ATMI

Association for Technology in Music Instruction

National Conference
November 3-6, 2005
Québec City, Québec

Conference Committee

Charles P. Menoche, Chair
Central Connectict St. Univ.
menochec@ccsu.edu

Dan Hosken
California State Univ., Northridge
dan.hosken@csun.edu

Cynthia McGregor
Southwestern College
cmcgregor@swc.cc.ca.us

Rocky Reuter
Capital University
rreuter@capital.edu

Floyd Richmond, 2004 Conf. Chair
Valley Forge Christian College
frichmond@vfcc.edu

David Williams
Illinois State University
dwilliam@ilstu.edu

Executive Committee

Scott D. Lipscomb, President
Northwestern University
lipscomb@northwestern.edu

Rocky J. Reuter, Vice President
Capital University, Ohio
rreuter@capital.edu

Richard Repp, Treasurer
Georgia Southern University
rrepp@georgiasouthern.edu

Sara Hagen, Secretary
Valley City State University
sara.hagen@vcsu.edu

Mark Lochstampfor
Publications Manager
Capital University, Ohio
mlochsta@capital.edu

Charles Menoche
Technology Directory Editor
Central Connecticut St. Univ.
menochec@ccsu.edu

Bill Clemmons, Web Manager
Point Loma Nazarene Univ.
BillClemmons@ptloma.edu

Paul Soderdahl, Listserv Manager
University of Iowa
paul-soderdahl@uiowa.edu

ATMI Conference Schedule

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The Association for Technology in Music Instruction is indebted to Apple Canada, Korg Canada, and SoundTree, the education division of Korg USA, Inc., for equipment made available for both the presentations and the ATMI lab.

ATMI 2005 CONFERENCE SCHEDULE

DAILY SCHEDULE AT A GLANCE

THURSDAY, NOVEMBER 3, ST CHARLES EAST AND WEST			
8:00	E	James A. Grymes	Using Classroom Response Systems in Music Classes
8:30	E	Don Bowyer	Creating Computer-Assisted Instruction in Music for the PDA
9:15	E	Charles Menoche	Out in the Wild with the Music Pad Pro
10:15	E	Timothy D. Edwards	New Software for Rhythmic Dictation and Sightreading
11:00	E	Frazier, Gonko, Johnson	Digital Video Basics for Motion Picture Composers
12:00			LUNCH
1:00	E	Eugenie Burkett et al.	Panel: Online Education: Bonanza or Boondoggle?
2:30	W	Frank Clark	Steiner MIDI EVI and the Realization of Expressive Potential
3:00	W	James Bohn	Using CSound in Live Performance
4:00	W	Steve Knowles	Sponsor: OASYS: Korg's Open Architecture Synthesis Studio
7:30	E	J. Jackson, J. Johansson	Performance: The 50% Quartet
8:00	E	Anthony Cornicello	Performance: "EEE!" (Eastern's Electronic Ensemble)

FRIDAY, NOVEMBER 4, ST CHARLES EAST AND WEST			
8:00	E	R. Mazurek, F. Schmidt	Music and Animation
8:00	W	Richard Repp	Music Professionals' Judgment of Recorded Music Quality
8:30	E	A. Jaffe, J. Jackson	Bridge: The Evolution of a Multimedia Work
8:30	W	Susan Piagentini	Can Your Theory Students Run on Autopilot?
9:15	E	Mike Nord	Crossing Borders: Multi-dimensional Media Collaboration
9:15	W	Cynthia I. Gonzales	PDQ Bach vs. iMovies: Authentic Learning and Assessment
10:00	L	Blombach, Arenson, Williams	ATMI Plenary: Vignettes from ATMI's Thirty Years: The Little Organization That Could!
11:15	E	John Mallia	Real vs. Virtual Space in the Teaching of Multimedia
11:15	W	Lee Whitmore	Sponsor: GarageBand Projects with Third-Party Instruments
12:00			LUNCH
1:00	E	P. Webster, D. Williams	Student-Constructed Learning in Music Tech Courses (pt. 1)
2:00	E	Sanford Hinderlie	The University Music Technology Lab
2:15	W	Scott D. Lipscomb	Extending Flash with ActionScript 2.0 Classes
2:45	E	Jeremy Van Buskirk	Bridging the Gap: Tutorials to Compositions in MAX/MSP
3:00	W	Stefani Langol	Electronic Portfolio Development for Music Education
4:00	E	Allison A. Johnson	ePoster: Coding Sound, Decoding Gesture
4:00	E	Jason Kissinger	ePoster: Generate Fundamentals Worksheets/Tests (Director)
4:00	E	M. Neal, P. Gray	ePoster: Multimedia Presentation of Analyses of *Pierrot lunaire*

SATURDAY, NOVEMBER 5, ST CHARLES EAST AND WEST			
8:00	E	S. Hagen, C. Benson	Eye-Guidance in Computer-Aided Sight Playing
8:00	W	Judith Bowman	High Touch in High Tech Classes
8:30	E	Martha F. Hilley	Using Director in the Group Piano Classroom
8:45	W	E. Chong, W. M. Soo	Integrative and Collaborative Music Learning Using Blogs
9:15	W	J. Dorfman, M. Jacoby	MIDI Isn't Dead, It's Just Gone Loopy
10:00	L	Chris Waterman	Robert Trotter Lecture
11:15	E	A. C. Himes, R. Willey	Technology Facility: Redesigning the Music Ed Curriculum
11:15	W	Lee Whitmore	Sponsor: Teach with Virtual Instruments and MIDI Controllers
12:00			LUNCH
1:00	E	P. Webster, D. Williams	Student-Constructed Learning in Music Tech Courses (pt. 2)
2:00	E	Dan Hosken	Designing Sound for Interactive Dance Performance
2:00	W	J. Williams	Modeling Tonal Tension and Attraction with Multimedia
2:30	E	Kevin Austin	A Pedagogical Model for Electroacoustic Studies (EaSt)
3:00	W	Raymond Riley	Introduction to Apple's Logic Pro and Logic Express
3:15	E	Lynn Emberg Purse	Developing a Pedagogy of Electronic Orchestration
4:45	E		ATMI Business Meeting
6:15			ATMI's Fred Hofstetter "Memorial" Dinner

SUNDAY, NOVEMBER 6, ST CHARLES EAST AND WEST			
8:30	W	Sean Atkinson	Dr. Trombone: Development of a Musical Training Aid
9:00	W	Timm Jeschawitz	"Musikbaukasten": A Music Discovery Tool for Children
9:30	W	Scott Watson	Technology Strategies for Teaching Music Theory

Room Abbreviations

E St Charles East
L St Laurent Centre/North
W St Charles West

ATMI National Conference

November 3–6, 2005
Québec City, Québec
DAILY SCHEDULE

THURSDAY, NOVEMBER 3, ST CHARLES EAST AND WEST

Time	Presenter(s)	Session Title
8:00–8:30 AM St Charles East	James A. Grymes *University of North Carolina at Charlotte*	Using Classroom Response Systems to Enrich Student Involvement in Music Appreciation Classes
8:30–9:15 AM St Charles East	Don Bowyer *University of Alabama in Huntsville*	Cross-Platform Includes the PDA: Design Considerations When Creating Computer-Assisted Instruction in Music for the PDA
9:15–10:00 AM St Charles East	Charles Menoche *Central Connecticut State University*	Out in the Wild with the Music Pad Pro Digital Sheet Music Viewer: What Is It, Does it Work, and Should One Use It?
10:15–11:00 AM St Charles East	Timothy D. Edwards *Columbia College Chicago*	Rhythm Tools: New Software for Rhythmic Dictation and Sightreading
11:00 AM–noon St Charles East	Bruce H. Frazier Daniel Gonko Robert C. Johnson *Western Carolina University*	Audio in Media: Digital Video Basics for Motion Picture Composers
noon–1:00 PM		LUNCH
1:00–2:30 PM St Charles East	Eugenie Burkett, moderator *University of Nevada, Las Vegas* Judith Bowman *Duquesne University* Carlos Maldonado *Connect4Education* Grace Ohlenbusch *University of Central Arkansas* Scott Stinson *University of Miami*	Panel Discussion Online Education: Bonanza or Boondoggle?
2:30–3:00 PM St Charles West	Frank Clark *Georgia Institute of Technology*	Steiner MIDI EVI and the Realization of Expressive Potential
3:00–4:00 PM St Charles West	James Bohn *Rhode Island College*	Using CSound in Live Performance
4:00–5:00 PM St Charles West	Steve Knowles *Korg Canada*	Sponsor Session: OASYS—An Intimate Overview of Korg's Open Architecture Synthesis Studio

THURSDAY, NOVEMBER 3 (CONT'D)		
7:30–8:00 PM St Charles East	Jay Alan Jackson *Rochester Institute of Technology* Jonny Johansson *Yonkers Music Academy*	The 50% Quartet: A Jazz Duo Performance With MIDI Accompaniment
8:00–9:30 PM St Charles East	Anthony Cornicello *Eastern Connecticut State University*	"EEE!" (Eastern's Electronic Ensemble)

FRIDAY, NOVEMBER 4, ST CHARLES EAST AND WEST		
8:00–8:30 AM St Charles East	Ron Mazurek Francis Schmidt *Bergen Community College*	Music and Animation
8:00–8:30 AM St Charles West	Richard Repp *Georgia Southern University*	Music Professionals' Judgment of the Quality of Recorded Music
8:30–9:15 AM St Charles East	Andy Jaffe *Williams College* Jay Alan Jackson *Rochester Institute of Technology*	Bridge: The Evolution of a Multimedia Work
8:30–9:15 AM St Charles West	Susan Piagentini *Northwestern University*	Can Your Theory Students Run on Autopilot? Online Basic Skills Tests to Bring Them Up to Speed
9:15–9:55 AM St Charles East	Mike Nord *Willamette University*	Crossing Borders: Multi-dimensional Media Collaboration
9:15–9:55 AM St Charles West	Cynthia I. Gonzales *Texas State University–San Marcos*	PDQ Bach vs. iMovies: Authentic Learning and Assessment
10:00–11:00 AM St Laurent Centre/North	Ann Blombach *The Ohio State University* Michael Arenson *University of Delaware* David B. Williams *Illinois State University*	ATMI Plenary: Vignettes from ATMI's Thirty Years: The Little Organization That Could!
11:15 AM–noon St Charles East	John Mallia *New England Conservatory*	Exiting the Lab: Real vs. Virtual Space in the Teaching of Multimedia
11:15 AM–noon St Charles West	Lee Whitmore *SoundTree*	Sponsor Session: GarageBand Projects with Third-Party Instruments
noon–1:00 PM		LUNCH

FRIDAY, NOVEMBER 4 (CONT'D)		
1:00–2:00 PM St Charles East	Peter R. Webster *Northwestern University* David B. Williams *Illinois State University*	Session I—The Underware: Strategies for Enabling Student-Constructed Learning in Music Technology Courses
2:00–2:45 PM St Charles East	Sanford Hinderlie *Loyola University, New Orleans*	The University Music Technology Lab: Basic to Advanced Workstations and the Latest Presentation Equipment
2:15–3:00 PM St Charles West	Scott D. Lipscomb *Northwestern University*	Object-oriented Design: Extending Flash with ActionScript 2.0 Classes
2:45–3:45 PM St Charles East	Jeremy Van Buskirk *Longy School of Music*	Bridging the Gap: From Tutorials to Finished Compositions in MAX/MSP
3:00–4:00 PM St Charles West	Stefani Langol *Berklee College of Music*	Electronic Portfolio Development for Music Education
4:00–5:30 PM St Charles East	Allison A. Johnson *Occidental College, Los Angeles*	ePoster: Coding Sound, Decoding Gesture: The Relationship between Interactive Arts Technology and Sign Language Research
4:00–5:30 PM St Charles East	Jason Kissinger *SUNY Fredonia*	ePoster: Doctum: A Software Prototype, Created in Director, for Quickly Generating Music Fundamentals Worksheets and Tests
4:00–5:30 PM St Charles East	Mary Elizabeth Neal *Birmingham-Southern College* Patricia Gray *Assoc. Colleges of the South*	ePoster: A Multimedia Presentation of Analyses of Three Melodramas in Arnold Schoenberg's *Pierrot lunaire*, Op. 21

SATURDAY, NOVEMBER 5, ST CHARLES EAST AND WEST		
8:00–8:30 AM St Charles East	Sara Hagen *Valley City State University* Cynthia Benson *Bowling Green State University*	Preference for Eye Guidance in Computer-Aided Sight Playing at the Piano
8:00–8:45 AM St Charles West	Judith Bowman *Duquesne University*	High Touch in High Tech Classes: The Human Element in Online Learning
8:30–9:45 AM St Charles East	Martha F. Hilley *University of Texas at Austin*	Using Director in the Group Piano Classroom
8:45–9:15 AM St Charles West	Eddy K. M. Chong Wai Man Soo *National Institute of Education, Singapore*	Integrative and Collaborative Music Learning Using Blogs
9:15–9:55 AM St Charles West	Jay Dorfman *Northwestern University* Marc Jacoby *West Chester University*	MIDI Isn't Dead, It's Just Gone Loopy

SATURDAY, NOVEMBER 5 (CONT'D)		
10:00–11:00 AM St Laurent Centre/North	Chris Waterman *University of California, Los Angeles*	Robert Trotter Lecture
11:15 AM–noon St Charles East	A. C. "Buddy" Himes Robert Willey *University of Louisiana at Lafayette*	Technology Teaching Facility: Redesigning the Music Education Curriculum to Incorporate Computing and Multimedia
11:15 AM–noon St Charles West	Lee Whitmore *SoundTree*	Sponsor Session: Teaching with Virtual Instruments and MIDI Controller
noon–1:00 PM		LUNCH
1:00–2:00 PM St Charles East	Peter R. Webster *Northwestern University* David B. Williams *Illinois State University*	Session II—The Underware: Strategies for Enabling Student-Constructed Learning in Music Technology Courses
2:00–2:30 PM St Charles East	Dan Hosken *California State University, Northridge*	Motion in Sound: Some Thoughts on Designing Sound for Interactive Dance Performance
2:00–2:45 PM St Charles West	J. Kent Williams *University of North Carolina, Greensboro*	Modeling Tonal Tension and Attraction with Time-Based Multimedia
2:30–3:15 PM St Charles East	Kevin Austin *Concordia University, Montréal*	Analysis of Electroacoustics: A Pedagogical Model for Electroacoustic Studies (EaSt)
3:00–4:30 PM St Charles West	Raymond Riley *Alma College*	Introduction to Apple's Logic Pro and Logic Express
3:15–4:15 PM St Charles East	Lynn Emberg Purse *Duquesne University*	Developing a Pedagogy of Electronic Orchestration: Making Sense of Infinite Choices
4:45–6:00 PM St Charles East		ATMI Business Meeting
6:15 PM Location TBA		ATMI's Fred Hofstetter "Memorial" Dinner

SUNDAY, NOVEMBER 6, ST CHARLES EAST AND WEST		
8:30–9:00 AM St Charles West	Sean Atkinson *Florida State University*	Dr. Trombone: The Development of a Computerized Musical Training Aid
9:00–9:30 AM St Charles West	Timm Jeschawitz *Trinity College Dublin*	Constructing Music: "Musikbaukasten": A Music Discovery Tool for Children
9:30–10:30 AM St Charles West	Scott Watson *Parkland School District*	Technology Strategies for Teaching Music Theory

Abstracts and Biographical Information

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PLENARY SESSION

Vignettes from ATMI's Thirty Years: The Little Organization That Could!

Ann Blombach, The Ohio State University
Michael Arenson, University of Delaware
David B. Williams, Illinois State University
10:00 AM, Fri., Nov. 4, St Laurent Centre/North

Abstract:
As we celebrate the anniversary of the Association for Technology in Music Instruction and look forward to its future, we take a moment to honor its thirty-year history with a series of historical and humorous vignettes from its past. From its naively optimistic beginnings in 1975 to its vibrant present, ATMI's chronology is marked with ups-and-downs and zigs-and-zags. As we musicians, educators, and technologists navigated our way from mini and mainframe computers, to the first personal computers, to multimedia and the Web, to the mobile-laptop world we experience today, this band of ATMI'ers has moved fearlessly forward into the next new world of technology, exploring new ways to support our teaching and to open new doors for our students to experience music. Our series of vignettes begin with the organization's inception as the National Consortium for Computer-Based Music Instruction (NCCBMI) and its early relationship with the Association for the Development of Computer-Based Instructional Systems (ADCIS), through to its transformation into ATMI and its long-standing association with the College Music Society. Join us for a special hour of paying tribute to the people who *are* this group we call "ATMI"!

Biographical Information:
Ann K. Blombach likes to think she is far too young to have been among the founders of NCCBMI (later ATMI), though she does admit to joining the organization a year or two after its founding. Starting in the punch-card era of mainframe computers, she directed her early research efforts toward computerized music analysis until administrators assigned her the daunting task of developing computer-based ear-training software. Much to her surprise, she loved her new assignment. Even though her achievements were only intermittently supported, understood, or rewarded at The Ohio State University (OSU), the unfailing encouragement from her NCCBMI/ATMI colleagues gave her the validation she needed to keep plugging away over the years. Ann's three years as Vice President and four years as President saw many changes as the organization matured, changing its name to ATMI, leaving the protective wing of ADCIS, and beginning its ongoing association with the College Music Society. Although Ann found tremendous joy and fulfillment in classroom teaching, even more so after enduring ten years as Chair of Music Theory and Composition, she retired from OSU in 2001 (at a *very* young age) to devote herself full-time to teaching the more than 20,000 students who currently use her MacGAMUT ear-training software every year. Satellite Internet and laptop computers that can be easily portaged make it possible for her to live about half the year in a remote part of Northern Ontario. For those rare times when she isn't chained to multiple laptops, her Emeritus status allows her to park her pickup on-campus for free while she walks her dog and enjoys her new knees, but her preferred modes of transportation are hiking, swimming, biking, canoeing, and snowmobiling.

Michael Arenson is Professor of Music Theory at the University of Delaware. He began his first work with computer-based instruction while working on his M.M. at Florida State University in 1965. Using the Coursewriter CBI system on an IBM 1500 mainframe computer to try out the frames and branching for a programmed text based on Hindemith's *Craft of Musical Composition*, he learned how much fun it can be to watch fanfold paper work its way off of the platen of a teletypewriter terminal. As a Ph.D. student at The Ohio State University (1969–1976) he developed a CBI program which he tested on freshmen music theory students using an IBM 370 mainframe computer. His students also learned how much fun it can be to watch fanfold paper work its way off of the platen of a teletypewriter terminal. He graduated from the teletypewriter terminal to the beautiful ORANGE screen when he started working with the PLATO^{R} System while teaching at Iowa State University (1973–1977). He continued his work in "orange" while developing the GUIDO^{R} Music Theory drill-and-practice package at the University of Delaware (1977–present). He later learned about other colors (after all, he is a university professor) and went on to develop other software packages with a little more sophistication. In 1975, while at Iowa State, Professor Arenson joined Fred Hofstetter and eight other technology pioneers in Newark, Delaware, to create the National Consortium for Computer-Based Music Instruction (NCCBMI). He created the first two issues (1982 and 1983). Professor Arenson served as Pre-session Chair for ADCIS in 1980 and 1981 and served as President of NCCBMI in 1984 and 1985. In 1984, at the ADCIS Conference in Columbus, Ohio, he received a Presidential Citation from Dr. Ron Comer "in acknowledgement of many years in support to ADCIS." Although his interests have shifted to other organizations through the years (e.g., CMS and IAJE), Professor Arenson continues to support the exemplary work of his colleagues in ATMI.

David Brian Williams is Professor of Music and Arts Technology at Illinois State University. His ATMI career started around 1979 attending his first NCCBMI/ADCIS meeting (Baltimore?) where he also exhibited his first music CAI software/hardware package for the Apple II in the midst of the big-iron corporate CAI vendors of that time. Contributions to ATMI's history include serving as Vice President from 1995 to 1998, designing and managing the first ATMI Web site, and, since 1989, contributing workshops to ATMI conferences with his long-time accomplice in music technology, Peter Webster. Along the way the Peter-and-Dave duo also penned a monthly "Squeak and Blat" music technology online column. Dave's computer career goes back forty years to the first t-tests he programmed on the ArkLa Gas company's computer in Shreveport and included along the way mini's (PDP 8/10/11 and Data General) and micros (Apple, Commodore, Macintosh, and PCs) as well as big-irons (CDC and IBM run by white-coat-behind-the-door technicians who didn't talk much to musicians in those days). With David Shrader he started Micro Music Inc in 1978; MMI (later part of Temporal Acuity Products) developed the first four-voice DAC card and an extensive music CAI library of software for the Apple II/II GS computer. His music software titles include Melodious Dictator, Interval and Chord Mania, Music Composer, Envelope Construction and Shaper, Toney Music Games, and the ORAT Review Shell. Much of his current creative energy goes into the textbook he co-authors with Peter Webster, *Experiencing Music Technology*, now in its third edition.

ABSTRACTS AND BIOGRAPHICAL INFORMATION

In Alphabetical Order by Presenter

Arenson, Michael, see Ann Blombach (ATMI Plenary)

Dr. Trombone: The Development of a Computerized Musical Training Aid (General)
Sean Atkinson, Florida State University
8:30 AM, SUN., NOV. 6, ST CHARLES WEST

Abstract:
While the use of computer-assisted learning is not new, current computerized musical training aids for wind instruments cannot evaluate a performance and offer immediate feedback. "Dr. Trombone," a program created using Cycling 74's Max/MSP software, can do just that through the use of waveform displays (visual representations of performed passages), which appear on screen immediately following a user's performance. By comparing these waveforms to pre-recorded, ideal versions, the user can see parameters such as the squareness of attacks, the space between notes, and the overall dynamic shape, and then can listen to both the pre-recorded version and his or her version for a further understanding of how to improve these techniques. A study by Dr. Mark Britt of Furman University has shown that the combined process of looking at waveforms and hearing one's performance is extremely beneficial in improving a player's overall technique.

Biographical Information:
Sean Atkinson is currently a master's student at The Florida State University College of Music studying music theory. His main research interests include American music in the twentieth century, specifically the music of Leonard Bernstein.

Analysis of Electroacoustics: A Pedagogical Model for Electroacoustic Studies (EaSt) (General)
Kevin Austin, Concordia University, Montréal
2:30 PM, SAT., NOV. 5, ST CHARLES EAST

Abstract:
Electroacoustics: sound that comes from loudspeakers. Electroacoustic Studies: the discipline of the study of electroacoustics, from audition and perception, to composition, to history and repertoire, and analysis. This is an introduction to the pedagogy of the analysis of electroacoustic materials based on technological, sociological, psychological, psychoacoustic, and compositional principles in the development of the discipline of Electroacoustic Studies.

Biographical Information:
Kevin Austin has been teaching electroacoustics, theory, ear training and composition for over thirty years. Among his curricular development are those in the areas of dictation and sight singing (two-year cycle), theory (two-year cycle), and a curriculum for a major (and minor) in Electroacoustic Studies. He has been active in the national and international electroacoustic community for more than thirty years.

Benson, Cynthia, see Sara Hagen (Preference for Eye Guidance in Computer-Aided Sight Playing)

ATMI Plenary: Vignettes from ATMI's Thirty Years: The Little Organization That Could! (General)
Ann Blombach, The Ohio State University
Michael Arenson, University of Delaware
David B. Williams, Illinois State University
10:00 AM, Fri., Nov. 4, St Laurent Centre/North

Abstract and Biographical Information:
See "Plenary Session" at beginning of abstracts/biographies.

Using CSound in Live Performance (Advanced)
James Bohn, Rhode Island College
3:00 PM, THURS., NOV. 3, ST CHARLES WEST

Abstract:
CSound (http://www.csounds.com) is a computer-based sound synthesis language that descends from the first program of this kind (Music 1, written by Max Mathews). CSound is a free cross-platform program that has a large user community, providing a huge amount of free materials online. While CSound is usually used as a scriptable language (that is that a script of text describing the sound is rendered outside of real time), it can also be used in real time with MIDI (Musical Instrument Digital Interface). Translating existing orchestral files such that they will respond to MIDI is a bit tricky, but learning how to do so can open a world of sound possibilities for use in a live performance situation.

Biographical Information:
James Bohn has served as a guest artist at the 7–11 festival in Urbana, Illinois, and at "Most Significant Bytes 2002" in Akron, Ohio. He has had his video works presented at the "MAXIS Festival of Sound and Experimental Music," at "MEDiA CIRCU[it]S," at the "Florida Electro-Acoustic Music" Festival, and on the Los Angeles area television program "The New Composers 27 Minute Companion." His music appears on several recording labels: Capstone, The Experimental Music Studios, Frog Peak, independent opposition, me'd1.ate, and The Media Café. As a scholar, James is a regular reviewer for the *Computer Music Journal*. He has also given papers at conferences for the American Musical Instrument Society, the Association for Technology in Music Instruction, Technological Directions in Music Learning, the MAXIS festival, and the American Chemical Society. His book on Lejaren Hiller is available on Edwin Mellen Press. Bohn teaches Music Theory and Technology at Rhode Island College.

High Touch in High Tech Classes: The Human Element in Online Learning (Novice)
Judith Bowman, Duquesne University
8:00 AM, SAT., NOV. 5, ST CHARLES WEST

Abstract:
This paper explores the perception of online presence and its effect on student learning and satisfaction with their learning. Included are course design considerations, issues of presence and immediacy, and their practical application in online courses. Strategies for enhancing the human element in online courses, including ways to build a comfortable environment into the course and interaction techniques that help transcend the bounds of text-based courses are provided.

Biographical Information:
Judith Bowman, Professor, Music Education and Music Technology. Ph.D., M.M., Eastman School of Music; B.S., Nazareth College of Rochester. Author, articles on music education and music technology. Co-author, *Applications of Research in Music Technology* (MENC, 1994). Frequent presenter on music education and music technology in the U.S. and internationally. Recipient, Duquesne University Creative Teaching Award. Creator, Duquesne's M.M. in Music Education Online.

Bowman, Judith, see Eugenie Burkett (Panel: Online Education: Bonanza or Boondoggle?)

Cross-Platform Includes the PDA: Design Considerations When Creating Computer-Assisted Instruction in Music for the PDA (Advanced)
Don Bowyer, University of Alabama in Huntsville
8:30 AM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
This presentation will include a demonstration of various educational music applications that are designed to be run on the PocketPC or Palm platforms, as well as a discussion of some of the design considerations that need to be addressed to make software usable on these platforms.

Biographical Information:
Don Bowyer is Interim Chair of the Department of Music at the University of Alabama in Huntsville, where he also serves as Jazz Director and Music Technology Director. Dr. Bowyer received the Doctor of Arts at the University of Northern Colorado, and has taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden. Bowyer's interests in music technology are focused on the field of computer-assisted instruction in music, with a particular interest in Internet and handheld PDA delivery.

Panel Discussion: Online Education: Bonanza or Boondoggle? (General)

Eugenie Burkett, University of Nevada, Las Vegas, moderator
Participants: Judith Bowman (Duquesne University), Carlos Maldonado (Connect4Education), Grace Ohlenbusch (University of Central Arkansas), and Scott Stinson (University of Miami)
1:00 PM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
University administrators are beginning to address the issues of electronically offered instruction through the creation of standards/principles of implementation, faculty copyright ownership, and licensing agreements. Given the cost effectiveness regarding this form of instructional delivery, scalability features, and the inherent possibility of turning this market into a "cash cow" for continuing education and distance learning departments, more programs, courses, and materials will continue to be developed and implemented through commercial and non-commercial publishers. While many teachers are willing to incorporate technologies as an enhancement to their teaching or to provide better, more efficient delivery, many administrators are at a loss as how to document and compensate this type of instruction in terms of contact hours and teaching load. Members of the panel discussion will identify key success factors for effective implementation of Web-based education and the administrative approaches that predict success and/or failure. The members will also discuss current levels of student performance using Web-based instruction, institutional policies for faculty load and compensation, policies related to copyright and licensing, and standards for electronic course delivery.

Biographical Information:
Eugenie Burkett is an associate professor at the University of Nevada, Las Vegas. She was awarded her Ph.D. in Curriculum and Instruction (Music Education) from the University of Wisconsin–Madison. Dr. Burkett has published research in *JHRME*, *NACWPI*, and *Percussive Notes*, and has presented papers at the Southeastern Music Education Symposium (1995), the Qualitative Methodologies in Music Education Research Conference II (1996), the College Music Society (CMS) conferences in Atlanta, Georgia (1996), Kansas City, Missouri (2003), and Miami, Florida (2004), the WEDELMUSIC2002 and 2003 International Conferences on the Web Delivering of Music in Darmstadt, Germany, and Leeds (U.K.), as well as the MENC National Conference in Minneapolis, Minnesota (2004).

Dr. Judith Bowman, Professor of Music Education and Music Technology at the School of Music, Duquesne University, Pittsburgh. Six years experience in online teaching, plus several years experience in distance learning via ITV. Designed the M.M. in Music Education Online and teach the online music education courses. Co-designed the M.M. in Music Technology and teach an online course in that program.

Carlos Maldonado, Ph.D., is the Co-Founder and Chief Technology Officer of Connect For Education, Inc. (C4E), the leading developer and provider of online music courses in the U.S., serving thousands of students in over a hundred universities and community colleges across the country. He received his Ph.D. in Education in 1994 from the University of Illinois at Urbana–Champaign, where he taught music technology before moving to California State University, Northridge in 1995 to head the music technology area. Dr. Maldonado's main areas of research

interest are the scalability of collaborative teaching environments on the Internet, and visual representation for teaching and learning music concepts using interactive Web-based multimedia technologies

Grace Ohlenbusch is currently assistant professor at the University of Central Arkansas in Conway, Arkansas where she is department chair and teaches music education. Ohlenbusch has taught elementary and secondary choral music in the public schools, served as choirmaster and organist for several congregations, and taught at Texas Lutheran University and St. Edward's University. Her undergraduate degrees are from Texas Lutheran University. Ohlenbusch has master's degrees from Southwest Texas State University and from The University of Texas at Austin. She earned a doctor of musical arts degree in music education from Shenandoah University, Winchester, Virginia.

Scott Stinson received his undergraduate and master's degrees in composition at Indiana University (IU) as a student of John Eaton and earned his doctorate in theory/composition at the University of Miami under the direction of Dennis Kam. A practicing composer, Stinson's chamber opera *Tutankhamen* was performed by the IU opera theatre; he is currently at work composing a three-act opera based upon Mary Shelley's *Frankenstein*. His research interests include the piano etudes of Ligeti, contemporary opera, and historical women composers. Dr. Stinson is a member of University of Miami's theory faculty where he has utilized online and Web camera instruction for theory classes.

Integrative and Collaborative Music Learning Using Blogs (Intermediate)
Eddy K. M. Chong, National Institute of Education, Singapore
Wai Man Soo, National Institute of Education, Singapore
8:45 AM, SAT., NOV. 5, ST CHARLES WEST

Abstract:
Increasingly, educators are realizing the educational benefits of blog as a tool for learners to engage in self-reflection and collaborative learning. This study explores using community-owned blogging instructional strategy to help students integrate their study of music history, music theory and composition in a collaborative manner. The students' blog participation, their blog discourse, and the quality of their group projects will be evaluated to assess the pros and cons of community-owned blogging strategy for education, and its effectiveness in complementing classroom pedagogy. Solutions to overcome some of the difficulties encountered will be suggested.

Biographical Information:
Eddy K. M. Chong, Ph.D., has been exploring the use of instructional technologies in the teaching of music in the last few years. A music theory major, he has been teaching mainly music theory and analysis at both the diploma, undergraduate and graduate levels at the National Institute of Education, Singapore.

Wai Man Soo, Ph.D., has been actively engaged in online instructional strategies and technologies over the past decade. He has taught and researched on educational blogging

strategies in higher education at the polytechnics and universities. Wai Man is currently teaching part-time at the National Institute of Education, Singapore and is Senior Training Manager with a global bank.

Steiner MIDI EVI and the Realization of Expressive Potential (Novice)
Frank Clark, Georgia Institute of Technology
2:30 PM, THURS., NOV. 3, ST CHARLES WEST

Abstract:
The Steiner MIDI EVI (electronic valve instrument) is a unique trumpet-style MIDI instrument with exceptional expressive capabilities. Its considerable musical potential is largely unrecognized outside of recording studios for commercial music, film, and television. This paper documents the scope of the instrument's functionality, details its optimal operational parameters, and provides an overview of the synthesizer/sound module settings for a variety of musical styles and effects. These findings are valuable not only for the MIDI EVI, but apply to most wind/breath controllers.

Biographical Information:
Frank Clark (Director and Professor of Music, College of Architecture, Georgia Institute of Technology) is a sought-after composer, multimediast, and music technology consultant. His multimedia works have been performed throughout the United States and most notably at Carnegie Hall (2001). His commissioned and published compositions range from clarinet quartets to vocal jazz and full symphonic compositions. Prior to his appointment at Georgia Tech, Clark was Chair of the Department of Music and Coordinator of Music Theory at the University of South Alabama, Coordinator of Music at Lewis Clark State College, and an Assistant Professor at Pacific University and the University of Northern Iowa. He received his Bachelor of Music Education at the Conservatory of Music, University of the Pacific, was awarded a Master's in Horn Performance from Stanford University, and an completed his Ph.D. in Music Theory/Composition at the University of Arizona, Tucson.

"EEE!" (Eastern's Electronic Ensemble) (General)
Anthony Cornicello, Eastern Connecticut State University
8:00 PM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
EEE! is Eastern's Electronic Ensemble, a performing group consisting of mostly electronic instruments. Students perform on laptops, motion sensors, CD scratchers, MIDI instruments, and a host of electronic effects. The music played by EEE! ranges from ambient to hip-hop, and most of the pieces are composed or arranged by the students.

Biographical Information:
EEE! has been presenting concerts in Connecticut since February 2002. Each year, students create and perform their own electronic music on a variety of instruments, computers, and unusual interfaces. In the Spring of 2003, EEE! performed throughout the Connecticut State University system, as part of a tour organized by the CSU Arts Council.

Composer Anthony Cornicello (born in Brooklyn, New York, 1964) has been singled out by noted author Joan Peyser (in her book *To Boulez And Beyond*) as "one of the most gifted composers under 40 in the United States." Cornicello has received fellowships and awards from the New Jersey State Council on the Arts, Meet The Composer, ASCAP, Rutgers University, and the American Music Center, as well as commissions from the Guggenheim Museum, Meet the Composer, New York New Music Ensemble, Dogen Kinowaki, and the InterEnsemble of Padova, Italy. Recently, he was commissioned by the Scorchio Electric String Quartet to write a work for string quartet and electronics. He has also received commissions from The Auros Group for New Music to write a series of works for instruments and interactive electronics. Cornicello's works are published by C.F. Peters Corporation and APNM. He is currently an Assistant Professor at Eastern Connecticut State University, where he is Director of the Electronic Music Lab. He also serves as Composer-In-Residence with The Auros Group for New Music (Boston, MA), and Artistic Director of the Studio for Electronic Music, Inc. (Hartford, CT).

MIDI Isn't Dead, It's Just Gone Loopy (Novice)

Jay Dorfman, Northwestern University
Marc Jacoby, West Chester University

9:15 AM, SAT., NOV. 5, ST CHARLES WEST

Abstract:
The concept of loop-based composition and song construction has crept into the traditional MIDI sequencing paradigm. The addition of digital audio recording in even the lowest priced programs further blurs the boundaries of digital music creation. This presentation will explore the market of loop-based composition software at various levels of complexity and will provide suggestions for use of this type of software for students of varying age groups and backgrounds.

Biographical Information:
Jay Dorfman received B.M. and M.M. degrees in music education from the University of Miami in Coral Gables, Florida where he studied classical guitar with Juan Mercadal. His writing on music technology research has been published in *Florida Music Director*. Mr. Dorfman taught instrumental and electronic music at Flanagan High School in Pembroke Pines, Florida from 1997–2003. He is currently pursuing a Ph.D. in Music Education and Technology from Northwestern University in Evanston, Illinois.

Marc Jacoby is an Assistant Professor at West Chester University in Pennsylvania and is the technology specialist for music education. Mr. Jacoby also runs Roxmedia, an educational software company. In addition to releasing their own CD-ROM titles, they have developed software for Yamaha, PlayinTime Productions, Rowloff Productions, and Mark Wessels Publications.

Mr. Dorfman and Mr. Jacoby have presented technology-related workshops at several state and national level music education conferences.

Rhythm Tools: New Software for Rhythmic Dictation and Sightreading (General)
Timothy D. Edwards, Columbia College Chicago
10:15 AM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
Rhythm Tools is a new program for Macintosh developed by Timothy Edwards at Columbia College Chicago, and implemented as an auxiliary resource in the Sightsinging, Musicianship and Eartraining course series there. It allows students to drill in rhythmic dictation and in the sight reading of rhythms. The program is customizable, allowing administrators to create and edit their own rhythms categorized by levels of difficulty. Users of the software complete rhythmic dictations by listening and notating rhythmic units chosen from a palette and by sight reading rhythms which appear on screen. A supplementary utility program "Rhythm Inspector" allows administrators to develop and proofread a custom set of rhythms according to their curriculum. Assessments of performance are recorded and reported after each session. The software's creator will demonstrate and discuss it.

Biographical Information:
Timothy Edwards first began programming computers in high school in the late 1970s where he used BASIC to create a video game and to generate chord progressions according to certain rules. With the exception of brief forays into data structures and machine language on the IBM 8088 chip, and some simple PASCAL, his interest in computer programming lay dormant until he discovered a programming environment called "Max" in the Computer Music Laboratories of the University of Chicago while a doctoral student there in music composition. Since then he has developed several standalone programs including a digital version of the ARP Odyssey synthesizer, two programs for simulating the tuning of the monochord, a complex audio processing application for live performance, a program for extracting audio from CDs and a toy interface for his eight-month-old son. He is a Technology Fellow at Columbia College Chicago where he has created software to help students drill in the areas of rhythmic dictation and sight reading (Rhythm Tools).

Edwards studied composition with Ralph Shapey, Shulamit Ran and John Eaton, and Lewis Spratlan, and improvisation with Yusef Lateef. He holds a Ph.D. in Composition from the University of Chicago and a Master of Music in Jazz Composing and Arranging from the University of Massachusetts at Amherst. His music has been performed by numerous ensembles and soloists including Eighth Blackbird, the Ariel Ensemble Chicago, Pinotage, The West Village Chorale, Nouvelle Lumiere String Quartet, the Asparagus Valley Contemporary Music Ensemble, Concerto Artistico, CUBE New Music Ensemble, Wu Man, and the Contemporary Chamber Players. He was a featured guest composer at the twenty-fifth annual Bowling Green State University New Music and Art Festival in October 2004. The Radgale Foundation honored him with a residency for 2004.

He has wide ranging experience in the classroom, having taught at the University of Chicago, the University of Illinois at Chicago, and the University of Massachusetts at Amherst prior to joining the faculty at Columbia College Chicago where he teaches sight singing, musicianship, ear training, theory, analysis and composition in the Department of Music and digital audio production techniques and theory in the Department of Audio Arts and Acoustics. He is chair of

the Chicago Composers' Consortium, and a member of SEAMUS, ATMI, TI:ME, SCI, and other professional organizations.

Audio in Media: Digital Video Basics for Motion Picture Composers (Intermediate)
Bruce H. Frazier, Western Carolina University
Daniel Gonko, Western Carolina University
Robert C. Johnson, Western Carolina University
11:00 AM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
An introductory session for media composers demonstrating techniques for blending audio with digital video using Apple's *Final Cut Pro*. A sample project will illustrate capture, importing, editing, adding transitions, applying plug ins, mixing, synchronizing, and exporting audio with video.

Biographical Information:
Bruce H. Frazier joined the music department faculty of Western Carolina University in 1998 as the first recipient of the Carol Grotnes Belk Distinguished Professorship in Commercial and Electronic Music. He returns to North Carolina from California where he has been active in music for television and film for the last twenty years. The Academy of Television Arts and Sciences has twice recognized him for his contributions to dramatic underscore and sound mixing for television programs. He has also been nominated for several Emmys for his role as music editor on the TV series *Quantum Leap,* and a Golden Reel nomination for his work on *JAG*.

In addition to his professional work as conductor for television and film, Frazier was the orchestra director and arranger for country singer Loretta Lynn for more than a decade. He has conducted for other artists including Ronnie Milsap and Mac Davis. Frazier was the music coordinator for *Dolly*, the ABC TV series starring singer Dolly Parton,

Frazier holds the bachelor's and master's degrees in music composition, both from East Carolina University, and the doctorate in music from the University of Southern California. Recent honors include the James B. Dooley Award for Excellence in Music Teaching and the East Carolina University Music Alumnus of the Year Award, 2000.

Daniel Gonko is a graduate assistant at Western Carolina University, currently pursuing a Master of Music degree in Commercial and Electronic Music with an emphasis in scoring for film and television. He received his Bachelor of Music (Composition/Theory) and his Bachelor of Music Education from Central Michigan University where he studied with David Gillingham. Mr. Gonko has written numerous pieces for various solo instruments and piano, and his most recent piece, *Lapse of Time* for timpani is available from C. Alan Publications.

Robert C. Johnson is a student in the Master of Music program at Western Carolina University with an emphasis in music technology and motion picture composition. His knowledge of sequencing, music notation, and digital video applications have been useful in his work as a teaching fellow at the university. He holds a Bachelor of Science in Education from Western,

and has several years of public school teaching experience in North Carolina. In addition to his work as a composer, he performs as tubist with regional ensembles. He recently served as an intern with Sony Electronic at the National Association of Broadcasters in Las Vegas, Nevada.

Gonko, Daniel, see Bruce H. Frazier (Audio in Media: Digital Video Basics for Motion Picture Composers)

PDQ Bach vs. iMovies: Authentic Learning and Assessment (Novice)
Cynthia I. Gonzales, Texas State University–San Marcos
9:15 AM, FRI., NOV. 4, ST CHARLES WEST

Abstract:
Many people are familiar with PDQ Bach's famous (or perhaps, infamous!) narrated rendition of the first movement of Beethoven's Symphony No. 5. Teachers of music literature and aural skills can relate all too well, as we speak over the music to point out events in the music while our students attempt to listen both to the music and to our words about the music. Elementary music educators solve the problem by creating graphic music maps or listening guides. But the problem of coordinating an aural event with its label persists. Yet this is exactly the skill we aim to teach: to hear a musical event and to name it.

Apple's iMovie provides an effective, efficient, and easy way to identify musical events as they occur, so that students hear the musical event and see the label simultaneously, without the teacher (or PDQ Bach) shouting above the music. Although iMovie is a powerful multimedia software, only two of its features are needed: audio and titles. The procedure is basic: import the sound track, and if needed, edit it. Insert titles to provide labels where desired. Save and export as a QuickTime movie, a cross-platform format that can be burned onto a CD-ROM for in-class use, or uploaded to a Web site (preferably one password-protected since the movie's sound file is probably from a commercial recording that is copyright protected).

Biographical Information:
Cynthia I. Gonzales is a music theorist and professional soprano. As a theorist, she has presented at international, national, and regional conferences on technology topics, as well as text-music relationships in the lieder of Arnold Schoenberg. As a soprano, she specializes in performing German lieder and early music, and regularly sings with the professional ensemble Conspirare. She has earned degrees from the University of North Texas and Harvard University. Presently on faculty at Texas State University–San Marcos, she has held faculty positions at The University of Texas at Austin and Presbyterian College in South Carolina. She focuses on teaching aural skills.

Gray, Patricia, see Mary Elizabeth Neal (A Multimedia Presentation of Analyses of Three Melodramas in Arnold Schoenberg's *Pierrot lunaire*, Op. 21)

Using Classroom Response Systems to Enrich Student Involvement in Music Appreciation Classes (General)

James A. Grymes, The University of North Carolina at Charlotte

8:00 AM, THURS., NOV. 3, ST CHARLES EAST

Abstract:

This paper will provide an overview of how Classroom Response Systems (CRS) can be used to enrich instruction in music appreciation classes. While music instructors typically rely on recordings to illustrate elements of music and to introduce masterworks, there is no real incentive for the students to become actively involved in the listening process. With a CRS, however, every student is motivated to listen carefully and react to guided questions using hand-held infrared transmitter units or wireless networked PDAs while the music unfolds. The CRS software compiles and displays the results, and the instructor is provided with real-time assessment that can be used to shape the rest of the lecture. Because each student transmitter has a unique signature that has been registered to its owner, performance data can also be tabulated to assess attendance, participation, and long-term progress. The result is a truly interactive environment that fosters a sophisticated level of experiential learning that would be impossible in large classes without this technology.

Biographical Information:

James A. Grymes received the Bachelor of Music degree in Music Education from Virginia Commonwealth University, and the Master of Music degree in Bassoon Performance, the Master of Music in Historical Musicology, and the Ph.D. in Historical Musicology from the Florida State University. He is currently Assistant Professor of Musicology at the University of North Carolina at Charlotte, where he teaches courses in music history, music appreciation, and electronic pedagogy.

Preference for Eye Guidance in Computer-Aided Sight Playing at the Piano (General)

Sara Hagen, Valley City State University
Cynthia Benson, Bowling Green State University

8:00 AM, SAT., NOV. 5, ST CHARLES EAST

Abstract:

The purpose of this study was to determine the preference for three differing types of eye tracking used by software programs which could be used for sight playing at the piano. Several software programs on the market are designed specifically for use in piano teaching and have two primary means of guiding the eye: highlighting an entire measure or highlighting note by note as the music is displayed in real time. A third option involves a moving vertical line in a sweeping forward motion. However, there is no research to suggest which tracking or guidance system is superior to another. This study examined preference for the three types of tracking in collegiate piano classes at two different universities, one large and one small from different areas of the country. Results will be shared and recommendations for further study will be discussed.

Biographical Information:

Sara Hagen holds a Bachelors degree in Music Education and the Master's degree in Music from the University of North Dakota. She earned the Ph.D. in Music Education and a certification in Computers in Music from the Florida State University. She has continued her formal training through attendance at conferences and workshops and is a Certified TI:ME (Technology Institute for Music Educators) Instructor. She has served as the NDMTA Technology Chair since 1996 and currently serves as NDMEA Teacher Education Chair. She is an MTNA nationally certified teacher and holds the Master's Certificate in NDMTA. Hagen has given numerous workshops, presentations, and papers at local, state, national and international forums. She is the author of a number of publications and serves on the editorial board of the *Journal for Technology in Music Learning* (JTML).

Cynthia Benson teaches group piano and piano pedagogy at Bowling Green State University and holds graduate degrees from The University of Texas at Austin, Rice University and University of Central Arkansas. She is a member of the Research Committee of the National Conference on Keyboard Pedagogy and has presented research at the international Research Seminar and ISME conferences and at national and state conferences of MENC and MTNA. She has contributed articles to the *International Journal of Music Education, Update, Journal of Technology in Music Learning, Texas Music Education Research, Keyboard Companion,* and *Piano Pedagogy Forum.*

Using Director in the Group Piano Classroom (General)
Martha F. Hilley, The University of Texas at Austin
8:30 AM, SAT., NOV. 5, ST CHARLES EAST

Abstract:
Macromedia Director and Dreamweaver combine to present the perfect presentation tools for reinforcing course content in group piano. Demonstration will include technique exercises, sight reading, keyboard theory, harmonization, transposition and improvisation.

Biographical Information:
Martha Hilley joined the faculty of The University of Texas at Austin School of Music in 1982 as Coordinator of Group Piano and Pedagogy. Throughout her career she has been active on the international, national, state and local levels. She has taught in Italy, Belgium, Hawaii, Australia, Norway, Austria and Taiwan. Hilley is co-author of two college piano texts: *Piano for the Developing Musician* and *Piano for Pleasure*—the first to embrace digital sequencer technology through disks and the first to provide Web-based computer tutorials.

Technology Teaching Facility: Redesigning the Music Education Curriculum to Incorporate Computing and Multimedia (General)
A. C. "Buddy" Himes, University of Louisiana at Lafayette
Robert Willey, University of Louisiana at Lafayette
11:15 AM, SAT., NOV. 5, ST CHARLES EAST

Abstract:
Research has demonstrated that strong technology components in music curricula have been effective in attracting pre-service teachers to, and retaining them in, music education programs. A grant was written to enhance this music unit's music education program. This focused on training pre-service teachers in the utilization of twenty-first century methodology and techniques in the discipline of music. The goal was not only to provide instruction in music technology, but to be aligned with real needs of PK–12 music educators and to meet all state certification requirements. Hence, the project provided for collaboration among School of Music, College of Education, and public school faculty.

Biographical Information:
The principal investigator for the project is A. C. "Buddy" Himes, director of the School of Music at the University of Louisiana at Lafayette (UL). With over twenty years experience in higher education, Dr. Himes has administered a career total of over $3 million in gifts and grants for the benefit of the music units he has supervised. Dr. Himes is nationally recognized as an expert in higher education administration. Within the National Association of Schools of Music (NASM) he is currently Chair for Region Nine. He has also been appointed by NASM as an Experienced Evaluator for the Commission on Accreditation. He publishes regularly on administrative topics such as faculty evaluation and retention, fundraising, and management styles.

Co-investigator for the project is Robert Willey, assistant professor of music technology. Dr. Willey is an expert in computer applications for music, administers the SOM's resource center, and maintains the SOM Web site. He worked for five years in conjunction with a technology exchange program between universities in California and Argentina and had a Fulbright Scholarship to teach composition and performance in Brazil, where he stayed on to create a teacher training program to develop an online course. In addition to music courses, he has taught computer programming online and general education courses in computer literacy. He is presently involved in video applications, documenting Louisiana culture on DVD, and doing research in sound spatialization.

The University Music Technology Lab: Basic to Advanced Workstations and the Latest Presentation Equipment (General)
Sanford Hinderlie, Loyola University, New Orleans
2:00 PM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
This PowerPoint presentation will focus on the composition of a university music technology lab, including who will build it, how it will be funded and what disciplines will use it. Beginning with instructional objectives and the listing of equipment, details of a simple lab and a "dream"

lab will be discussed and supported with photographs. University support for continued upgrades and maintenance are important issues mentioned. The specifics of a lab include hardware and software consideration, including projection systems, surround sound, networks, servers, interfaces, peripheral equipment, screen to screen, synthesizers, software programs and computers.

Biographical Information:
Sanford Hinderlie, professor of music and director of music technology at Loyola University New Orleans, teaches music technology and recording techniques. In 1981 he joined the faculty at Loyola University. Hinderlie was awarded major grants of nearly one million dollars in 1987, 1998, 2001, and 2004 from the state of Louisiana and several foundations to design and build state-of-the-art recording/electronic/ear-training studios and music technology labs at Loyola and has developed curriculum for these facilities. The director, composer and electronic engineer of *An Electronic Dream Odyssey* and *VooDoTek* is known as a jazz pianist, musical demonstrator and performer of MIDI/synthesizer/computer applications ("MacWorld", Apple Computers, College Music Society, Electronic Music Plus Festivals). He has performed throughout the United States, Europe, Japan, former Soviet Union, and the Middle East. He also composes for television, radio, and films. As the president of STR Digital Records he has produced and recorded twenty-five jazz and blues CDs, including his own recordings, *Solo Flight* and *Hinderlie Plays Hinderlie*. He also performs as a jazz pianist in the New Orleans area.

Motion in Sound: Some Thoughts on Designing Sound for Interactive Dance Performance
(Intermediate)
Dan Hosken, California State University, Northridge
2:00 PM, SAT., NOV. 5, ST CHARLES EAST

Abstract:
Interactive performance is a fast-growing area of electronic music composition and performance. The development over the past decade of computers fast enough to crunch audio in real time and mature, powerful interactive programming environments such as Max/MSP have led many electronic composers to abandon fixed media for live interaction. Along with the development of these powerful processing engines, a number of performance interfaces, both commercial and custom, have been developed to allow MIDI performers, traditional acoustic performers, and, increasingly, dancers to participate in this interactive boom. In this paper I will present a brief overview of interactive programming environments and performance interfaces, and discuss my recent experiences in composing for interactive dance along with examples of that work.

Biographical Information:
Daniel Hosken's music has been performed at Carnegie Recital Hall, the "Cube" at the MIT Media Lab, and at such festivals as the International Computer Music Conference, the National Conference of the Society of Composers, the National Conference of SEAMUS (Society for Electro-Acoustic Music in the U.S.), the Florida Electro-Acoustic Music Festival, the Seoul International Computer Music Festival, and the International Symposium on Electronic Art. His honors include Finalist in the Concorso Internazionale "Luigi Russolo" and honorable mentions in the ASCAP Grants to Young Composers competition. Hosken was a co-founder of AUROS, a

Boston-based new music ensemble, for which he served as co-director and conductor. He has also served as a co-director and conductor for the Madison Chapter of the Wisconsin Alliance for Composers.

Hosken holds a D.M.A. from the University of Wisconsin–Madison, an M.M. in Composition with Academic Honors from New England Conservatory of Music, and a B.S. in Music and Physics from the Massachusetts Institute of Technology. He studied computer music with Barry Vercoe, Tod Machover, and Robert Ceely, and composition with John Harbison, Stephen Dembski, and William Thomas McKinley. Hosken is currently an Assistant Professor of Music at California State University, Northridge, where he teaches courses in music technology and composition and manages the Music Technology Lab and Advanced Projects Studio.

Jackson, Jay Alan, see Andy Jaffe (Bridge: The Evolution of a Multimedia Work)

The 50% Quartet: A Jazz Duo Performance With MIDI Accompaniment (General)
Jay Alan Jackson, Rochester Institute of Technology
Jonny Johansson, Yonkers Music Academy
7:30 PM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
The 50% Quartet is a jazz ensemble consisting of nine-string guitarist Jonny Johansson, drummer Jay Alan Jackson, and the (fictitious) Ware twins, Hardy and Sofia. The group's repertoire features original compositions utilizing polyrhythms, multitempos, and odd meters in live improvised performances combined with sequenced bass lines and piano comping.

Biographical Information:
Jay Alan Jackson is a musician, mathematician, and computer scientist. Both a percussionist and a keyboard player, and has played in nearly every musical style from jazz trio, rock, R&B, big band, Dixieland, circus band, African drum-dance, to classical symphony. He holds a Ph.D. in Mathematics from Florida State University, and has taught mathematics and computer science at Michigan Technological University, Duke University, University of Louisiana, Western New England College. He is currently Associate Professor at Rochester Institute of Technology, where he teaches digital audio and other multimedia courses.

Jonny Johansson is a jazz guitarist, composer, and teacher. He has taught at numerous conservatories and schools, including the Royal College of Music in Stockholm and the Music Conservatory of Falun, Sweden. He has performed with many of the top jazz musicians at numerous clubs, concerts, and festivals in the U.S. and Europe. He appears on a number of recordings which feature him playing the nine-string guitar and many of his own compositions. He holds the Doctorate of Musical Arts from New England Conservatory of Music and the Master of Music in Jazz Performance from Manhattan School of Music.

Jacoby, Marc, see Jay Dorfman (MIDI Isn't Dead, It's Just Gone Loopy)

Bridge: The Evolution of a Multimedia Work (General)
Andy Jaffe, Williams College
Jay Alan Jackson, Rochester Institute of Technology
8:30 AM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
This presentation features a multimedia work that highlights an original composition for string quartet, clarinet/alto sax, and tabla. It consists of approximately eight minutes of digital audio that intersperses synthesized sources with a live concert recording. It contains additional features that encourage educational exploration, such as an animated notational score, closed-captioned text containing commentary and analysis, and supplementary MIDI track, instrument sounds, images, and video. The talk is intended to be an informative documentary on the making of the work as well as an exhibition of its finished form, including a demonstration of its interactive and instructional capabilities.

Biographical Information:
Andy Jaffe is a composer, performer, and recording artist. His 1996 text, *Jazz Harmony* (Advance Music) is now entering its fourth printing and is widely recognized as one of the most influential in its field. He recently completed work on a new text on jazz composition. He has been a leader in jazz pedagogy for over twenty-five years, having taught at the Berklee College of Music, the University of Massachusetts–Amherst graduate program in Afro-American Music and Jazz, the Institut Musical de formation Professionelle in Nimes, France, Amherst College, Tufts University, and Smith College. He is currently the Lyell B. Clay Artist in Residence and Director of Jazz Activities at Williams College, as well as Artistic Director of the Williamstown Jazz Festival.

Jay Alan Jackson is a musician, mathematician, and computer scientist. As a drummer, he has had the opportunity to study, perform, and record with many of the best jazz musicians in the world. He has also conducted computer music research, written numerous applications programs, and done audio production. He holds a Ph.D. in Mathematics from Florida State University, and has taught at Michigan Technological University, Duke University, University of Louisiana, and Western New England College. He is currently Associate Professor at the Rochester Institute of Technology, where he teaches digital audio and other multimedia courses.

Constructing Music: "Musikbaukasten": A Music Discovery Tool for Children (General)
Timm Jeschawitz, Trinity College Dublin
9:00 AM, SUN., NOV. 6, ST CHARLES WEST

Abstract:
How can an interactive multimedia music tool for children encourage the child in its musical learning and development process at the elementary level? Existing software and hardware applications leave children often detached from their own intuitive world. This presentation will outline the creation and implementation of the music discovery tool Musikbaukasten for children. Emphasis lies on the intuitive and constructive discovery of various music elements and objects. Project examples with children are described. The possibilities for further development

of the tool and possibilities and implications are outlined. It is argued that when children work within such an explorative constructive music environment that it will help to enrich their musical development and allows them to discover basic musical concepts in a playful way. One key aspect of this project is the examination of the area of small-scale music creation by children using elements and objects they are already familiar with. Children are engaged in the creation and "use" of musical patterns, musical building blocks and small-scale musical form. With Musikbaukasten, children are able to explore basic music elements and discover music without the knowledge of traditional music notation and without the constraints or prerequisites of traditional forms of music making and creating.

Biographical Information:
Timm Jeschawitz studied Music Education, achieving a first-class honors degree in Educational Science, Music, Mathematics, and Physics from the college of education Pädagogische Hochschule Heidelberg in Germany in 1998. As part of his studies he worked as a schoolteacher in secondary and primary schools in Germany. Carrying on from this he completed a first-class honors M. Phil in Music and Media Technology in Trinity College Dublin, Ireland in 2000. Here he specialized in interactive networked sound/visual installations. He commenced his Ph.D. at the Trinity College Dublin in 2000. His research area is based around interactive music learning systems. As part of his Ph.D. research he is currently working on the development of an interactive multimedia framework for music pedagogy for children. One of the main motivations of his work is the investigation of explorative physical and virtual environments for children and adults. He was involved in a one-year collaboration with the Medialab (MLE) Dublin/Boston in 2001. While continuing his research at the Trinity College Dublin, Timm also holds a lecturing position at the School of Creative Technologies at the Institute of Art, Design and Technology in Dun Laoghaire Dublin.

Johansson, Jonny, see Jay Alan Jackson (Jazz Duo Performance With MIDI Accompaniment)

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ePoster: Coding Sound, Decoding Gesture: The Relationship between Interactive Arts Technology and Sign Language Research (Novice)
Allison A. Johnson, Occidental College, Los Angeles
4:00 PM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
This poster will chronicle and analyze various significant interactive art/sound pieces (MIDI-based and other) and their attendant technologies along with correlated advances in and the use of gesture-recognition systems, real-time data acquisition, Hidden Markov Models, and embodied conversation agents of current sign language research. The multi-sensory, multi-media, and multi-modal nature of interactive art and music technologies has significant intersections with research on machine-based systems for gesture and sign language recognition. Composers and sound artists developing and using such software and hardware as data gloves, softVNS (utilizing Max/MSP), STEIM's BigEye, and the Composer's Jacket (MIT Media Lab), complement research involving ASL (American Sign Language) and other sign languages with gesture-recognition and pattern-recognition devices. It is in these practices, which mirror the

layered intricacies of gesture/utterance synchronization and the formation and extension of language iconicity, that the art and science of sounding and gestural bodies find common ground.

Biographical Information:
Allison A. Johnson is a composer and postdoctoral fellow at Occidental College in Los Angeles, where she teaches in the Music, Asian Studies, and Cultural Studies departments. She received degrees in music from Stanford University, CalArts, and UC San Diego, and studied gamelan in Surakarta, Java with Suhardi. Her compositions have been performed at the Berlin Volksbühne, the Zürich Biennale, the New West Electro-Acoustic Music Festival, and Frau Musica (nova) Festival in Cologne, among others, and her papers have been presented at such conferences as the Society for American Music, Feminist Theory & Music 6, and the International Conference of Asia Scholars in Berlin. Her writings on music have been published by Studio-Verlag and in the journal *21st Century Music*.

Johnson, Robert C., see Bruce H. Frazier (Digital Video Basics for Motion Picture Composers)

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ePoster: Doctum: A Software Prototype, Created in Director, for Quickly Generating Music Fundamentals Worksheets and Tests (General)
Jason Kissinger, SUNY Fredonia
4:00 PM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
Despite the onslaught of technology currently available to music teachers, one area is severely lacking. Currently, no contemporary program exists that can easily generate paper-based handouts for drills, exercises, and tests, all three of which are crucial to any fundamentals classroom. Doctum is a program prototype designed to fill this gap. The need for such a program is unmistakable as no contemporary source, whether paper or computer-based, effectively accomplishes what Doctum proposes. Computer-assisted instruction, workbooks, notation software, and other programs cannot produce worksheets of the same caliber as Doctum. This program further supersedes these alternative sources by providing students with a stronger and more inclusive education through its content, use of repertoire, oral skills practice, and keyboarding drills.

Biographical Information:
Jason Kissinger received his B.A. in Audio Recording from California State University at Dominguez Hills in 2001 and an M.M. in Music Theory from State University of New York at Fredonia in 2005. Jason's background in multimedia extends from his undergraduate training as well as a two-year stint in Los Angeles working for a recording studio/DVD production house. Recently, Jason has become interested in the uses and benefits of technology when applied to teaching music theory. With plans to further his education and earn a Ph.D., Jason hopes to become a college professor specializing in music theory and multimedia for musicians.

Sponsor Session: OASYS—An Intimate Overview of Korg's Open Architecture Synthesis Studio (General)
Steve Knowles, Korg Canada
4:00 PM, Thurs., Nov. 3, St Charles West

Abstract:
This session provides an in-depth introduction to OASYS, the acclaimed, innovative new platform for creating, composing and producing music. OASYS provides a full set of audio production tools for the demanding composer, performer and educator, that reflect the changing nature of today's music making process. Presented by Korg experts involved in the design and development of OASYS, this session includes overviews of OASYS's studio quality effects processing, second-generation KARMA technology, advanced MIDI sequencing, 16-track audio HD recording with CD burning, flexible MIDI control surface, and more.

Biographical Information:
Steve Knowles, as a specialist for all products at Korg Canada, conducts a variety clinics and training sessions for Canadian dealers, and also assists in product development and marketing. Steve offers his audience a presentation that integrates "real-world" applications and insight drawn from his musical experiences, and in demand, for both of Canada's official languages. He graduated with high honours with a BFA in Music Specialization from Concordia University in formal music training. Steve has been a working musician performing for many years with many different bands in various genre. Along with this performing experience are many years as a piano teacher and he is currently working in the areas of music for multimedia. Steve brings with him a wealth of musical knowledge and experience. So listen up!

Electronic Portfolio Development for Music Education (Novice)
Stefani Langol, Berklee College of Music
3:00 PM, FRI., NOV. 4, ST CHARLES WEST

Abstract:
What is an ePortfolio? What is the purpose of an ePortfolio? How do student's view the ePortfolio process? In the words of Pearl and Leon Paulson, "the portfolio is a laboratory where students construct meaning from their accumulated experience." This demonstration session first examines various types of portfolios—learning portfolio, assessment portfolio, employment portfolio, working portfolio, presentation portfolio—then will explore the process of creating electronic portfolios using a variety of multimedia tools, including digital video, digital audio, and Web authoring tools such as Apple's iLife Suite (iMovie, iTunes, iDVD, iPhoto, and GarageBand), and AquaMind's NoteTaker.

Biographical Information:
Stefani Langol is a music educator, clinician, author, and consultant. She has spent many years using technology in K–12 music classrooms and has trained hundreds of in-service music educators across the country on effective uses of music technology throughout the K–12 curriculum. In addition, she worked as a PT3 grant training specialist at Berklee College of Music from 2001 to 2003 and has been an educational consultant and music technology

applications specialist for SoundTree/KorgUSA, Opcode, Cakewalk, Warner Brothers, Cablevision, GIA Publishing, and Alfred Publishing. Currently, Stefani is Assistant Professor of Music Education at Berklee College of Music. She serves on the Technology Institute for Music Educators (TI:ME) Advisory Board and served as editor-in-chief of the *TI:MEs* newsletter from 1997 to 2004

Object-oriented Design: Extending Flash with ActionScript 2.0 Classes (Advanced)
Scott D. Lipscomb, Northwestern University
2:15 PM, FRI., NOV. 4, ST CHARLES WEST

Abstract:
Many educators have realized the advantage of using interactive materials to enhance the learning experience for students in the music classroom. Macromedia's Flash has become one of the favorite authoring tools for such development, due to the cross-platform and cross-browser compatibility of the Web-ready SWF files created. Using the new capabilities inherent in ActionScript 2.0, this presentation will begin by demonstrating how easy it is to "correct" a frustrating inconsistency in the Sound class provided with Flash. By creating a new class that extends Macromedia's Sound class, all references to the playback location in a digital audio file can be referenced in millisecond values, rather than the inconsistent referencing scheme used in the methods created by Macromedia . . . sometimes using milliseconds, sometimes using seconds. Once attendees have experienced the ease with which such powerful changes can be made, the presenter will show several classes—some extensions of existing Macromedia classes, others created from scratch—that were constructed to facilitate the playback of digital music files and their visual representation as a means of facilitating musical learning.

Biographical Information:
Scott D. Lipscomb is an Associate Professor of Music Education and Music Technology in the School of Music at Northwestern University. His primary areas of research are the integration of technology into the music classroom and the empirical study of film music. In addition, he is also currently collaborating on a variety of investigations related to 5.1 surround sound in the cinematic and music listening experiences, the affect of music in video game contexts, tonality judgment in elementary school children, and the development of interactive instructional media to enhance the music learning experience. He has presented results of his research at numerous regional, national, and international conferences, his work has been published in major journals, and he has contributed chapters to several edited volumes. Dr. Lipscomb currently serves as President of the national Association for Technology in Music Instruction (ATMI), as a member of the Advisory Board and Chair of the Research Committee for the Technology Institute for Music Educators (TI:ME), and as Interim Treasurer and a member the Executive Committee for the Society for Music Perception & Cognition (SMPC).

Maldonado, Carlos, see Eugenie Burkett (Panel: Online Education: Bonanza or Boondoggle?)

Exiting the Lab: Real vs. Virtual Space in the Teaching of Multimedia (Intermediate)
John Mallia, New England Conservatory
11:15 AM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
Multiple workstation computer labs currently function as the primary teaching facilities in most music technology and multimedia studies programs. While this environment facilitates tutorial-based instruction and sharing of student work, courses taught in labs often fail to stress the importance of actual space in the electronic arts, or to provide students with an adequate opportunity to explore the potential of incorporating real space into their artworks. This paper presents a methodology for introducing the concept of spatial composition to music technology and multimedia students at various levels of study. A variety of potential venues, technological tools, projects and techniques will be discussed ranging from collaborative hallway installations, to outdoor site-specific works organized in the manner of a sculpture walk, to interactive performances/happenings occurring in a fully equipped theater designed especially for multimedia. The concepts and techniques included in the presentation are based on my experiences teaching in several music and art departments that vary widely in curriculum and available facilities. Excerpts of collaborative and individual student works will be described and presented.

Biographical Information:
John Mallia is a composer / sound artist who has written for diverse instrumental, vocal and electronic forces. Much of his recent work is electro-acoustic and has been performed internationally by organizations such as L.A. Freewaves (California), Gaudeamus (the Netherlands), International Computer Music Association, Society for Electro-Acoustic Music in the United States, Zeppelin Festival of Sound Art (Barcelona, Spain), Festival Synthèse (Bourges, France), Interensemble's Computer Arts Festival (Padova, Italy), Society for New Music (New York), CyberArts, and Medi@terra`s Travelling Mikromuseum (Greece, Bulgaria, Germany, Yugoslavia, and Slovenia). His collaborative and individual multimedia installations and sound art have been exhibited at the EyeDrum Art and Music Gallery in Atlanta, the Southern California Institute of Architecture, the Boston Center for the Arts, the Fuller Museum, Volen Science Center and CEMI. He is currently a Visiting Assistant Professor at the Center for Experimental Music and Intermedia (CEMI) at University of North Texas and has taught electro-acoustic music and sound art at Franklin Pierce College, Northeastern University, the School of the Museum of Fine Arts, Boston, College of the Holy Cross, Clark University, and Brandeis University. He is the incoming Director of the Electronic Music Studio at New England Conservatory of Music where he recently joined the composition faculty.

Music and Animation (General)
Ron Mazurek, Bergen Community College
Francis Schmidt, Bergen Community College
8:00 AM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
Students at Bergen Community College, in our disciplines of electronic and computer music and 2D and 3D animation, have created original works in their exploration into the digital arts. This presentation focuses upon some of these new media collaborations which encourage students to think about the arts in an interdisciplinary way: that is, looking for common threads of vocabulary and thought that connect these related modes of human expression. Building on the strong technological infrastructure of the newly created multimedia laboratory, this program offers our students hands-on education in new art and communication technologies.

Biographical Information:
Composer Ron Mazurek is currently teaching at Bergen Community College in New Jersey and New York University. His compositions have been performed throughout the U.S., South America, Japan, Korea, and Europe and are published by Seesaw Music Corporation, New York, Edition Pro Nova, Germany, and Calabrese Brothers Music, New Jersey. He has received numerous awards and grants including a Fellowship in Composition from the New Jersey State Council on the Arts. He is a founding member of both the International New Music Consortium and the New Jersey Guild of Composers. Ron is also an accomplished performer on electronic keyboards having performed at Weill Recital Hall, Merkin Hall and major new music festivals both in the U.S. and Europe. His works have been recorded on compact disc by North/South Records, Jersey Sessions recordings, Pro Viva Records, Romeo Records, and Capstone Records.

Francis Schmidt has been involved with computer graphics and animation for twenty years. He has worked as a Digital Visual Effects Supervisor on such films as *Requiem for a Dream* and has created and curated shows of experimental film around the world, with notable screenings at the Anthology Film Archive and San Francisco Cinematheque. He is currently a Professor of Art and Animation at Bergen Community College and has been engaged in research on how digital media is taught and learned. He chaired a panel on the subject at SIGGRAPH 2004. When writing in the third person, he often repeats himself. When writing in the third person, he often repeats himself.

Out in the Wild with the Music Pad Pro Digital Sheet Music Viewer: What Is It, Does it Work, and Should One Use It? (General)
Charles Menoche, Central Connecticut State University
9:15 AM, THURS., NOV. 3, ST CHARLES EAST

Abstract:
In recent years, viable new consumer products broadly categorized as “digital sheet-music viewers” have begun to offer enticing alternatives to—and advantages over—traditional printed sheet music. The first such product to be widely available was FreeHand System’s Music Pad Pro (http://www.freehandsystems.com). As might be expected with any new commercial

product, the manufacturers' promotional materials touted the product as a solution to a number of common limitations of traditional print music (e.g., page turns, stand lights, wind clips, carrying extensive libraries of printed music, etc.). This presentation will begin with an overview of the product and its basic functionality. The second half of the presentation will focus on a overview of my experiences, those of my colleagues participating in a trial program, and our real-world assessment ("out in the wild") before, during, and after a chamber concert in which all performers relied exclusively on Music Pad Pro's.

Biographical Information:
Charles Paul Menoche joined the faculty at Central Connecticut State University (CCSU) faculty in the fall 2002 as an Assistant Professor in Music. At CCSU he teaches courses in composition, music theory, electro-acoustic music, orchestration, and music technology. He holds a Bachelor of Science degree in Music Education from Tennessee Technological University and Master of Music and Doctor of Musical Arts degrees in music composition from The University of Texas at Austin. As a composer, Dr. Menoche has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. He has also collaborated with dancers, theater productions, and visual artists. One of his works for concert band, *In the Machine*, was recently published by Boosey and Hawkes. He is a regular presenter at national conferences of the Association for Technology in Music Instruction (ATMI) and Technology Institute for Music Educators (TI:ME), and has written reviews of music technology resources for *Notes*, the journal of the Music Library Association.

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ePoster: A Multimedia Presentation of Analyses of Three Melodramas in Arnold Schoenberg's *Pierrot lunaire*, Op. 21 (General)
Mary Elizabeth Neal, Birmingham-Southern College
Patricia Gray, Associated Colleges of the South
4:00 PM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
This paper examines three melodramas from Arnold Schoenberg's freely atonal work *Pierrot lunaire*, opus 21. Those selected are numbers 10, 13, and 16, so grouped for their dramatic texts and musical setting. Each piece includes a discussion of the of text setting and word painting as well as an analysis of pitch relationships and rhythmic motives and their relationships to the work as a whole, specifically focusing on the recurring seven-note motive found in the first piece of the work, "Mondestrunken." This paper originated as a plain-text document but has been enhanced by conversion to an online format allowing for the inclusion of animated scores samples, as well as streaming audio and video taken from the live performance given at the 2003 Associated Colleges of the South New Music Festival.

Biographical Information:
Mary Elizabeth Neal is a senior at Birmingham-Southern College, pursuing a Bachelor of Music in composition under the direction of Dr. Dorothy Hindman and Dr. Charles Norman Mason. She has participated in master classes with double bassist Robert Black, the Goliard Ensemble, the Atlas Saxophone Quartet, the Korona Guitar Kvartet, and Pulitzer Prize–winning composer George Walker. Her works are frequently performed by the Birmingham–Southern College New

Music Ensemble and the Birmingham Art Music Alliance. She is a student member of the Associated Colleges of the South's Composers Forum.

Patricia Gray is Instructional Technology Specialist for the Associated Colleges of the South (ACS) Technology Center, headquartered at Southwestern University in Georgetown, Texas. She holds a Ph.D. in musicology from Washington University and taught music history, music appreciation, and piano at Rhodes College beginning in 1976. Currently she leads the Orpheus Alliance, the ACS music collaborative, and is director of the ACS New Music program. She is actively involved in creating online teaching materials in a variety of areas but especially in contemporary music analysis. She is a free presenter at music and technology conferences. Her special interest is creating programs for faculty and student composers.

Crossing Borders: Multi-dimensional Media Collaboration (Novice)
Mike Nord, Willamette University
9:15 AM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
This presentation will detail both the product and process of Crossing Borders, a project developed by musician Mike Nord and visual artist Ann Kresge. Crossing Borders is a collaborative music and visual arts suite incorporating digital video, improvisation, composition, and ensemble performance incorporating synthesis, electronics and MIDI control, electric guitar, percussion, and winds. This multi-dimensional work is realized in both intermedia and multimedia incarnations, and blurs the boundaries between them. The presentation will conclude by offering a practical model for pursuing this and other types of collaborative media art making in either the music classroom or professional artistic contexts.

Biographical Information:
Dr. Mike Nord is an Assistant Professor of Music Technology and Music Education, and Director of the Music Technology Lab at Willamette University. His professional interests include creativity-based technology curriculum, intermedia work, and improvisation. He has made scholarly presentations, performed, and taught applied workshops internationally. His group, Carr Nord Hofmann will release their latest CD on Leo Records in the fall 2005. This work combines electronic and acoustic sounds in an improvisational setting.

Ohlenbusch, Grace, see Eugenie Burkett (Panel: Online Education: Bonanza or Boondoggle?)

Can Your Theory Students Run on Autopilot? Online Basic Skills Tests to Bring Them Up to Speed (Intermediate)

Susan Piagentini, Northwestern University

8:30 AM, FRI., NOV. 4, ST CHARLES WEST

Abstract:

There are many Web sites which offer practice sessions focusing on the rudiments of music theory. While useful in part, they do not require any type of fluency from the student, allowing them to take as much time as they need to answer basic questions. As a result, students are not forced to internalize these rudiments. They may be able to develop the problem-solving strategy to solve a basic task such as determining chord quality, but they lack the rehearsal environment to develop an almost automatic response to any given question. These sites also fail to place these fundamental skills within the context of rich musical scores, more closely modeling real-life professional situations. The presentation will introduce a series of online practice and test modules, as well as an inside view of their planning and programming. The basic skills tests are presented in a variety of settings, gradually adding to the task until it is an application of the analysis experience in preparation for performance. Students and instructors receive immediate feedback upon completion of both the practice sessions and timed tests. The feedback not only includes the number of correct answers, but also itemizes the types of errors. The instructor database not only tracks student progress, but also includes information on strategy and timings between keystrokes. The modules are presented in four different visual and user input templates. In addition, the flexibility of each template allows the instructor to vary the visual presentation, data collection methods, tracking, and timings.

Biographical Information:

Susan Piagentini is the coordinator of the first-year theory and aural skills curriculum at Northwestern University. Her research interests include theory and aural skills pedagogy with an emphasis on technology. She has presented workshops and papers at national and regional conferences, including the Society for Music Theory, Association for Technology in Music Instruction, Technological Directions in Music Learning, Indiana University at IUPUI Music Technology Conference and the College Music Society. She is the recipient of the University Research Grants Committee and Searle Center for Teaching Excellence grants to develop Web-based materials to supplement the undergraduate core curriculum.

Developing a Pedagogy of Electronic Orchestration: Making Sense of Infinite Choices (General)

Lynn Emberg Purse, Duquesne University

3:15 PM, SAT., NOV. 5, ST CHARLES EAST

Abstract:

Thousands of different sounds are available in most modern synthesizers; in addition, software synthesizers and digital audio resources have added an infinite number of sound choices for use in arrangements, compositions, and sequences. Faced with the dilemma of too many choices and no guidance in their use, students tend to retreat to a small cluster of sounds with which they are comfortable and familiar, and rarely explore or use effectively the wealth of electronic sound

resources currently available for sequencing, arranging, and composing. Electronic Orchestration, as a pedagogical approach with practical applications, has been developed as a course in order to enable the student to fully explore the infinite range of possible electronic sounds and their effective and artistic use in orchestrating a variety of musical projects. A wide sampling of student projects will be used to illustrate course outcomes as realized through software synthesizers, sequencers, notation, and digital audio programs.

Biographical Information:
Lynn Emberg Purse is an Associate Professor of Music Technology at Duquesne University, a program that she helped to create and implement. She teaches composition, sound design, electronic performance techniques, and multimedia/Web design. As a composer, Ms. Purse specializes in writing for electronic instruments and electronic keyboard ensembles as well as electro-acoustic pieces that incorporate electronic instruments in traditional ensembles. Her music is published through Ogilvy Music and the Carden Keyboard Method Series; her keyboard ensemble compositions are performed regularly in concert programs throughout the country. Examples of her compositions can be heard on her Web site, http://www.lynnpurse.com.

Music Professionals' Judgment of the Quality of Recorded Music (General)
Richard Repp, Georgia Southern University
8:00 AM, FRI., NOV. 4, ST CHARLES WEST

Abstract:
Emerging technologies have made high-fidelity recording a possibility. In today's market, musicians are often judged by recorded material they produce rather than a live presentation. A panel of experts in the field of music will judge recordings of audition music. The judges compare high-fidelity recordings with recordings that are of lower quality or that have noise added. The experiment produces a set of standards that shows the amount of data reduction that can take place before music professionals can hear the difference in recording qualities. This information will serve as a guide for those producing recorded auditions. The performers can weigh the cost of recording services with any advantage of the better-quality recordings.

Biographical Information:
Richard Repp is an Assistant Professor of Music at Georgia Southern University. His main activities include teaching music technology courses, maintaining technical facilities at the university, and developing music technology degrees. He holds a Ph.D. in Technology-Based Music Instruction from the University of Illinois at Urbana-Champaign, a Master of Music in Performance (Voice) with an emphasis in Arts Technology from Illinois State University, a B.S. in Music from Illinois State University, and he completed the Recording Engineering and Music Production Program from the Recording Workshop in Chillicothe, Ohio. He has published articles on educational technology for music in several leading journals and presented at international conferences. He is active in the Association for Technology in Music Instruction (ATMI) and the Technology Institute for Music Educators (TI:ME). As a singer, he has performed with the Toledo Opera and the Illinois Opera Theater.

Introduction to Apple's Logic Pro and Logic Express (Intermediate)
Raymond Riley, Alma College
3:00 PM, SAT., NOV. 5, ST CHARLES WEST

Abstract:
This hands-on workshop provides participants with a basic understanding of Logic Pro and Logic Express and will attempt to demystify some of the routines and functions of this powerful music production environment. Using fairly simple example files, common workflow techniques are covered including opening songs, editing audio and MIDI, working with Apple Loops, mixing, effects, and saving and exporting projects.

Biographical Information:
Raymond Riley, professor of music, joined the Alma College music faculty in 1988. He holds a B.M. from the University of Illinois, an M.M. from DePaul University, and a D.M.A. in applied piano from Michigan State University. In addition to teaching piano and pursuing performance opportunities, he teaches several courses in MIDI, digital audio recording, new media development, and Web audio techniques. Dr. Riley is a frequent presenter and clinician for technology conferences and workshops. He has worked closely with other faculty in the departments of Music, Art, Communications, English, and Biology to develop interdisciplinary courses and summer institute offerings, which have included new media studies, Web design, digital video production, and delivering streaming and interactive media over the Web.

Schmidt, Francis, see Ron Mazurek (Music and Animation)

Soo, Wai Man, see Eddy K. M. Chong (Integrative and Collaborative Music Learning Using Blogs)

Stinson, Scott, see Eugenie Burkett (Panel: Online Education: Bonanza or Boondoggle?)

Bridging the Gap: From Tutorials to Finished Compositions in MAX/MSP (Intermediate)
Jeremy Van Buskirk, Longy School of Music
2:45 PM, FRI., NOV. 4, ST CHARLES EAST

Abstract:
Teaching computer music to students who have a great deal of musical training, but very little technical experience presents unique challenges. Their musical training and creativity far outweigh their technical ability when working in a computer music studio. Undergraduate and graduate students studying composition have been exposed to computer music in concerts and in the classroom. Live electronic music has seeped into almost every musical style today. Many students are eager to write live computer music. MAX/MSP is one of the most common programs being used to compose live computer music. MAX/MSP is well suited for learning basic computer-music concepts because it comes with outstanding tutorials. However, learning standard techniques and composing a piece of music are two very different endeavors.

Organizing the large amount of data required to compose a moderately sophisticated piece in MAX/MSP can quickly become daunting. The MAX Composition Environment (MAXCE) can help students create live computer music by providing a standardized modular environment with built-in event scheduling to ease the task of organizing compositional processes.

Biographical Information:
Jeremy Van Buskirk is the Director of the Longy Computer Music Studio. He holds degrees from the Berklee College of Music and the Longy School of Music. He is currently pursuing a D.M.A. in composition at Boston University where his principle teachers are Lukas Foss and Richard Cornell.

Technology Strategies for Teaching Music Theory (Novice)
Scott Watson, Parkland School District
9:30 AM, SUN., NOV. 6, ST CHARLES WEST

Abstract:
This session will offer many practical, field-tested technology solutions for delivering and augmenting both the written and aural theory curriculum. A variety of software applications and strategies for use by both teacher and student will be demonstrated. Even music theory teachers with only modest technology experience will be able to take something useful away from this session! Included in this survey will be procedures for creating analysis nomenclature with notation software, steps for creating effective multimedia presentations, applications for digital audio, highlights of some popular theory software, and an idea for a final composition project employing music and multimedia technology.

Biographical Information:
Scott Watson (b. 1962, Upper Darby, Pennsylvania) received his Doctor of Musical Arts degree from Temple University where he studied composition with Maurice Wright and Matthew Greenbaum. Having composed for concert, radio, and theater, Watson has received recognition from the American Composers Forum, American Music Center, Pennsylvania Council on the Arts, Percussive Arts Society, Phi Mu Alpha Sinfonia, and others. Published by Alfred Publications, Shawnee Press, C.L. Barnhouse (band), and Trillenium Music Company (chamber), his music is described as being "imaginative" (*PMEA Journal*), "outstanding . . . with beautiful melodies and interesting harmonies" (*Instrumentalist*), and "written with supreme craft" (*Percussive Notes*). Philip Metzger wrote, "Watson exhibited a great deal of skill in managing the resources of the orchestra . . . he will very likely become a force to be reckoned with" (*Morning Call*, April 12, 2000). The scope of Watson's creative output is evidenced by recent commissions, including those by the Lehigh Valley Chamber Orchestra, the West Chester University Wind Ensemble, the Church Farm School Men's Chorus, the Southern Lehigh Middle School Band, and a 2004 American Composers Forum *Continental Harmony* commission for a work for band celebrating the centennial of Twin Falls, Idaho. An educator, Watson has taught instrumental music in the Parkland School District (Allentown, Pennsylvania) and been Assistant Professor of Music Theory and Technology at Temple University (Philadelphia, Pennsylvania).

The Underware: Strategies for Enabling Student-Constructed Learning in Music Technology Courses (General)
Peter R. Webster, Northwestern University
David B. Williams, Illinois State University
1:00 PM, FRI. AND SAT., NOV. 4 AND 5, ST CHARLES EAST

Abstract:
This two-session presentation will focus on constructionist approaches to introductory music technology courses. These sessions will focus on how this approach can be used in designing courses that (1) introduce music technology concepts with related hardware and software and (2) provide a basis for continued learning long after the class is finished. The emphasis on these presentations will be less on the technology and more on the teaching and learning strategies.

Session I will describe this philosophical approach to course design and will highlight practical ways to engage students in constructing their understanding of music and technology for a lifetime. Session II will show student work and highlight what works and well and what does not.

Biographical Information:
David B. Williams is professor of music and arts technology at Illinois State University. Dr. Williams founded one of the first nationally recognized integrated arts technology programs and has recently completed a four-year appointment as Associate Vice President for Information Technology on the Illinois State campus. He has published commercial music education software, written and lectured widely on music technology, and is co-author of *Designing Computer-based Instruction for Music and the Arts*.

Peter R. Webster is the John Beattie Professor of Music Education and Technology at Northwestern University's School of Music where he serves as the Associate Dean for Academic Affairs and Research, directs doctoral research in music education, and serves on the music technology faculty. He is a frequent contributor to journals and books, including a number of studies on children's creative thinking in music.

Williams and Webster appear frequently as presenters at MENC, College Music Society, NASM, and Association for Technology and Music Instruction conferences and are well known for their workshops on the application of technology to music and music education.

Sponsor Session: GarageBand Projects with Third-Party Instruments (General)
Lee Whitmore, SoundTree
11:15 AM, Fri., Nov. 4, St Charles West

Abstract:
GarageBand can become a very large compositional palette with third-party virtual instrument libraries added. In this hands-on session participants will use Korg's Legacy Collection and Ultimate Sound Bank's Sonic Boombox to create and edit patchlists, install them in GarageBand, and create musical projects. (See next entry for biographical information.)

Sponsor Session: Teaching with Virtual Instruments and MIDI Controllers (General)
Lee Whitmore, SoundTree
11:15 AM, Sat., Nov. 5, St Charles West

Abstract:
Explore current trends for instruction, composing and performance in a networked music lab. Featuring hands-on projects using Korg's Legacy, analog and digital editions, instructional techniques for integrating hardware and software instruments with computers will be explored. The demonstration lab will be fully networked with an audio controller for group instruction.

Biographical Information:
Lee is the Managing Director of SoundTree (http://www.soundtree.com), the educational division of Korg USA, Inc. (http://www.korg.com). Distinguished educator, author, clinician and keyboardist, he has been a leading advocate for the integration of technology in music education for fifteen years. Lee has authored books and course materials on the use of MIDI and electronic musical instruments in the classroom, and presented hundreds of hours of instruction using synthesizers and keyboards in education. In addition to founding SoundTree (1995), he also served as adjunct faculty member at Columbia University Teachers College (1991–95), and as VP for Education at Cablevision Systems Corporation (1999–2002), and is currently the Treasurer for TI:ME (http://www.ti-me.org), the Technology Institute for Music Educators (2001–present). Ed.D., Columbia University Teachers College.

Willey, Robert , see A. C. "Buddy" Himes (Technology Teaching Facility: Redesigning the Music Education Curriculum to Incorporate Computing and Multimedia)

Williams, David, see Ann Blombach (ATMI Plenary) and Peter R. Webster (The Underware: Strategies for Enabling Student-Constructed Learning in Music Technology Courses)

Modeling Tonal Tension and Attraction with Time-Based Multimedia (Advanced)
J. Kent Williams, University of North Carolina, Greensboro
2:00 PM, SAT., NOV. 5, ST CHARLES WEST

Abstract:
The presenter will demonstrate and describe a suite of multimedia animations and "movies" which represent Fred Lerdahl's theories regarding tonal tension and attraction in ways that are suitable for presentation to undergraduate and graduate students, as well as professional theorists. To ensure that these illustrations represent Lerdahl's theories as accurately as possible, the presenter has consulted with professor Lerdahl during the development process.

Biographical Information:
J. Kent Williams is Professor of Music Theory and Technology in the UNC–Greensboro School of Music. He has developed numerous applications for teaching music theory and aural skills and is a faculty co-founder of the Virtual Conservatory.

PRESENTERS' E-MAIL ADDRESSES

Michael Arenson (University of Delaware)	marenson@udel.edu
Sean Atkinson (Florida State University)	sea04e@fsu.edu
Kevin Austin (Concordia University, Montréal)	kevin.austin@videotron.ca
Cynthia Benson (Bowling Green State University)	cbenson@bgnet.bgsu.edu
Ann Blombach (The Ohio State University)	ann@macgamut.com
James Bohn (Rhode Island College)	jbohn@bohnmedia.com
Judith Bowman (Duquesne University)	bowmanj@duq.edu
Don Bowyer (University of Alabama in Huntsville)	bowyerd@uah.edu
Eugenie Burkett (University of Nevada, Las Vegas)	genieburkett@yahoo.com
Eddy K. M. Chong (National Institute of Education, Sing.)	kmechong@nie.edu.sg
Frank Clark (Georgia Institute of Technology)	fclark@music.gatech.edu
Anthony Cornicello (Eastern Connecticut State Univ.)	cornicelloa@easternct.edu
Jay Dorfman (Northwestern University)	j-dorfman3@northwestern.edu
Timothy D. Edwards (Columbia College Chicago)	timothy.edwards@myoasis.colum.edu
Bruce H. Frazier (Western Carolina University)	bfrazier@email.wcu.edu
Daniel Gonko (Western Carolina University)	dg46214@wcu.edu
Cynthia I. Gonzales (Texas State University–San Marcos)	cg34@txstate.edu
Patricia Gray (Associated Colleges of the South)	gray@colleges.org
James A. Grymes (Univ. of North Carolina at Charlotte)	jagrymes@uncc.edu
Sara Hagen (Valley City State University)	sara.hagen@vcsu.edu
Martha F. Hilley (The University of Texas at Austin)	mfhilley@mail.utexas.edu
A. C. "Buddy" Himes (Univ. of Louisiana at Lafayette)	himes@louisiana.edu
Sanford Hinderlie (Loyola University, New Orleans)	hinder@loyno.edu
Dan Hosken (California State University, Northridge)	dan.hosken@csun.edu
Jay Alan Jackson (Rochester Institute of Technology)	jaj@it.rit.edu
Marc Jacoby (West Chester University)	mjacoby@wcupa.edu
Andy Jaffe (Williams College)	ajaffe@crocker.com
Timm Jeschawitz (Trinity College Dublin)	timm.jeschawitz@iadt.ie
Jonny Johansson (Yonkers Music Academy)	jass5188@yahoo.com
Allison A. Johnson (Occidental College, Los Angeles)	aj@oxy.edu
Robert C. Johnson (Western Carolina University)	robcjo@aol.com
Jason Kissinger (SUNY Fredonia)	Jkissinger22@yahoo.com
Steve Knowles (Korg Canada)	steve.knowles@KorgCanada.com
Stefani Langol (Berklee College of Music)	slangol@berklee.edu
Scott D. Lipscomb (Northwestern University)	lipscomb@northwestern.edu
Carlos Maldonado (Connect4Education)	drm@connect4education.com
John Mallia (New England Conservatory)	jmallia@mindspring.com
Ron Mazurek (Bergen Community College)	rmazurek@bergen.edu
Charles Menoche (Central Connecticut State University)	menochec@ccsu.edu
Mary Elizabeth Neal (Birmingham-Southern College)	meneal@bsc.edu
Mike Nord (Willamette University)	mnord@willamette.edu
Grace Ohlenbusch (University of Central Arkansas)	gohlen@uca.edu
Susan Piagentini (Northwestern University)	s-piagentini@northwestern.edu
Lynn Emberg Purse (Duquesne University)	purse@duq.edu

Richard Repp (Georgia Southern University)	rrepp@georgiasouthern.edu
Raymond Riley (Alma College)	rileyr@alma.edu
Francis Schmidt (Bergen Community College)	fschmidt@bergen.edu
Wai Man Soo (National Institute of Education, Singapore)	waiman@starhub.net.sg
Scott Stinson (University of Miami)	d.stinson@umiami.edu
Jeremy Van Buskirk (Longy School of Music)	jeremyv@bu.edu
Scott Watson (Parkland School District)	watsons@parklandsd.org
Peter R. Webster (Northwestern University)	pwebster@northwestern.edu
Lee Whitmore (SoundTree)	leew@soundtree.com
Robert Willey (Univ. of Louisiana at Lafayette)	willey@louisiana.edu
David B. Williams (Illinois State University)	dwilliam@ilstu.edu
J. Kent Williams (Univ. of North Carolina, Greensboro)	jkwillia@uncg.edu

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(Titles May Be Abbreviated)