

## Publisher Questionnaire

Bid Item # 3013  
Title Interactive Listening 9-12  
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Grade Level 9-12

### Authors & Credentials:

**Dr. Pete Carney** teaches at the City Colleges of Chicago and Saint Xavier University, and is Assistant Band Director for Chicago All City Jazz Ensemble. Previously Dr. Carney has also taught in the Chicago Public Schools, and was awarded "Editor's Choice" by Apple for his educational design for Interactive Listening. He studied composition with William Bolcom and William Albright at the University of Michigan and classical saxophone with Donald Sinta, before completing graduate school at Florida International University and the University of Miami, and his doctorate in music at the University of Illinois.

**Dr. Brian Felix** is a music performer, composer and educator. He is an Assistant Professor of Music at the University of North Carolina at Asheville where he teaches classes on jazz piano, jazz history, music business, the Beatles and the Grateful Dead. Felix holds a Doctor of Musical Arts degree from the University of Illinois at Urbana-Champaign.

### **Students: Describe the type(s) of students for which this submission is intended.**

Interactive Listening was created for students with little or no musical experience. The reading level is intended to be broadly accessible to a range of students with clear questions that require critical and creative responses through the appreciation of music.

#### 1. IDENTIFY AND DESCRIBE THE COMPONENTS OF THE MAJOR TOOL.

##### **Educational Approach**

Interactive Listening is a comprehensive music research method for students to construct knowledge, build abstract musical cognition, respond to complex music, practice critical thinking, expand vocabulary, connect to the humanities, and participate in social education.

##### **Major Tool**

Interactive Listening has one major tool, the paper research journal, and one ancillary tool, the online digital content. The paper research journal and online content work in tandem to meet the standards. The online digital content comes with the Teacher's Edition Package for download to the teacher's PC, iPad, or Mac,

and includes 15 videos, 120 music examples, 30 interactive quizzes and animated images. All digital content is referenced in the paper research journal with a corresponding tablet icon and page number. In addition to being downloadable, the same online digital content can be accessed on the web from smart devices including Android, smart boards, or smartphones.

In the paper journal, students construct information using YouTube music videos for homework, Google for research, collaborate on interdisciplinary analysis, build compound reflections through other arts, and write compelling critiques about the global and American spectrums of music. Additionally, Interactive Listening also uses music as a springboard into art, biology, acoustics, copyright law, geography, and sociology in a process of continuous academic writing and creative journaling.

In the online digital content, students will practice listening and analysis in responsive auto-graded quizzes, research scientific principles of music in the brain, explore music as archeology from ancient civilizations, connect music to the language arts, and connect global music examples with their geographic origin.

#### Product Description:

From cavemen to Beethoven to Coldplay, explore music in the first research journal and interactive digital content of its kind. Interactive Listening is a multimedia expedition through the history, science, and diverse languages of music. The ancillary digital content includes audio, video, 3D instruments and instant listening tests to actively engage learners. With over 120 built in music examples, listen to Tibetan monks, a Dixieland parade, or a Dub step DJ while you cross 35,000 years of music with sounds from every continent and each chair in the orchestra.

Why has music been written in caves, ships, and cathedrals in every corner of the human Odyssey? Interactive Listening was designed by two music professors to test your ears, eyes, and mind, in an experiential search for the truth about what music really is.

#### 2. IDENTIFY AND DESCRIBE THE ANCILLARY MATERIALS.

PC, Mac, iPad, Android, or smartphone can access the digital ancillary material. The paper and digital content work together, but the digital material can be considered ancillary to the paper textbook. The paper textbook is driven by student research, while the digital material offers multimedia and responsive designed lessons that are parallel but not identical to the paper textbook. The digital material provides deeper explorations of the musical content presented in the paper research journal in the form of online quizzes, drawing, responsive interactions, and multi-path discovery. The digital material includes 15 videos, 120 audio examples, and 50 interactive images. All digital content is highlighted in the paper textbook with a corresponding icon for digital location.

3. HOW MUCH INSTRUCTIONAL TIME IS NEEDED FOR THE SUCCESSFUL IMPLEMENTATION OF THIS PROGRAM?

This content is designed to be flexible for the teacher. Each lesson is designed for completion in one to three 45-minute classes, depending on the depth of discovery determined by the teacher. The teacher's edition of Interactive Listening provides a range of answers and suggestions to assist in the student research process. Each student question is answered in the teacher's edition with at least one primary answer among many answers based on interpretation.

4. What Professional Development is Available?

Dr. Pete Carney and Dr. Brian Felix are always available to help with this program. We have conducted clinics, phone calls, and meetings in person for teachers using this curriculum. Additional resources and videos available on our website under "Teacher's Lounge."

5. WHAT HARDWARE/EQUIPMENT IS REQUIRED?

- I began teaching from this paper book with a Smartphone plugged into a portable speaker.
- Access to one iPad or a computer (with a screen or projector) will give the teacher a great technological platform to use our digital content (videos, multimedia, 3D objects, embedded music).
- Classroom equipped with iPads and computers for every student will allow for greater individual exploration, but are not a primary necessity.

6. WHAT LICENSING POLICIES AND/OR AGREEMENTS APPLY?

Interactive Listening created all of the software, audio, videos, and text. There is no need for additional licensing. No duplication/reproduction of materials provided is allowed. Digital materials may be transformed for Universal access.

7. WHAT STATES HAVE ADOPTED THE SUBMISSION?

Interactive Listening is being used in Texas, Kansas, Illinois, Alabama, Indiana, Washington, the United Nations International School, and many International Baccalaureate Music Programs around the world.

8. LIST THE FLORIDA DISTRICTS IN WHICH THIS PROGRAM HAS BEEN PILOTED IN THE LAST EIGHTEEN MONTHS.

N/A