

Music 9553L 200
Music Technology in Music Education, Summer Term

Dates: July 19th-30th, 2021

Time: M-F 2:30pm-5:30pm (see schedule)

Instructor: Isaac Moore

Office Hours: by appointment, e-mail

Delivery Formal: Remote, Online

Email: imoore4@uwo.ca

Course Websites: OWL +
<https://bit.ly/UWOMustech>

Catalog Description: Essential topics related to the teaching of music in technology-based or technology-enhanced learning situations. Primary focus areas include production and manipulation of music in digital formats, music in multimedia settings and music teaching in distributed learning environments. Half course.

Required Materials

- 1) Computer and Internet Access (with access to a webcam / microphone to interact synchronously with the instructor and colleagues)
- 2) Zoom (Free Download): <https://zoom.us/download>
- 3) One of:
 - a) Pro Tools First (Free Download): <https://my.avid.com/get/pro-tools-first>
 - b) Studio One Prime (Free Download) <https://shop.presonus.com/Studio-One-5-Prime>
 - c) Audacity (Free Download) <https://www.audacityteam.org/download/>
- 4) Soundtrap account (30 Day Free Trial*) <https://www.soundtrap.com/edu/>
- 5) Noteflight account (30 Day Free Trial*) <https://www.noteflight.com/premium-trial>

**suggest that you start your 30 day trail on or around the 15th of July or later, to maintain access into August and the curriculum connections assignment.*

Learning Outcomes:

1. To develop a general understanding of current music technology applications.
2. To stimulate thinking concerning the role of technology and music instruction in the lives of elementary, middle, and high school students.
3. To develop skills in the effective application of technology in K-12 school music settings.
4. To develop an understanding of various commercial music technology software and hardware packages.
5. To develop a personal guiding philosophy on music technology in the classroom.
6. To effectively evaluate potential technology products and purchases.
7. To understand the basic principles of audio, signal flow, microphones, recording, and live sound.

Schedule

Date	Planned In-Class Activities (subject to change/grow)
Monday, July 19	Introduction and Course Overview <ul style="list-style-type: none"> - Digital Audio vs. MIDI - The DAW, Basic Sound Processing <i>Guest: Matt Weston, AMDSB (3:30)</i> <i>Debrief in breakout rooms</i> Genius Hour: Topic Generation and Group Selection
Tuesday, July 20	<i>Guest: Josh Geddis, HPDCSB (2:45)</i> <i>Debrief in breakout rooms</i> Introduction to Soundtrap: Intro to Sound Museum Assignment (due: Friday July 23)
Wednesday, July 21	<i>Guest: Dr. Barry Promane, AMDSB (2:45)</i> <i>Debrief in breakout rooms</i> Look at: SAMR Model Basic manipulation of digital sound (EQ, Effects, Compression, etc)
Thursday, July 22	<i>Guest: Shirantha Beddage, Humber College (2:45)</i> <i>Debrief in breakout rooms</i> Look at: TPACK Model Introduction: Noteflight (musical notation software)
Friday, July 23	<i>Guest: Jashen Edwards, Western University (2:30)</i>
Monday, July 26	<i>Guest: David Mash, Berklee College of Music (2:45)</i> <i>Debrief in breakout rooms</i> Look at: RAT Model Seminar #1 (as assigned)
Tuesday, July 27	<i>Guest: John Mlynczak, VP, Music Education & Technology, Hal Leonard (2:45)</i>

	<p><i>Debrief in breakout rooms</i></p> <p>Soundtrap: Intro to Remix Assignment (due: Friday, July 30)</p> <p>Seminar #2: (as assigned)</p>
Wednesday, July 28	<p>Guest: Bob Breen, Armor Pro Audio (2:45)</p> <p><i>Debrief in breakout rooms</i></p> <p>Intro: Shopping Cart Assignment</p> <p>Seminar #3 (as assigned)</p>
Thursday, July 29	<p>Guest: Jacques Tardif, Laval Junior Academy (2:45)</p> <p><i>Debrief in breakout rooms</i></p> <p>Intro: shared practical resource of popular gear/tools</p> <p>Seminar #4 (as assigned)</p>
Friday, July 30	<p>Guest: Jocelyn Kervin, YRDSB (2:45)</p> <p><i>Debrief in breakout rooms</i></p> <p>Seminar #5 (as assigned)</p> <p>Intro: Written Reflection on Guests (due August 2)</p> <p>Intro: Curriculum Connections Assignment (due August 6)</p>

Assessment Breakdown

Assessment	Weighting	Due Date
Class attendance, participation, successful completion or attempts at smaller activities as assigned (see below)	20%	July 19-30
Projects (Massey Hall Sound Museum, Remix)	20%	Sound Museum: July 23 Remix: July 30
Group Seminar (Genius Hour)	20%	Week 2: As advised by instructor
Written reflection on	10%	August 2

learning from guests		
Curriculum Connections Assignment	30%	August 6

Smaller activities include:

Shared Practical Resource for Software/Gear: Popular Music technology options. Research popular tools, look at the specs, what each piece of equipment or software can do, what practical application might be.

A/V Shopping cart: build a cart/gather quotes for a full audio/video system (mobile or permanently installed with your school/education site in mind) with mics, speakers, mixer, projector, and all cables and accessories for \$50,000. (informed by visit with Bob Breen)

OWL Forum Discussions (ongoing)

VoiceThread Reflections and Discussions (ongoing)

Readings:

Students may find the following sources useful for your reflection writing, seminar preparations or your curriculum connection work. Other readings may be added as needed and will be communicated in a separate list as the course progresses. Students are strongly encouraged to read widely around these sources and to demonstrate initiative in researching literature and identifying appropriate readings that apply to their work. The course instructor will be happy to advise upon suitability of identified literature.

TPACK

Mishra, P., & Koehler, M. J. (2006). Technological Pedagogical Content Knowledge: A new framework for teacher knowledge. *Teachers College Record* 108 (6), 1017-1054.

RAT

Hughes, J., Thomas, R., & Scharber, C. (2006). Assessing technology integration: The RAT – replacement , amplification, and transformation – framework. *Proceedings of the Society for Information Technology and Teacher Education*, 1616 – 1620.

SAMR

Introduction to the SAMR model

<https://www.commonsemmedia.org/videos/introduction-to-the-samr-model>

Eight examples of transforming lessons through the SAMR model

<http://www.emergingedtech.com/2015/04/examples-of-transforming-lessons-through-samr/>

The SAMR ladder: Questions and transitions

http://www.hippasus.com/rrpweblog/archives/2013/10/26/SAMRLadder_Questions.pdf

Burnard, P. (2011). Educational leadership, musical creativities and digital technology in education. *Journal of Music, Technology & Education*, 4 (2/3), 157-171.

Greher, G., & Burton, S. (Eds.) (2021). *Creative music making at your fingertips : a mobile technology guide for music educators*. New York : Oxford University Press.

Savage, J. (2011). Tom's story: Developing music education with technology. *Journal of Music, Technology & Education*, 4 (2/3), 217-226.

Ruthmann, S.A., & Dillon, S.C. (2012). Technology in the lives and schools of adolescents. In G.E. McPherson & G.F. Welch (Eds.), *The Oxford handbook of music education* (Vol. 2, pp. 529 - 550). New York: Oxford University Press.

Ruthmann, A. & Mantie, R. (Eds.) (2017). *The Oxford handbook of technology and music education*. USA: Oxford University Press.

Ruthmann, A. (2012). Engaging adolescents with music technology. In S.L. Burton (Ed.), *Engaging Musical Practices: A Sourcebook for Middle School General Music*. Lanham, Md.: Rowman & Littlefield Education.

Ruthmann, A. (2008). Whose agency matters? Negotiating pedagogical and creative intent during composing experiences. *Research Studies in Music Education*, 30 (1), 43 – 58.

Tan, T., Calmer, J., & Recinos, R. (2019). Matching technology with teachers to improve and accelerate learning: Unleashing the benefits of teaching and learning using technology requires growth of technology availability in the classroom and growth in how those technologies are used. *Leadership*, 48(4), 28–33.

Terada, Y. (2020). A Powerful model for understanding good tech integration [web log post]. Retrieved from <https://www.edutopia.org/article/powerful-model-understanding-good-tech-integration>

Webster, P. R. (2011). Key research in music technology and music teaching and learning. *Journal of Music, Technology & Education*, 4 (2/3), 115-130.

Instructor's Policy on Cameras/Microphones: Our work/life reality in these times might sometimes require you to turn off your camera at home while learning and participating in class. That said, it is requested that you generally keep your camera on for our synchronous sessions together. This will be especially important during class discussions, group work and for our sessions with guest speakers. Microphones should remain on 'mute' during class and engaged only when speaking, which will allow everyone to be heard more clearly. Some best practices for Zoom meetings are available [here](#) and [here](#).

Instructor's Statement on Recording of Zoom meetings: at times, we may need to record our Zoom meetings. This might include our sessions with our guest speakers so that we can refer to them as ongoing resources. In all cases, students are asked not to re-post or share those recordings outside of our OWL classroom without approval as they are meant to facilitate internal study and review purposes only.

Instructor's Policy on Attendance / Late Assignments. Full attendance at all classes is expected. Unexplained absences that fall outside medical reasons as detailed in the "University Statement on Accommodation for Medical Illness" (below) will be met with a 5 point reduction in the attendance/participation grade for each class missed. Late assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.

University Statement on Students with Special Learning Needs: Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

University Statement on Health and Wellness. As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html

University Policy on Accommodation for Medical Illness. The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. In order to ensure fairness and consistency for all students, academic accommodation for work representing

10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities.

- Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor.

Statement on Academic Offences: Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf.

Plagiarism is a major scholastic offense. Students must write their assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

Statement on the Use of Plagiarism-Checking Software: All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, www.turnitin.com.

Netiquette Statement: Because many of our graduate course offerings at this time will be offered in an online/remote or blended delivery format, it is necessary to inform you of appropriate communication and behaviour in online or remote contexts.

- Keep in mind the different cultural and linguistic backgrounds of your peers.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. "Flaming" is never appropriate.
- Be professional and scholarly in all online postings. Use proper grammar and spelling. Cite the ideas of others appropriately.