MMED682 Teaching Music Improvisation with Technology

Summer 2018

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Required Texts/Materials
- **Teaching Music Improvisation with Technology** by Michael Fein
  - o **Publisher:** Oxford University Press
  - o **ISBN-10:** 019062826X
  - o **ISBN-13:** 978-0190628260
  - o **Amazon link:** https://www.amazon.com/Teaching-Music-Improvisation-Technology-Michael/dp/019062826X/ref=sr_1_1?ie=UTF8&qid=1490287640&sr=8-1&keywords=michael+fein+improvisation+technology

Program Objectives
Students completing graduate music education coursework through The University of the Arts…
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description
This course is designed for elementary and secondary music educators who want to enhance improvisation skills in their students. No previous experience with improvisation is required. Participants will learn how technology can be used to *support* improvisational growth and musical development in the practice room, music classroom, and ensemble rehearsal. Participants will learn the basic mechanics of improvising and the essential music theory elements needed to teach improvisation including modal improvisation, the blues, ii-V-I progressions, and chord bracketing. Computer software (Band-in-a-Box, SmartMusic, Note Flight, Audacity, and GarageBand) will be incorporated to create custom improvisation accompaniments and exercises. Web resources for listening and posting (YouTube, Spotify, SoundCloud, and Weebly) will be covered as well. Finally, each unit of the course will include an "iPad connection" referencing free/low-cost iPad apps. (Note: You do NOT need an iPad to participate in this course.)

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand the basic mechanics of improvisation and essential music theory elements needed to improvise.
- Be able to select appropriate improvisation repertoire for students.
- Develop accompaniments, lead sheets, and improvisation exercises/guides using computer software.
- Develop listening resources using free web-based services (YouTube and Spotify).
- Post improvisation practice material for students to the internet and organize that material using a customized web site.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The Grading Policy can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Pre Assignment:

Read *Ch. 1: Introduction to the Mechanics of Improvisation* from Teaching Music Improvisation with Technology. In a Google Doc, complete the Chapter 1 Review on p. 26 of the PDF.

Web Link for Ch. 1 - https://drive.google.com/file/d/0B8VDaqhHZV7DdWsycjVlM0FiUGM/view?usp=sharing

Course Outline:

See attached document

Final Project and Post Assignment

1. Final Project - Select a song that you will use with your school ensemble. Develop improvisation practice/listening materials for that specific song. You may use the song you selected for your pre-assignment or any other tune that fits the suggested repertoire guidelines including any song we covered throughout class this week. You should create all or some of the following:
    a. Audio play-a-long accompaniment file(s) created using Band-in-a-Box, iReal Pro (iPad), and/or GarageBand.
    b. Improvisation practice files (such as a chord tone exercise, lick-based solo, and/or chord tone solo) created using Note Flight.
    c. Audio excerpts of famous recordings of the tune captured using Audacity. You may want to include a slowed-down version of some clips.
    d. YouTube and/or Spotify playlist including instructional videos and/or example recordings of the tune.
2. Post Assignment - Organize all of the material you developed in your Final Project using a Weebly website. Your website should include:
    a. Linked or embedded audio play-a-long accompaniment files and audio excerpts of famous recordings posted on Google Drive and/or SoundCloud.

b. Linked or embedded notation files with improvisation practice exercises (such as a chord tone exercise, lick-based solo, and/or chord tone solo).

c. Linked or embedded YouTube and/or Spotify playlist(s) including instructional videos and/or example recordings of the tune.

All syllabus are subject to change.