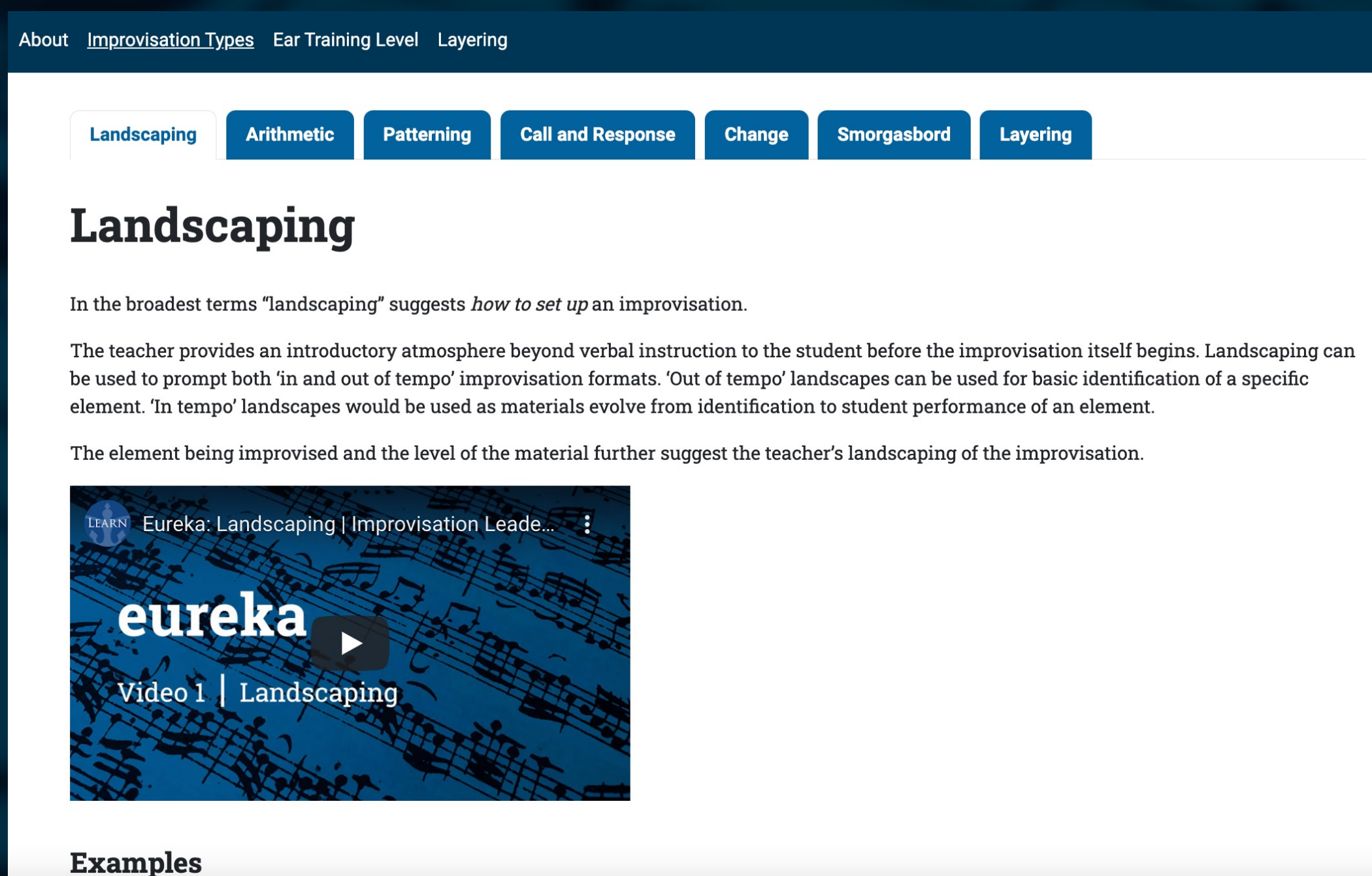# eureka

Improvisation Leadership in the Musicianship Classroom

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Introduction

Improvisation is a platform for social diversity in the musicianship classroom that is inclusive of a variety of student abilities and musical interests. In the process, improvisation pedagogies build student confidence within and beyond the subject matter at hand because the improvised moment is experienced as the incarnation of an idea that is transformed into a technique.
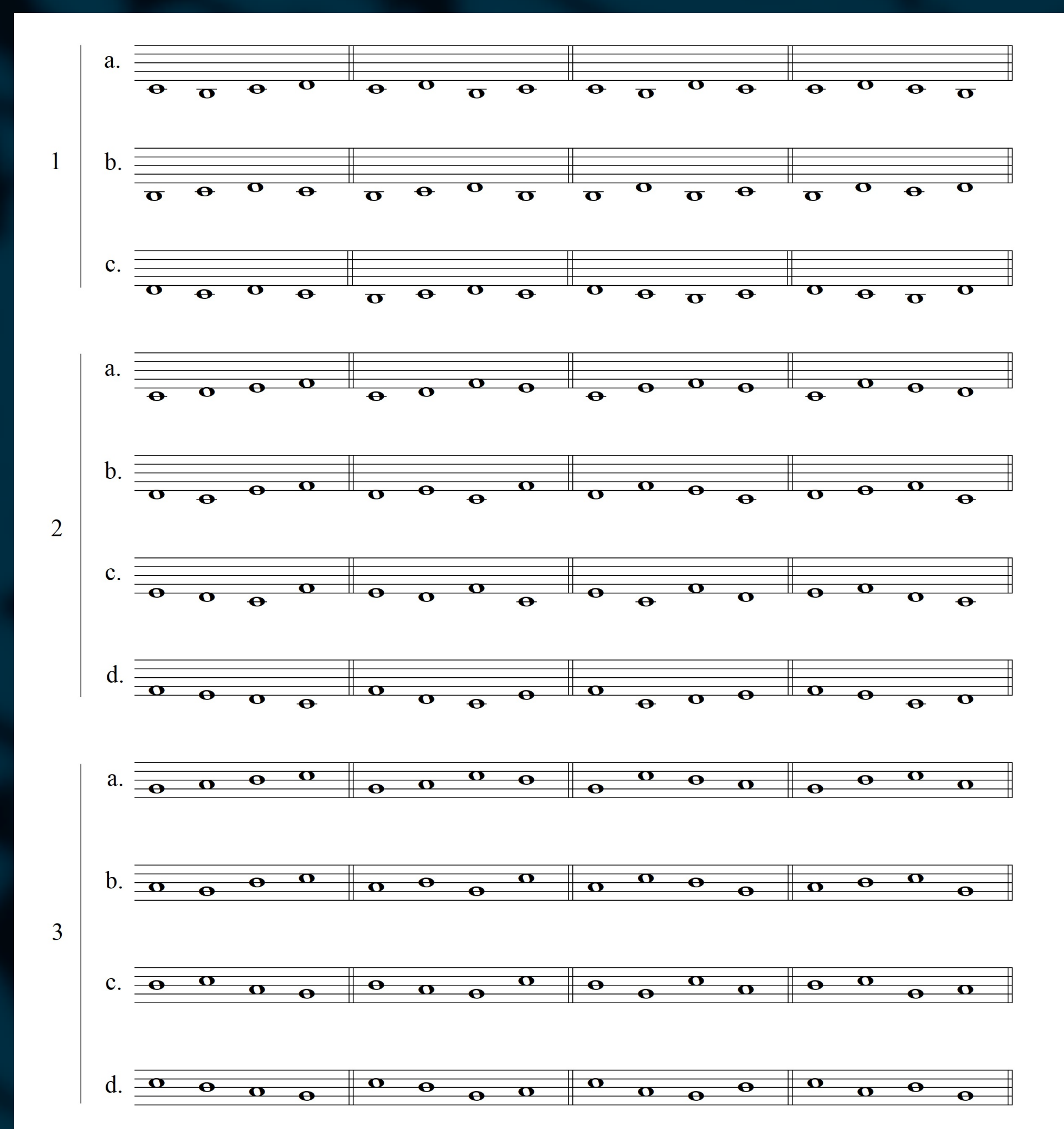
The principal pedagogical mode of this curriculum will be vocal improvisation as means of achieving audiation, or the ability to hear music without making music.

Materials and Methods

Eureka is organized around six types of improvisation prompts:
Landscaping, Arithmetic, Patterning, Call and Response, Change, Smorgasbord, and Layering
In and out of tempo improvisation techniques allow for maximum pedagogical interactions between student and teacher.

Collaborated with the CTL with regular meetings from ideation to development of the final web platform.

Rhythm: Smorgasbord

Goal: To create improvisations using notated materials that connect the ear to the eye and the eye to the ear.

Meter: Smorgasbord

Goal: To create improvisations using notated materials that connect the ear to the eye and the eye to the ear.

Findings/Interpretation

o Improvement of skills retention beyond the use of rote memorization.
o Creates a vested interest in retaining the improvised skills because of a lasting sense of ownership.

Conclusions

Eureka…
o Develops student abilities to respond to a variety of improvisation prompts.
o Enables the teacher to work with an individual student and the entire class in a single improvisation prompt.
o Helps diagnose a specific musical need and couple it with an improvisatory activity.
o Facilitates pedagogical diversity while focusing on specific materials and skills.
o Empowers students to lead an improvisation.

Testimonial

Eureka is an incredibly valuable resource for teaching improvisation in the classroom. The on-line format offers clear and concise guidance while at the same time allowing room for each activity to adapt to the specific needs of the students.

The instructional templates are set up to provide flexible starting points in various topics that can be used to prepare the class, in both body and mind, to read, write and speak the language of music from a more comprehensive perspective.

Eureka is a tremendous classroom tool, providing instructors an engaging roadmap that will help them introduce and explore the extraordinary benefits of improvisation at any level.

-Sadie Dawkins-Rosales

Literature Cited

Lydia Goehr (Extemporaneous vs. Impromptu) and Fred Lerdahl (Preference Rules), George E. Lewis (Improvisation, Community, and Social Practice), Viola Spolin (Transformation), Ray Jackendoff (Same But Different).

More Information

The Eurhythmics of Jacques-Dalcroze; Improvisation in the Music Classroom by Edwin E. Gordon; The Oxford Handbook of Critical Improvisation Studies Edited by George E. Lewis and Benjamin Piekut