

Music Education for the 21st Century: Exploring Improvisation**A Master Class Series****February 11, March 5, April 8, and May 13, 2009**

One of the most challenging issues facing music educators today is adapting the field of music education to the realities and needs of the 21st century. Toward that end, the Music Education Program of the Bienen School of Music is sponsoring "Music Education for the 21st Century," a four-part master class series designed to spark discussion and fuel thought on new and innovative ways to move music education forward. The series will take place from February through May 2009.

The lives of today's children are intertwined with technology. Not only is their music delivered through technological means, but many use technology to engage with music in creative ways. Despite this, improvisation and composition are rarely included in classroom music settings.

In response, this music education master class series will be devoted to an in-depth exploration of improvisation. Leading thinkers and practitioners in this area will give master classes and other presentations during two-day residencies. The goal of the series is to bring together musician-teachers from Northwestern and the greater Chicago communities (as well as virtual communities beyond, through planned webcasts) to begin thinking about and experimenting with innovative ways to include improvisation in music education.

The Bienen School of Music at Northwestern University has long been a leader in the field of music education. In addition to preparing future music teachers, researchers, and scholars, the program partners with leading arts organizations and schools and disseminates cutting-edge scholarship.

This series is made possible through the support of the Alumnae of Northwestern University, the Department of Music Studies, the Bienen School of Music, and the International Society of Improvised Music.

SCHEDULE OF EVENTS

WEDNESDAY, FEBRUARY 11, 6–7 P.M.
**Improvisation, Creativity, and Consciousness:
 New Pedagogical Horizons in Music and Beyond**
Ed Sarath

Professor of Music and Chair, Department of Jazz and Contemporary Improvisation Studies, and Director, Program in Creativity and Consciousness Studies, University of Michigan

Pick-Staiger Concert Hall, 60 Arts Circle Drive
 Reception follows in the lobby

This hands-on master class will explore improvisation as both a means for musical creativity and a lens into consciousness — into the interior dimensions of the creative process. The session will be based in a transstylistic approach to improvisation that serves both as a user-friendly introduction to this process for musicians with little or no background in improvisation as well as a method for expanding the horizons of experienced, style-specific (e.g. jazz, baroque, North Indian, etc.) improvisers. Rhythmic exercises, movement, and meditation practices will also be part of the session. Open to musicians on all instruments (including voice) as well as individuals with no musical background.

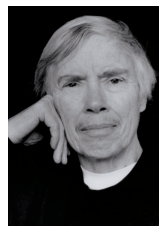


THURSDAY, MARCH 5, 2009, 6–7 P.M.
Free Play: The Art of Improvisation
Stephen Nachmanovitch

Musician, writer, and educator, author of Free Play: Improvisation in Life and Art (Penguin-Putnam)

Pick-Staiger Concert Hall, 60 Arts Circle Drive
 Reception follows in the lobby

For musicians, composers, and teachers, improvisation is a tool for achieving greater skill, confidence, communication, and imagination. It is also a great art form in itself — the most universal, playful, and intimate form of musical expression. In this hands-on master class, Stephen Nachmanovitch will teach participants to strengthen technique through improvisation, overcome fears, take advantage of mistakes and accidents, create coherent and well-formed music without a plan, make contact with their creative process while performing, and renew the pleasure of play. Special attention will be given to ideas for taking these techniques into school-music settings.



WEDNESDAY, APRIL 8, 2009, 6–7 P.M.
Deep Listening: From Practice to Theory
Pauline Oliveros

*Distinguished Research Professor of Music, Rensselaer Polytechnic Institute, and Darius Milhaud Composer in Residence, Mills College
 Regenstein Hall of Music Master Class Room,
 60 Arts Circle Drive*

Reception follows in the lobby

Pauline Oliveros will engage participants in a variety of deep listening and related improvisation exercises. Deep listening may be used not only as a tool toward deeper musical understanding but also to highlight the critical need for more and better listening in our schools and society. Oliveros will also discuss her philosophy of musical creativity and its importance for music in schools.



WEDNESDAY, MAY 13, 2009, 6–7 P.M.
Teaching Improvisation: Is it Possible?
Maud Hickey

*Associate Professor of Music Education and Chair, Department of Music Studies, Northwestern University
 Regenstein Hall of Music Master Class Room,
 60 Arts Circle Drive*

Reception follows in the lobby

With the recent push for more music improvisation activities in U.S. schools, due in large part to the publication of the National Standards in Music Education, a widening philosophical divide has opened up between two views on teaching improvisation. One point of view focuses on improvisation as a natural output of musical growth and development. The other focuses on developing improvisation skills by teaching with specific guidelines and parameters. Hickey will examine the arguments for and against the various formal approaches for teaching improvisation and present alternative learning approaches. In addition, she will seek to synthesize the ideas and practices explored in the three previous master classes.

