

Articles

- [The Rep Dilemma](#): Identifying and Addressing the forces that insure music schools and conservatories are out of sync
- [Policy and the Political Life in Music Education](#) - Oxford University Press

Software

- [SoundTrap](#)
 - Browser based collaborative DAW. Loads of built in sounds and educational tools (such as assignment creation and video chat). Edu licenses for 50+ Seats are available for a very affordable fee. I have been using this to introduce students to DAW workflows at Boise State University in our intro class.
- [BandLab](#)
 - Free, browser based collaborative DAW. Great for class projects and assignments. It will run on ANY device (including a smartphone). There is less educational support and no edu admin panel for classes, but hey its free!
- [Audacity](#)
 - Free/Open source audio editing and recording program. Lightweight and stable, but does not offer all of the features of a full DAW program. It is an installed package and so will have lower latency than browser based solutions.
- [Preonus Studio One](#)
 - Free version of a fully featured commercial production DAW program. Highly recommended for recording and editing tasks. There is a learning curve, but the possibilities are endless. Frequent sales for the upgraded versions. The current FREE version is not available due to the recent release of Studio One 5. Download Version 4 at [THIS](#) link until 5 becomes available.
- [Google Flat](#)
 - Free music notation software with collaborative tools. Useful for translating notated composition into a DAW as part of the compositional and creative process.
- [iReal Pro](#)
 - An app that allows you to import chord changes for thousands of jazz standards, more being added every day by the community. It has the ability to change key, tempo, style, and is a really great tool for working on tunes. Note: no melodies are included, just chord changes.

Published Resources

- [Jamey Aebersold Vol. 104 “Free Play”](#) (all instruments included)
 - No jazz knowledge necessary to play! This is great for getting students comfortable with the idea of improvisation and includes several “musical landscapes” for them to experiment with. It is also very good for introducing the ideas of rhythm before you jump into notes and harmony.
- [Jamey Aebersold Vol. 3 “The ii V7 I”](#) (all instruments included)
 - The most important sequence in jazz, the most valuable part of this book is the track that goes through the major ii V7 I in all 12 keys. It has all of the scales written out for each chord. Aural mastery is the first major step towards informed improvisation.
- [Stanford Jazz Workshop “The Real Easy Book”](#) (key/clef specific)
 - This contains a bunch of great tunes for your students to start with. The chord changes are correct, and there are some compelling arrangements. This is great for a beginning jazz combo or even to establish a set of “Standards” that everyone in your class knows. Be sure to get the correct book for each instrument/key/clef
- [Ed Sarath “Music Theory Through Improvisation”](#)
 - This book examines the study of traditional theory through the art of improvisation (but not jazz improvisation). The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition, keyboard harmony, analysis, and rhythm
- [Howie Shear “Improvisation Simplified”](#) (Treble and Bass Clef in the same text)
 - This book is short, and is divided up into easily digestible chapters. It focuses on approaching jazz harmony from the knowledge of the major scale, and using vocabulary that outlines the major and then minor ii V7 I. This is the textbook for Jazz Improvisation I at Boise State, and assumes no prior experience with jazz theory of any kind.
- A Brief History of Jazz Education (NPR) [Part1](#) and [Part2](#)
 - Excellent two part article (hey the author went to UCLA!) covering the history of jazz education in modern times.

Websites

- [Freejazzlessons.com](#) - Drills
 - Free, one page long, and containing virtually a lifetime of practice drills for working on theory and improvisation (since they are so closely linked)
- [Freejazzlessons.com](#) - ii V7 I in depth
 - Also free, also one page. In depth with the ii V7 I. Challenge your students to make their own video where they explain the ii V7 I
- [Scholarly Articles on Jazz History](#)
 - Book report? Artist profile? Historical context?
- [National Museum of American History - Smithsonian Jazz Education Resources](#)
 - Lots of resources for students of all levels including lesson plans and recordings.

Hardware

- [Amazon shopping cart](#)
 - Containing a bunch of approved gear for Boise State students. This list is curated by Dr. Ganong. I recognize that at the highschool level it may not be feasible for students to have their own equipment for recording, but in many cases they do not realize how affordable and beneficial it can be.

Handouts

- [A ii V7 I handout by Dr. Ganong](#)
 - Very short handout with my philosophy on practicing improvisation. The second page shows the scales written out for the ii, V7, and I along with their chord symbol, name, scales degree numbers, and alteration.
 - Note: Bebop scale is used instead of Mixolydian. Letter D is an example of a pattern that clearly identifies and reinforces the ii V7 I by using the flat-9. Many feel that the b9 is the most identifiably “jazz” sound.
- [Transcription List](#)
 - A list of suggested transcriptions for students

Reflection and Storywork

- [Developing a Personal Mission](#)
 - This exercise focuses on asking students to reflect on their personal desires and interests in order to create a personal mission. It asks them about personal characteristics (nouns), ways they have found success when interacting with others (Verbs), what their perfect world would look like, and then has them combine two nouns, two verbs, and their perfect world definition. This is a time intensive process, but it has a liberating effect on students who may have trouble asserting what they want their story to be. The composite sentence does not just represent what a student thinks they should do or are expected to do. It combines aspects about themselves that they admire with skills that they have in a way that supports how they visualize the would could be.
- [Learning to Ask the Questions](#)
 - This exercise is split up into two versions. One for 1st/2nd year students and one for 3rd/4th+ year students. For the 1st/2nd year students, we ask them to identify a profound experience, how it has impacted what they are involved with or pursuing, and how the experience will help them in the future. For the 3rd/4th+ year students, we ask them to identify how they got to where they are now, create a 7-word headline describing who they are, and to tell the story they would like to tell about themselves. These two exercises are intimately focused on reflection, telling your story, and creating your own story. Students often have no answers for these prompts so lead by example!

- [Reverse Resume](#)
 - The concept of a resume in reverse asks students to project into the future and make decisions about what they see themselves doing for a career. It allows more than one career to be picked, and is flexible enough for them to come up with a variety of vocations that contribute to their career. The next step has them thinking about what experiences, skills, and credentials they will need to have in order to enter into that career. The final step asks them to determine when and where they might fulfill those needs. This project will help students get into the habit of making plans and literally writing their own story.

How Can Digital Audio Workstation Software Enhance Learning?

1. Continuous reflective practice
 - a. Recording and listening back as a practice tool, but instantaneous
 - b. Playing along with a recording, and being able to perform A/B analysis immediately after.
 - c. Recording with colleagues and reflecting on tendencies in everyone's playing
 - d. Increased sensitivity to AND evidence of musicianship
2. More opportunity for students to take ownership
 - a. Students must decide if what they just recorded is what they want to represent them
 - b. Opportunity to develop a growth mindset through the process of recording
 - c. When recording, you are the only thing that can change. (essential ensemble mentality)
 - d. Student gets to determine the quality of what was recorded
3. More opportunities for collaboration
 - a. You can collaborate with anyone on the internet!
 - b. No need to get rehearsal space and find magic free times in everyone's schedule
 - c. Students will be looking for newly composed music for their medium
4. More room for creativity in in the process
 - a. The sky's the limit with respect to what could be in your musical project
 - b. Students can develop and explore their own values in music
5. More opportunities for progress to be planned/Systematic
 - a. Transition from fixed to growth mindset via the recording process
 - b. Frequent inner dialogue of reflection with respect to playing turns this into a habit of reflection and improvement.
 - c. Students begin to search for how to maximize excellence rather than how to minimize mediocrity.
6. Investment in technology competency will result in career mobility
 - a. Working with data in a collaborative environment requires communication, honesty, and familiarity with systems.
 - b. Being able to plan in advance, and anticipate the sub-goals and data validation for a project
 - c. Identifying your own tendencies and deficiencies throughout the process, and gaining an opportunity to both work on them and communicate them in a healthy way
 - d. Learning how to ask for help, and how to accept feedback on your work