ATMI 2006 Conference Abstracts

Thursday, 14 September

Broadening the Audience for Student Performers: Webcasting Student Recitals and Concerts Across the Country and Around the World

Matthew Nickerson--Southern Utah University

8:00-8:30, *Salon 4*

Southern Utah University is a small, rural, state university with a 100 year tradition of quality arts programs. Public performance has always played an important role in the training of our student artists and we pride ourselves in the quality of our student recitals and concerts. This presentation will describe our efforts to more broadly promote our performances, expand our students' reach, and enlarge the audience base of our College of Visual and Performing Arts through a program of live webcasts featuring campus concerts and recitals. We currently webcast using Microsoft Windows Media and offer audiences a choice between video and audio only streams. The webcasts have been embraced by faculty and students alike and we have received a very enthusiastic response from audience members that join our concerts via the Internet. Online surveys that accompany the webcasts have revealed significant data regarding our audiences reinforcing our determination to maintain and improve this important service.

Optimizing the PDA for Music Instruction and Production

V. Keith Mason--Belmont University

8:30-9:15, *Salon 4*

Whether you call them Palmtops, Pocket Computers, or Hand-Held computers; the PDA (Personal Digital Assistant) now offers powerful computing that can literally fit in the palm of your hand. Aside from the basic PIM Offerings (electronic organizer, day-timer for calendar and appointments, contact list, etc.), these devices are more than capable of utilizing Productivity programs (Word Processing, Spread Sheets, and Presentation Slides, Wi-Fi Internet, E-mail, and Faxes), Multimedia programs (Audio and Video players, Photo Viewers, Graphics), Music Instructional programs (Music Dictionaries, Chord Construction, Metronomes), and Music Production programs (Midi/Audio Sequencing, Audio Editors, Soft-Synths, Samplers, Composer Sketchpads). A high level of music production can be created in the palm of the hand. These and numerous other features can certainly be a major asset and tool for anyone in the areas of music instruction and production.

Blogging Our Way Through: Weblogs in Graduate and Undergraduate Music Classes

Jane M. Kuehne--Auburn University

9:15-10:00, Salon 4

Auburn University has recently installed a server dedicated for Weblogs. In Summer 2006, each student in the graduate level music education foundations and applications of music technology classes will be assigned a topic on which they will create a weblog to be maintained throughout the course. In addition to making significant academic contributions to their individual weblogs, students will also respond to others' contributions. This will serve as a pilot for using the same

tool with the undergraduate elementary methods class (begins in the Fall 2006 semester, August). This presentation will present positive and negative issues that occurred (or could occur) as a result of using this tool. Some topics will include: the feasibility of this kind of technology when used with both graduate and undergraduate students, reactions of students at both levels, and comparison of this approach with the more traditional paper/emailed word documents, among other areas.

A Comparison of the Effectiveness of Three Different Types of Software Eye-Guides in the Development of Sight-Playing Skills in Piano Classes at the College Level

Sara Hagen--Valley City State University

Cynthia Benson--Bowling Green State University

Alejandro Cremaschi--University of Colorado at Boulder 10:00-10:30, Salon 4

This research project compared the gains in sight-playing skills of subjects who used three different types of computer eye guides. The three eye guides were: Finale Performance Assessment, which features a vertical bar; a note-by-note eye guide featured in custom-made flash animations; and a measure-by-measure eye guide featured in Home Concert Xtreme. The purpose of the study was to discover if the different eye guides produce statistically significant differences in note and rhythm accuracy when compared to the others. Data on preference for eye guide was also collected. Discussion of methodology and results will be shared.

Comparison of Online Music Assessment Software

Daniel R. Zanutto--California State University, Long Beach

10:30-11:00, Salon 4

This presentation will compare the functionality of leading online assessment titles (Finale Performance Assessment, iPAS, and Sibelius In the Chair) for music instruction. Ease of use, delivery, retrieval and grading of assignments, pedagogical implications, and the financial outlay for teacher and student will be included. Creating and uploading custom assignments for 24/7 accessibility provides an incentive for the teacher; students can self-pace through assignments and receive feedback in the privacy and convenience of their home, while online assessment may relieve the burden of "in-class" individual assessment. How reliable and effective are the assessments? Anecdotal evidence from university methods students will be included in this discussion.

Three Generations of Opera Multimedia: An Assessment

Larry W Peterson--University of Delaware

11:00-11:30, Salon 4

Multimedia conversions through three generations and fifteen years of instruction will be compared for the strenghts and weaknesses of each approach. The differences between in-class and out-of-class instruction will be illustrated to demonstrate how the professor modifies methodologies of instruction to accomodate different multimedia formats. Finally, the impact of multimedia development will be discussed as it relates to promotion/tenure decisions.

From Dots to Bits: Assessing Usability Results of Musical OCR Software

Charles Menoche--Central Connecticut State University

11:30-noon, Salon 4

As a music technology professional, perhaps the most common question that this presenter is asked is can you suggest the best software for scanning music into the computer and having it converted into music notation? Until recently, the standard response has been that it is more efficient to re-key the music manually than it is to try to correct all the errors introduced by musical optical character recognition (OCR). As OCR software for music continues to evolve and mature, it is important to reexamine, test, and evaluate the latest versions of standard products. Has this technology progressed, such that it is now appropriate to modify this stock response, at least under some circumstances? This presentation will share the results of the presenter' s recent testing and evaluation of leading music OCR software for a variety of real-world/practical applications.

Supporting Comprehensive Musicianship Through Laptop Computer-Based Composing in Rehearsal

Rick Dammers-- University of Illinois

1:30-2:15, Salon 4

The advent of ubiquitous computing offers new opportunities to realize the goals of Comprehensive Musicianship in middle and high school performance-based music programs. This presentation will focus on the results of a study in which eighth grade band students composed original works modeled on a piece being performed in class. Examples of students' compositions will be shared along with ratings of the students' creativity, conceptual understanding, and aspects of musical cognition. The ratings of these compositions were also examined in light of their musical background and performance abilities. The presentation will conclude with a discussion of the broader implications of the study for practitioners who wish to use technology to support comprehensive musicianship. Particular focus will be placed on implications for student learning and the pragmatic aspects of incorporating composition into the rehearsal setting. Potential applications within teacher education programs will also be discussed.

Creating Multimedia Projects for a "Music in Film" Course

 Stanley C. Pelkey II--Western Michigan University

Kenneth Smith--Western Michigan University 2:15-3:00, Salon 4

The goal of this study was to develop multimedia assignments for a history of music in film course, to determine the practicality of such assignments, and to assess their effectiveness as educational tools. The first project combined biographical information about a contemporary film composer into an appropriate PowerPoint presentation, which included a self-designed, interactive listening guide. Our second project asked students to create a stylistically appropriate film score for a short video excerpt using sequencing or notation software. Students developed

their projects in three phases: research, design and production. During each of these phases, students' ideas were assessed by their instructors and advised of possible revisions. In the final phase of this study the projects were assessed by other music faculty based on the factual content, synthesis of ideas, quality of presentation, and the effectiveness of the project to demonstrate understanding of film music history, style, and aesthetics.

HANDS ON: Shareware and Freeware Treasures I Have Come to Know

Raymond Riley--Alma College

3:00-4:30, Salon 5

This presentation offers some tips and techniques using inexpensive tools to perform a variety of useful tasks. How do you best capture screen shots or create screen movie tutorials? How do you extract audio and video from Real or Windows Media Player? How do you webcast or record streaming web radio, or grab sound and video from a DVD? Can I slow down the tempo of a CD recording and transpose it up a major 2nd for my rehearsal? These are just a few of the questions addressed in this presentation. Whether it is to be more efficient, increase productivity, or just get the job done with the least amount of hassle, most multimedia developers would be wise to keep an open mind when it comes to freebies or inexpensive options for that special purpose.

HANDS ON--KORG SPONSOR SESSION: Teaching Sound Design with Virtual Instruments

Lee Whitmore--SoundTree

4:30-5:30, Salon 5

This hands-on session explores in depth manipulating and creating new sounds using the Korg Legacy and Legacy Digital Edition virtual instruments. Software replicas of both analog and digital synthesizers will be used. Three specific techniques for teach sound design will be explored, and everyone will leave the session with projects suitable for use in class.

HANDS ON--Taking Flash Beyond its Intended Boundaries with Object-Oriented Programming

Scott D. Lipscomb--University of Minnesota

Jonathan Smith--Northwestern University

7:30-9:00, Salon 5

Using a set of templates created by the author, attendees will be given the opportunity to see how easy it can be - with just a bit of effort and basic programming knowledge - to change the behavior of the classes provided with Macromedia's Flash and even to create one's own novel classes to represent objects that were not deemed necessary by the creators of the program. Because of the central focus of the Sound object in the creation of music-oriented interactive multimedia, this class will provide the basis for an initial exploration of OOP. In the workshop, attendees will: 1) create a new class based on Macromedia's Sound class, 2) integrate this newly

created class into a Flash movie, then 3) create a basic class from scratch, link a Flash symbol to this class, and integrate it into an interactive Flash movie.

Friday, 15 September

Do's and Don'ts for Creating an On-line e-Portfolio: Multimedia Development Tips, Realistic Value, Employment/Technological Resources

Fred Kersten--unaffiliated

8:00-8:45, Salon 4

This presentation considers the realistic value of online e-Portfolios as a support application vehicle. It offers development tips for web page preparation, provides resource locations for understanding multimedia inclusion, and discusses organization format for categorizing applicant musical abilities and job experience. Procedures for technological development are illustrated and explained. An examination of free html and multimedia editing software available is made in addition to a cursorily look at current job sites available. Suggestions are made as to how the e-Portfolio may be utilized in supporting the applicants on line application.

The All-in-One Professor, Designer, and Programmer: Pointers for the One-Person Instructional Technology "Team"

Cynthia I. Gonzales--Texas State University, San Marcos

8:00-8:30, Salon 5

At past ATMI conferences, a few presentations have featured the work of faculty members who partner with Instructional Technology teams to design, program, and implement technology-assisted instruction and assessment. This presentation will feature instructional materials that can be designed and implemented by one faculty member working independently. This includes instructional iMovies, instructional PowerPoint presentations, and timed PowerPoint presentations for assessments, as well as web-based Blackboard units. More importantly, the presenter will introduce an on-line library of materials for faculty to download and to incorporate into newly designed pedagogical projects. The on-line library will include non-copyrighted sound and graphic files of intervals, chords, scales, key signatures, time signatures, cadences, harmonic progressions, and melodic motives.

Multimedia and the Art of Narrative Development: Preparing Music Educators to Teach with Technology

Gena R. Greher--University of Massachusetts Lowell

8:45-9:30, Salon 4

Music education students are given an opportunity to experiment with concepts and ideas in the real world with real students through a university/school partnership's demonstration school. The focus for the university students is on teaching music and technology in a setting designed to foster a developmental approach to learning with students who are representative of our city's

diverse immigrant community. Through the application of multimedia in the classroom - utilizing oral traditions, story writing, music and visual narratives - music education students gain practical experiences in using technology in the classroom. Examples of student projects will be presented as well as reactions from both the University students and the Demonstration School students.

Interactive Activities in Music Using Flash Streaming Audio and Video within Blackboard

Steven Kreinberg--Temple University

8:30-9:15, Salon 5

A new feature of Macromedia Flash is the ability to stream audio and video content over the web, making its inclusion in courses a powerful tool for enlivening course content online. Instructors no longer must rely solely on CDs and DVDs packaged with course materials to deliver sound and visual content in music courses. Using Macromedia Flash's media components, instructors can create flexible, interactive learning modules that target specific areas in music. This content can be placed behind a password protected site such as Blackboard, allowing instructors to include material that the instructor may not wish to display on a public web site or whose use might otherwise be prohibited due to copyright restrictions. This Demonstration session will present music examples that one instructor has developed for music majors and music appreciation students enrolled at a large urban university, as well as a "how to" demonstration for developing similar modules.

SURVEIL: A Performance

Todd Welbourne--University of Wisconsin, Madison

9:30-10:00, Salon 4

SURVEIL is an eight-minute piece that starts with a spoken introduction on the subject of surveillance and how we are often being watched by surveillance cameras throughout our day-to-day living. The piece proper begins when a portion of that little speech is recorded and modified and played back. The screen then begins a choppy descent from outer space (using Google Earth) to the (Crown Plaza Riverwalk Hotel), then follows shots going into the building (which are taken earlier) and then of the room of the concert. This is all accompanied by rhythmic, jaunty music played by the pianist with some electronic additions through Max/MSP. The mood changes when those in the audience see pictures of themselves on screen, these pictures having been taken as they walked into the concert room. The piece makes the point that we never know when we are being photographed and might become part of some art project!

How Far Should Students Be Empowered To Control Their Own Learning? Beyond Web-Based Exercises in an Aural Skills Course

Charles Lord--University of Kentucky School of Music

David W. Sogin--University of Kentucky School of Music

9:15-10:00, Salon 5

A pedagogical frustration in aural skills courses arises from an evaluation system in which a

variety of skill proficiencies are averaged together for an overall grade. Many students appear to take advantage of averaging to focus on improving their best skills, avoiding their worst. This study tested two distinct evaluation systems. The control group was evaluated traditionally, according to skill performances. The experimental group was granted even greater control of their own skill development than the control group (web-based activities done mostly outside of class). They were awarded a final grade of A at the outset, then evaluated solely on process - attendance and completion of assignments. (Assignments and exams were still graded, but only for student's own information.) Results on identical final exams will be reported, including a correlation of performance on students' stronger/weaker activities. Survey responses from students about their experience will also be included

ATMI Plenary Session--A Tale Of Two Cities: The Use of Music Technology in the Classroom and the Music Profession

Henry Panion III--University of Alabama at Birmingham

10:30-11:25

Most of my activities in the music profession have been significantly enhanced by a knowledge and use of various technologies for the creation, performance, and recording of music. Likewise, these experiences have served as a guiding force to my philosophy on the pedagogy of music technology. This plenary address will explore the journey I've taken as a composer, arranger, conductor, and producer for many of the music industry's leading entertainers, such as Stevie Wonder, Aretha Franklin, Chaka Khan, and American Idol winners Carrie Underwood and Ruben Studdard. In every instance the application of music technology has been the catalyst through which an opportunity was granted and success was ultimately achieved. The impact these real-world experiences have had on my teaching has been profound, not only in the area of music technology but also in core music courses such as theory, orchestration, and aural skills. Furthermore, the opportunity to demonstrate to students exact practices and methodologies incorporated in music they may have been listening to on the radio or their iPods has added–at least in my students' eyes–a certain level of validity to my lectures. We have witnessed great technological advances in the areas of music creation and recording over the last twenty years. From the introduction of MIDI to the incorporation of digital audio, from the onslaught of virtual instruments and sound processors to the latest phase in the evolution of music technology, the virtual musician, these developments have been nothing short of amazing. As ironic as it may sound, I believe this latest phase of music technology which allows for real-time manipulation of style and other performance parameters holds the most promise for the future of music education. And while no technology can serve as a substitute for a solid music foundation or the experiences one gets from participating in a music ensemble, current technological developments are beginning to provide some realistic and meaningful performing opportunities outside of the academy and in some of the most unlikely places. We will explore efforts on my part to use music technology as a way of leveling the playing field for creating music while simultaneously raising the bar of expectation across the board.

A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing:

Part I: Simple Models with Simple Technologies

Peter R. Webster--Northwestern University

 David Brian Williams--Illinois State University

1:30-2:30, Salon 5 PowerPoint presentation

Over two sessions we will present a "tryptic" that brings together music learning experiences, the Internet, and video conferencing technologies to show the potential for powerful distance learning models for music. We will review simple to more complex solutions for including distance learning in various kinds of classes, ensembles, and studios based on our own experiences and those obtained from a survey of ATMI/CMS members. The sessions will emphasize models and strategies for distance learning and video conferencing, over technological issues of video hardware and delivery over the Internet.

PANEL DISCUSSION: Loop-based Software: Practice and Philosophy

Jay Dorfman--Kent State University

Marc Jacoby--West Chester University

2:30-4:00, Salon 4

Part 1: In this session, the presenters will share some innovative and creative uses for loop-based software in the K-12 environment. Ideas will be drawn from case studies and interviews with teachers who make regular use of this type of software. Difficulties and benefits of using loop-based software in the classroom will be discussed. Part 2: This session will include presentations from several leading thinkers in the fields of music education philosophy and technology. Each panelist will explain their thoughts on the uses of loop-based software in the classroom, and address the philosophical concerns associated with that practice.

ELECTRONIC POSTER--The Versatility of iMovie as an All-Level Music Education Tool

Nick Conte--Texas State University, San Marcos

Cynthia I. Gonzales--Texas State University, San Marcos

4:00-5:00, Salon 4

Apple's iMovie can be used to create instructional materials for all levels of music instruction. My presentation employs iMovie to teach students to hear the beat, to differentiate among five different tempo marks, and to recognize time signatures. Instructional iMovies coordinate a visual stimuli with the audio track to indicate the location of the beat, the relative tempo, and/or the meter. iMovies can be downloaded into Blackboard to create instructional units and on-line assessments.

Debussy's *Trois chanson des bilitis* : An Electronic Listening Guide

Ashley Stone--Texas State University, San Marcos

Cynthia I. Gonzales--Texas State University, San Marcos

4:00-5:00, Salon 4

Claude Debussy utilizes a unique harmonic language that generally renders his works

inappropriate for common-practice roman numeral analysis. As a response to this, the authors will produce an electronic listening guide that will display an analysis of Claude Debussy's *Trois chanson des bilitis* with emphasis on recurring musical structures such as vertical and horizontal fifths and the use of modal, octatonic, and pentatonic scales. The display will be created using Finale® for the basic notation visuals, and Macromedia Flash® for the creation of an interactive website that will allow access to varying levels of analysis for each song.

BubbleMachine (v. 3.0): An interactive, multi-user resource for real-time musical analysis

Scott D. Lipscomb--University of Minnesota, School of Music

Jonathan Smith--Northwestern University Office of Academic Technologies

2:30-3:15, Salon 5

BubbleMachine is an interactive multimedia tool that allows the creation of "bubble charts," providing a visual analog for musical form. This latest incarnation represents a multi-user, server-based application that allows not only the creation of bubble charts, but also real-time interaction between users accessing the files from various remote sites. In addition to the ability to create bubble charts, this most recent version also allows users to zoom in and out, directly manipulate bubble boundaries in the chart, and add verbal notations anywhere along the timeline. BubbleMachine (version 3) is an excellent example of using object-oriented programming (OOP) techniques to create highly interactive instructional media for use in educational contexts. Though advanced programmers and experienced Flash users will benefit from seeing the results possible when utilizing these OOP capabilities, this demonstration will also be highly beneficial to a general audience and novice technologists who would be users - rather than developers - of such technologies.

HANDS ON--Multimedia Development: Promoting Your Ensemble

Bruce H. Frazier--Western Carolina University

3:15-4:15, Salon 5

A beginner's tutorial for creating promotional materials in a variety of digital formats using Apple's *iLife* package of media management software. Topics in this hands-on session include video and audio capture, basic video editing techniques, adding transitions and titles, working with audio, sharing and exporting files, DVD assembly, and burning a disc of the completed project. *iMovie HD* and *iDVD* will be the featured applications.

HANDS ON--APPLE SPONSOR SESSION: iLife06 and iWeb

Lee Whitmore--SoundTree

4:15-5:15, Salon 5

Explore hands-on Apple's iLife06, with examples of creative projects from campuses around the U.S. The session includes a special focus on the use of GarageBand for composing and scoring, and .mac and iWeb for collaboration and student publishing.

Saturday, 16 September

The Development and Testing of a Guitar Instructional DVD

Kenneth Smith--Western Michigan University

 Bret Hoag--Indiana University/Purdue University at Indianapolis

8:00-8:40, Salon 5

The Guitar Basics DVD was developed to supplement a distance-learning course for beginning guitar instruction. DVD has many advantages over Internet distributed video. DVD allows for higher resolution video and the use of multiple video angles, which allow the student to zoom in and change perspective on the instructor. The ready availability of DVD players reduces the problems of configuring Web-browsers and plug-ins to display Internet-based video. The interactivity of DVD architecture allows for the non-linear design of instruction. This allows the student to review individual patterns of instruction and practice. This presentation will demonstrate the advantages of using DVD to distribute musical instruction and the process of creating DVDs using Apple's DVD Studio Pro.

DVD Authoring for Interactive Learning

 Daniel Gonko--Western Carolina University

 Robert Johnson--Western Carolina University

8:40-9:25, Salon 5

In this demonstration session, Apple's "DVD Studio Pro" software will be used to create media-oriented instructional materials. The primary focus will be on developing interactive multimedia presentations that will enhance the learning experience. The sample project will focus on the appreciation of motion picture music. This presentation will include importing and assigning media, creating menus and buttons, creating and linking media tracks, developing interactive subtitle tracks, customizing menu options, and the burning/duplicating process.

Using Wind Synthesis and Computer Technology to Realize Musical Concepts

 Dave Sebald--University of Texas at San Antonio

8:30-9:30, Salon 4

This lecture/demo shows how new tonal synthesis technologies applied in traditional wind playing techniques can bring alive difficult, often unapproachable musical concepts. From ancient instrument sounds through Mozart's extended range clarinet concerto to current alternative performance techniques, wind synthesis explodes the traditional performer's (and the educator's) palette of sonic possibility.

HANDS ON--KORG SPONSOR SESSION: Teaching in a Networked Music and Computer Lab

Lee Whitmore--SoundTree

9:25-10:25, Salon 5

This hands-on session explores teaching in and managing networked computer music labs.

Instructional techniques for maximizing learning with computers, MIDI instruments and audio production tools are featured. Managing multiple computer and audio/instrument sources, capturing and sharing student projects and ongoing maintenance are some of the topics covered.

The MIDI Guitar Synthesizer

Richard Repp--Georgia Southern University

9:30-10:00, Salon 4

The guitar synthesizer allows a guitar player to interface with a computer in a way that is more natural than using a keyboard or mouse. The presentation begins with a short discussion of the history of alternate controllers, highlighting the guitar synthesizer. Then a Roland GR-20 connected to a Brian Moore iGuitar i9.13 serve as a tool for demonstrating functions such as patch selection and editing, and accessing software such as Band-in-a-Box, Finale Guitar, and Garageband. For guitarists, the presenter gives suggestions on how playing style needs to be adapted to avoid common synthesizer glitches. Several short original pieces with and without recorded accompaniment help to showcase these features.

CMS Robert Trotter Lecture --Imaging the Composer in 2006

Judith Lang Zaimont--University of Minnesota

10:30--11:25, Sat. 16 Sept.

A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing Part II: More Advanced Models and a Survey of Solutions and Strategies

Peter R. Webster--Northwestern University

David Brian Williams--Illinois State University

1:30-2:30, Salon 5

Over two sessions we will present a "tryptic" that brings together music learning experiences, the Internet, and video conferencing technologies to show the potential for powerful distance learning models for music. We will review simple to more complex solutions for including distance learning in various kinds of classes, ensembles, and studios based on our own experiences and those obtained from a survey of ATMI/CMS members. The sessions will emphasize models and strategies for distance learning and video conferencing, over technological issues of video hardware and delivery over the Internet.

Experimental Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression

Elainie Lillios--Bowling Green State University

 Bonnie Mitchell--Bowling Green State University

2:30-3:00, Salon 4

Experimental Audio and Animation: Creating an Engaging Environment for Interdisciplinary

Artistic Expression discusses challenges, strategies, and successes in team-taught, interdisciplinary arts technology education. As an introduction to experimental digital audio and time-based visual art, Experimental Digital Audio and Animation focuses on artistic expression through the successful integration of the principles of art and music. Students explore experimental animation techniques, which may include hand-drawn frames, 3D rendered images, and/or work with video sequences. Students also learn the principles of electroacoustic music as they work with captured and custom created sound to create digital audio tracks for their experimental animations. During a their presentation, Elainie Lillios (music technology) and Bonnie Mitchell (digital arts) from Bowling Green State University will share their experiences in collaborative, interdisciplinary instruction and showcase student experimental audio/animation projects.

HANDS ON--Using Audio Effect Plug-ins: Let's Spice Things Up a Little

Raymond Riley--Alma College

2:30-4:00, Salon 5

As native digital audio processing continues to gain more power and replace dedicated external DSP and effects devices, digital audio programs now harness a very impressive array of plug-ins and DSP effects. Many software applications ranging from freeware offerings to professional digital audio workstations now include dozens of highly precise plug-in tools packaged with innovative interfaces for musicians and recording artists to realize the sonic possibilities and produce professional sounding mixes and CDs. This hands-on session provides an overview of common procedures in choosing and working with plug-ins and DSP effects. Practical examples will be drawn from Apple's Logic Pro and also the freeware sound editor Audacity. Presented in more sound and musical terms than engineering, topics will include common plug-in formats, basics of signal processing, routing signals, using channels inserts, busing, and standard mastering techniques. Let the tweaking begin!

Using Music Technology in Cross-Discipline Projects at the University Level

J. Brian Post--Humboldt State University

 3:00-3:30, Salon 4

This presentation will be an overview of multimedia, interdisciplinary and multicultural collaborative projects available to music faculty and students at the university level through the use of music technology. During the last two years I and a few of my composition students have had the opportunity to participate on collaborative projects with other university faculty and students from other disciplines. These projects have included working with biologists, linguists, software designers, and choreographers. This presentation will provide an overview of three different and unique projects that I have participated on with faculty and students from other disciplines.

The Student Telematic Ensemble

Scott Deal--University of Alaska Fairbanks

3:30-4:00, Salon 4

Technological innovations over the past decade have enabled the Internet to be used as a compelling medium for exploratory and experimental telematic performances. The presentation will examine the activities of a university student telematic ensemble that performs on the Internet2 Access Grid Network. The ensemble, primarily comprised of university music majors, also delves into the multi-disciplinary realm through collaborations with graphic artists, actors, dancers, and computer science majors. Recent performances include works in concert with the North American ART GRID Consortium and as well as the European MARCEL artistic computer network. Media utilized include acoustic musical instruments, midi controllers, laptops, and interactive virtual reality environments. Student-developed motion capture software as well as commercially available music and graphic software such Apple Logic 7, Max MSP, Maya, and Software Touch 101 are employed. An assessment will be given and the author will draw a comparison/contrast of the various advantages and disadvantages of using this technology in its current phase of development.

Motion in Sound: Some Thoughts on Designing Sound for Interactive Dance Performance

Dan Hosken--California State University, Northridge

4:00-4:30, Salon 4

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 realtime 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.

Sunday, 17 September
HANDS ON--APPLE SPONSORED SESSION: **Podcasting**

8:30-9:30, Salon 5

iLife06 and Mac OSX provide a powerful platform for sharing and publishing, from lecture materials to student compositions. All participants will create, hands-on audio, video and photocasts during this session.

Podcasting Is Here! Now What Can I Do With It?

Tim Thompson--Palm Beach Atlantic University

9:30-10:15, Salon 5

Podcasting has been one of the quickest technologies ever to become so widely used by the general population of internet users. In the past year or so Apple began official support of podcasting in its applications and put its weight behind standardization and feature development.

With the recent rapid increase in the number of students who use iTunes software and iPod or similar devices, the time is ripe for instructional use of this exciting technology. The presentation will demonstrate the use of podcasting for the creation of easily retrievable archives of recorded class sessions, and go on to demonstrate advanced techniques that permit the creation and dissemination of pedagogical demonstrations, worksheets, and tests that include both visual and audio components.