

REVITALIZING THE UNDERGRADUATE GENERAL MUSIC CURRICULUM WITH ACTIVE MUSIC MAKING APPROACHES

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A comprehensive undergraduate music education curriculum should prepare future elementary general music educators to engage students of all ages in active music making. Each of the four best known general music approaches, those based on the philosophies and pedagogies of Edwin Gordon, Emile Jaques-Dalcroze, Zoltan Kodaly, and Carl Orff, offers a unique and rich learning environment through which every student's musicality is cultivated. Yet the constraints of the undergraduate curriculum typically funnel all work with these approaches into one or two methods courses, where the undergraduates are introduced to these approaches at the same time they begin to design learning experiences which may incorporate aspects drawn from each of them. The result is often a superficial use and understanding of each approach, with lesson plans that draw on only their most obvious manifestations (such as use of barred Orff percussion instruments or Curwen hand signs).

This presentation makes a case for revitalizing the undergraduate music education curriculum by incorporating the pedagogy of Gordon, Jaques-Dalcroze, Kodaly, and Orff into core music courses such as music theory, aural perception, keyboard skills, and ensembles. Familiarity with the tools of each approach will prepare students for teaching general music classes, but a more significant outcome may be the impact of the teaching models provided for preservice teachers, who so often "teach as they have been taught". This session will suggest ways in which faculty engaged in teacher training can redesign curriculum to incorporate the four approaches, a process which will involve collaborative work among university colleagues as well as communication and collaboration with teachers in the field.