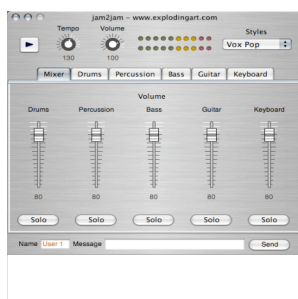




Learning Activities for Parents and Educators



When students interact with *jam2jam* they can do so in three different ways.

Personal where a student works with *jam2jam* in a 'one person jam'. In this learning situation, the student plays and improvises with *jam2jam* making judgements about music in time and space such as how fast should the music be? (Tempo) What kind of groove style is wanted? What instrument timbres might be used? In this personal mode, the user can discover the meaning of musical elements and hear an immediate change in the sound that results from their gesture or action in moving a slider or selecting a button.

This mode is excellent for developing aural perception and an understanding of musical elements and contemporary concepts such as 'groove' and texture using the instrument mixer. What makes these kinds of experience educational and turns musical intuition into musical knowledge is **reflection**. Which simply involves asking the student to talk about what they did and define what they mean by terms such as tempo, mixer, volume and more advanced terms such as shuffle, Kick, snare etc. Such reflective questions as what does it sound like when.... You increase the tempo, the density of the bass, and the range of the instrument. See appendices for sample questions, aspects of music and a description of musical terms.

Social learning: *jam2jam* is designed for students to play with each other on a local area network (LAN) such as a school computer lab or home network or online on the internet.

Working collaboratively to make a 'collective groove' is easy to do but requires students to listen carefully to changes made by themselves and others in the group. They can communicate musically by changing aspects of the jam or by writing into the chat boxes or if in the same room talking face to face. Online jamming sounds

best when students collaborate listening to and communicating, as a band would work. Students could select different instruments to play or they could work like a DJ and mix different sounds at different times. Whatever the agreed mode of working listening and communicating is the key. Reflective questioning can enhance the learning experiences. See appendix 1.

Cultural learning: When we perform to an audience or record our musical work in some way we are expressing something to the culture in which we belong and this sharing process has a profound effect on our personal development. When you jam to an audience or make a recording using *jam2jam*, which may be shared with peers, or family there is an interaction between the music and the audience. The music has an effect on the audience and the audience responds by dancing, singing along with, applauding, cheering. This sharing process is extremely meaningful and should be the outcome of every musical experience either as a family concert, classroom sharing and reflection, formal concert or CD launch.

jam2jam is designed to emphasise and encourage these modes of meaning and engagement in accessible and engaging ways that increase in complexity so that the musical knowledge continues to grow as the student revisits the basic ideas and aspects of music at progressively deeper and deeper levels growing in the depth and breadth of their description and understanding.

Sample Learning Activities.

Note many of these activities are multi arts, cross arts and cross-curricular in nature. Queensland Syllabus 1-10 Music outcomes are listed as examples only.

- 1) Solo Jamming activities.
 - a) Focus on a single instrument ticking the 'monitor locally' button. Improvise with each of the instrument sliders and listen to what they do to the sound.
 - b) Focus on using the front mixing page and improvise with the tempo, volumes, solo buttons and style buttons.
 - c) Discern timbres or instrument activity using the sliders in drums, percussion, keyboards and guitar.
 - d) Go through each instrument solo and listen to the changes that each slider makes to the sound. How does density and flam affect the sound?
 - e) Create a groove using each of the styles and describe the differences in groove using musical terms listed in the appendices.
 - f) Create a rap or write song lyrics to a groove you have created.
 - g) Record your jam using an audio capture program, tape or video recorder. Publish as an MP3 file
 - h) Make CD labels and promotional material for your recording.
 - i) Use the jam2 jam groove as a loop for a sequencing program.
- 2) Small group ensemble jam (2-4 people)
 - a) Set up jam2jam for a local area network (LAN) jam where small groups can play different instrument or production roles.
 - b) Connect the host computer to a speaker and rehearse and perform like a live band or DJ- electronica performers.
 - c) Record the jam as and make a CD.

- 3) Dance party in the Lab.
- a) Have a collaborative jam with peers allocating instruments.
 - b) Jam with others using live percussion or acoustic instruments or vocalists.
 - c) Jam with dancers and create a song with choreography.
 - d) Jams online with jam friends in other parts of the country or world (if one of you is allowed to stay up late!) use the chat boxes to talk to your jam-buddy.
- 4) Techno producers.
- a) Prepare and perform a live techno dance party set adding live acoustic sounds, samples, vocalists rapping and singing and dancers.
 - b) Prepare, produce and present a video of your song(s).
 - c) Have a virtual dance party in several locations using se you see me technology and jam2 jam. Perhaps connecting remote and rural communities with a city location and project, the images of each show using video streaming and projectors.

All of these example ideas are simple enough to be repeated at progressively deeper levels and over long or short periods. The outcomes for music are about creating making and presenting music, or Singing and playing music, Reading and writing music as a creative and improvisatory act rather than being tied to common practice notation and responding and reflecting on musical knowledge. Cross curricular outcomes reach into ICT, English communication, Media, the Science of sound, the mathematical concepts of time measurement in BPM and algorithmic music, Drama performance, Dance, Visual arts in developing marketing materials and packaging, SOSE in relation to musical style and sound and society interaction.

Essentially, if you can imagine that the student is an electronic music performer in the 21st century and emulate what a techno artist or sound designer does in the world today then every activity will have a relevant learning context and outcome? Don't forget thought the secret is to do it, make sounds and ask why it sounds like it does? The description of that will revisit musical concepts and language repeatedly at more complex levels.

