	Moore, T. Neelly, L. P.
2003	▪ Music as a Teaching Tool: Creating Story Songs ▪ Music in the Inclusive Environment	Ringgenberg, S Humpal & Wolf
2004	▪ It's as Easy as A-B-C and Do-Re-Mi ▪ Music Play: Creating Centers for Musical Play and Exploration ▪ Music from Inside Out: Promoting Emergent Composition with Young Children	Hill-Clarke, K. & Robinson, N. Kemple, Batey, & Hartle. Ohman- Rodriguez, J.
2005	▪ The Language of Lullabies	Honig, A. S.
2006	▪ Music for Their Minds	Shore & Strasser
2007	▪ Kaleidoscope: How a Creative Arts Enrichment Program Prepares Children for Kindergarten	Armistead, M. E.
2008	▪ Do Re Mi, 1-2-3 That's How Easy Math Can Be: Using Music to Support Emergent Mathematics	Geist, K. & Geist, E. A.
2009	▪ Make a Little Music	Pica, R.
2010	▪ Beyond Twinkle, Twinkle: Using Music with Infants and Toddlers ▪ The Performing Arts: Music, Dance, and Theater in the Early Years ▪ Four Steps for Becoming Familiar with Early Music Standards	Parlakian & Lerner Koralek, D. Kim, J. & Robinson, H. M.

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