



# IN THE LOOP:

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## CO-EQUAL INTEGRATION OF TECHNOLOGY IN PERFORMANCE AND THE CLASSROOM

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# THE CONSTITUENTS

DIGITAL NATIVES

DIGITAL IMMIGRANTS



# BEGINNING THOUGHT

We must consider “how we can integrate technology effectively into the work lives of adults and students that advance much more ambitious instruction and higher levels and deeper learning by students”



# INTEGRATING MULTIPLE SUBJECTS

Bresler's definition of integrating multiple subjects

- Subservient
- Co-equal



# INTEGRATING TECHNOLOGY IN THE MUSIC CLASSROOM

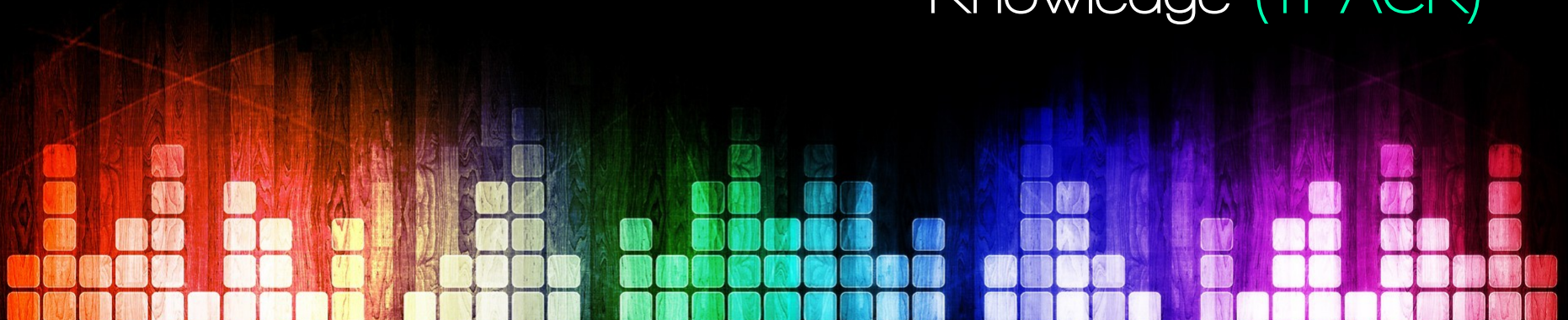
- Integration Gap
- Currently mostly used in administrative tasks (Surface Level)
- Many fear that students are not learning the important information...

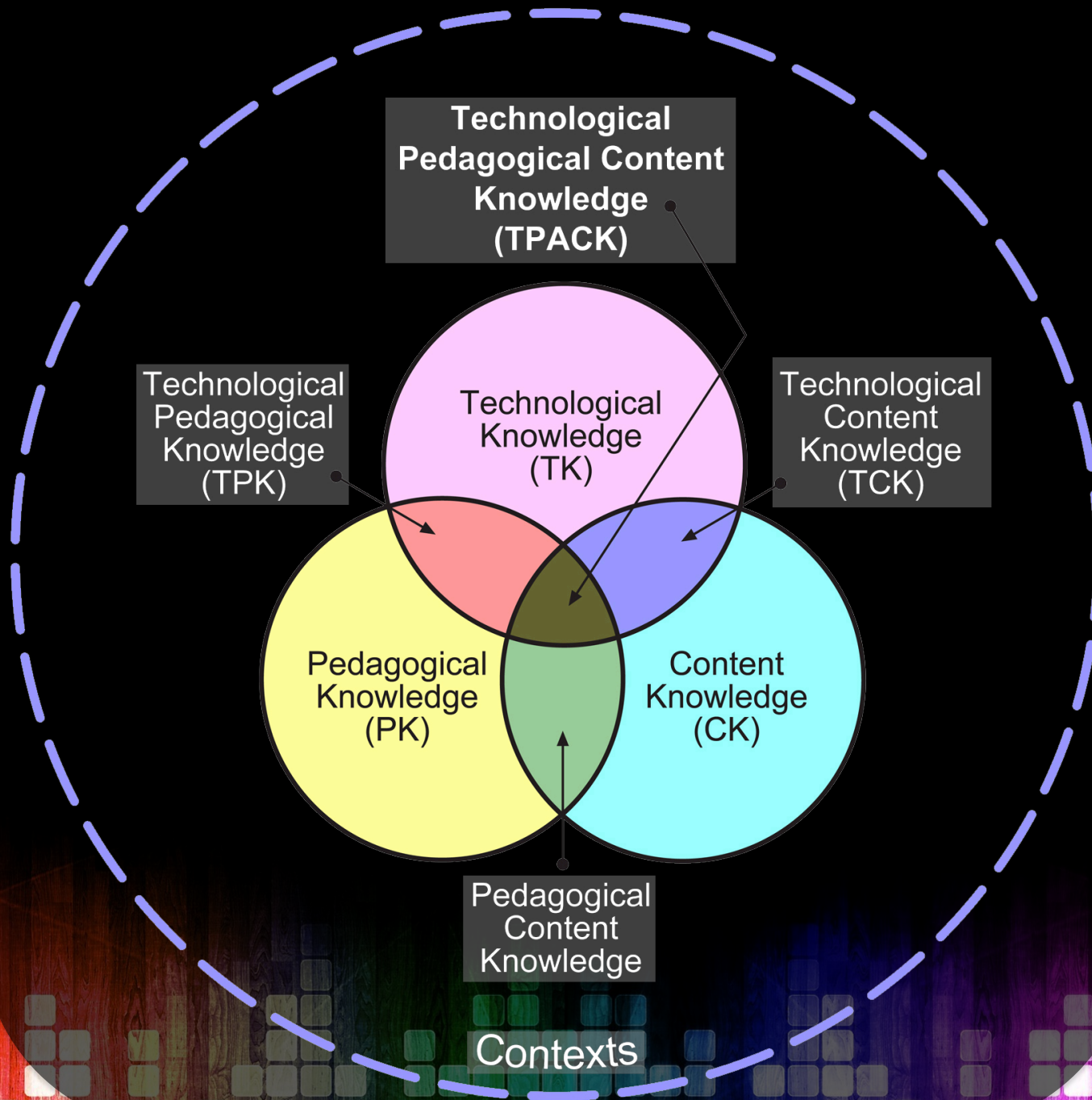




# INTEGRATING TECHNOLOGY IN THE MUSIC CLASSROOM

- Content Knowledge (CK)
- Pedagogical Knowledge (PK)
- Technological Knowledge (TK)
- Content Pedagogical Knowledge (CPK)
- Technological Content Knowledge (TCK)
- Technological Pedagogical Knowledge (TPK)
- Technological Pedagogical Content Knowledge (TPACK)





# HOW THIS IS CONNECTED

3

Settings

Lessons

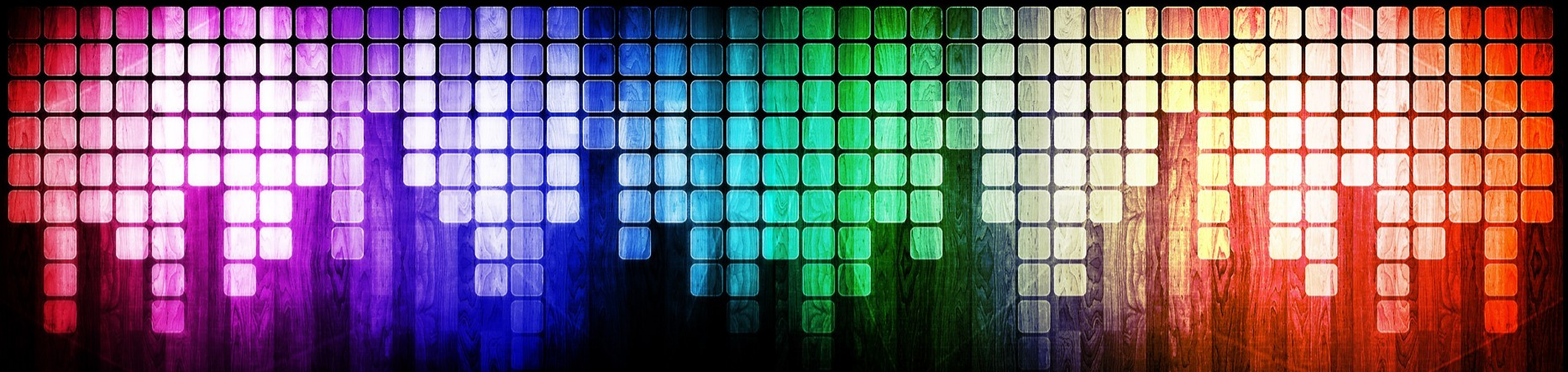
Levels of Integration



# SOURCES

- Bauer, W.I. (2014). *Music learning today: Digital pedagogy for creating, performing, and responding to music*. New York: Oxford.
- Bresler, L. (1995). The Subservient, Co-Equal, Affective, and Social Integration Styles and Their Implications for the Arts. *Arts Policy Review* Vol.96(5), p.31-37.
- Bauer, W.I. (2014). *Music learning today: Digital pedagogy for creating, performing, and responding to music*. New York: Oxford.





# 3RD GRADE: GENERAL MUSIC

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JOE KULICK

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# CONTEXTUAL INFORMATION

- 2 Classes: 21, 23
- General Music Class
- 35 minute lessons - total of 3 (2 composition - 1 performance)
- One-to-One ThinkPads Grades: 3-5



# OBJECTIVES

- Students will compose an accompaniment track in the form of Intro, A, B, A
- Students will listen to, evaluate, and choose loops that they think fit well into their composition
- Students will perform basic rhythms using hand percussion with little to no errors, using proper technique
- Students will Improvise a 2 bar rhythm
- Students will perform basic rhythms with an accompaniment track
- Students will evaluate their musical performances by stating what they could have done better and what went well

# OLD NATIONAL STANDARDS

- 2. Performing on instruments, alone and with others, a varied repertoire of music.
- 3. Improvising melodies, variations, and accompaniments.
- 4. Composing and arranging music within specified guidelines.
- 5. Reading and notating music.
- 6. Listening to, analyzing, and describing music.
- 7. Evaluating music and music performances.



# NEW NATIONAL STANDARDS

- [MU:Cr1.1.3:](#)
- a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).
- [MU:Cr2.1.3](#)
- a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.
- [MU:Cr3.2.3:](#)
- Present the final version of personal created music to others, and describe connection to expressive intent.
- [MU:Pr5.1.3](#)
- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
- b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- [MU:Pr6.1.3](#)
- a. Perform music with expression and technical accuracy.
- b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
- criteria, and describe appropriateness to the context.
- [MU:Re7.1.3](#)
- Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- [MU:Re9.1.3](#)
- Evaluate musical works and performances, applying established



# REFLECTION

Name\_\_\_\_\_

1. What do you think went really well in your performance? Why?
2. What could have been better in your performance? Why?
3. What did you like about the project? Why did you like it?



# ASSESSMENT

CATEGORY	0 - Below Expectations	1- Approaches Expectations	3- Meets Expectations	5 - Exceeds Expectations
<b>Composition</b>	No Composition Completed.	QGroove is less than 12 measures and/or does not have either a drum track or 2 other instrument tracks.	QGroove is 12 Measures long, has a drum track, and at least 2 other instrument tracks.	QGroove goes beyond 12 measures, utilizes multiple combinations of instrument tracks.
<b>Creativity</b>	No Compositions Completed.	Student uses the same loop throughout.	Student uses a variety of 4 bar loops with 1-2 different styles.	Student uses a variety of both 4 beat and 2 beat loops and uses multiple styles in their composition.
<b>Rhythm Performance</b>	The beat is very erratic and rhythms are unrecognizable.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is secure and the rhythms given are played exactly.
<b>Technique</b>	No technique is used in the performance, and bad habits occur.	Student is aware of technique, however many issues occur somewhat affecting the performance.	Student is using the correct technique, few issues occur not affecting the performance.	Correct technique is used with little errors. Performance is clear as to what tones the students are playing.
<b>Self-Evaluation</b>	No comment given.	Student uses very general terms to describe their performance. (Good, Bad, Short, Fast)	Student uses specific areas that were good and bad.	Student uses specific areas that were good and bad and defines what could be changed for a better performance.

# CLOSE-UP

**QGrooves™**

**My New Song**

Click here to load a Play-Along Track!

**INSTRUMENT**  
Percussion

**CHORD**

**DURATION**  
4 beat grooves  
2 beat grooves

**STYLE**  
R&B  
LATIN  
ELECTRO

**LOOPS**  
POP Percussion Guiro PREVIEW  
POP Percussion Bongos PREVIEW  
POP Percussion Scratchy PREVIEW  
POP Percussion Pop Machine PREVIEW

**TEMPO:**  
LARGO  
MODERATO  
PRESTO

**Play-Along**

**KEYBOARDS**  
A. Piano C Major 1

**SYNTH/BRASS**

**DRUMS**  
Drum Kit 1

**PERCUSSION**  
Percussion Scratchy

**BASSES**  
Electric Bass C Major 1

1	2	3	4	5	6	7	8
ROCK A. Piano C Major 1		ROCK A. Piano C Major 2	ROCK A. Piano C Major 3	ROCK A. Piano C Major 1	ROCK A. Piano C Major 2		ROCK A. Piano C Major 3
POP Drum Kit 1	POP Drum Kit 2	POP Drum Kit 7	POP POP Drum k 1 Drum k 2	POP Drum Kit 2	POP Drum Kit 3	POP Drum Kit 3	POP Drum Kit 4
POP Percussion Scratchy	POP Percussion Scratchy	POP Percussion Ride Cymbal	POP Percussion Ride Cymbal	POP Percussion 2-4 Clap	POP Percussion 2-4 Clap	POP Percussion 2-4 Clap	POP Percussion Crash
POP Electric Bass C Major 1	POP Electric Bass C Major 1	POP Electric Bass C Major 2	POP Electric Bass C Major 3	POP Electric Bass C Major 2	POP Electric Bass C Major 2	POP Electric Bass C Major 4	POP Electric Bass C Major 3

**APPS** **HELP** **STORE** **FILE** **CONTESTS** **STUDENT** **ALERTS 2 !** **CHAT**

# WHAT HAPPENED?

- Above Expectations
- Shared their compositions
- Play them simultaneously
- Composed up to 64 measures
- Wanted to share with the class/  
teacher



# APPS

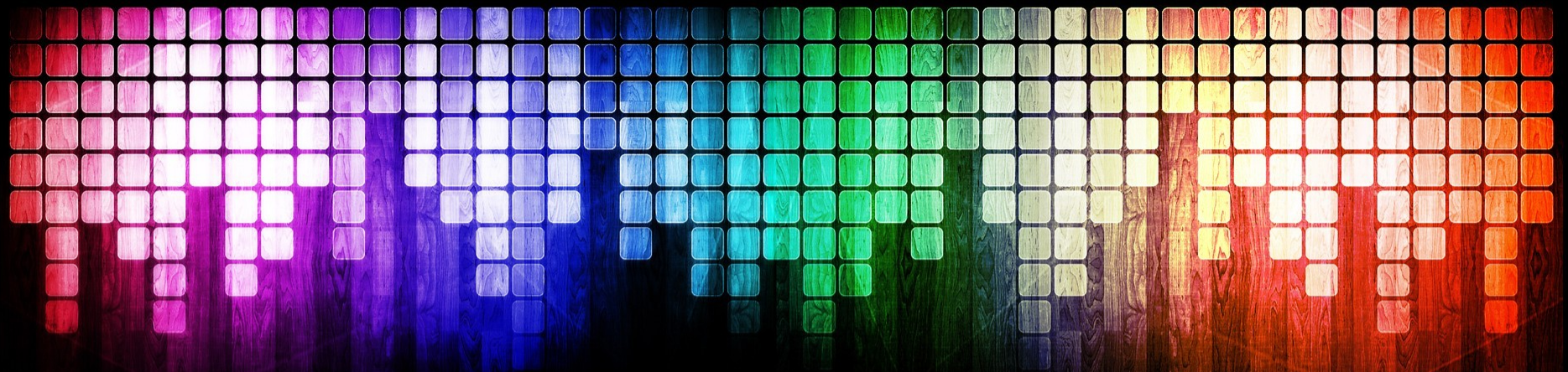
- Free for Student sign-up
  - Qgrooves: Free Rap and Rock Styles
- Quaver Music is \$795.00 Biennial
- Technology Capabilities and Resources



# TIPS

- Create a Class Password: Teacher and Grade
- Have Students use the usernames from their devices or First and Last Name
- Possibly have students Double Save their compositions
- Require the same tempo for every composition
- Extend the Composition to include an intro
- Split the Performances into 2 different classes





# 5TH GRADE: BEGINNING BAND

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ETHAN WAGONER

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# CONTEXTUAL INFORMATION

- Woodwind Section
- 11 Students
- Two 30-minute Lessons
- 2:30-3:00pm



# OBJECTIVES

- Given a pre-made Launchpad session, students will rate each loop on a scale from 1 to 5 to determine the overall mix.
- Given an accompaniment track composed on LaunchPad, students will improvise a 16-beat melody with fewer than two mistakes in maintaining the pulse.
- Given an accompaniment track composed on LaunchPad, students will improvise a 16-beat melody using Concert B-flat, C, and D.
- Given an accompaniment track composed on LaunchPad, students will improvise a 16-beat melody that ends with Concert B-flat.



# OLD NATIONAL STANDARDS

- 2: Performing on instruments, alone or with others, a varied repertoire of music.
- 3: Improvising melodies, variations, and accompaniments.
- 5: Reading and notating music.
- 6: Listening to, describing, and analyzing music.
- 7: Evaluating music and music performances
- 8: Understanding the relationship between music, the other arts, and disciplines outside the arts.



# NEW NATIONAL STANDARDS

- **MU:Cr.1.1.5 -**
  - a. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.
- **MU:Cr.2.1.5 -**
  - b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.
- **MU:Pr.4.2.5 -**
  - a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
  - b. When analyzing selected music, read and perform using standard notation.
- **MU:Pr.5.1.5 -**
  - a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
  - b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- **MU:Cn.10.0.5 -**
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU:Cn.10.0.5 -**
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.



# ASSESSMENT



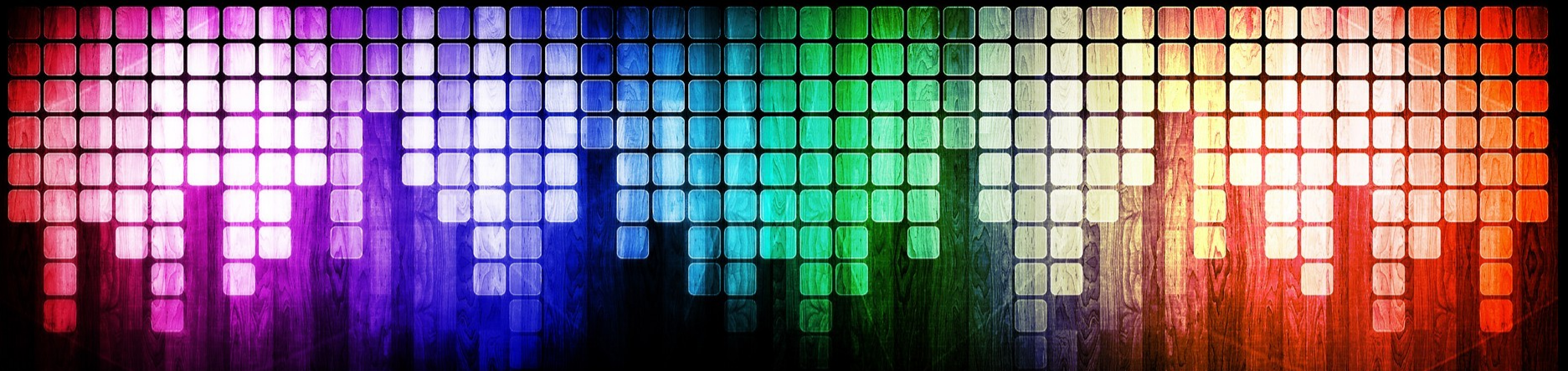
# ASSESSMENT

	1 point	2 points	3 points
Variation of Pitches	Student uses only one pitches from pitch set (B-flat, C, D) in improvised melody.	Student uses only two pitches from pitch set (B-flat, C, D) in improvised melody.	Student uses all three pitches from pitch set (B-flat, C, D) in improvised melody.
Pitch Set	Student mostly uses pitches from the given pitch set (B-flat, C, D) in improvised melody, with 3 or more notes falling outside of this set.	Student mostly uses pitches from the given pitch set (B-flat, C, D) in improvised melody, with 1-2 notes falling outside of this set.	Student uses only pitches from the given pitch set (B-flat, C, D) in improvised melody.
Ending Pitch	Student does not end improvised melody with B-flat.		Student ends improvised melody with B-flat.
Rhythmic Association with Beat	Student performs improvised melody using unclear rhythms with 3 or more errors in aligning with the beat of given accompaniment.	Student performs improvised melody using mostly clear rhythms with 1-2 errors in aligning with the beat of given accompaniment.	Student performs improvised melody using clear rhythms that align with the beat of given accompaniment.

# APPS

- Novation Launchpad - FREE
- Download in the Apple App Store
- Loopy - \$3.99
- Purchased in the Apple App Store





# HIGH SCHOOL BAND

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BRETT EICHMAN

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# CONTEXTUAL INFORMATION

- Wind Ensemble (34 kids)
- Rhythm Check Patterns
- B-flat Major Scale
- Warm-up Procedure (10 min)



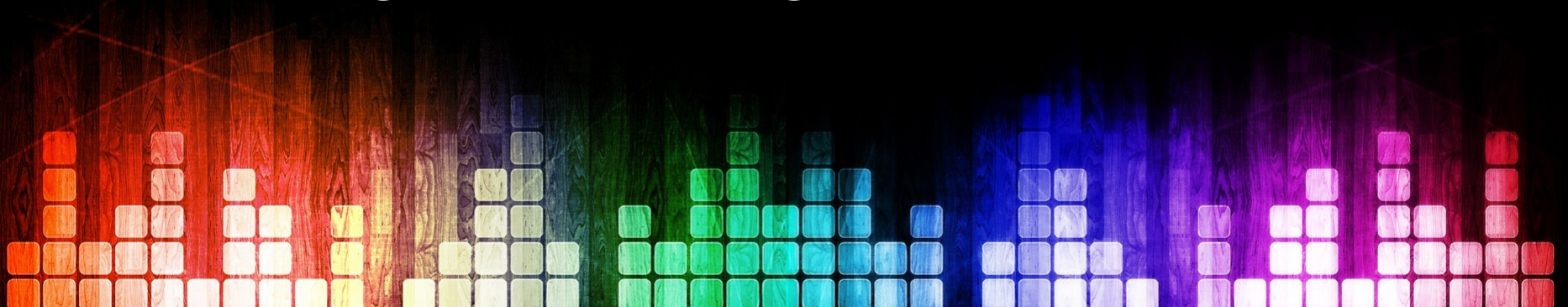
# OBJECTIVES

- Students will improvise rhythmically using at least two of the provided check pattern variations.
- Students will improvise melodically using at least two notes of the B-flat Major scale.



# OLD NATIONAL STANDARDS

- 2. Performing on instruments, alone and with others, a varied repertoire of music.
- 3. Improvising melodies, variations, and accompaniments.
- 5. Reading and notating music.



# NEW NATIONAL STANDARDS

- **MU:Cr1.1.T.HSI**
  - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.
- **MU:Cr2.1.T.HSII**
  - Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools
- **MU:Pr4.3.T.HSI**
  - Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.
- **MU:Pr6.1.T.HSI**
  - a. Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- **MU:Cr1.1.E.Hs intermediate**
  - Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- **MU:Cr1.1.Hs novice**
  - Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.
- **MU:Cr2.1.H.Hs novice**
  - a. Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.
- **MU:Re9.1.H.Hs intermediate**
  - a. Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music

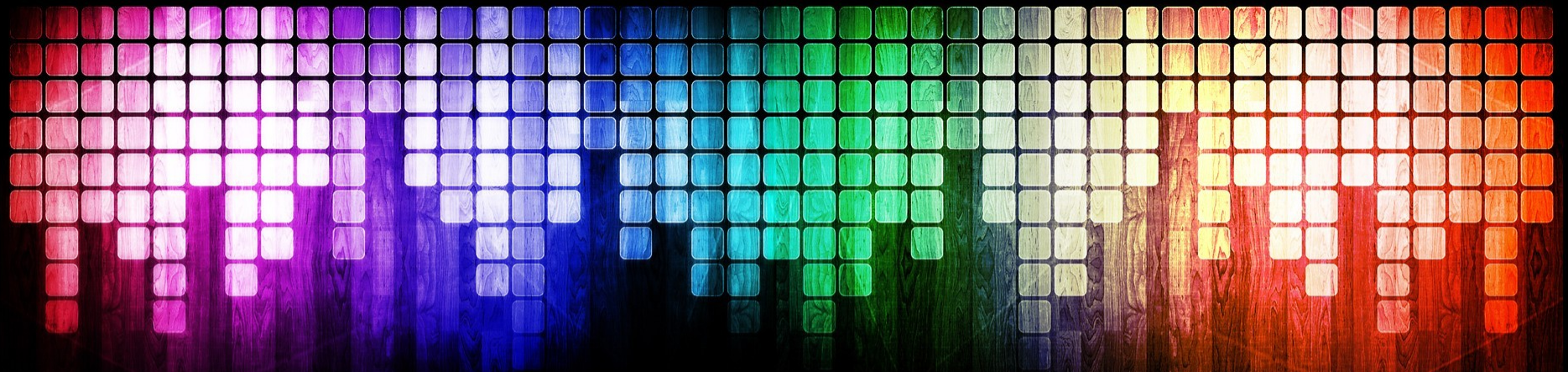
# ASSESSMENT – VIDEO

	1	3	5
Rhymic Improvisation	Does not fit into a 16th note grid	Contains only ONE Check Pattern Variation	Contains at least TWO Check Patterns Variations
Melodic Improvisation	Does not use any note of the B-Flat Major Scale	Contains only ONE note of the B-Flat Major Scale	Contains at least TWO notes of the B-Flat Major Scale

# APPS USED

- Garage Band App
  - Purchased in the Apple Apps Store





# WRAP-UP

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# APP REVIEW

- Quaver Music
- Loopy
- GarageBand
- LaunchPad



# QUESTIONS?

- If you have any questions for Dr. Phillip Payne, Joe Kulick, Ethan Wagoner, or Brett Eichman about their presentation or lesson, please email [ppayne@ksu.edu](mailto:ppayne@ksu.edu)

