

Term Information

Effective Term Spring 2021

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4588
Course Title Improvisation Methods
Transcript Abbreviation Improv Methods
Course Description Introduction to musical improvisation in performance and pedagogy. Improvisation in individual and group contexts.
Semester Credit Hours/Units Fixed: 2

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Music Theory IV or instructor permission
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Learn improvisation through group and individual contexts
- Cultivate a personal improvisation routine
- Understand communication and collaboration, both musical and verbal
- Connect aural and performance skills

Content Topic List

- Improvisation, what why and how
- Rhythm exercises
- Aural exercises, drones in performance and practice
- Melodic vocabulary

Sought Concurrence

No

Attachments

- Improv Course Rationale_.docx
(Other Supporting Documentation. Owner: Banks,Eva-Marie)
- ImprovisationMethods-Syllabus-1.pdf
(Syllabus. Owner: Banks,Eva-Marie)
- BA_MapAU2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- BME_Choral_MapAu2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- BME_Instrumental_MapAu2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- Comp_MapAU2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- Musicology_MapAu2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- Theory_MapAU2020.xlsx: Map
(Other Supporting Documentation. Owner: Heysel,Garett Robert)
- Additional information from dept.pdf: Memo from Undergrad Director
(Other Supporting Documentation. Owner: Heysel,Garett Robert)

Comments

COURSE REQUEST
4588 - Status: PENDING

Last Updated: Heysel, Garrett Robert
04/24/2020

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	04/07/2020 08:12 AM	Submitted for Approval
Approved	Woliver, Charles Patrick	04/07/2020 08:31 AM	Unit Approval
Approved	Heysel, Garrett Robert	04/24/2020 11:02 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	04/24/2020 11:02 AM	ASCCAO Approval

Improvisation Methods Music 4XXX

Professor Colin Wood
Tuesdays & Thursdays 4:00 - 4:55 pm
Hughes Hall 109
2 credit hours, lab

Office: Weigel Hall 399
Office Hours: by appointment
Wood.1044@osu.edu

Course Description

This course introduces musical improvisation in performance and pedagogy. The National Association of Schools of Music and other national arts organizations have stated that improvisation should be an integral part of music education at all levels. Following their recommendations and drawing from current research on music education, creativity, and improvisation, we will explore a variety of strategies for improvisation in individual and group contexts and how to teach them.

Course Goals & Outcomes

In this course, students will:

- Learn how to improvise, through:
 - Improvising in various group and individual contexts
 - Composing original music and structures for improvisation
 - Emulating musical examples
 - Demonstrating confidence with improvisation
- Cultivate a personal improvisation routine, through:
 - Establishing practice habits for improvisation
 - Identifying best practices for their own development
 - Constructing their own materials and vocabulary for improvisation
 - Manipulating musical elements in practice and performance
 - Applying improvisation skills to their own personal and career goals
- Understand communication and collaboration, both musical and verbal, through:
 - Interacting musically with colleagues in real time
 - Creating musical works in groups
 - Planning elements of a performance in groups
 - Debating and supporting opinions in verbal and written contexts
- Learn how to connect aural and performance skills, through:
 - Recognizing musical elements by ear
 - Transcribing musical by ear
 - Responding musically in real time
- Learn how to teach improvisation, through:

- Developing teaching strategies for improvisation
- Explaining strategies in particular contexts
- Evaluating their own and others' improvisations
- Comparing teaching strategies and how they apply to various teaching situations
- Leading the class in self-designed activities
- Appreciate the importance of improvisation in music education, through:
 - Evaluating teaching strategies for improvisation
 - Describing national standards for improvisation at various levels
- Value the possibilities of improvisation in performance, through:
 - Exploring the ways in which improvisation is used in performance situations

Prerequisites

Music Theory IV or instructor permission.

Course Structure

This course is a laboratory for improvised music and will function much like an ensemble rehearsal most class periods. Students should bring their instrument (or sing) for every class. Readings and discussions will be assigned throughout the semester.

Students are expected to help maintain a courteous and supportive atmosphere at all times. Any criticism offered must be constructive and in support of the music. All students must participate in class activities.

Class Schedule & Assignments

- ❖ Week 1
 - Introduction to improvisation: What, Why, and How?
 - Group improvisations: Soundpainting, non-syntactic elements, hearing and playing
 - Assignment: Survey and personal goals statement.
- ❖ Week 2
 - Rhythm exercises – pulse, groove, ostinatos
 - Individual practice strategies
 - Evaluating improv – purpose and goals
 - Assignment: Record a video of yourself improvising along with a percussion only track.
- ❖ Week 3
 - Aural exercises, drones in performance and practice
 - Assignment: Write about an improvisation activity you have used in your personal practice and how it helps you.

- ❖ Week 4
 - Introduction to harmony: chord symbols, chord scales, hearing harmony
 - Assignment: Transcribe a melody of your choice and record a video of you playing along with the recording. Post your video and your notated transcription.
- ❖ Week 5
 - Melodic vocabulary, using and manipulating patterns
 - Assignment: Record yourself playing a pattern of 4 or more notes. You must at least play the pattern in all 12 keys, but may also choose to play it diatonically, invert it, play in alternating directions, or other permutations.
- ❖ Week 6
 - Manipulating musical elements
 - Group harmony exercises
 - Assignment: Using the pattern you learned last week, improvise over one of the given harmonic progressions using material derived from that pattern.
- ❖ Week 7
 - Melody and accompaniment, harmonic progressions
 - **Midterm Project:** Transcribe a melody and chord progression and record yourself playing the melody and improvising over the progression in the style of the recording. Evaluate your own performance based on a rubric and submit your performance and notated transcription.
- ❖ Week 8
 - The Blues: common forms, approaches for improvisation
 - Assignment: Transcribe a blues melody. Record yourself playing and improvising in the same style with a recording or backing track.
- ❖ Week 9
 - Manipulating musical elements, creating form, Soundpainting
 - Assignment: Compose a Soundpainting piece to lead in class.
- ❖ Week 10
 - Student Soundpainting pieces
 - Small group improvisations
 - Assignment: In groups, compose a collective improvisation. Record the piece and explain the strategies used
- ❖ Week 11
 - Teaching improvisation, national standards, pedagogy and teaching philosophies
 - Assignment: Devise an improvisation activity for a particular classroom setting. Explain your choices and your goals. Lead the activity in class.

- ❖ Week 12
 - Student-led activities
 - Performance preparation
 - **Final Project 1:** Design and lead a class improvisation activity.
- ❖ Week 13
 - Student-led activities
 - Performance preparation
 - **Final Project 2:** Record a 5-10 minute solo improvisation. Explain the strategies you used in your improvisation.
- ❖ Week 14
 - Performance preparation
 - **Assignment:** Write a reflection on this class. Which improvisation exercises helped you the most? Did improvisation help with other areas of your musicianship? How? Which exercises did you enjoy the most? The least? Which exercises might you use in your future performance, practice, or teaching?

Attendance

Due to the structure of this course, attendance and class participation are necessary to your success. Unexcused absences will result in a 4% reduction of the final grade. Excused absences include illness, a planned academic trip with note from another instructor, or other extenuating circumstances discussed with the instructor. Please notify me of any anticipated conflicts as soon as possible to make necessary arrangements.

Grading

Grades in this class are determined by four factors: classroom participation, assignments, online discussion, and the final performance. Classroom participation includes not only attendance but being actively engaged in the class activities and helping to maintain a positive, welcoming atmosphere conducive to creativity and new ideas. Assignments include individual improvisation assignments, written reflections, or group projects. Some assignments will be posted online for peer commentary. Other weeks will involve readings or resources posted online and students will contribute to a discussion of the materials on Carmen. At the end of the semester, we will present a public performance of improvised music. In addition to their musical contributions, students will be assigned various aspects of concert preparation, including marketing, programs, logistics, and more.

Classroom participation:	40%
Assignments:	30%
Online discussion:	10%
Final performance:	20%

Academic Integrity

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

From the Code of Student Conduct: "Academic integrity is essential to maintaining an environment that fosters excellence in [...] educational and scholarly activities." For this class, the environment required involves support, risk-taking, and openness to new ideas. All students are expected to help create and sustain this environment. Any student with a concern about the classroom atmosphere should contact me.

Accessibility

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue

Improvisation Methods
Music 4XXX
Tuesdays & Thursdays 4:00 -4:55 pm
2 credit hours

Rationale for Course Proposal:

There are two main differences between the proposed improvisation course and the jazz improvisation courses we currently offer:

- The proposed course is not grounded in any specific musical style
- The proposed course is aimed at music majors who may not have had any prior experience in improvisation which applies to the majority of BM, BA, and BME music majors.

This course would help achieve the goal for musical creativity outlined in the *National Association for Schools of Music Handbook*, Section VIII.B.3.

Course Description:

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Subject: Maps for approved & requested course electives
Date: Thursday, April 23, 2020 at 11:17:09 AM Eastern Daylight Time
From: Edwards, Jan
To: Heysel, Garrett
CC: Hedgecoth, David
Attachments: MAPS.zip, image001.png

Hi Garrett,

I've attached maps for the relevant BA, BME, and BM degree programs. All changes appear under Electives and in red font. You will see additional courses in this section:

- 4665 was incorrectly listed as a *core* requirement; it is an elective.
- 2297, 5663, 5664 were approved in the last BME revision (2019) but I didn't map them on the BME sheets. The courses are now included in the appropriate maps (BME Choral, BME General)
- 5604 and 4588 are now included on the maps for the BA, BME, and appropriate BM degree programs.

Let me know if I missed anything.

Thank you, Garrett!

~Jan



Jan Edwards, Ph.D

Associate Director and Chair of Undergraduate Studies

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Buckeyes consider the environment before printing.