

Year, 2008

**FINAL REPORT FOR THE RECEIPT OF FUNDING
ATU Professional Development Grant**

**Arkansas Tech University
Professional Development Grant**

The Arkansas Tech University Professional Development Grant Committee granted funding for a professional conference in 2008.

Three presenters attended the conference, hosted by the National Association for the Education of Young Children on 11/04/08 through 11/08/08.

Presenters: Dr. Kevin C. Costley, Dr. Byra Ramsey, and Dr. Timothy Leggett

Title of Presentation

Feel the Beat: Plum, Apple, Antelope, Watermelon

Attendees received copies of the presentation powerpoint

Goal of Presentation: To convince non-musical classroom teachers they could incorporate and promote music in the classroom on a daily basis.

Content and Order of Conference

- Introduction of Presenters
- Introductory Information on Suzuki (Talent Education Program in Japan) and the Mother Tongue Approach of learning how to play/make music
- Clapping methods for quarter notes, half notes, dotted half notes, whole notes, two-eighth notes, triplet notes and sixteenth notes. Rhythm is to be felt, not just counted
- Word counting – *Plum, Apple, Canteloupe, Watermelon*
- Alternative Animal Counting
- Developmental Stages of young children and what they can do musically during these stages of development
- Home-made Rhythm Instruments – displayed and used while identifying and clapping/counting folk tunes. (Name That Tune)
- Early Childhood interactive websites discussed and handouts distributed to attendees
- Question and Answer Time including welcoming of comments

Findings, Recommendations, Future Dissemination of Findings

- During conference and after conference attendees were engaged in the presentation. Attendees made many comments and asked thoughtful questions on how to apply the content to their instruction.
- It was found that early childhood teachers need and greatly appreciate helpful information in this area.

- It was recommended that teachers return to their classrooms and implement our strategies as soon as possible. It was also recommended that teachers use the web resources provided on the handout.
- Content of this presentation will be presented in ATU early childhood classes and applied as one alternative developmentally appropriate best practice: learning to listen to music and rhythms before reading them.
- Content of this presentation will be applied in the form of a written article and submitted to a refereed journal within the next calendar year.
- Content of this presentation has been presented in one or more Arkansas Tech University early childhood classes.

POWERPOINT OUTLINE

- **Feel the Beat: Incorporating Suzuki Rhythms in Your Classroom**
- Suzuki Music in the Classroom
- Arkansas Tech University
- November, 08
- Kevin Costley, Byra Ramsey, timothy Leggett

- **BACKGROUND INFORMATION**

Langstaff's and Mayer's (1996) Rationale for music!

- Music in the Classroom
- A child may be tone deaf and fail to develop rhythm if music is not used at an early age
- In the classroom, children love to
 - sing
 - move to music
 - clap rhythms
 -
- **THE POWERFUL EFFECT OF MUSIC**
- **Music has a powerful effect on people of all ages**
- Human Response to Music
- Slower recordings help children and adults
- The Suzuki Method was developed and marketed over 50 years ago In Japan
 - Dr. Shinichi Suzuki, a Japanese violin teacher, started the "*Talent Education Movement*"
- Dr. Suzuki believed that **ALL CHILDREN** can learn to play the violin by hearing the music FIRST!
- Children should learn by "hearing the music" Children learn to listen to mother speak first and then they learn to talk. In the same way, children learn to listen to mother read books and then they learn to read books for themselves. **THEY LISTEN FIRST!!!**
- In the United States, we often teach children to "read music", before listening to music!
- Suzuki believes this is a common error. The Suzuki Method is an **OPPOSITE APPROACH** of the traditional American method of having children read music first before playing an instrument. Children should have **MULTIPLE** listening experiences before playing music
- **Goal of the Suzuki Method**
- The ultimate goal is not so much in creating musicians, but to bring happiness to **ALL CHILDREN** through training in music

- Over 250,000 Children have been trained successfully with the Suzuki Method.
Some Americans have adapted the Suzuki method and combined both the traditional reading approach with the listening approach successful (a blend in both approaches).

- **Dr. Suzuki strongly believed in the acquisition of musical abilities of young children**
- Dr. Suzuki believed learning music has many similarities to learning spoken language
- Group Lessons was one main focus of the Suzuki Method
- In addition to individual lessons, students also have group lessons
- A Suzuki lessons are a *family affair*. Mother goes to each lesson and takes notes. Mother practices daily with the child. Mother introduces quality recordings of fine music to the child.
- Students perform in group recitals and concerts which are motivational and family and community events.
- The Suzuki lesson produces well-rounded students in any setting as well as improvement in:
- Learning: EXACT OPPOSITE
of the traditional Western approach
- Suzuki approached learning to play an instrument by emphasizing listening experiences in melodic inventions, the rise and fall of the melodic line, beautiful harmonies, and rhythms.

- **RHYTHM IS AN ADVENTURE – LIKE AN EAGLE SOARING IN THE SKY!**

Plum is a quarter note

Apple is two-eighth notes

Cantaloupe is a three triplet notes

Watermelon is four sixteenth notes

- Quarter Note – clap one time and say “Plum.”
- Half Note clap, shake
- Half Note Dot – clap, shake, shake
- Whole Note – clap, shake, shake, shake
- Eighth Notes – clap two times evenly and say, “Apple.”
- Triplet Notes – clap three times evenly and say, “Cantaloupe.”
- Sixteenth Notes – clap four times evenly and say, “Watermelon.”

- **Music Through the Ages**

- Music is Important for Preschoolers
- Bonding-socially, emotionally, cognitive with other children
- Music breeds Music

- **Brain Growth**

- Tool for warming up
- Ready to engage and process information

- **Music for Infants and Toddlers**

- Singing and chanting to them; using songs and rhymes
- Imitating the sounds infants make
- Variety of vocal, body, instrumental and environmental sounds

- **Music for Two-Year-Olds**

- Use their Bodies in response to bouncing up and down
- Learn short, simple songs
- Follow directions
- May sing parts of songs
- Enjoy experimenting with sound

- **Music for Three-Year-Olds**
- Greater Rhythmic ability
- Recognize and sings part of familiar tunes
- Make up their own songs
- Walk, run, and jump to music

- **Music for Four-Year-Olds**
- Grasp tempo, volume and pitch
- Increase in Vocal range
- Create lyrics
- Complex songs
- Silly Songs
- "Active Listening"
- Music for Five to Six-Year-Olds
- Reproduce melody
- Synchronize movement with the music's rhythm
- Singing and moving in a group
- Call-and-response
- Music preference
- Marching and playing an instrument

- **NOW IT'S TIME FOR RHYTHM INSTRUMENTS – LET'S PLAY AND SING!**

- Sources
- John Langstaff and Elizabeth Mayer in *Learning*, March / April 1996.
- Suzuki Method: <http://www.suzukiassociation.org/>