## Improvisation Leadership in the Musicianship Classroom Peter M. Susser, DMA, Senior Lecturer, Director of Undergraduate Musicianship

**Rhythm: Smorgasbord** 

### 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.

About Improvisation Types Ear Training Level Layering

#### Landscaping

In the broadest terms "landscaping" suggests how to set up an improvisation The teacher provides an introductory atmosphere beyond verbal instruction to the student before the improvisation itself begins. Landscaping car be used to prompt both 'in and out of tempo' improvisation formats. 'Out of tempo' landscapes can be used for basic identification of a specific element. 'In tempo' landscapes would be used as materials evolve from identification to student performance of an element The element being improvised and the level of the material further suggest the teacher's landscaping of the improvisation.



Examples

## **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.

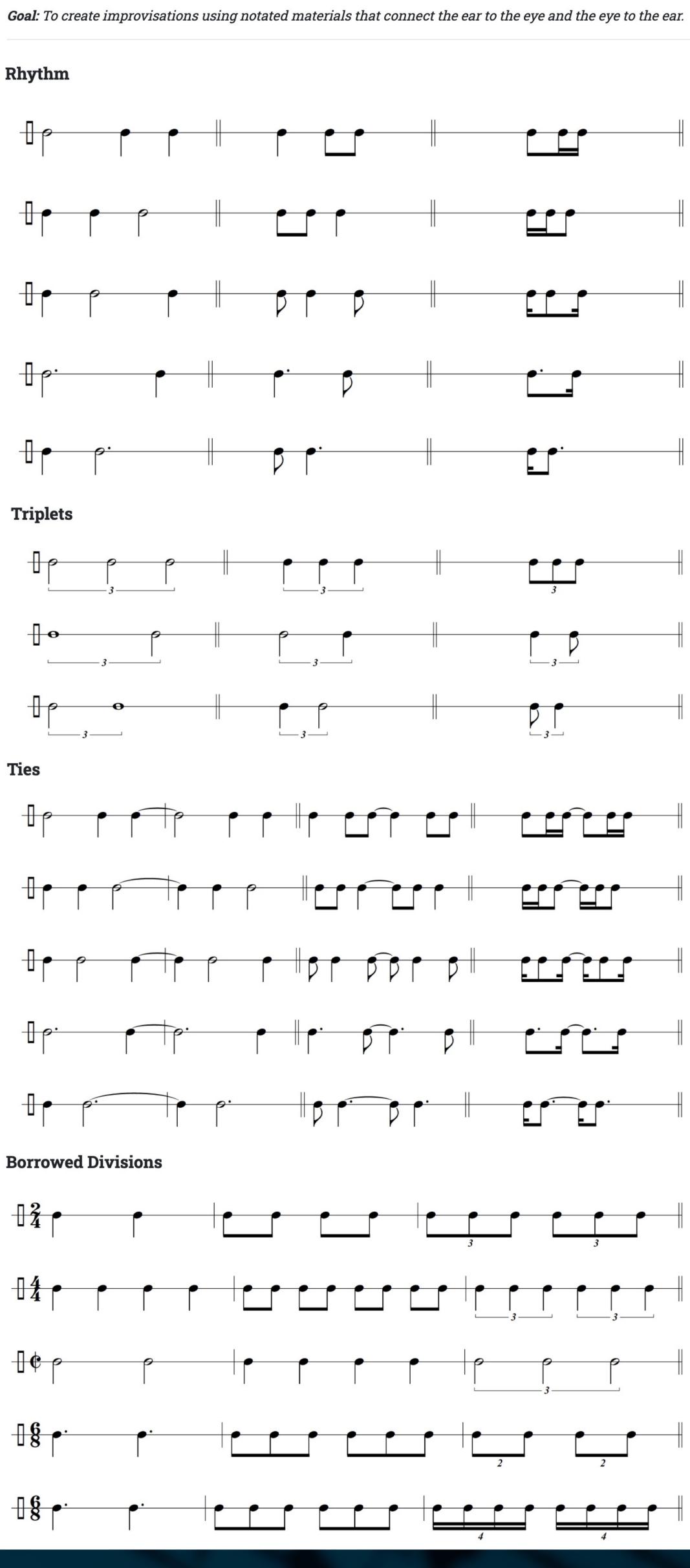
Collaborated with the CTL with regular meetings from ideation to development of the final web platform.

|   | a. 🚞       |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|---|------------|---|---|---|-----|---|---|---|---|---|---|---|----|---|---|-----|
|   | a          | σ | θ | 0 | Ð   | 0 | σ | Ð | • | σ | Ο | Ð | Ð  | ο | θ | σ   |
| 1 | b. 🗮       |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | b          |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | c.         |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | c.         |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | a          |   | • | 0 |     |   | 0 | 0 |   | 0 | 0 | 0 |    | 0 | 0 |     |
|   |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | b. <b></b> | 0 | • | 0 | •   | • | • | 0 | 0 | 0 | • | 0 | 0  | • | 0 |     |
| 2 |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | c.         | ο | • | 0 | •   | 0 | 0 | • | • | • | 0 | 0 | •  | 0 | 0 | •   |
|   |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | d          | 0 | 0 | • | 0   | ο | • | ο | 0 | • | ο | ο | 0  | 0 | • | 0   |
|   |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | a. 🗖       | 0 | 0 | 0 | •   | 0 | 0 | Θ | 0 | 0 | 0 | 0 | •  | 0 | 0 | 0   |
|   | . —        |   |   |   |     |   |   |   |   |   |   |   | 11 |   |   |     |
|   | b. 🗖       | 0 | 0 | 0 | 0   | • | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0 | 0 | -0- |
| 3 |            |   |   |   | -11 |   |   |   |   |   |   |   | 11 |   |   |     |
|   | C          | 0 | 0 | 0 | •   | 0 | 0 | 0 | 0 | 0 | 0 | 0 | •  | 0 | 0 | 0   |
|   | 1 —        |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   | d. 🗖       | 0 | 0 | 0 |     | • | 0 | 0 |   | 0 | 0 | θ |    | 0 | 0 | 0   |
|   |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |
|   |            |   |   |   |     |   |   |   |   |   |   |   |    |   |   |     |

### 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

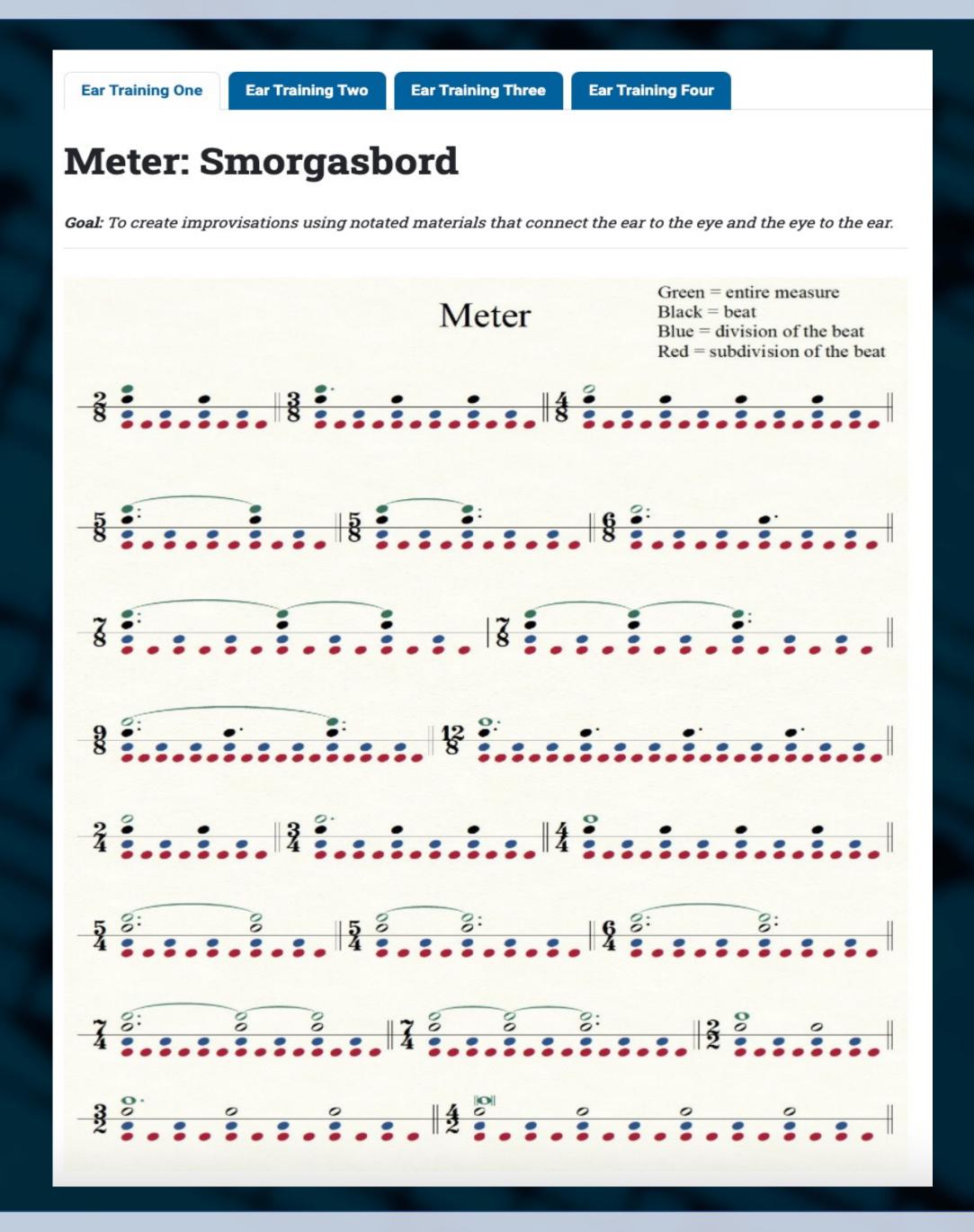
The Eurhythmics of Jacques-Dalcroze; Improvisation in the Music Classroom by Edwin E. Gordon; The Oxford Handbook of Critical Improvisation Studies Edited by George E. Lewis and Benjamin Piekut

# eureza

### Ear Training Fou

## **Findings/Interpretation**

ownership



## Conclusions

Eureka...

- improvisation prompt
- 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.

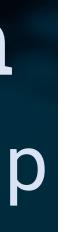
The instructional templates are set up to provide flexible starting points in various topics that can be used to prepare the class, in both body and mind, to read, write and speak the language of music from a more comprehensive perspective.

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

### Acknowledgements

Thanks to Catherine Ross and Andrew B. Corpuz of the Center for Teaching and Learning. Thanks to the students and adjunct teachers of the Department of Music, and to Matthew Sidler '22.



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

Develops student abilities to respond to a variety of improvisation prompts. Enables the teacher to work with an individual student and the entire class in a single

Helps diagnose a specific musical need and couple it with an improvisatory activity. Facilitates pedagogical diversity while focusing on specific materials and skills.