MMED728/PMED728 Garage Band Does It All
Summer 2015

Instructor
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Required Texts/Materials
COURSE TEXT: *This text is to be purchased by students prior to the start of the course*
Using Technology to Unlock Musical Creativity, by Scott Watson (©2011, Oxford University Press)
(This text can be purchased at many online bookstores and websites like amazon.com)

COURSE WORKBOOK: GarageBand Does It All, by Scott Watson (duplicated by UArts for students)

COURSE WEBSITE: watsonmusic.wikispaces.com/GarageBand

OTHER: Recording is an important component of this course. Students who own/play electric guitar or bass, as well as an acoustic instrument, should bring those on day 2-3 of the class.

The course final project will be a creative music production using GarageBand. Students may want to bring lead sheets or scores for songs they'd like to consider producing.

Pre-Assignment
BRIEF BACKGROUND: The introduction of GarageBand by Apple has been a “game changer” for home and school music production. GarageBand is an entry-level DAW ("Digital Audio Workstation"). Each year Apple adds more great and very useful features to the GarageBand, yet retains the program's intuitive ease of use. Music educators have learned that GarageBand can be useful to them in many ways. You will certainly discover this in the course, GARAGEBAND DOES IT ALL.

In this pre-course activity, you will be sampling THREE pieces of content created with GarageBand. For each, a question or two is provided. Use any text editor (i.e. Google Docs, MS Word, etc.) to respond in writing - a paragraph or two per question. Print out your pre-course assignment and bring the first day of class for discussion. You will need to turn them in then as well.

1) Music Production Video, "Hark the Herald Angels Sing".  
https://www.youtube.com/watch?v=9czGH9qGv1Q

This YouTube video features music, an arrangement of the familiar Christmas carol “Hark the Herald Angels Sing,” created using GarageBand. What are the different instruments you hear in the production? Some of the instruments were actual/real instruments and some were "virtual" instruments (software that synthesizes the sound of an instrument). Some were performed on an external synth, recorded into GarageBand. Which ones do you believe are "real" and which ones do you believe are "synthesized"? Based on everything you heard in the video, what is your opinion of GarageBand as an "entry-level DAW (digital audio workstation)? Please note the closing credits of the video which describe why the arrangement was created.

2) Educational Podcast 1, Interview with Robert Sheldon.  
http://whatmusicmeans.podomatic.com/entry/2012-05-29T09_46_53-07_00
The fairly lengthy (about 30 minutes) podcast features an interview with prominent concert band composer Robert Sheldon. What are some of the different elements of what you hear in this production? How might one record an interview such as this, where the listener hears both the interviewer’s voice and the guest’s voice (give your best guess)? [Just think about the idea of recording two persons in two locations and try to imagine some kind of solution to this challenge, then describe what you’ve come up with!]

3) Educational Podcast 2, Non-Harmonic Tones, Diversity, and Delayed Gratification.
http://whatmusicmeans.podomatic.com/entry/2012-02-17T18_30_58-08_00

This more brief podcast (about 7 minutes) gives another example of how a podcast might be used in music education. What is an element in this podcast that did not play a part in the first, composer interview, podcast? Besides providing background on a composer or presenting introductory information on a music theory concept, how else might a podcast be used in music education? Please provide some specific (though perhaps theoretical) examples.

REMEMBER, your responses are due in writing the first day of class.

COMPLETE INSTRUCTIONS FOR THE PRE-COURSE ASSIGNMENT MAY BE FOUND ONLINE, HERE:
http://watsonmusic.wikispaces.com/GarageBand+PRE-COURSE+Assignment

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
GarageBand is an easy-to-learn musical workhorse with dozens of great uses for teachers and students. What's more...it's lots of fun! Want your students to enjoy composing original music or making arrangements? How about getting them excited about music history as they make podcasts rather than boring traditional reports? Wouldn’t it be great to see students have fun improvising, or creating a musical underscoring with sound effects for a video? Want to make quality recordings of individuals or an ensemble without a complicated microphone scheme? Want a great way to demonstrate musical concepts such as form, dynamics, articulation, tempo, and texture so students really understand? Need to prepare sound clips for a PowerPoint presentation or webpage, blog, or wiki? GarageBand does all this and much more! Perhaps that's why many music teachers name this program as the technology tool they use most. In this course for general, vocal/choral, and instrumental music teachers at all levels, we'll explore and experience the many uses for Apple's GarageBand. Each year the program adds more features and functionality; so even if you've used GarageBand before there's bound to be something that’ll make you see the program in a new way. The course will be taught in a Mac lab using GarageBand, but Windows-equivalent software and adaptations will be discussed.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand the foundational tenets of GarageBand
- Understand and use GarageBand to support student musical learning and growth that is age and developmentally appropriate
- Plan and design learning that uses GarageBand to make creative connections to curricular content, and/or as a tool to archive student learning and performance
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.*

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

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.

**Course Outline**

*All syllabus are subject to change.*

**Course Description**

GarageBand Introduction

Assignments

**DAY ONE**

- READ. Chapter 12: Creativity with Keyboards, pp. 132-139 only (may be review). Chapter 13: Creativity with Sound Recording Applications, pp. 152-161 only.
- TODAY, and each day, there will be a number of hands-on activities exploring the features of GarageBand. See course workbook.
- BRING for TOMORROW. Music audio (either MP3 files on a flash drive, or a CD, or email files to yourself, or stored on Google Drive, etc.) to show off YOUR music program OR a project/activity completed by YOUR STUDENTS, or just example tracks of a favorite music (artist, composer, genre, etc.).
- COMPLETE "take home" quiz on Chaps. 12 & 13; due tomorrow.
- Establish YOUR OWN WIKISPACES ACCOUNT [instructions here], then request to join this WIKI so you can contribute to and leave DISCUSSION messages on the WIKI.
- Register for a Noteflight.com account if you don't already have one.

**DAY TWO**

- COMPLETE "take home" quiz on Chap. 14 and Appendix 2; due tomorrow.
- LOOK AHEAD. Your course Final Project will be a music production using GarageBand (original song, arranging/covering an existing song, scoring a brief video, etc.). If you need materials from home for this, bring them to class. For a sample rubric for this assignment: GB Final Proj rubric.pdf.

**DAY THREE**

- READ. Tomorrow we'll talk more about curriculum integration. Chapter 11, pp. 109-131. Examine Lesson Plan Model on pg. 120.
- Peruse Lesson Plans from Chapters 13 (pp. 163-176) and 14 (pp. 183-223), as well as the lesson plan idea list (click here).
- COMPLETE "take home" quiz on Chap. 11; due tomorrow.
- CONSIDER. Think about an idea for a lesson plan that features GarageBand that you might do in your role as music teacher.

**DAY FOUR**

- CURRICULUM INTEGRATION – Using GarageBand in a host of music education scenarios.
- SCORING A VIDEO in GarageBand
- STUDY. For in-class quiz on GarageBand tomorrow.

**DAY FIVE**

- GarageBand for iOS
- GarageBand Final Quiz
- FINAL PROJECT COACHING
- FINAL PROJECT PRESENTATIONS

**Using Wikispaces**

Sound Exploration – Virtual Instruments

Intro to MIDI Recording

More MIDI Recording – Drum Loop

More Looping – Working with Audio and MIDI Loops

Intro to Audio in GarageBand

USB Microphone

Intro to DSP Plugins (Smart Controls)
Radio Commercial Spot Project
GarageBand’s Drummer
Creating a Podcast
Arranging Exercise (“New Clothes for An Old Tune”)
Microphone Primer
Using an Audio Interface with GarageBand – XLR Mics, Electric Guitars
Curriculum Integration: Dozens of Lesson Plan “Prompts” and Your Ideas
Sound Effects Story
Scoring a Video in GarageBand
Final Project, Rubric