

# Music 438: Designing Musical Experiences

## Fall 2012

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Office hour noon-1 p.m. Wednesday and by appointment (Music Ed Annex 312)

### Primary Aims

Designing Musical Experiences has three related goals: one, to cultivate a playful sense of musicianship; two, to understand the rich variety of methodologies and approaches in the general music landscape; three, to explore and become familiar with literature and repertoire for the general music classroom across the age spectrum. Put another way, this course rests on the belief that a music teacher can do her best work when she herself enjoys making and sharing music, can envision multiple ways to create musical experiences for students, and can meaningfully choose what musical materials best suit learning within a given group of students.

The standard product of a music school is the musical specialist, most often a performer who specializes in a single instrument, often with aspirations to win an audition to be part of an elite ensemble such as an orchestra. By contrast, the playful generalist aspires to play multiple instruments, to improvise and compose, to sing, and to know music from several musical cultures, and possesses a broad curiosity for all music. This course will provide a venue for the development of your playful generalist side.

Beginning with the singing school movement of the 1700s, the United States has always had some form of general music; music learning that was not directly oriented toward staging a performance. The late 19th and early 20th centuries saw rich traditions emerge around music educators such as Sarah Ann Glover, John Curwen, Emile Jaques-Dalcroze, Carl Orff, and Zoltan Kodály. Contemporary movements include addressing musical cultures, informal music learning, and pedagogic content knowledge.

Finally, most music educators think of literature and repertoire courses as only existing for band, orchestra, piano, and voice, but the music generalist also has a repertoire, and this course will present several versions of rich musical materials, from rich examples of folk music, to popular music.

### Driving Questions

What music should be included or excluded in musical experiences?

How should music be presented to, or shared with, young children?

What kinds of activities ought to be included in the educational environment?

Are there commonly found aspects of elementary music programs that we should question, or that do not belong there?

To what extent should technology play a role in musical learning?

How can the individual differences and special needs of students be taken into account?

## General Class Expectations

- Be on time every day.
- Read and respond to all assignments.
- Homework: you will receive assignments that require you to work outside of class. Plan on three or four hours per week outside of class for readings or assignments. All assignments will be submitted electronically and are due before class on the day they are due.

## Grading

Your grade breaks down as follows:

40%= projects/homework

30%= teaching (in the community)

30%= attendance and in class participation

## Course Requirements

### Texts

You must purchase three books for this course, all available at the bookstore:

Barry, L. (2002). *The good times are killing me*. Seattle: Sasquatch Books.

Dewey, J. (1998). *Experience and education* (Vol. 60th anniversary). West Lafayette, Ind.: Kappa Delta Pi. Original work published 1938

Turino, T. (2008). *Music as social life: The politics of participation*. Chicago: University of Chicago Press.

### Ukulele

We'll be building our own ukuleles from kits, about \$50 total (kit, good strings, case, etc.).

### Teaching

In addition to our work in class, each of you will be responsible for teaching out in the community. Several options are available: the ukulele club at Robeson Elementary with Sarah Filkins (students in grades 3-5), the Juvenile Detention Center (JDC) arts education project which Professor Nichols is part of, or start an informal sing-along club for beginner students. You will be responsible for teaching three sessions, and for formally reflecting on the experience.

## Calendar

*Note: each week we'll work on our ukulele playing, and also explore different approaches to general music experiences. Our progress will be flexible and responsive to your needs, and thus can't be mapped out in a syllabus. Topics will include an overview of general music, informal and popular pedagogies, methodologies such as Orff/Kodály/Dalcroze, the pedagogy of the echo, rounds, approaches to improvisation with beginners, and uses of solfege and time-name systems.*

Monday, August 27*	Sing-along at Eastern Illinois University
Friday, August 31	Overview of course,
Friday, September 7	Dewey, Ch. 1 & 2
Friday, September 14	Dewey, Ch. 3
Friday, September 21	Dewey, Ch. 4 & 5
Friday, September 28	Turino, Chapter 1
Friday, October 5	Turino, Chapter 2
Friday, October 12	Turino, Chapter 3 & 4
Wednesday, October 17*	Sing-along at Jupiter's Pizza in downtown Champaign for the CIC music education conference (beginning around 8:30 p.m.)
Thursday, October 18	Turino Chapter 8 In lieu of Friday's class, we'll attend Tom Turino's Keynote on presentational and participatory music at the CIC Music Education conference (10 a.m. location TBA)
Friday, October 19*	No class, I recommend attendance at LGBT music education conference ( <a href="http://qmue.wordpress.com/">http://qmue.wordpress.com/</a> )
Friday, October 26	The Good Times are Killing Me (GTAKM) up to and including "My Imagination"
Friday, November 2	GTAKM up to and including "Mrs. Hosey"
Saturday, November 3*	Sing-along at CU Folk and Roots festival (time TBD) <a href="http://folkandroots.org">http://folkandroots.org</a>
Friday, November 9	Finish GTAKM
Friday, November 16	No class (Matt presenting at CMS/ATMI)
Friday, November 23	Thanksgiving break!
Friday, November 30	Dewey 4-6
Friday, December 7	Finish Dewey
[other TBD dates: optional Blind Pig performance, optional recording session at Pogo Studios)	

*\* Note: dates marked with an asterisk are optional. They are often the most fun, but are neither graded nor required.*

## References and further readings

- Boardman, E. (2001). Generating a theory of music instruction. *Music Educators Journal*, 88(2), 45–53.
- Choksy, L. (1974/1988). *The Kodály method*. Englewood Cliffs, NJ: Prentice-Hall.
- Curwen, J. (1858/1901). *The standard course of lessons and exercises in the Tonic Sol-Fa Method of Teaching Music*. London: J. Curwen & Sons.
- Dewey, J. (1901/1976). The educational situation. In J. A. Boydston (Ed.), *The middle works, 1899-1924: volume 1: 1899-1901*. Carbondale, IL: Southern Illinois University Press.
- Gee, J. P. (2007). *Good video games and good learning: Collected essays on video games, learning, and literacy*. New York, NY: Peter Lang.
- Glover, S. A. (1835). *Scheme for rendering psalmody congregational; comprising a key to the Sol-Fa notation of music*. London: Jarrold and Sons.
- Goodkin, D. (2002). *Play, sing, and dance: An introduction to Orff-Schulwerk*. Miami, FL: Schott.
- Green, L. (2004). What can music educators learn from popular musicians? In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 225-240). Reston, VA: MENC.
- Jaques-Dalcroze, E. (1930/1980). The piano and musicianship (1925). In C. Cox (Ed.), *Eurhythmics, art, and education* (pp. 118-144). Salem, NH: Ayer.
- Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk*. New York: Boosey and Hawkes.
- Kodály, Z. (1964/1974). *The selected writings of Zoltán Kodály* (L. Halápy & F. Macnicol, Trans.). London: Boosey and Hawkes.
- Nachmanovitch, S. (1991). *Free play: Improvisation in life and art*. Jeremy P. Tarcher.
- Sedaris, D. (2000). Giant Dreams, Midget Abilities. In *Me Talk Pretty One Day*. New York: Little, Brown.
- Solis, G., & Nettle, B. (Eds.). (2009). *Musical improvisation: art, education, and society*. Champaign, IL: University of Illinois Press.
- Suzuki, S., Weitsman, M., & Wenger, M. (1999). *Branching streams flow in the darkness: Zen talks on the Sandokai*. Berkeley: University of California Press.
- Thibeault, M. D. (2005). Artistry in eurhythmics teaching: lasting impressions of fleeting moments. *Journal of the Dalcroze Society of America*.
- Thibeault, M. D. (2006). Pedagogic intuition, improvisation, and teaching. *The Orffion (NCAOSA Newsletter)*, 30(1), 6–7.
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