
Revitalizing the Undergraduate Curriculum through Active Music Making

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THE ALLIANCE FOR ACTIVE MUSIC MAKING

A Special Interest Group of the Society for Music Teacher Education

AFFILIATED WITH MENC, THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION



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Our mission is to strengthen general music teacher preparation by incorporating foundational principles shared by widely-recognized music teaching and learning approaches (specifically those of Gordon, Jaques-Dalcroze, Kodaly, and Orff) and promoting collaboration among practitioners of these approaches toward offering richer experiences in music teacher preparation through presentations, courses, symposia, and publications about the approaches.

This SIG addresses the critical needs of

- Teacher preparation and professional development
 - By encouraging collaboration and cooperation between
 - **Organizations**
 - **College teachers within and between institutions**
 - **Beginning and experienced music teachers**
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Orff-Schulwerk



- “Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play.”

-Carl Orff

What makes it Orff?

- Examining primary sources:
 - **Music for Children, Volumes I – V**
 - **Rhythmische Übung**
 - Elemental style: involving learners in constructing musical meaning through sequential music making
 - **Rhythm**
 - **Form**
 - **Melody**
 - **Harmony**
 - **Tone color**
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Why include the Orff approach in teacher preparation?

- Teaching process and sequencing becomes clearer
 - National standards are achieved, including improvisation and composition at the earliest levels
 - High rate of success for beginning teachers and their students
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Music Learning Theory is the framework for how we learn when we learn music

- MLT provides

- Common ground for music learning and musicianship through audiation
 - Information on how to use music aptitude tests
 - Music learning sequences from early childhood through adulthood
 - Vocabulary for discussing music learning from any approach
 - A vehicle for whole-part-whole learning
 - A medium for including any techniques from any approaches that promote musicianship through audiation
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MLT can revitalize the undergraduate music education curriculum

- Can develop understanding of skills necessary for imparting successful early childhood, elementary and secondary music teaching and learning among university music faculty
 - Solfege—tonal—rhythm—consistency throughout—discipline specific
 - Increase undergraduate musicianship skills continually, consistently
 - Increase pre-service fieldwork opportunities
 - Balance lecture and pre-service fieldwork
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Dalcroze



- “Any musical idea can be performed by the body and any movement of the body can be transformed into its musical counterpart. There must be an immediate reaction between the mind that conceives and the body that acts.”

-Emile Jaques-Dalcroze

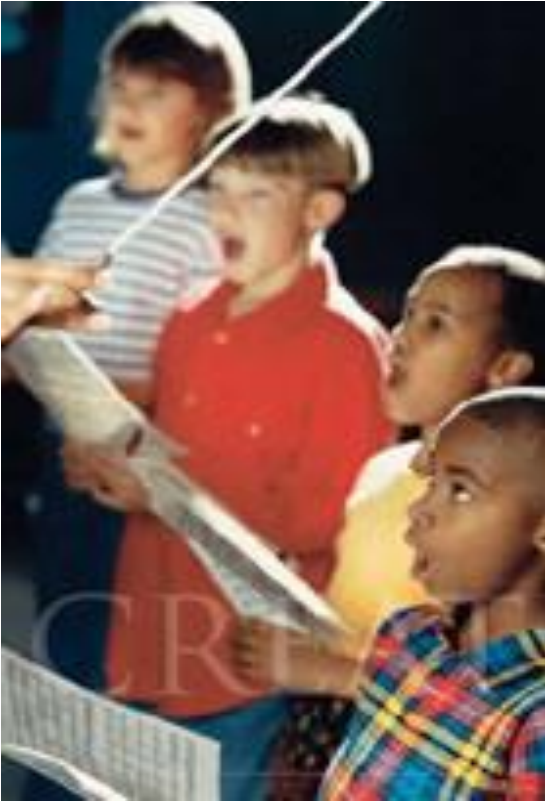
Hallmarks of the Dalcroze approach

- The body as the first instrument
 - Development of inner hearing
 - Musical experience precedes notation
 - Use of melodic and rhythmic solfege
 - Improvisatory movement
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Dalcroze-influenced elements in the undergraduate curriculum

- Students illustrate musical elements through gesture and movement
 - Written and aural theory is taught through multiple senses
 - Piano classes develop improvisational skill on keyboard
 - Applied study connects mind, body and emotion
 - Students can hear music without playing it
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Kodaly



- “If we ourselves sing often, this provides a deep experience of happiness in music. Through our own musical activities, we learn to know the pulsation, rhythm, and shape of melody. The enjoyment given encourages the study of instruments and the listening to other pieces of music as well.”

--Zoltan Kodaly

Philosophy underlying Kodaly's approach

- Music making is a humanizing force in an increasingly technological society
 - Everyone is capable of musical literacy
 - Singing is the foundation of musicianship, the human voice is the first and best instrument
 - Folk music is our musical mother tongue
 - Music of the highest artistic value should be used in teaching
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Kodaly elements in an undergraduate curriculum

- Practice using moveable *do* solfege
 - Experience with Curwen hand signs
 - Use of rhythm syllables
 - Incorporation of themes from “masterworks” in dictation and transposition
 - Experience with folk song material
 - Inclusion of folk song-based repertoire
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Our goal:

- Collaborative efforts that incorporate the principles of these four teaching approaches will result in
 - Strengthening of general music teacher preparation
 - Revitalizing the undergraduate curriculum for all music majors
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